Collaging the Storm: Student Perspective

by Alexandra Norby, 1st year

In April, GW held two collage workshops, one for students the other for professionals, with artist Lori Gordon. Gordon is a mixed media artist from the Mississippi Gulf Coast. Of her mixed media assemblages, paper collages, and whimsical work, she is best known for *The Katrina Collection*. Gordon collected debris, after Hurricane Katrina devastated the Gulf Coast in 2005, to create art from the destruction. In a literal and metaphorical sense, this series is composed of pieces of the storm, created in her efforts to make sense of the tremendous loss experienced in her community. Gordon’s work is found in the Smithsonian Institution as well as in the collection of President Barack and First Lady Michele Obama, President Jimmy and First Lady Rosalyn Carter, and singer Faith Hill. In addition, Gordon’s work has been the subject of several documentaries.

Gordon’s collage work is created from hand-painted, handmade and found papers, and photographic images. After a brief history of collage was presented, as well as an overview of techniques, we were encouraged to explore the studio space—filled with piles of papers and images. The vibrancy, texture, and patterns laid out on the tables before us was overwhelming, yet enticing.

The atmosphere was exciting as Gordon went around the room, providing guidance and encouragement. The most significant part of this experience for me was the constructive criticism she provided, as well as the affirmation of my work. I am so used to providing an objective response to the work of my clients, exploring their process and metaphor, abstaining from any sort of praise for a finished product. While I understand and trust that the outcomes of a session or intervention can only be found in this manner, the opportunity to subjectively appreciate and acknowledge the work of those around me was refreshing. I walked away from this workshop not only having a renewed sense of creativity, but a deeper understanding of how my clients can use collage as a tool for self-expression and coping with the challenges life gives them. After all, we are each trying to make sense of the experiences found in our own individual storms.

Students explore the abundance of papers and images in the Studio.

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Faculty Perspective
by Tally Tripp, Assistant Professor

Gordon’s mixed media and assemblage pieces are a testament to the transformational and healing power of art. Moreover, the collection’s connection to the restorative promise of art therapy to transform trauma is evident. During the workshop, Gordon described the experience of returning to her home five weeks after Hurricane Katrina. As a means of coping, she collected debris, sorting and arranging it into assemblages. She described the process of “sorting through the rubble of [her] life...creating something new from the mounds of debris...”

Gordon’s description of her art making process is very similar to the process that art therapists use with their clients, particularly those who have experienced trauma. Because the mind cannot imagine the horrifying picture in its entirety, we start with pieces, mere fragments of the event that in themselves can feel overwhelming and disjointed. While these pieces only tell a part of the story, the bigger picture is often revealed as they are managed and arranged. In this process of creating a more coherent narrative, with the support of an art therapist, clients can find needed relief and closure.

During the workshop, Gordon guided the us through one of her creative techniques. She suggested that we start with a single image whose color, form or content held particular appeal. Next, we were encouraged to find other images or choose from hundreds of colored or textured paper samples provided to build on or enhance the chosen base image. Once the participants had made their initial materials selections, the process of arranging, cutting, layering, gluing, and piecing together transformed these fragments into intriguing works of art.

After the workshop, I noticed some interesting personal transformations. My dreams were notably richer, filled with the shifting fragments of images, colors and shapes that were reminiscent of a collage-dream. Gordon’s workshop certainly opened up a creative process that I hope will continue to inspire many of us who were fortunate to spend a few hours in her company.

“Shortly after the hurricane, a friend told me that it was the responsibility of artists to begin creating as soon as possible. It was our job, she said, to help us all understand what had happened to our lives. I don’t know if my work can do that for anyone else. What I do know is that each of us, in our own unique fashion, has to find a way to believe again, to dare hope for our future.”

—Lori Gordon

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Thank you very much to all our contributors!
Sewing My Story
by Whitney Maclin, 1st Year

I felt my eyes fill with tears as I witnessed their stories, an outsider looking in. The stories of these women: their struggles, their fears, their loss, and their lives. Stories I had never known but felt incredibly real. I never heard the voices of these women, never heard them speak a word, yet they conveyed their experience through their artistry.

Colorful fabrics, thread, masterful handiwork, patience, and time were combined to capture the essence of each experience in the arpilleras. An arpillera is a three-dimensional pictorial appliqué tapestry originating from the Chilean tradition. On March 31, 2012 I had the pleasure of working with Rachel Cohen, PhD and Lisa Raye Garlock, ATR-BC to gain a greater understanding of the therapeutic benefits of arpilleras and to begin creating my own.

The arpillera process struck me with a sense of awe. The complexity and ability to capture a moment with such clarity and depth laid the foundation for personal growth and healing in a multitude of ways. As an activity often done in the presence of others, arpillera-making provides a sense of safety and community. It cultivates a supportive environment, where one can translate an emotion-filled experience into a textile art piece which offers the time necessary to remember and work through that experience, and the distance to do so safely. Each stitch, one after another, takes you deeper into a meditative state, reducing stress levels as you find the tools to sooth from within. As the arpillera process continues and the piece reaches completion, feelings of empowerment grow. A sense of mastery has been achieved and the finished piece acts as a witness for others to understand your story.

I felt all of these things as I created my own arpillera. As I responded to the prompt “This is a moment I will never forget,” my mind flooded with thoughts of my grandmother. I was not focused on one particular memory, but rather a multitude of blissful ones. As I continued to sew, I became lost in thought, enraptured by snapshots of my past. Although I worked alone I felt comforted and supported by the presence of those working quietly around me. I was proud of what I had begun and eager to share my story.

Though the workshop only lasted an afternoon, the impact has been longstanding. I was truly touched by the power of the arpilleras, the stories they told, and the emotions that have resonated within me since. Arpilleras encourage empowerment and offer voices to the voiceless. I am so pleased that I was able to learn about this beautiful art form and look forward to incorporating this technique into my future practice.
Tilling the Soil of the Soul: Exploring Land Arts for Art Therapy
by Sara Oppelt, 2nd year

One thing I have found through this life-altering process of becoming an art therapist is the consistent drive to push myself to discover new ways to make art, not only personally but also within the framework of finding new ways to work with clients. One particular assignment facilitated an experiment that compelled me to a personal exploration and application of land arts. Through a personal connection I was able to attend an art and science symposium at the Land Heritage Institute in San Antonio, Texas. The Institute is a 1200 acre area of open space along the Medina River that is a living land museum dedicated to the preservation of historical, cultural, environmental, and archeological resources. The symposium's goal included exploring and creating a dialogue about the use, misuse, conservation, reclamation, and redemption between man and the living landscape. Land art began in the 1960's as many North American artists protested against the artificiality and superficiality of art and began working with the earth as a primary medium (Heyd, 2007). The symposium, first held in 2009, impressed upon me the multi-faceted possibilities of this art medium and its conceptually limitless nature.

“I learned how the materials impact the intention behind the art, the wide range of possibilities due to the properties of the material, and the reality of the lack of permanence each piece possessed.”

As a graduate student living amongst the sprawl of our nation's capital, my connection to the land alternated. Opportunities for aimless meandering of the vast southwestern expanses of my home were limited to semester-end visits. Learning to appreciate the punctuated moments of green was a process. One afternoon, as I went for a hike at Great Falls National Park, I was struck by the discovery of a small but deeply eroded place in a rock that was holding water. The natural pool was elevated from the river, and its uniqueness ignited a need I felt to highlight the precious nature of a small discovery. I laid some sticks within the pool in a design. I photographed the improvisation of the moment and instantly found a process and medium that I wanted to work with for an art assignment in my Counseling Theory class. The land.

The parameters I set up for the process included a daily walk on a trail by my home in Northern Virginia. This walk was done in silence and solitude. In the process, I searched for purpose or intention in the materials that surrounded me: twigs, rocks, leaves, branches, moss, and even water. This allowed for me to keep the work raw and visceral, its simplicity a testament to my endeavor into the land arts. Each piece emerged as small, site-specific installation sculptures made up only from natural materials in the vicinity. No man-made materials were employed in this process other than using a digital photograph to document the existence of the work. In the time devoted to this particular type of art making, I learned how the materials impact the intention behind the art, the wide range of possibilities due to the properties of the material, and the reality of the lack of permanence each piece possessed. I quickly learned that the driving force behind this particular use of land art is the process.

This process of going out into nature, spending some time in reflection and meditation, allowing for simple materials to become instantly fascinating or novel, and honoring small spaces in a simple and humble way became the intention and purpose of the art. I created seven small sculptures, each representing and honoring that moment I had, the connection I felt, the distance, balance, or focus I needed.

While this function of the use of land arts is unique to my own artistic process, it has fostered and broadened potential application of the use of land arts within art therapy. What would that look like? How would this investigation by others unfold? Could it be for others as it was for me, a tilling of the soil of my soul? While I felt the regenerative aspects of this process, creating a program and tailoring land art as an intervention for clients seeking art therapy would be necessary. Reflecting on the art I created I find that I met not only a goal for an academic course, but also a personal goal of increasing my language of art. A discovery was made; an exploration begun.

References:
The Land Heritage Institute: www.landheritageinstitute.org
Intrigued by psychology and emphatic about art,
Pursuing grad school was just the start.
What could I possibly do with these interests of mine?
Art therapy you say? That sounds just fine.
I applied to GW and I knew that was it,
The focus on trauma seemed like the perfect fit.
The first step was interviewing for an internship,
The world of art therapy was at my fingertips.
Deni asked me what does art therapy mean?
Expression through art was all that I’d seen.
A vague comprehension was all that I had,
You ask so there’s more? Yeah, perhaps just a tad.
In history and theory I struggled to define my theoretical stance.

A few approaches stood out to me with my first in-depth glance.
Kramer’s art as therapy and a multimodal approach,
Process over product and collaboration over coach.
The client’s self-awareness is only as good as mine,
Multiculturalism helps me know when our beliefs don’t align.
Careful to notice when my responses are affected,
This impacts the client and how we’re connected.
The relationship in art therapy builds a foundation,
Room for acceptance, disclosure, process and narration.
Focus may shift from the past to the here and now,
Confidentiality is key and is the therapist’s vow.
We take an oath to do what is best for the client,
Even if they are angry or being defiant.
We don’t disclose information without consent,
Unless risk of harm to self or others is present.
Bringing self-awareness to dysfunctional cognitions and examining defenses,

Focus on physical experience and regulation commences,
I remember practicing being therapist, client and observer,
Scared to death about speaking but never losing my fervor.
Remembering to ask open ended questions to avoid yes and no’s,
Follow, follow, lead as the saying goes.
I was wide-eyed and frightened at the behavioral health hospital,
I listened, observed and tried to be logical.
I noticed technique and noted choices in guidance,
For facilitating a group and arousal subsidence,
Presenting materials and letting clients do their thing,
Or suggesting a focus and what they bring.
Every group was different with unpredictable factors,
Members were triggered with varying reactors.
I learned how to co-lead and to maintain group cohesion,
Giving attention to every member, problem or reason,
That was brought up in session while still maintaining my stride,
As a co-facilitator and therapeutic guide.
I used psycho-education to teach about coping, resources and skills,
That could be used to manage emotions without relying on pills.
I worked at being empathetic while listening and staying present,
Lack of connection or interest was what I tried to prevent.
The artwork is so much more than just materials and craft,
If you haven’t figured that out then you must be daft.
The artwork represents a moment in time and expresses a lot,
Whether the whole page is filled or if there’s only one dot.
Associations are made and then can be verbalized,
Art therapy works bilaterally is what I emphasized.
My first internship gave me practice but it wasn’t always smooth sailing.
My anxiety was high as I worried about failing.
I’d talk too quickly or I’d respond too slow,
It took me a while to get clients to experience flow.
I was always prepared with a directive or two,
I didn’t trust myself or what I knew.
My confidence was minimal and there were times when I froze,
Unable to mask my emotions like art therapy pros.
However, practice makes perfect and mistakes help you learn,
More experiences to draw from and it helps you discern,
Right from wrong as you weigh your choice,
Thinking it through before using your voice.
My confidence grew as I applied my knowledge,
I actually did learn some things in college!
Taking a clinic client and having individual sessions,
Gave me the freedom to identify my theoretical impressions.
I remained client-centered and started using CBT,
I also worked much more holistically.
Emphasizing the here and now or focusing on affect,
I disrupted defenses by being direct.

What did the existential dolphin lay awake wondering?

What is the porpoise of life?

—by Cara Reiner

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Student Awards, Presentations and Advocacy

Arts Summit and Advocacy Day
by Katherine Nguyen and Elise Lunsford, 2nd years

This April, Katherine Nguyen, Diana Morrow, Elise Lunsford, and professor Elizabeth Warson participated in the Americans for the Arts’ Arts Action Summit and the Arts Advocacy Day. We spent the first day being informed about the National Endowment for the Arts (NEA) and the current legislative process which affects national and community level funding for arts programs. The second day was spent on Capitol Hill lobbying for the arts; we specifically spoke with senators, congressmen and their respective offices for the states of Virginia and Arkansas. This annual event was an opportunity to play an active role as art therapy professionals to advocate on behalf of the art therapy field and the arts in general. Our presence at this event provided important representation for art therapy and further educated legislators on the vital issues that will affect the future of all arts-based programs including: mental health professions, expressive therapies, arts education, musicians, writers, actors and dancers. Through these efforts, we hope to have made a significant impact and encourage others to join us next year to do the same as it affects all who work in the field of art.

International Diversity Service Learning
by Elise Lunsford, 2nd year

Recently, Becky Jacobson, Jee Young Suk, Cara Reiner, and Elise Lunsford were chosen to present in the Spring Service-Learning Symposium at GW. We presented on Heidi Bardot’s International Social and Cultural Diversity Study Abroad Program and the effect the program had on the students involved, the South African communities that were served, and the art therapy community as a whole. We were able to speak about our positive experience providing art therapy to the Bokamoso youth in Winterveld, South Africa. The symposium provided an opportunity for the students to speak outside of the classroom setting in collaboration with other service fields. Our presentation helped further advocate for the study abroad program, the Bokamoso youth, and art therapy. Through these efforts we hope to have made a significant impact and encourage others to do the same.

My Story with HIV
by Mark Borys, 1st year

The goal of this initiative is to engage Whitman-Walker Health’s day treatment program, the Bill Austin Center, and members in sharing experiences of living with HIV through a collective, visual art project. The collaboration will provide new and experienced members with the opportunity to share subjective experiences, and providing a visual representation of these experiences can benefit participants by verbalizing, identifying, and exploring negative affect associated with the discrimination and stigmatization of living with HIV. The process of forming a personal narrative empowers individuals and provides context and experiences from which future generations can learn. Not only can the construction of a final art piece provide a voice for individuals who feel marginalized, but also it is essential the stories of people who experience marginalization are not forgotten or go unrecorded. Mark Borys’ service project was also chosen as a poster presentation at the Service-Learning Symposium at GW and Mark was part of a student panel on service learning.
Heroes of Hope
by Jackie Jones Biggs and Stephanie Tyler, 1st years

On May 9, 2012 in Washington, DC, the Substance Abuse and Mental Health Services Administration (SAMHSA), an agency of the US Department of Health and Human Services, presented “Heroes of Hope,” a tribute in honor of National Children’s Mental Health Awareness Day. SAMHSA honored America’s youth who have overcome trauma, as well as the supportive individuals who have played a crucial role in helping these youth demonstrate resilience and triumph over their traumatic experiences.

For the third year, the American Art Therapy Association (AATA) sponsored Awareness Day, and organized the National Art Exhibit, held at GW. On the local level, Tracy’s Kids, an art therapy program that assists pediatric cancer and hematology patients and their families cope with illnesses and run by GW alumna Tracy Council, displayed drawings by patients, depicting their heroes. Additionally, AATA invited students from across the country to focus on how role models or heroes have helped them overcome challenges. Saint Agnes Catholic School in Arlington had students create watercolor paintings to honor individuals who give them hope.

GW Art Therapy graduate students had the opportunity to volunteer on behalf of PATA. Students communicated to public and government leaders, describing the benefits of art therapy. They also shared with visitors experiences of working as interns. First year graduate student Katelyn Moore described volunteering as an “amazing experience . . . being surrounded by professionals who genuinely care about children and their future was definitely awe-inspiring.”

During the evening program, hosted by award-winning journalist and ABC7 News broadcaster Leon Harris, attention was brought to organizations that provide mental health services for children and their families. Five youths shared their personal stories with the audience and performed live musical, theatrical, and dance tributes to their heroes. Musical artist and advocate for at-risk youth, Cyndi Lauper, was the Awareness Day Honorary Chairperson. In 2008, Lauper founded the True Colors Fund which promotes equal rights for lesbian, gay, bisexual, and transgender (LGBT) individuals. True Colors Residence is the first project to provide a supportive home for homeless LGBT youth in New York City. During the closing event, Cyndi Lauper, accompanied by the five youth performers, performed her hit song “True Colors.”

The Clinton Global Initiative University
by Becky Jacobson, 2nd year

Art therapy is a tool for social change. I believe that as art therapists we have the ability to collaborate with others in empowering underserved communities and helping to better the world around us. After being selected as one of the delegates participating in the 2012 Clinton Global Initiative University, along with Julie Blankenship (GW 1st year student), this belief was further deepened and inspired. This year at the conference, held at GW, university students from around the world, professionals making a difference, and Bill Clinton himself came together and shared their passions for social and environmental change. Many were drawn to the potential art therapy holds in strengthening community support movements and helping societies and individuals heal. This experience was proof that as art therapists we all can make a difference on an individual, community, and social scale.

Suicide Prevention: An Art-Based Curriculum Proposal

Julia Blankenship’s proposal is committed to developing and implementing an art-based suicide prevention curriculum for the adolescent population of the Oglala tribe of the Lakota at Pine Ridge reservation in South Dakota. The American Indian population has suffered adversity in several aspects of its existence, including historical trauma, alcoholism, socioeconomic problems, and psychosocial issues, and these factors increase the adolescent population’s risk for thoughts of suicide and suicidal behavior.
Art Therapy Research Day June 4, 2012
by Donna Betts, Assistant Professor

The Graduate Art Therapy Program will be holding its first Art Therapy Research Day on June 4th. Graduate students will present posters on their culminating projects from 10-1pm; oral presentations on IRB-approved student studies will take place from 2-5pm.

**Poster Sessions 10am – 1pm:**
- Amanda Andrews: *The Life With Cancer Art Therapy Program*
- Becca Bryan: *Art Therapy and Equine Therapy: A Complimentary Program Design*
- Lauren Cruz: *Art Therapy and Sub-fertility: A Project Design*
- Karla Dodd: *The Felt Box: Exploring Grief and Loss in Combat Veterans with PTSD*
- Brianna Garrol: *Bodies and Boundaries: Art Therapy for Youth with Sexual Behavior Problems*
- Jessica Girard: *The Influence of Prior Art Experience/Exposure to Art on Homeless/Low SES Individuals’ Progress and Success in an Art Therapy Program*
- Kathryn Harlow: *Visual Journaling with Adult Survivors of Child Sexual Abuse*
- Kathryn Lovinsky: *Art Therapy and Eating Disorders: A Case Study*
- Elise Lunsford: *Exploring Chronic Illness through Visual Journaling: A Heuristic Self-Study*
- Melissa Minton: *Childhood Bullying: Art Therapy as a Means for Prevention and Intervention*

**Oral Presentations 2–5pm:**
- Shaina Miranda: *Adaptation of the Art Therapy Trauma Protocol and Bilateral Art Therapy Protocol on Combat-Related Posttraumatic Stress Disorder*
- Diana Morrow: *Mandala Explorations: Pilot Art Therapy Interventions with Veterans with PTSD*
- Sara Oppelt: *Exploring Continuity: Creating an Assessment Theory for the Expressive Therapies Continuum*
- Adele Stuecky: *A Normative Study of the Expressive Therapies Continuum*
- Melissa Yee: *STRETCH—Support-Teach-Redirect-Express-Think-Create-Heal: An Art Therapy Program for At-Risk Youth in School*

GW Research Day

The annual GW Research Days event took place March 18-19th. This occasion showcased GW research, creative scholarship, and cultural discovery through poster sessions, presentations, and guest speakers. On Day 1, *Health & Medicine*, assistant professor Elizabeth Warson, displayed her poster, “Healing Pathways: Art Therapy with American Indian Cancer Survivors and Their Family Members.” Day 2 of the event highlighted *Arts, Engineering, Humanities, Sciences & Other Topics*, assistant professor Donna Betts presented her poster “An Art Therapy Study of Visitor Reactions to the United States Holocaust Memorial Museum Experience.”
Art Therapy Research Awards

The Kwiatkowska Research Award

The purpose of The Kwiatkowska Fund is to honor Professor Kwiatkowska’s research, clinical work and teaching legacy. Hanna Kwiatkowska was an Adjunct Assistant Professor in the GW Art Therapy Program and pioneered clinical work in family art therapy and introduced art therapy in the research program at the National Institute of Mental Health.

2011: Rebecca Harmer, Sara Oppelt (research topics listed on page 8)
2012: Alison Bernstein, Finding Support: The Development of a Group Art Therapy Program to Help Children Cope with Their Parent’s Cancer; Jacqueline Biggs, Empowering Victims of Bullying Through Participation in the Solution-Oriented Art Therapy for Bullying Victims Intervention; Mark Borys, Understanding Sexual Identity: An Art-Based Narrative Inquiry; Stephanie Tyler, Photo Therapy Group Treatment for Adolescents Who Are Chemically Dependent

The Katherine J. Williams Fund and The Prasad Family Multicultural Student Award

The Katherine J. Williams Fund, former Director of the Art Therapy Program, and endowed by The Prasad Family Foundation, an alumna of GW Art Therapy, was established to support diversity in scholarship and multicultural awareness.

2011: Jessica Girard (research topic listed on page 8)
2012: Kathryn Nguyen (research topic listed on page 8), Jeong Eun Song, Cultural Differences in Normative Graphic Features

Thank you to the Kwiatkowska Fund and The Prasad Family Foundation.

The Wish Tree

by Laura Miles, 1st Year

Saying goodbye is never easy. I have never been fond of saying farewell. As a first-year student, terminating relationships with my clients was difficult: how do you show appreciation in an appropriate and respectful way while also allowing clients to say thank you? Termination can be a slippery slope if not addressed properly.

My internship this past year was at Thrive DC, a homeless outreach and meal program in the Columbia Heights neighborhood of DC. In a transient setting, termination does not always happen easily. But for members of the culinary arts training program, which teaches life skills and on-the-job training, they needed a means to say goodbye. We chose to create something together to be left at the site for future clients to use. In this way I was able to give back to my clients and allow them to leave their legacy to inspire others.

This termination project was a Wish Tree, a place where you can leave hopes, fears, wishes, or prayers; you give these things over to the tree which protects and nurtures these feelings. Making the tree involved creating plaster casts of our hands, which we painted and decorated using beads, glitter, and feathers and became the tree branches. I was amazed to see how these branches became representations of the artists and reflected the personalities of the group. To bring the tree together, we “planted” sticks in a flower pot. Even though I would not normally participate in artmaking with this group, for this project I created a branch to serve as an example.

Once finished, we wrote wishes on small pieces of paper, which were hung on the tree and became “leaves.” The tree guards these wishes, keeping them safe and nurturing their growth. The Wish Tree sits in the Thrive DC office, a colorful invitation for others to add their own wishes. In creating this tree, I am moving on but the tree will remain, holding wishes and helping my clients to thrive.

To learn more about Thrive DC, visit their website:
http://thrivedc.org/
Journey with Art Therapy, continued from page 5

A trauma focus and positive outlook,
Two years at GW was all that it took,
To build a foundation to start working from,
It’s amazing to think how far I’ve come.
I now know about the risk of vicarious traumatization,
And the importance of self-care to combat frustration.
I run to clear my thoughts and give me peace of mind,
I also find that listening to music helps me unwind.
My self-awareness has grown more than I can say,
I took on the role of a fixer back in the day.
I used to think I was so well-adjusted and just here to help others,
Surprised when someone with “problems” thought they could help with another’s.
I now know shared experience can strengthen empathetic understanding,
My original thoughts would be considered stereotyping or branding.
I jumped to conclusions without knowing what’s fact,
Personal experience may even be better and it doesn’t detract.
I feel prepared to handle whatever comes my way,
It’s not always about the right or wrong thing to say.
It’s about being supportive for the client’s self-discovery,
And using resources to aid in their recovery.
If we don’t have an answer we can seek support,
Supervision should never be a last resort.
There isn’t really an answer it’s about being in the moment.
Transparency in therapy can be a main component.
Now I’m sure there’s more to be said but that’s all that I wrote,
So I’m going to conclude with this final quote,

“You have brains in your head. You have feet in your shoes.
You can steer yourself any direction you choose. You’re on your own. And you know what you know. And YOU are the one who’ll decide where to go...
You’re off to great places, today is your day, your mountain is waiting so get on your way!”
— Dr. Seuss, Oh, the Places You’ll Go!

Drawn from the Circle is going digital! Much of our newsletter is designed with beautiful, colorful art and photos; however, due to costs, sadly this copy you have received is in B&W. You can access color copies on the GW Art Therapy website (www.gwu.edu/~artx/alumni/newsletter.cfm). Additionally, in an attempt to save trees we will be transitioning to only digital copies and will send you an email notice with the link when a new edition has arrived. This will be the last paper copy you will receive unless you email artx@gwu.edu or call 703-299-4148.