India Welcomes GW Art Therapy

This year the International Social and Cultural Diversity course was taught in India. Fourteen students from GW’s Art Therapy and Psychology programs and one student from Boston University’s Occupational Therapy program traveled to Chennai, India led by Heidi Bardot and Lisa Garlock with the help of Sangeeta Prasad, our local coordinator. For the past two years GW has traveled to France for this course; however, Bardot stated that “we wanted to take students further out of their Western comfort zone and give them the opportunity to volunteer in various sites with a very different population, where they, as the therapist, were the minority.”

The course was three weeks long and included coursework, presentations, workshops, site visits, internship time, personal exploration, interactions with the community, and a weekend away at an arts community with site-seeing. GW also created a blog so that friends and family could share in the personal experiences of all the participants (www.gwarttherapyindia@blogspot.com).

We plan to return again in Summer 2010 and continue the work we started at the six internship sites. Some of the changes we hope to put in place are: pairing the students with a local college student for more community connections and to aid in translation, more dedicated time in the internship sites, and an additional weekend away for site-seeing and interaction with other communities.

For a view into personal student experiences, see An Internship in Chennai and Experiences in India on page 2.

(left) Mandala/Rangolis done at Bambino School led by aides in the school.
(right) Hennaed hands created at the Dakshin Chitra Arts Center.

(left) Artwork done with local college students and the students’ bus for excursions.
An Internship in Chennai, India: Culture, Art and Struggle
by Lindsey Vance, 2nd year

My internship in Chennai, India provided a glance at the South Indian culture, deeply rooted in beauty and aesthetics. As a graduate student from the West, I was encouraging the art teacher not to worry about a drawing being “correct,” but to observe the process and allow the children to express themselves without strict boundaries. She told me over and over, “I just don’t understand, it must be beautiful.” I realized at that moment that beauty was a staple in India, from the luxurious temples to the adornments of the gods and the people, despite their lack of wealth.

By the end of the week more faculty and staff had come to observe and witness the art therapy process. A 17 year old woman, diagnosed with autism, was very excited about the chance to make art and was very adamant about using paint with her hands. After placing bright colors on the paper she began to cover them with dark, muddy colors. The staff and her mother immediately told her “no” that she was covering up a beautiful picture. After my insistence that they let her finish, they unenthusiastically stepped back and allowed her to continue working. When the girl finished, the speech therapist asked her about the painting. She referred to it as the solar eclipse that had occurred a few days earlier. She exclaimed that she liked watching it because it was bright and then got dark, like her painting. Everyone in the room listened in amazement.

The director of the school stated that if I had not given her the opportunity to finish, they would never have known what she was thinking because they assumed she merely enjoyed the materials.

When thinking of India it is easy for one to look at the surface and not fully understand the underpainting of the city. Chennai is full of wealth and poverty, from five star hotels to shanty towns. When immersed in this contradiction, one cannot help but see the vast beauty despite the hot, crowded, and polluted streets. In the United States I am very aware of the class system and social inequalities, but I find it challenging to understand the caste system of India and the seeming acceptance of it.

Experiences in India
by Christopher R. Kelly, 2nd year

Upon a recent study abroad trip to India, I and a fellow classmate witnessed what would be classified as child abuse in the United States while working at an internship site. It was a strong reminder of the struggle that mental health professionals often encounter and the emotional response we may have to the incident.

When returning to our apartment I took part in our art making ritual for the evening, and in processing my thoughts, this poem emerged.

You ask me if it is possible to integrate them into the general population.
I tell you yes with all my heart, yet you stare back with blank, hazed eyes.
The real question is can you integrate love into your touch?
You strike and tie the child as though they were some sort of barbaric animal.
Yet on your streets I see God’s true animals run free.
You dodge and weave in order not to inflict pain upon them.
We try to show by example, yet you laugh in our direction, you mock our methods.
You ask what is our “plan."
I ask what is your plan to strengthen their hearts—before your glazed over eyes.

(Left) Christopher playing cricket with local boys at the beach.
Excited about finishing my first year of graduate school and awaiting the adventures of the next, it was a great honor to be presented a scholarship to attend one of the most inspirational moments in art therapy this summer. In July 2009, Barry Cohen hosted the conference “Integrating the Arts in Therapy” featuring: Judith Rubin, Eleanor Irwin, Sharon Chaiklin, Eliana Gil, Peggy Osna Heller, and Clive Robbins.

This “intimate weekend of workshops with pioneer practitioners,” brought together various modalities of the arts (e.g. music, dance, drama, poetry, and play) and supported the idea of unifying all of the arts in art therapy. Attendees were saturated with wisdom and experiences from prominent leaders within the field.

As the opening presenter, Eliana Gil introduced the conference with “An Integrated Approach to Working with Abused and Traumatized Children through Play Therapy and the Expressive Arts.” In supporting an alternative means for extracting internal issues, Gil iterated that “communication doesn’t come naturally, so, why are we expecting kids to talk?” Gil encouraged her listeners to understand that, “Things will link art whether you want them to or not...trust the process...hold the polarities.”

The following day, Clive Robbins shared 30 years of knowledge through a case presentation entitled, “Clinical Musicianship: An Improvisational Approach to Music Therapy.” This talk covered the progression of therapeutic practice, ethics, transference and many other topics that enter a session.

In addition to being presented tools, skills, and suggestions from many motivating speakers, the participants were offered the opportunity to attend various art workshops to utilize the unique techniques of other disciplines. Eleanor Irwin and Peggy Heller inspired participants through a lesson entitled “Poetry and Drama: An Enlivening and Enriching Integration.” One aspect of this workshop approached family healing through a mixture of poetry and drama from the perspective of a single-family member. This interactive workshop resulted in a more cohesive group that connected through tears, laughs, parables, and lasting memories.

Being surrounded by elite professionals, pioneers, and peers enhanced my drive, inspiration, and educational knowledge.

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Being surrounded by elite professionals, pioneers, and peers enhanced my drive, inspiration, and educational knowledge of art therapy and its limits and possibilities. In having this experience, I learned the importance of art therapy in unifying different forms of art and bringing exposure and awareness to those on the outside.

Barry Cohen hosts “Integrating the Arts in Therapy.”
Director’s Cut

As I read through each of the articles and viewed the art submitted for this edition of Drawn from the Circle, it is wonderful to see all that our students are involved in as well as all of the growth that has taken place in the GW Art Therapy Program.

It is exciting to welcome Donna Betts and Elizabeth Warson as our new research faculty. We have been eager to begin collaborations with students, faculty, local art therapists, organizations, and other programs within GW to increase the scope of art therapy research. We are hoping to take the fear of the unknown out of research for many art therapists by providing collaborative opportunities. There is much to be explored and learned and many possibilities ahead.

We have also opened our Art Therapy Clinic, something we have dreamed about for the past few years. The three clinic rooms, named after Bernie Levy, Elinor Ulman, and Edith Kramer are used to serve the community and to train our students. Additionally, faculty are looking forward to utilizing the video and sound equipment so that their students can see them working as therapists—wouldn’t it be lovely to see Paula Howie and Barbara Sobol working with families, or Donna Betts performing an assessment, or Tally Tripp using EMDR and art therapy with a trauma client?

We are also in the midst of our first juried art show in the Art Therapy Gallery. Lisa Garlock and her Exhibition Committee have already created three incredible shows and by mid-December the first juried show will be on the walls. Faculty and students of the Alexandria Graduate Education Center have stated that the art “really brings life into the building” and they look forward to each new show. With the juried show option we are also hoping to provide a means of collaboration with the local art therapy community and another option for art therapists seeking CEUs. We plan to have a wine and cheese Gallery Opening Saturday, Jan. 30th from 4-6pm.

Additionally, our International Social and Cultural Diversity course seems to be a permanent part of our Program. We have taken two classes to France, the past year we traveled to India—which will be repeated this coming summer—and in 2012 we are looking at a collaborative program with Art Therapy and the GW Drama Dept. and traveling to Johannesburg, South Africa. This international program has been a long term interest and dream of mine as I want our students to explore all the possibilities art therapy has nationally and internationally and be prepared for whatever opportunities are presented to them in the future. Elizabeth Warson is also exploring the option of a national diversity course which will focus on American Indian Country.

At the AATA Conference this year, I will be presenting on The Impact of Change as part of an art therapy program director’s panel. GW has experienced a great deal of change in the past few years and has transitioned through it positively, I believe. As Gandhi proclaimed, “You must be the change you wish to see in the world.” We hope to hold close to what we love about GW’s history while we strive to move towards future opportunities.
**Research Faculty Join GW Art Therapy Program**

In July 2009, two new full-time research faculty members joined the GW Art Therapy Program: Donna Betts, PhD, ATR-BC, and Elizabeth Warson, PhD, ATR-BC, LPC, NCC. Among their talents, Dr. Betts and Dr. Warson bring their expertise in research to the program. They will help to ensure that students develop proficiency as art therapy researchers and understand the inter-relationship between theory, practice, and science. Looking to the future, GW’s Art Therapy Program will seek to collaborate on research projects within the art therapy community, across disciplines, within GW, and internationally.

Donna Betts, PhD, ATR-BC, holds a Master of Arts in Art Therapy from GW, and a PhD in Art Education with a specialization in Art Therapy from the Florida State University. Currently, she is completing a 2-year term on the Board of Directors of the Art Therapy Credentials Board (ATCB), and is commencing her 10th year as the Recording Secretary for the National Coalition of Creative Arts Therapies Associations (NCCATA). In addition, she serves on the Advisory Editorial Board of The Arts in Psychotherapy journal, and is an Editorial Board Member of the Journal of Art for Life. She promotes art therapy on her website, www.art-therapy.us. Her research interests include a special interest in art therapy assessment, as well as research with various client populations such as people with eating disorders, people on the autism spectrum, and the realm of foster care and adoption. Dr. Betts will be looking for assistance with gathering the Person Picking an Apple from a Tree (PPAT) assessment drawings (Gantt, 1990). If you are interested in learning more about her study, please contact her at dbetts@gwu.edu

Elizabeth Warson, PhD, ATR-BC, LPC, NCC, is presently on the Board of Directors for the Society for the Arts in Healthcare. As a clinician, she has 15 years of post-graduate experience in a variety of medical and mental health settings. Her research on the efficacy of art-based stress reduction interventions for American Indians and Alaska Native cancer survivors is currently being funded by the Mayo Cancer Clinic’s Spirit of EAGLES small community grants program. She is the recipient of a 2007 Johnson and Johnson grant, co-sponsored by the Spirit of EAGLES program, for her Healing Pathways: Art for Survivors program. Her 2008 dissertation study, Art-Based Narrative Inquiry with American Indian Cancer Survivors was funded by the Barbara Rosenblum Scholarship for the Study of Women and Breast Cancer. As a professional artist, she has exhibited her sculptural work nationally and internationally and is a recipient of an Ohio Arts Council fellowship award. Dr. Warson brings to the GW Art Therapy Program her experience in grant writing and research/IRB protocol.

**GW Art Therapy Gallery Space, by Lisa Garlock**

Gallery space dedicated for art therapists is an opportunity to develop and show our artist identity and educate others about the work we do. The plan for the GW Art Therapy Gallery is to have three exhibits a year: two student shows and one juried or specialized theme exhibition.

Currently showing is art work from the incoming graduate class. Most of the pieces are from their portfolios and on exhibit are a mixture of 2-and 3-dimensional work, in a variety of media.

The next planned exhibit, EncounterCulture: The Culturally Responsive Art Therapist, is a juried show for art therapists in Maryland, DC and Virginia. This will showcase art work that is broadly related to culture and working with people from diverse backgrounds. Matt Sesow, a well-known, self-taught artist living in DC, will be the juror. Sesow has used art as a way to express the verbally inexpressible feelings around a physical trauma he experienced as a child. To find out more about Matt Sesow, please see www.sesow.com

1st year student artwork currently on exhibit.
(Left) Janna Mulholland, “La Reverie” (Above) Monica Salinas, “A Look Inside”
The GW Art Therapy Center
by Tally Tripp, Clinic Director

This fall, the state-of-the-art George Washington University Art Therapy Center (GWATC) officially opened its doors! Our mission is to provide art therapy services at a low fee to the community, to give clinical experience to our students, to create opportunities for training and supervision, and to conduct research connecting the theory of art therapy to clinical practice.

The modern, well-equipped GWATC provides students and faculty alike an opportunity to see clients, conduct research, and expand and develop clinical skills. Each of our three clinic rooms is equipped with two wall-mounted cameras that provide split screen viewing, so both client and therapist are seen on the film. The images from the session are streamed into a secure server that can be viewed live or reviewed after the session is complete. Sound is captured by a glass fixture suspended from the ceiling. This equipment allows us to observe ourselves in session and take the time to analyze our work. This opportunity is valuable for self-awareness, supervision, and teaching, and enhances the work with our clients.

We currently have three faculty and two students who have been seeing clients on a regular basis. There are two classes (Counseling Process) that are meeting weekly in the clinic using the equipment to role play art therapy sessions. Additionally, the Trauma class is benefiting from reviewing tapes of ongoing art therapy sessions with trauma clients. This ability to view real art therapy sessions demonstrates clearly how the expressive and body based therapies are a treatment of choice for clients with trauma histories.

Art therapy services at GWATC are based on a sliding fee scale, starting as low as $10 per session to cover materials. We will work with adults, adolescents and children in individual as well as family and group sessions. All sessions are videotaped, and many are student led, which is one requirement of anyone seeking art therapy through our Center. Please direct any inquiries or referrals directly to Tally Tripp, at 703-548-1358 or ttripp@gwu.edu

“Seeing clients at the art therapy clinic has provided continuity in my work as an art therapist. This continuity has been an important part of integrating the concepts I have learned in the classroom. Making these connections in the arena in which I first learned them has been especially helpful because it has allowed me a unique opportunity to reflect specifically on my own practice and on the practice of art therapy in general.”

—Kate Baasch, Trauma II (treatment) student

“Working at the clinic is providing me with a unique opportunity to experience everyday matters that concern a practicing therapist...and is proving to be invaluable in terms of applying the theories and techniques I am currently learning in my coursework. Although initially a bit intimidated by having sessions videotaped, I have benefitted greatly from being able to record and later review my sessions. I have found this to be especially helpful in terms of self-assessment and the further development of my therapeutic skills, particularly in the area of attunement with a client.”

—Elizabeth DeFilippis, Trauma I (theory) student
Community Learning: DC Area Metro Trauma Forum
by Kelly Hartland, 2nd year

Embarking on a trauma focus in the second year of study at GW, the Art Psychotherapy and Trauma I class adds a significant level of new awareness and challenge to the study of art therapy. The learning atmosphere within this class offers a multi-modal, multi-sensory experience. Students find themselves with opportunities in both the classroom and the community.

One such opportunity this semester has been to attend The DC Metro Area Trauma Forum. The Trauma Forum is an open meeting of trauma experts and others interested in the field of trauma and dissociation.

This fall, Joan Turkus, MD, and Jennifer Kahler, PsyD gave an interesting presentation entitled “Trauma and Dissociation: Staged-Treatment and Stabilization Skills.” Dr. Turkus spoke on many issues that have relevance for the art therapist in training. She highlighted the importance of stage oriented trauma treatment whereby the standard of care is to recognize the multiple systems affected by trauma and the tendency for clients with trauma related diagnoses towards re-victimization. She recommended an approach that manages risk for these vulnerable clients and suggested therapists proceed with caution when exploring traumatic material. She acknowledged the expressive therapies as “valuable” for the work, with the caveat that art has the potential to both leash and unleash a person’s inner experience.

Dr. Kahler shared useful information on stabilization and safety, outlining some tools she uses in her practice. One concept she described was a “Triangle of Choices for Safety.” This is a visual model that helps a client and therapist identify ways to maintain safety. Art can be applied to this tool since art expression can help the client visualize resources.

Both Kahler and Turkus recognized the value of the expressive therapies, and suggested that art therapy may provide a unique environment for healing. The value of making the art to contain painful affect through the use of safe place, journals or boxes can provide a client with important tools in this difficult work.

Being among this impassioned group augments the educational experience at GW and my student internship work with trauma survivors. For those inspired to learn about trauma and to connect to an exciting learning community, this is an excellent opportunity.

Editor’s Note: Tally Tripp, a member of the DC Trauma Forum Planning Committee, has learned that the Trauma Forum has been conferred official status as a Component Group of the International Society for the Study of Trauma and Dissociation. The next meeting is being planned for January 2010 and will feature Christine Courtois, PhD discussing her new book.

Remixing the Art of Social Change
by Markia Ware and Christopher R. Kelly, 2nd years

This past summer, GW offered a Graffiti Art Therapy course as an elective created by adjunct faculty member, Ezekiel Rothman, who also created a video documentary of the same name. The course reviews the culture of graffiti and teaches how to utilize this technique through art therapy. Students had the opportunity to create a graffiti mural in the Columbia Heights community.

In conjunction with the class, in June three members of the class attended a hip-hop conference titled “Remixing the Art of Social Change” hosted by a local organization Words, Beats, and Life, some of whose youth members assisted with the GW mural project. The event was held at Howard University in Northern DC. It included keynote speakers such as Afrika Bambaataa, who is based in South Bronx, New York, and who was influential in the development of hip hop throughout the 1980’s. The event also consisted of local and national poets, lyricist, and program directors using alternative means in aiding in human development geared towards youth.

“The conference provided an opportunity to display alternative forms of counseling, which the youth of today can relate to. The experience opened my mind to different cultural elements that are not represented in most textbooks.”

—Christopher Kelly

(continued on page 12, back cover)
Second-Year Responses

The Second Year Experiential
by Julie Kotler, 2nd year

_The life of a human soul is not a being but a becoming._
Adler (1963)

Many different experiences have shaped me during my three semesters in The George Washington University Art Therapy Program. Watching presentations on the effects of trauma, seeing how art can be used to heal, and “mastering the power point” have deepened my learning. With each experience, I realize that the learning has only just begun. It is as though the more I read, the more questions that I have. I sense a personal awareness deepening. Mastery is a distant goal. “Being with” seems to be more important than reciting the facts. Even more, I realize the experiential part of learning occurs far after papers are written or tests are taken.

Much of my experience is exciting. As a returning and non-traditional aged student, I realize that learning never ends. Neurogenesis and neuroplasticity are on my side as I navigate the endless amounts of readings, plan long and short-term goals for clients, and write research papers. I am grateful for the connectedness of my classmates as we journey together to discover the magic of integration and understanding. With my written and verbal coursework as a second-year student, I am reminded of why art therapy spoke to me in the first place: wordless understanding, unspoken connection, and a tangible representation of the experience.

The Desktop Gallery
by Katherine Phlegar, 2nd year

At neither the most traditional desk or with the most traditional gallery for that matter, I sit here typing in surrounded by art—my own art. Through the piles of drawings and small prints, sculptures and collages, I can take a virtual journey back through my experience in the GW Art Therapy Program and our continued journey developing as art therapists. A small “House of Love” memorial made from a milk carton sits next to my “Shrine of Strength” acknowledging the capacity to love and be loved. Response artwork drawn in supervision rests beneath a sculpture of found objects that represents my classmates. A pile of seven pillows (made for Seven Days in October, see page 11) lies precariously atop my printer.

While these pieces of art remind me of the directives and varied uses of materials that I may ultimately use with clients down the road, more importantly, they enable me to recall my experience as the creator of the art. I can look back over my growth as an artist. So, as I continue to sit at my desk, reading through articles and writing response papers, the surrounding art prompts me to not only promote my intellectual and theoretical understanding of art therapy but also to remember the artist within me—the artist within all of us. I love my very own desktop gallery, and I am incredibly grateful for this very visible reminder to nurture the artist part of myself, as I continue along this journey to become an art therapist.

Pillow Art created by Katherine Phlegar
Finding “Just Enough”  
by Catherine Robinson, 2nd year

Throughout out my childhood, witnessing the ebb and flow of the ocean tide left me feeling connected and cleansed. Once I moved from the Ocean state to Washington, DC, the Potomac River did not satisfy the yearning I had for the vastness of the ocean. So what is one to do in a new place, with new people, and a thirst for connection and peace? For me, I rediscovered that sort of cleansing though the practice of yoga. As an art therapy graduate student and as a human being in general, regularly accessing what makes me feel rejuvenated has an inexplicable positive impact on my life. It is my hope and intent in the art therapy field, that my clients will leave our sessions with a feeling of connectedness and release. Constantly providing that relief for others can be draining. Therefore, it is important to know what “washes” away the stress or discontent for me. Whether it is practicing a shoulder stand, skipping stones across a creek, or letting acrylic paint slip and slide across a canvas, that feeling must be felt often. When my body and mind are in cohesion, and rejuvenated, my soul is at its purest form. I encourage you, do whatever it is that gives you the feeling that “just to be is just enough.”

Walk the Line: Art and Response  
by Amy Greenough, 2nd year

Many times, with the art therapy topics we discuss in class or supervision there is not one correct answer. I cannot recall how many times I have left a class with more unanswered questions than I entered with.

This image speaks to where I am right now in my personal clinical development. As an intern I constantly “walk the line” (left) between too much and not enough. Sometimes I need guidance as there are many gray areas.

NEXT TIME AROUND  
by Cat Robinson

Next time around  
Next time around you’ll be smarter  
Faster  
Stronger  
Next time around you’ll be more energized  
More enlightened  
More open minded  
Next time around you’ll be less judgmental  
Less afraid  
Less cynical  
Next time around you will  
have a better education  
Better food  
Better health care  
Next time around your vote will count  
Your tears will be wiped away  
Your voice will be heard  
This time around we will work, love, and hope together  
Just for you, the next time around

DRAWM from the Circle

Statement of Purpose:
Our goal is to provide a channel for communication among students, faculty, and alumni as well as to introduce prospective students and the art therapy community to George Washington University's Graduate Art Therapy Program.

DRAWM from the Circle will provide articles, commentary, notices, poetry, humor, and anything pertinent to art therapy. If you wish to respond to anything presented in this issue, please send materials to:

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Thank you to all contributors! Kelly Hartland
First Year Family Diversity  
by Katryn Ellis, 1st year

Coming into the Art Therapy Program at GW has been a new step in many of the first years' lives. Some are leaving old professions, adding on a new profession, or just out of college looking to go forward in their education. In the beginning, each first year student submitted a piece of artwork to be displayed in the gallery of our building. Looking at everyone’s pieces, remembering back to our interviews, and going back to the first day of orientation, it is clear that each first year student offers something unique. We all have something to contribute to the growth and changes that art therapy is going to have.

Each gallery piece represents a part of this budding student body. The diversity of the class is represented in the array of materials and media present. The artwork represents the dedication that each student brings to the program. Just by observing these works of art, it is easy to see the meaningful exploration occurring within these walls.

All of the students in the GW Art Therapy Program have worked hard to get where we are today. Our journey into this profession has just begun. Even though we are coming from different backgrounds, cultures, education, and work experiences, we all have one common goal, and that is to learn to be an excellent therapist. The family atmosphere that we have already created from day one will continue to unfold as each of us becomes more self-aware and explores our potential, both in this program and out in the real world.

The Art of Napping  
by Elissa Kim, 1st year

“I’ll sleep when I’m dead” is what I like to call my anti-motto. I’m someone who can’t function without a good nine hours of sleep. Since entering GW’s intensive art therapy program, I’m lucky to even get a REM cycle. I long for more hours in the day just to spend in bed. Considering the cashiers at Starbucks know us all by name, I know I’m not alone in my sentiments. As budding art therapists in what can only be described as an overwhelming program, sleep deprivation is not a foreign concept. Friends, I share with you my secret to sanity: napping. For those of you who have forgotten what this is, napping is when you sleep for a short period of time during the day. It’s like an iPod shuffle—not quite the real thing, but gets the job done. With class, internships, and hanging onto that last shred of a social life, you might be asking yourself, “Is this girl crazy? Who has time to nap?” The answer is: You do.

“But napping is for kindergarteners and siesta-loving Europeans!” you say. Hear me out. Since our brains are all in art therapy mode, I’ll put this into context for you. Our professors keep emphasizing the importance of self-care. I can’t think of anything more rejuvenating and centering than a mid-afternoon nap. Also, we all know our bodies need sleep just as much as food and water. When we rest, not only do our brains get to take a load off, we can burn around 60 calories per hour (a mini-workout, if you will). Finally, we are constantly being told to know ourselves. Dreams hold a wealth of information regarding our psyche. And the only time I’ve ever had a dream is when I was fast asleep.

As a student and an avid napper, I am living proof that there is indeed time to nap. So don’t forget to add napping to your busy schedule. And if you’re feeling guilty about the extra shut-eye, consider your sweet dreams research for your next paper on Jungian psychology.
Seven Days in October

As part of the Counseling Theory second year course taught by Lisa Garlock, students are required to create Seven Days in October (inspired by Matt Sesow’s “31 Days in July” http://www.sesow.com/31days.htm). Starting October 1 and continuing through October 7, students will pick a daily topic and create artwork. The topic should relate to something that provokes a strong reaction within the student, and can be based on current events, clinical placements, something that happened during the day, interactions with others, or other approved topics. The chosen art medium must stay the same throughout the assignment.
Remixing the Art of Social Change: Graffiti Art Therapy, (see article page 7)

Ezekiel Rothman presented his graffiti art therapy work. The basis for the conference was to unite those using hip-hop culture and to provide information on what is currently occurring in various sites. Expression is found in many forms and should not be limited to one modality of treatment. By expanding our horizons, it opens many doors to optimal treatment in the healing process.

“The conference was such a rich experience, because I had the opportunity to meet different people from other states who are using hip hop as a tool within different fields, such as social work, counseling, and mentoring. I feel that having more than one mode of expression is helpful in working with today’s youth, and this conference broadened my perspective.”

—Markia Ware

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