This trip was filled with adventure, community, difficulty, and resiliency! From learning about the culture in the United Arab Emirates to the bustling city of Chennai, India, each day was filled with opportunities for self-discovery as well building relationships.

In Abu Dhabi, I was proud to share Islamic culture through a trip to the Sheikh Zayed Grand Mosque. The ability to share a foundational part of myself taught me that vulnerability can be met with curiosity and compassion and allow for connections to grow. The grandeur and expansive resources in the UAE allowed me to appreciate the humility and modesty in Chennai. Despite the unique challenges along the way, I found support and strength in our travel group and our supervisors, Heidi Bardot and Missy Scherr-Phillips. The internship experience at an elementary school in Chennai was so inspiring that I had to return during Winter Break! The capacity for hospitality and sharing in Chennai continues to inspire me in my daily life. Through this trip, I was able to build a sisterhood with strong, courageous and inspiring women. This was a truly enriching experience on both a personal and professional level and I am so thankful to have gone on this journey!
Last summer, as part of the Social and Cultural Diversity class, I was fortunate to have the opportunity to travel to UAE and India.

My journey to India, the country full of contradictions, beautiful colors, myriad of smells, and wonderful people, became the catalyst for my development of greater self-awareness and self-acceptance. It is incredible to think how much impact a trip to a new place can have when we take the time to reflect and think about the experiences we are encountering. This trip was not the first time I have traveled abroad, nor is it the first time I have encountered lives so different from my own. Yet, it is the first time that I have been so clearly aware of the changes in myself as the result of a trip. The daily rituals, art making, introspection, and discussions provided the opportunity to slow down and process the vast experiences I was living every day. Thus, as I look back I can truly say this was a life changing trip for me.

We spent one of the weeks working with children in an elementary school and witnessed the power of art. All that we needed to do was create the space, provide the materials and encouragement, and the children flourished in their creative expression. There was no need to fix or control. The art provided the opportunity for the children to go forth and create. They transformed their ideas with paint and no fear of getting it wrong, just a strong confidence and belief that they could accomplish the task.

The multiple interactions with both clients and group members pushed me to surrender control, to be flexible, and to rely on the process of the art. This gave me the opportunity to develop a greater self-awareness and self-acceptance. The strength of the art overcame language barriers, created cohesion, and centered and grounded me over and over on this trip. This new awareness of myself and the strong belief in the power of art form the foundations for my new career as an art therapist.
We often talk about the stigma surrounding the mental health professions. As graduate students we created a peer led group to discuss how we can address the stigma.

The question of “why individuals are afraid of reaching out to find someone in the helping professions when they need support?” is always present in our discussions. Is the fear of accessing mental health services based on scenes from movies presented by Hollywood? Were nightmares after watching One Flew Over the Cuckoo’s Nest, or The Silence of the Lambs, or Girl Interrupted, to real to be forgotten? Maybe the reason is more intrinsic. Could it be cultural? Were the individual’s views of mental health formed from their family’s values, their cultural norms, or the socioeconomic climate they were surrounded by during their developmental years? Maybe it is something even more personal and deeper. Maybe the fears of mental health services are that of being judged for having a diagnosis assigned (which is in no way a given) to them. The fear of pre-existing conditions and the possibility of being denied health care coverage in the future is always a concern, but does it outweigh the benefits of being healthier? One thing is certain for anyone who decides to pursue a career as an art therapist, they need to get to the root of their own stigma and they have to have the support of a mental health professional if they wish to be successful in their career.

You have to do the work! How can you ask a client to do something that you are not prepared to do yourself? A student entering the field may be saying to themselves “Why do I have to do this?” “I feel fine and I am happy.” One word: Countertransference. Sigmund Freud (1910) described countertransference as a largely unconscious phenomenon in which the psychologist’s emotions are influenced by a person in therapy. In other words, your client has become a receptacle for projecting your own emotions onto them, and you won’t know it is going to happen until it happens. When it happens (and it definitely will) you will have to process it. As an art therapist, will you make art about your countertransference? Yes. Will you write about your countertransference in your process notes? Yes. Will you talk about experiencing countertransference in your weekly supervision session? Yes. Will you get to the reason(s) why you had countertransference without an established therapeutic relationship? No. You need an experienced, professionally trained, mental health professional to help you unpack your experiences and find the root cause of the unconscious coming to consciousness.

Does sitting with a mental health professional always mean you will have the Diagnostic and Statistical Manual of Mental Disorders (5th edition) hanging around your neck like a ball and chain for all the world to see for the rest of your life? No. Does it mean that you will be pumped full of mind altering medications that will have you living life as a zombie? No. Often it is just what it is, a meeting with someone who will empathically listen to you talk, who will be congruent when you are with them, and who will offer unconditional positive regard for your ability to come into their office and explore your conscious and unconscious needs.

Every person is on their own path to discovery and the average person continues to make discoveries over a lifetime. For the student of art therapy, you have to step up your time table. You have to take a deeper more informed look into your past and your present experiences. Taking this deeper look with a mental health professional is not only essential for your own self-awareness and self-care, but it is essential to becoming the best art therapist you can be for the client right in front of you.
The Diversity Committee of GWATSA organized a self-care event for first and second years in Fall 2016 and Spring 2018. This workshop was facilitated to offer students a cultural experience of ritualistic art-forms along with the tactile experience of art making.

At the 2016 workshop, Henna or Mehendi was offered as traditional art-form and in 2018, Batik, Henna and Rangoli was facilitated for the graduate students.

Henna or Mehendi is a form of body art popular in India and Middle East. Henna paste is prepared with powdered dry leaves of henna plant and is traditionally filled in a cone to apply on hands and feet. The use of henna is ritualistic and is often applied as temporary form of adornment especially during festivals and weddings. The intricate henna designs are often symbolic- representing joy, beauty, and spiritual awakening. Traditionally, henna is applied amongst women enjoying camaraderie and celebrating beauty while sitting on the floor in a circle with close proximity. The workshop was facilitated to promote camaraderie and cohesion of the group by working in dyads. The students explored meaningful self-affirmations tattooed temporarily. A few others explored the traditional designs of paisley, mandalas and friezes.

Batik is a traditional art-form of decorating cloth using wax and dye. In Indonesia, batik is part of an ancient tradition, and some of the finest batik cloth in the world is still made there. The word batik originates from the Javanese tik and means to dot. The participants explored the traditional Indonesian and African batik wherein selected areas of the cloth are blocked out by brushing or drawing hot wax and then the cloth is dyed. The parts covered in wax resist the dye and remain the original color. The participants explored self-symbols through this process of layering and dyeing, working through the art to trust the process of transformation.

Rangoli or Kolam is an art-form popular in India wherein patterns are created on the floor in courtyards using rice powder, colored sand, or flower petals. Drawing rangolis have an auspicious significance and are often in intricate symmetrical designs. Following a guided meditation, the participants explored rangoli art to practice mindfulness and grounding. The groups worked in unison and explored letting go by clearing the art after its creation, similar to the practice of creation and destruction of Tibetan sand mandalas.

The participants appeared positively engaged with the kinesthetic mediums. The Diversity Committee of GWATSA is curious to explore more opportunities bridging the cultural practices in art therapy to promote healing and well-being!
On Saturday November 4, 2017, members of the George Washington Art Therapy Student Association worked with members of the GW Veterans club to facilitate the creation of collaborative and individual art pieces in honor of Veterans Day.

The veterans worked together with the art therapy students to consider images, symbols, and words that foster exploration of what the military meant to them. These images ranged from memories of time spent with friends to humor, as well as symbols of honor. As they created the artwork, they shared stories and laughed as they talked about their time of service.

Each veteran then created an individual piece from the directive: a day they would never forget from their time in the military. They painted on canvas or drew with charcoal, focusing intently on the image they wanted to depict. One veteran painted an image of the familiarity of his daily work on airplanes juxtaposed against a beautiful skyline. Another veteran worked with his wife to create an abstract image of their relationship during his time of service. These images served to create a sense of pride and accomplishment in the veterans and honored the time they spent serving in the military.

I was personally impacted by the camaraderie of the veterans and the bond they share as a result of serving in the military, regardless of their different branches of service. I felt as if I had been allowed to join in their brotherhood for a day and was amazed at how open they were with us. The creation of art served as the tool for communicating things that are important and meaningful to them. GWATSA plans to continue the relationship with the GW Veterans club and make this an annual event. The artwork created is currently being displayed in the GW Military Community Center.
A poem and art piece in response to my experience at Dominion Hospital

**Alexandra Hill, 1st year**

So much to say, but no words came out. How have my words affected them? What were these individuals about?

Relying on intuition, propelled into a quarter, With the hope of showing patients, I am supporter. There were certain people, who I felt their heavy weight, After words flowed out, like the door of a floodgate.

Absorbing the group dynamics, And learning the rule of thirds While listening to other therapists, And their intentional choice of words.

What is containment, and why did I feel so shy? This point of my journey, boundaries felt unnatural to apply. Limits, structure, my mind felt like a blur, But having parameters, a successful discharge can occur.

I still felt quite hesitant, with that, gaining no benefit relying on a script was a temptation, When what was necessary was to utilize improvisation.

A break took place with time to unwind, Reflecting on moments that occurred while growing at the same time.

It was time to ultimately calm the heartbeat And take a new approach in the driver’s seat A push and a shove for more groups to take on, While hoping to facilitate like a dance and a song.

Legs feeling shaky, while I see eyes dart around, I am projecting my voice, I want them to hear my sound.

When perfectionism casts its dark gray shadow I jolt my inner critic, not to disrupt inner flow. Support of my peers feels like a sunrise at dawn, And a time to let go and people to call on.

Sifting through the details, And meeting them where they are at, While feeling self-assured in my rhythm, And keeping treatment goals on track.

In my final weeks, I feel as though I am a crane, Looking into the pond mirroring the clients who remain A bird that symbolizes hope during challenging times While also spreading my wings, and so it is until next time.
For the Substance Abuse and Addictions course, we are asked to give up something for the semester, journal about our abstinence journey, and make an art reflection about our experience. The goal for this project is to give a very small glimpse into how difficult addiction recovery can be. For this experience, I chose to give up drinking coffee.

During my semester long abstinence from coffee, I found myself using tea as a substitute. This provided me with a distraction, but also kept me from examining my patterns and habits surrounding my coffee drinking. Eventually, I had to face the real habit, and I discovered that my motivations for drinking coffee were largely to overcome stress and anxiety about personal performance, often relating to school. In my mind, coffee could make me a super hero. Ironically, coffee was actually worsening my stress and anxiety. The caffeine was increasing my heart rate and making me more susceptible to panic attacks. I found myself relating this to individuals with depression who self-medicate with alcohol (a depressant). When you step back to look at the substance use logically, it does not make a whole lot of sense. However, when you are in the middle of it, the substance seems to be an all-powerful savior.

Interning at Clean & Sober Streets, an adult substance abuse recovery program in Washington DC, I have worked with individuals coming to terms with how their substance use was covering up deeper issues. Identifying the pain that is being hidden by substance use is a huge step in the recovery process. Giving up something like coffee for the semester is not the same as substance abuse recovery. However, this experience does allow for self-reflection and consideration of what motivates habits in general. The realizations made through the abstinence/recovery project can allow at least a small glimpse of the difficulties and complexity in the recovery process. I know that I have gained valuable insight through this process about the clients I work with at my internship.

For my response art for this project, I chose a moth to represent my stress and anxiety. The metaphor is that by stopping drinking coffee I had opened a box and out flew this moth. However, since I was simply replacing coffee with tea, the moth is trailed by tea labels. By drinking coffee, I was choosing to “treat” my anxiety in a completely unhealthy way. And by turning to tea, I was continuing to ignore the anxiety and how to manage it.

This project allowed me to see how difficult addressing the underlying pain of addiction can be and how necessary it is for healing and recovery.

In Studio/Technique of Art Therapy, I had the opportunity to learn a variety of directives that I can use with my clients. In class, I was asked to create a symbol that has meaning to me by using printmaking materials. I carved out four symbols, which represent the four elements: fire, earth, air, and water. I was inspired by the symbols from the TV show Avatar the Last Airbender. In the show, each character has the ability to manipulate one of the four elements. I chose these symbols because they represent balance. After reflecting on this experience, I realize it’s not only the final product that makes this experience matter, but it’s the whole art making process. This was a kinesthetic experience for me as I carved out the block, rolled the paints, and pressed the block onto the paper. I found the process therapeutic and calming. I hope to use this type of art-making to expand my future clients’ motor and creative capabilities.
Mapping the Brain: Room for Growth

Lauren Kim, 2nd year

Through this painting, I wanted to illustrate what we studied in Trauma I class: that although traumatic memories and autonomic responses are incredibly difficult to handle, there is room for growth.

Trauma is represented by the wilting flowers on the right hemisphere of the brain. The purple and orange hibiscus flowers symbolize neurogenesis, and the narrative that can be created and processed with the integration of both right and left sides of the brain. The left side of the brain has a narrator function which promotes language, logic, linearity, and literal thinking. Observing one’s own processes of feeling, thinking, and acting in a non-automatic way can help to form new neural connections and new neurons in the hippocampus and dorsolateral prefrontal cortex, thereby reinstating the learning brain as opposed to the survival brain. Creating art, practicing meditation, and listening to music can help to facilitate a non-reflexive process. Overall, through this painting, I wanted to instill hope for growth and flourishing after experiencing a trauma. Though traumatic events can make us feel wilted, broken, and weak, our bodies, brains, and minds are capable of resiliency. Specifically, through new cell growth, contextual learning, and mindful practices.

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Querencia – An Artistic, Poetic Watercolor Journal

Samantha Ahwah, 2nd year

I’ve often struggled with being able to keep a daily journal or diary but I was recently encouraged to try to do some form of journaling daily for grounding, reflection, and self check-in and self assessment. I thought my best option was to create an artist’s journal. My sketchbook is a small, mixed media book with blank white pages. I’ve entitled it “Querencia.” Querencia roughly translates from Spanish to English as “home” and it is often used to mean to a “haunt.” The origins of the word comes from the conceptual place inside a bullfight arena where the bull takes a defensive stance against the matador/madora or toreador/toreadora, the bullfighter. It is the place where the bull feels safe, strong, and protected.

I use my Querencia as my self-care daily journal. It incorporates elements of art therapy directives as well as poetry. For each entry, I create a wet-on-wet watercolor and as it dries, I take a photo of the still wet image. I then, write a poem based on the photo of the painting. Once the watercolor is completely dried, I write the poem on top of the watercolor in a complementary colored felt tipped marker.

“In the bullring, the terrified bull always returns to same spot as if it is a place of safety. It is called the querencia. In writing, I had found my querencia. My place, my passion.”
– Chloe Thurlow, British author
Who are those who suffer?
I don’t know, but they are my people
Quienes son los que sufren?
No sé, pero son míos

These words, part of the poem “El monte y el río (The Mountain and the River)” by Pablo Neruda, stay with me. They touch upon the part of me that, as a therapist, needs to summon empathy for every person who walks through my door. I must recognize their suffering and hold the space for them. This philosophy extends to my belief in engaging with the community: I want to continue engaging and building empathy with the members of my community, even if I do not know them personally. I learned a great deal of this philosophy from my former Spanish professor, who teaches a service learning class. This class caused me to reflect on why I do service and how I can contribute to my community. My professor invited my classmates and I to participate in her event Cesar Chavez and Dolores Huerta day, which honors the life, work and values of these two human rights activists. When reflecting on how to participate in this event, I remember the most impactful assignment I received in her class: an art response to the poem “Para la Libertad (For Liberty)” by Miguel Hernandez. The line “I am like the felled tree from which a sapling sprouts/ Because I still have life” has stuck with me after all of these years. That line touches upon having hope amidst difficult circumstances, which I believe is the antidote to burnout. My experience completing this assignment gave me the idea to ask students to create art responses to a poem in order to look outwards to their community but also inwards to the values that sustain them. I asked my classmates who volunteered to co-lead the event with me to choose poems that related to social justice and Latin American culture in order for our participants to reflect on their own lives. My co-leading brought their multicultural backgrounds and self-reflection learned from their experiences and the art therapy program. Through reading a poem and creating an art response, our workshop participants were able to tie the world around them to the world within them.

Cesar Chavez and Dolores Huerta day
Carmen Paulson, 3rd year

There is rhythm in what we do.
Echoes casting from the corners
Of our smiles.
We see beyond
Words or names that define.
Here, we convey in unison.
Senses guide our way
As moon and sun;
Making waves in pools
Of silence and imagination.

A poem and art piece in response to working with my client who is non-verbal and on the autism spectrum
Sheba Sheikhai, 1st year
In terms of internship placements, we always hear, “Don’t fret! You’ll end up at the site you’re supposed to be!” As a first year student, these words were slow to ease my anxiety, however they have proven to be nothing but the truth since starting my internship last fall.

I am currently at the assisted living facility, Goodwin House Bailey’s Crossroads in Virginia. My experience working with the elderly, as well as those who suffer from dementia and Alzheimer’s disease, has been one of the most rewarding jobs I’ve ever encountered. I have learned the true essence of what client-centered therapy is and how to enhance the quality of life for those suffering. In my time at the Goodwin House, I’ve hosted several life enriching art experiences for the residents. One of them being a chalk art demonstration.

Before coming to graduate school, I was a member of the Florida Chalk Art Association. I presented at many festivals and took part in chalk art competitions in Florida. When the art director at my internship site found out about this, he encouraged me to do a chalk art demonstration to stimulate socialization amongst the residents. I was thrilled and jumped at the opportunity!

I decided to do a red cardinal because I have noticed many of our residents particularly enjoy landscape and nature scenes. The bird also represents life, freedom, and wisdom.

As the event unfolded, many residents gathered around, talking and watching. Resident artists were particularly curious about the process of chalk on cement and had many questions regarding my technique. One lady was amazed at my color application stating, “I would have never thought to put purple on that beak!” We both laughed, and she said she had once been a professional painter but now cannot do much. She added that watching me was quite enjoyable.

Four hours and about a million picture requests later, I was finished! Days, weeks, and months after, residents still asked me if I am the one who did the chalk art demo last fall. They are eager to know when my next demo will be and what I will do. Not only have the residents continued to talk about it, but the employees too. They ask, “The art therapy interns did that?” And now we have become the talk of the town!

I’m forever grateful to have been a vehicle for others to live vicariously through. An artist to inspire fellow artists. An art therapy intern to have sparked conversation about the field. And finally, a GW student who has been afforded these amazing opportunities simply by being in the nation’s best art therapy program!
Chesapeake Bay
Carli Cortopassi, 1st year

“Go to grad school,” they said. “It will be fun,” they said. Whoever “they” are, they were absolutely correct.

When one thinks of grad school, the first things that come to mind are homework, studying, and hours on hours on hours of dedication. Would one ever think, “Grad school” and then, “Beach”? Being in my first year in grad school, I can speak to the fact that the words beach and continued education were never joined hand in hand in a sentence. However, after experiencing a trip to the Chesapeake Bay with my class last fall, I am so grateful that they now are. Whoever said field trips are for elementary school sadly must have missed GW's stance on the concept of learning outside the classroom as being essential at any age. This trip was a part of the Studio/Technique of Art Therapy course taught by Leslie Milofsky. The aim was to use found objects in nature as materials for art-making. Going to the bay not only gave us an opportunity to learn outside the classroom but provided a bonding experience for the first years. The bonding was strengthened by strolling the blissful coast of the Chesapeake Bay, hunting for found materials and rejoicing when someone found an ever-allusive shark tooth. Being able to free ourselves in the open air and hunting for things like we may have done as children, all for the sake of a class, was a liberating experience. We had the chance to clear our mind of the seriousness of a hard-earned education and the everyday stress of class, work, and internships. To have this experience reminded me of what it is like to find pure enjoyment in learning, exploring, and growing both individually and as a group. The trip to the Chesapeake Bay is not something I am keen to forget.

Journey
Luisa Mariño, 2nd year

Three years ago, when I moved to Washington DC and I was getting ready to apply to GW, I did not imagine what a life-changing experience I was about to start.

I did not know all the wonderful people I would meet or how much emotional investment would go into becoming an art therapist. However, what I did know was that I dreamed of one day going back to Colombia to practice what I had learned in this program. I dreamed particularly of working on a project that could contribute to the construction of peace and reconciliation in my country. Last December, I went back to Colombia to carry out the research for my culminating project with FARC ex-combatants who are in the process of reintegrating into civil society. When I arrived, I was not sure I would know what to say or do, or how to even introduce art therapy to this community. Fortunately, the memory of discussions, experientials in class, voices of encouragement, and my experience at my internship sites, made me jump into the opportunity! It was amazing to practice art therapy among a familiar scene of beautiful Colombian mountains, and really make sense of how my culture and all the tools I have learned could come together in this space. Although there is a long road ahead for learning and growth, I am now more excited than ever to continue this journey!
“Politicians don’t bring people together. Artists do.”
- Mayor Richard Daley of Chicago

These words could not have been truer on April 7, 2018 when a group comprised of first, second, and third year art therapy students came together to volunteer their time and skills at the 6th annual Leading with Pride conference organized by the DC Public Schools. This unique event is a local conference geared for LGBTQ youth 13 - 24-years-old, allies, and adults that support them and includes; group activities, break-out sessions led by their peers, free HIV/STI testing, and a resource fair.

This is the second year in a row that the art therapy department has participated in the event and once again it was a great success. The students were led by assistant professor Jordan Potash, PhD, ATR-BC, as they sat with the youth offering them encouragement and support as they engaged in youth advocacy while creating postcards on the topic of “What do your politicians and educational leaders need to know about your experience of the LGBTQIA community?” Each of the youth were encouraged to turn their card over and write a few sentences about their art and/or their personal narrative. If the participants chose to, they could take them and mail them to their respective elected officials.

For the second year in a row, the art therapy students were happy to welcome parents, educators, and members of the participating support organizations to the table to create their own art and share their narratives. All participants were offered the opportunity to share their work on Twitter with the hashtag, #LWP2018.

From a personal perspective, the day’s events are more than just an event for LGBTQIA adolescents of Washington DC and the surrounding environs. It is an event which as an adolescent I could never have imagined taking place. The incredible degree of pride I felt watching the youth display such an ownership of who they are and what they want is a testament to all the advocacy that paved the way for them. As we stopped what we were doing and watched DC’s first openly gay chorus of young adolescents proudly wearing their t-shirts and singing about unity and inclusion, you could feel the emotion swell in the room. Between their performances, the singers came to join us to make postcards and all you could do was smile at their bravery and their compassion for each other. Depending on where I land as a professional in the coming months, I hope I am fortunate enough to be able to participate in the event again.
GW Art Therapy assistant professor Jordan Potash along with 1st, 2nd and 3rd year students of the George Washington Art Therapy program facilitated an experiential workshop based on the teachings of Dr. Martin Luther King during GW King Day of Service on the main campus. The workshop titled, Establishing the Beloved Community One Story at a Time provided an art experiential to over 80 students of the George Washington University. Dr King’s teachings say the beloved community emerges from building relationships across social, cultural, and political differences. The students experienced how story telling combined with art making can foster empathy and build relationships across the divide despite their differences. By sharing their art and stories with each other students were able to adhere to Dr. King’s call to develop “understanding with the enemy and release those vast reservoirs of goodwill that have been blocked by impenetrable walls of hate.”

This same workshop was once again facilitated by professor Potash and 3rd year Student Alby Gyimah-Boadi at GW Diversity Summit with a much smaller intimate group made up of GW faculty and students.

“When you rise to the level of love, of its great beauty and power, you seek only to defeat evil systems. Individuals who happen to be caught up in that system, you love, but you seek to defeat the system.”

- Dr. Martin Luther King
Arts Advocacy Day
Bo Krzymiński, 1st year

A national partner of The American Art Therapy Association, the Americans for the Arts hosts an annual two-day event on Capitol Hill focused on training participants to lobby for legislative proposals involving the arts and meeting with representatives.

In March, I was able to devote a couple days of my spring break to the advancement of initiatives including the National Endowment for the Arts (NEA), Arts in Health, Arts and the Military, as well as Arts and Infrastructure.

On Monday, March 12th, advocates from across the country gathered in D.C. to learn the basic ins-and-outs of lobbying on the Hill and attend various informative sessions for specific issues. After the sessions, we broke into groups and prepared for our appointments with state representatives. Since I was registered as an advocate for the arts in Ohio, I was able to meet people from my home state who share the same community vision as me.

The following day, I met with associates for Congressmen Steve Stivers and Tim Ryan and contributed to the dialog surrounding Second Lady Pence’s initiative Art Therapy, Healing with the HeART, as well as the process of passing art therapy licensure laws in Ohio. Additionally, I promoted the Saving Transit Art Resources (STAR) Act, which, if sanctioned, would allow transit authorities across the country to utilize federal funding to employ artists on transportation projects.

I’ve watched legislation affect people and cities that I love first-hand. The opportunity to unite with individuals hoping to make the same changes I am will never be as convenient as it has been living in our nation’s capital. During Arts Advocacy Day, I was able to initiate bonds with people and the programs assist me as I strive to be an informed citizen. I strongly recommend this event to students interested in the advancement of arts in health, or simply informing our communities of the importance of art therapy. GW’s program offers a few scholarships for students to attend each year. This is just one of many resources available for art therapy students to become proactive leaders and advocates for the arts.

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.

DRAWN 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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