

# DRAWN from the Circle

Alexandria Center on Carlyle Circle

Issue 38

Spring 2015

## Story Cloth: New Orleans, Trip #1

by Kelly Muldoon, 3rd year

I would like to share my journey in creating this piece, titled *New Orleans, Trip #1*, completed in Lisa Garlock's Advanced Issues in Art Therapy: Story Cloth class offered Summer 2014. The class learned about the traditional Chilean arpilleras, which were created to visually document two decades of military dictatorship during the Pinochet years. To protest the injustices of the regime, the women held workshops where they would sew scraps of cloth to tell their story. Using pieces of clothing or photographs from the "disappeared," loved ones were sometimes incorporated into the arpilleras, which served as a part of their healing process. Although exporting arpilleras became illegal, once it became known that they were anti-Chilean, these narrative quilts continued to be smuggled out of the country, as a way to help build a community and continue storytelling through the use of fabric.



Students were taught a variety of different stitches to assemble their pieces and encouraged to think of a narrative they would like to tell, or a moment in time they would like to create. My piece illustrates the highlights of my first trip to New Orleans. I wanted to capture the moments that felt meaningful to me and narrate them in my story cloth.

It was in New Orleans where I met my boyfriend's family and close friends for the first time. I learned about traditions I had never experienced before; for example, people in New Orleans have "red beans and rice" every Monday for dinner. It was a special moment for me to experience a meal that my boyfriend, Scott, had eaten with his family growing up. This meal is depicted in the lower right corner, placed on a blue and yellow tablecloth, colors found in their kitchen. Around the red beans and rice is a well-known sandwich, a muffuletta, along with a bottle of a locally brewed beverage, "Gingeroo," and a refreshing gelato we enjoyed on a particularly hot summer day at "Sucre".

I also included the St. Louis Cathedral, in the French Quarter, next to the famous "Blue Dog," known from local artist, George Rodriguez. I added images of flamingos and giraffes we saw on our visit to Auburn Zoo, and a representation of a glass crab we purchased at the Lizanos Glass Haus art studio. There is also the plane we flew on, and the trees from a magical park we walked through, across from Scott's childhood home. Finally, Scott and me—at his best friend's wedding, slow dancing on the dance floor.

The moments that were captured and sewn on this story cloth are not just about fun outings, meals, and adventures. They represent being accepted into his family and a start to new friendships. Most importantly, this is a new place I can call home, where I will be welcomed with warmth, love, and of course, red beans and rice.



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## Rituals of Loss

by Jane Woo, 2<sup>nd</sup> year



Before beginning my internship at Tracy's Kids at Children's National Medical Center, I tried to prepare myself for the grief and loss I would encounter. I made the mistake of making one of my practicum goals, "learn how to deal with grief and loss;" but after discussion with my supervisor, I

realized I would never fully learn how to deal with grief and loss. Rather, it was important for me to learn how to *express* grief and loss and gain awareness about how it may impact me. With each death of a patient, I have never been able to anticipate my reaction and what emotions it would bring up for me.

Rituals have become an important part of expressing grief for me. At my site, we have something called "Tea Time," which allows staff to come to the art room and drink tea, eat chocolate, write in the card that is sent to the patient's family members, and look through a memorial book made by the art therapists, with a page honoring each patient that has died. My supervisor has been extremely supportive in allowing me to be a part of the art therapists' ritual of making the page. However, I also have begun to recognize that I need a ritual for myself, because I have realized that I tend to avoid whatever emotions these deaths bring up for me. Making art has been an integral part of expressing grief, because it is a time to honor the life of the patient and

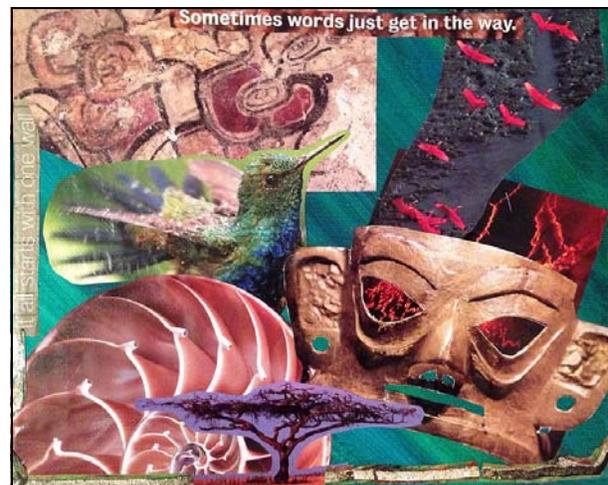
mourn the current loss as well as past losses. At the same time, it is also creating a boundary for myself to explore and sit with whatever emotions arise.

In my Counseling and Theory class, we learned how to make felting stones with words written on the stones. A child I worked with, on my very first day interning, died recently. While I sat staring at my stone, I decided to simply write the child's name and adjectives that made me think of him. Then, I picked colors of felting wool that reminded me of him. The weight of the stone, the repetitive process, and the motion of holding the stone close to wrap the wool made the stone feel extremely precious, just as each life is extremely precious. When I have completed the ritual, I can put the stone aside, returning to it and holding it later when the emotions bubble up again. As this ritual develops, I want to get a glass vase with a plant and lay the stones around the plant as a reminder that each death is now a part of me and impacts me going forward in my work as an art therapist.

## Response Art

by Stephanie Kurtyka, 2<sup>nd</sup> year

This artwork is a response to the active duty service members, who have comorbid traumatic brain injuries and other psychological health concerns. I intern at the National Intrepid Center of Excellence (NICoE), part of Walter Reed National Military Medical Center, in Bethesda, Maryland. This piece was created to express the transformation I see in the service members while creating art in art therapy sessions. The first and main art project that all service members complete at the NICoE is mask-making. As with many adults, most have not created art since grade school and some, initially, view the creation of art as a child's activity. Once they begin to engage in the art making process, however, some of their long established walls begin to disintegrate. I have experienced participants opening up, relaxing, and expressing unconscious feelings while working on their masks. The nonverbal self-expression that occurs allows them to access a previously hidden, and sometimes unknown, creative space that extends into their other therapies and



"Sometimes words just get in the way"  
10" x 8", Acrylic paint and collage

aspects of their lives. The collage I created not only illustrates the actual change I see in the service members, but also the change that my own energy and emotions go through while in these art therapy sessions.

## Director's Cut: Update: Refugee Camps and Training Workshops

by **Heidi Bardot**; Director, GW Art Therapy Program

I returned in August from Beirut, Lebanon where I spent three weeks working with WarChild, an organization based in Holland, which supports children dealing with the physical and emotional effects of war. This relief organization supports art therapy as a key aspect of working with children and trauma and only employs professionally trained art therapists. I worked with 18 of their counselors on recognizing and responding to trauma and promoting self-care and in refugee camps doing groups, with children ages 5-12, with a local art therapist. Through their connections, I also visited sites where future art therapy can be integrated—a women's shelter, a variety of different schools, and a relief center where women and children come for support.

I am hoping in the future to take additional art therapists with me to work in the camps and do more community projects. The work is so rewarding and the trauma is so great, both with the refugees and the workers in the camps. As we all know, people are drawn to expressing themselves and telling their stories and art fills that need. Though the country is calm and more accessible than in years past—I was able to visit towns and sites that were previously inaccessible due to conflicts—the threat of ISIS/ISIL (or DAESH in Arabic) is prevalent. They were fighting about a 45 minute drive from where I visited a World Vision training site and wandered through a lovely village eating ice cream—this is the dichotomy of the Middle East. I met so many welcoming and gracious people discussing possible collaborations over small cups of Arabic coffee. The need and the desire is great for collaboration and for the connecting and healing aspects of art therapy.

The refugee camps were particularly moving as we were picked up by a taxi cab from the camp (regular taxi drivers will not enter the camps), taken to a point where we



were met by two young girls who led us by foot through the labyrinth of alleys, some of which were little more than the width of my shoulders, to the open air room where we met the shy but curious children who giggled and laughed as they connected and created art. Children are the same wherever you go—they find joy in life and they are resilient beyond our imagination.




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If you are interested in joining Heidi Bardot on her next visit, please contact her directly at: [hbardot@gwu.edu](mailto:hbardot@gwu.edu)

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## Depths of Darkness

by Erica Ohnstad, 2<sup>nd</sup> year

I approached the canvas with “gloom crowding in on me, a sense of dread and alienation and, above all, stifling anxiety” (Styron, 1990, p.12). The brush felt heavy in my hand as I picked up the acrylic paint and water. I dragged the brush across the top of the canvas and allowed the paint to ooze down in drips. The weight of my mind felt in every movement.

Seemingly impossible to add any likeness of daylight into the image, my attempts to brighten the mood were met with resistant drops of red and blue paint and blotted out with a paper towel. All hope within the image became inaccessible. It felt as though I would be pulled down into the depths of darkness to remain for eternity.



Dread, gloom, and the blues attached itself to me as I was dragged deeper down. Blotting out the yellow with a paper towel

became symbolic during the creation of this piece. I could feel the drain of energy as I looked into this image. The colors gradually became darker and heavier with acrylic paint, until I was not able to see the bright vibrant colors that had once been in front of me.

The feeling is non-directional, non-linear, for an unknown length of



time. “I shall never learn what caused my depression, as no one will ever learn about their own” (Styron, 1990, p. 38). There is little hope conveyed in the heavy layers of acrylic paint. If you concentrate and even squint your eyes, a hint of yellow can be seen. This slightness, purposefully placed, is the remnants of hope.

## Personal interpretation of Bipolar Disorder: Inspired by Jamison’s memoir

by Kelly Muldoon, 3<sup>rd</sup> year

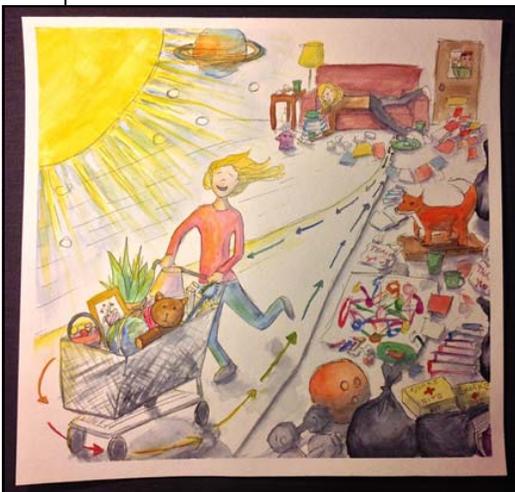


After reading *An Unquiet Mind*, describing living with the diagnosis of Bipolar Disorder, it was difficult to come up with an image to express her experience as a whole, an assignment for diagnosis class. Jamison dealt with endless ups and downs, spending sprees and suicide attempts, going on and off medication, losing loved ones, and trying to find a place in the world. I decided instead to select a point in the book that stood out to me; it was a moment when her disorder became very real and raw. Jamison described her apartment after a manic episode—there were piles of credit card

receipts, bills, and threatening letters; mountains of items she bought in bulk; shopping bags; and unrealistic projects she started and never finished. Her brother saw how much trouble she was in and helped her pay off her

debt. She described moments of embarrassment, manically purchasing a dead fox from a taxidermist, and experiencing dark days, such as not having enough energy to get up and even change her clothes. I think I was drawn to illustrate this time period because I could relate to the depression she described going through. Anyone who has experienced depression understands how difficult it is to complete normal day activities. Although I was not manic, nor needed help getting out of debt, I did know I needed help and my family knew it too. Similar to Jamison’s family, my family’s support helped me get out of the dark hole. There was no judgment and no questions, just empathy and understanding. The strength it takes to get out of a hole like this has led individuals into helping careers—Jamison became a psychiatrist and I am in the process of becoming an art therapist. I will end with an insightful quote from Jamison that may be relatable to those who have done something positive with the struggles and difficult times they have experienced: “As the years went by, I became more and more determined to pull some good from all of the pain, to try and put my illness to some use” (p. 125).

Jamison, K. R. (1996). *An unquiet mind: A memoir of moods and madness*. New York: Vintage Books.



# Social Media Art Therapy Directive

by Trevina Joseph, 2<sup>nd</sup> year



Facebook, Instagram, Tumblr, Pinterest and Twitter have become an integral part of our lives. We post selfies, outings with our friends, pictures of our food, tag our friends in the latest BuzzFeed article, and share cat videos for days. According to researcher S. Shyam Sundar, Distinguished Professor

of Communications and co-director of the Media Effects Research Laboratory at Penn State, in an article in *Psychology Today*, “the types of actions users take and the kinds of information they are adding to their Facebook walls and profiles are a reflection of their identities.” So if social media is a reflection of identity, what images, music, videos, and words are people associating with us? How are we seeing our world and how are we communicating within it? We are visual beings, so it makes sense that these visual messages have an impact. This concept is what inspired a Social Media Art Therapy Directive for Adolescent Group Therapy.

**Social Media Art Therapy Directive:** Choose a Tumblr, Pinterest or Instagram picture from pre-screened images (for therapeutically relevant themes) to create a response to. Once you have looked through the images, choose a quote that resonates with your life experiences and create: a poem, lyrics, story, or artwork that incorporates the image.

**Discussion:** Share your reactions with the other group members. “Post” these images on an actual wall and look at the impact of seeing everyone’s inspiration together. This facilitates communication within the group, sharing of ideas, support of others, validation of experiences, and identification of common threads.

Give all group members a moment to absorb the images together. Allow each member to share his or her perspective and response.

**Materials:** Pre-screened Tumblr, Instagram or Pinterest images and quotes, related to therapeutic themes, that will be combined into response art. Any art materials can be used for the response art, such as colored pencils, collage, tissue paper, paint, murals, oil pastels, or even 3-D materials (model magic or clay).

**Population:** This directive could apply to many people in various stages of life, because many generations use social media, such as Facebook. Most social media sites are used internationally, but always be mindful of your group. I used this directive with adolescents on an inpatient psychiatric unit, and they responded to it very creatively!



## DRAWN 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.

*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:

### *DRAWN from the Circle*

The George Washington University Art Therapy Program  
1925 Ballenger Ave., Suite 250, Alexandria, VA 22314  
artx@gwu.edu

**Faculty Editor and Designer:** Heidi Bardot

**Editors:** Stephanie Kurtyka, Kimberley Harvanek, and Jennifer Dodson

**Contributing Writers & Artists:** Heidi Bardot, Donna Betts, Kimberley Harvanek, Anna Hicken, Trevina Joseph, Stephanie Kurtyka, Kelly Muldoon, Jane Woo, Erica Ohnstad, Samantha Hymes, Kevin D’Agustine, Sneha Gaikwas, Rachel Crawford, Jennider Dodson, and CA Celeste Cantees.

Thank you very much to all our contributors!

# Questioning Sustainability

by Anna Hicken, 2<sup>nd</sup> year



Last July, I travelled with the art therapy program to South Africa to study social and cultural diversity. Throughout our short time in Winterveldt, a township outside of Pretoria, my fellow GW students and myself constantly discussed the purpose of our work at the Bokamoso Youth Center. For two weeks, we led art therapy groups with the young adults, providing art materials and a safe space to share their stories.

Although we all knew the value of those precious moments, we were greatly concerned about the sustainability of our services. Was it fair to provide them with art materials that they might not be able to obtain in the future? Was it right to ask them to open up and trust us with their private thoughts and feelings, just to have us leave a few days later? What could we do to ensure that our work continued? Some questions were answered and some were never fully resolved. Some I still ponder over today. Although they were difficult questions, I know that the dialogue they created changed the way I think about our work as art therapists.

One of the projects that sought to foster sustainability was painting two large murals at the Bokamoso site. The murals were painted to honor the new leadership of Bokamoso and promote a sense of pride and joy in the community. They were designed and facilitated by a local artist, allowing the youth to connect with a talented and supportive entrepreneur in the area. Creating the paintings was an extremely special element in our time spent with the youth. The process allowed us to collaborate with them in a different way. Instead of being their art therapists from America, we were their partners working beside them. We made mistakes, got frustrated, got messy, got tired, and laughed with them. During our time together, they invited us into their community and into their lives.



I will never forget how welcomed I felt or how much I learned about myself from this experience. I began the trip thinking that I would provide a service to the Bokamoso youth. I left knowing that I was given far more than I provided. As art therapists and humans in a diverse world, I hope that we never stop questioning our work and considering the sustainability of our efforts.



## Update on the South Africa Program

We support our students in critically thinking about the ethical issues of working internationally and creating sustainable programs in art therapy. To that end, this summer professor Tally Tripp and alumna Becky Jacobson Fowler are returning to South Africa seeking further opportunities for sustainable art therapy programming between Bokamoso Youth Foundation and several Arts Therapy organizations in Johannesburg and Pretoria. We are continuing to develop sustainable therapeutic and social action work in our international programs.

## ART THERAPY WORD SEARCH

E C N E R E F S N A R T R E T N U O C  
 D X B T R A U M A R F E A T S R A G I  
 I D P A F V E L T D Z R G Q K L P E T  
 T E S R C R A K N A U M B U R G P D U  
 H E D W E D P D U H L I C O L L A G E  
 K T S E N S D R I B S N X L F O T B P  
 R K T A C L S U I R O A P P A F C L A  
 A T M A S K C I C A M T N A C Y I U R  
 M Y I C J B P L O I F I T I D H W K E  
 E M P A T H Y S O N Z O G N I L A E H  
 R O H P A T E M N H R N M T S I J S T

## Word Bank by Stephanie Kurtyka, 2<sup>nd</sup> year

- |                     |             |             |          |
|---------------------|-------------|-------------|----------|
| Edith Kramer        | Expression  | Termination | Brain    |
| Countertransference | Bird's Nest | Empathy     | PPAT     |
| Therapeutic         | DDS         | Paint       | Mandala  |
| FEATS               | Trauma      | Mask        | Naumburg |
| Healing             | Collage     | Metaphor    | Clay     |

## Graduate School

by **Samantha Hymes**, 2<sup>nd</sup> year



I feel I've been  
kicked in the ear  
When doubled over,  
you pinched my rear  
Can I take another year?  
If only printers ran on tears.

I'm trying hard to power through  
You make it tough,  
you really do  
I want to make it to year two  
But what kind of hell will ensue

It will be worth it,  
so they say  
Just make it till the end of today  
You'll regret it if you stray  
From pencil, paint,  
collage, and clay

### Response

I've finished year one, now I'm almost done  
With graduate school - year two.  
It could not have been done  
Or been half as fun  
Anywhere else but GW

And how happy I'll be  
When I get to see  
That my hours all counted  
And my diploma is mounted  
Now on to my ATR-BC!

**Kevin D'Augustine**, 1<sup>st</sup> year

### Artist Statement:

When souls unexpectedly leave this world, those of us left behind have but to wonder if our beliefs on existence are accurate. Do souls simply transition from one plane to another? And what kind of interaction can we dream of having with them across the fantastic divide that separates us?



*Transition 1*  
18 x 24 in  
Oil on canvas with mesh

## Expressive Therapies

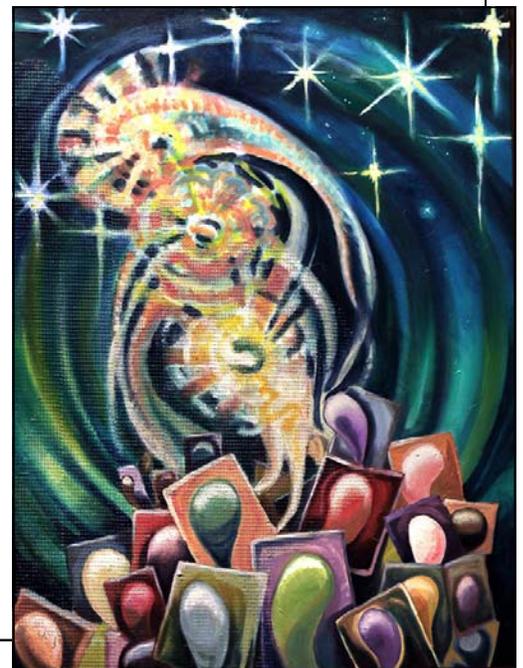
by **Kimberly Harvanek**, 2<sup>nd</sup> year



At the Maryland Expressive Therapies conference held in February 2015, my classmate, Trevina Joseph, in collaboration with Dance Movement Therapist, Nalini Prakash, presented on a directive they developed while working with chronically mentally ill adults at a psychiatric hospital. The directive combined elements of art and movement to create a timeline of one's life steps. Working artistically in the outline of a footprint, to provide containment, participants were asked to create images relating to four life stages: my first steps, a time I tripped or stumbled, my current steps, and my future steps. For each stage, participants also created a 3D mandala using string to create a boundary, and small figurines were placed as needed to represent the stage. Following this, a movement was created to further embody the emotions of the life stage described. Using this multimodal approach allows one to consider the themes identified from a variety of emotional viewpoints.



I was surprised to find how moving through these various media, to explore the same theme, helped me to understand the emotions connected to the life stage more fully. Moving from the art, to the 3D mandala, to the movement gently led me toward a progressively more embodied sense of the emotions attached to each stage. This powerful experiential demonstrated the strength of collaboration among the creative therapies. I have not yet had the opportunity to work professionally with other expressive therapists, but after this experience I hope to do so soon.



# Art Therapy Research Day June 5, 2015

by **Donna Betts, PhD, ATR-BC**, Assistant Professor

The Graduate Art Therapy Program proudly hosted our annual Art Therapy Research Day event on June 5th! Graduating students presented posters on their culminating projects from 10 am - 12 noon, in rooms 222 & 223. Join us next year in celebrating the work of our students!

**Marlene Adams:** Exploring the Need for a Gender-Specific Treatment Program Through the Lens of Art Therapy for Female Inmates

**Alejandra Canedo:** Art Making and Ambiguous Grief: A Heuristic Study of an Adult Child of Divorce

**Erika Hamlett:** Art, Trauma, and Internal Family Systems: A Heuristic Study

**Kimberly Harvanek:** Art Therapy Within the Context of a Day Treatment Program for Individuals with Eating Disorders: A Single-subject Case Study

**Anna Hicken:** Art Therapy and Empathy: Investigating the Relationship Between the Presence of Art and Art Therapist Empathy in Individual Art Therapy Sessions

**Samantha Hymes:** Using a Cognitive-Behavioral Therapy Informed Art Therapy Approach with Children with Specific Learning Disorders: A Systematic Review and Program Proposal

**Trevina Joseph:** The Effectiveness of Art Therapy in Addressing the Emotional Needs of an Individual Who Lived in Foster Care

**Tessa Larson:** Utilizing Art Therapy to Process Wilderness Staff Experiences: An Exploratory Study with Implications for Burnout

**Maïke Nolen:** Intuitive Watercolor Painting and Therapeutic Self-Care

**Drew Smith:** The Effects of Reviewing and Creating Self-Portraits on Measures of Self-Esteem, Mood, and Visual Expression

**Megan Tenenbaum:** A Blue Bird in the Window: A Case Study Exploring the Impact of Art Therapy with Grief and Loss

**Jane Woo:** Art Therapy with a Sibling of a Pediatric Oncology Patient: A Single Subject Case Study

**Ji Young Yoon:** Construct Validity of the Bird's Nest Drawing

**Hwa Ji You:** An Art Therapy Open Studio Model for the Chronically Homeless

## 2015 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.



**Trevina Joseph**

*The Effectiveness of Art Therapy in Addressing the Emotional Needs of an Individual Who Lived in Foster Care*

This qualitative case study explores the effectiveness of 20 art therapy sessions with an individual who lived in the foster care system in address-

### The Katherine J. Williams Fund and The Prasad Family Multicultural 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, student body, and multicultural awareness.



**Ji Young Yoon**

*Construct Validity of the Bird's Nest Drawing (BND)*

This study investigated validity and reliability of the BND story in relation to the BND rating scale and attachment security.



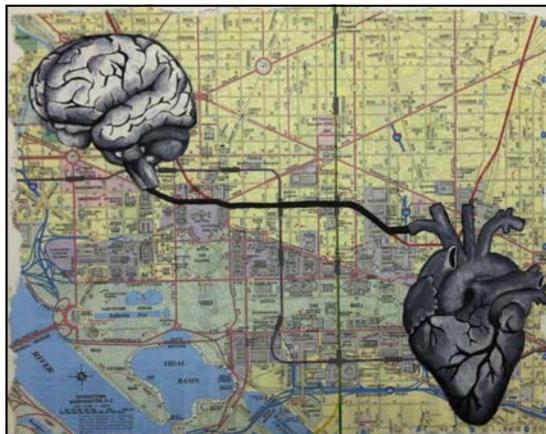
**Rachel Crawford, 1<sup>st</sup> year**

**Artist Statement:**

My work is typically acrylic and can be described as reflecting a simple honesty through realism, shape, and color. For "Head And Heart," I made use of an old map of DC by pasting it on canvas with matte medium then I used acrylic paint to create the head

and the heart. Using acrylic paint on a map or even a smooth paper surface was a new experience for me. I'm used to painting on a textured canvas so it was a nice change of pace. For "Feeling Raw," I stepped

outside of my comfort zone and chose to branch out from my typical painting style. I was inspired by Andy Warhol's style of pop art imagery and color. Rather than blending different shades and colors of paint, I chose to use solid colors throughout the painting, resulting in a more clean cut painting.



(right) *Head and Heart*, 16"x24" Acrylic and collage on canvas

(left) *Feeling Raw*, 24"x24." Acrylic and marker



(above) *Blondie 13*, 18"x48"

Oil and enamel on cloth

(right) *Trophy Case*, 84"x48"

Acrylic on paper

**Jennifer Dodson, 1<sup>st</sup> year**

**Artist Statement:**

Ever since I began painting, really painting, I have been attracted to the play of light and shadow, as well as the juxtaposition of different patterns and the visual textures they create. Perhaps this is because my grandmother's house was covered in flowery wallpaper and her bed in rose-patterned sheets. The

cabinets inside the house where I grew up alluded to my parent's far-out lifestyle before having kids. Nevertheless, patterns such as these evoke memories of people and places inside our head. I created "Trophy Case" to be exactly what the title implies, but the buffalo plaid of the background, with it's alarming red, was intended to be just as powerful as the trophies painted beside it. In "*Blondie 13*," the pastel pink backdrop with white polka-dots were to convey a sense of innocence.



*"I have been attracted to the play of light and shadow, as well as the juxtaposition of different patterns and the visual textures they create."*

## Collective Voices, Shared Journeys

by **Sneha Gaikwad**, 1<sup>st</sup> year



During spring break, I visited an art show in UIC's (University of Illinois at Chicago) Montgomery Ward Gallery. The show titled *Collective Voices, Shared Journeys*, displayed artwork from Apna Ghar, a nonprofit that provides holistic services for immigrant women that are survivors of gender violence. Apna Ghar means "our home" in Hindi, and works to advocate and create a safe haven for women, and, they

even have an art therapy program.

When walking through the exhibit, I was struck by the wide variety of art, from a community-based art project to re-

sponse art, by those who work with survivors, and by survivors themselves. A community-based art project called *The Wandering Uterus Project* displayed dozens of uteruses, to bring awareness to the importance of health care and to the attacks on reproductive rights as (Picture A). Response art was created by a rape crisis counselor who found a common theme of feeling like drowning, and losing part of oneself among her clients (Picture B). There were also numerous pieces created by survivors of their healing journey (Picture C). Additionally, there was an interactive community weaving piece where people could write on strips of cloth and weave them together. I enjoyed seeing how many ways art had connected a community of people, from survivors to staff, to the greater public. I found this inspiring in my own journey of becoming an art therapist, and the endless opportunities of art making and healing.



(top) *The Wandering Uterus Project*  
(above left) *Drowning, Rising*

## Alumni Updates



Class of 1996: **Jen (Bettini) Baldwin, Jenna (Michalik) Preston, Cathy (Krustel) Goucher, Andrea (Poggi) Mooney** and **Ej Endler**. Taken at a November 2014 get-together in Baltimore.

**Beth Kim '15** is working as a contract art therapist for Iona Senior Services. She works alongside GW alum **Jackie Sargent**. Below Kim is standing with members of the Korean Expressive Therapists Association and the director of music therapy at Molloy college in New York, where she gave a lecture on art therapy.



**Carol Ann Olson '93** is pictured here with her husband. She is Owner of Carol Olson Productions and The Creative Arts Space and Development Director of the Virginia Sexual and Domestic Violence Action Alliance - the statewide coalition for sexual and domestic violence centers, allied partners and other organizations working to end violence and serve those who have survived violence.

## Alumni Update (continued)

**Chia Hua Lu '14** just had her first Mother's Day! In June, she will return from maternity leave to Iona Senior Services.



**Catherine Harris '08**, pictured right with husband while traveling in Spain. She continues to work with Centennial Medical Center in Nashville, where she recently moved into a new role to expand the expressive therapies program to the medical hospitals on campus. Through this new position, she will oversee the art, music, and recreation therapy programs for the Sarah Cannon Cancer Center, Centennial's Women's and Children's Hospital and Centennial's Rehabilitation Services.



**Karina Donald '11** was recently accepted to the doctoral program in family therapy at Texas Women's University. In Grenada, where she is the only art therapist, it has been a challenging yet rewarding experience for her to develop and coordinate therapeutic services for victims of abuse and neglect.



Since graduating **Maricel Ocasio '04** completed her doctorate in clinical psychology and moved back to Puerto Rico, where she opened her private practice, Mind Canvas. She helped create the local chapter of AATA, the Puerto Rico Art Therapy Association, which she currently leads. If any art therapist is interested in visiting PR and sharing knowledge, please email her at [maricelocasio@gmail.com](mailto:maricelocasio@gmail.com).

**Nisha Tracy '14** is happy to send in new baby photos! Isalini was born on March 30th, and they "are overjoyed at her arrival (if not exhausted)." In other news, Tracy has been working at Clean and Sober Streets full time since last November and plans to return full time after maternity leave. She says she feels blessed in both her home and work life and incredibly grateful to the Art Therapy Program for getting her started on her career path.



**Iryna Natalushko '11** has recently been working with colleagues from the NGO Psychological Crisis Services and the international charity Caritas to share the intensive trauma therapy approach of integrating trauma and her adaptations of the process with working and volunteering psychologists who support refugees from war-affected areas.



Pictured here are the adorable children of **Kelly Hartland, '10**:



## Alumni Update (continued)

**Katherine Nguyen, '12** has been at Safe Shores - DC Children's Advocacy Center since graduation. She also had the opportunity to meet with the Queen of Sweden about the DC court system, trauma, and art therapy. Recently, she went to Italy for some self-care! Here she is eating gelato on the coast!



Look who I found! GW art therapist **Iryna Natalushko '11**. We never met at GW but found each other in Kiev! — from **Ali Haeffner '13**.



Over a year ago **Jeanne Bissmeyer '08** did an art therapy trip to Nepal, where she found the people extraordinary. She recently completed a painting of Nepalese men sitting against a ruined wall



**Jejung So '09** sent this lovely photo in and hopes Dr. Gantt won't mind appearing in the newsletter with her!



**Shaina Miranda, '12** is currently the Director of Trauma Informed Care at Hallmark Youthcare, a trauma-informed residential facility for adolescents! She travels around the state (Virginia) providing training on trauma-based practices and interventions as part of community outreach. **Julie Blankenship, '13** works with her too! She is a program therapist and started a program for sexually exploited females. Miranda plans to marry in September.

After several moves since graduating from GWU, and after having a baby girl in 2014 (shown in photo), **Anna Ford '09**, has settled in Birmingham, Alabama, to be closer to family. She is starting a private practice specializing in art therapy and Dialectical Behavior Therapy.



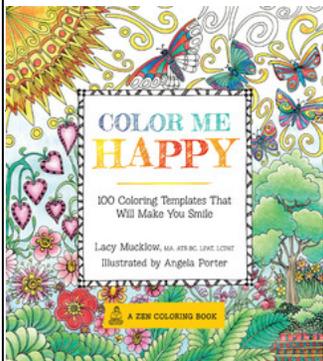
## Artist Statement by: Celeste Cantees



(above) "Moving Forward"  
(right) "Untitled"



My artistic endeavors have different facets, these two pieces representing an intuitive and spontaneous one. When considering beginning some work, one must mentally blueprint for it and initiate with a precise understanding of the aesthetic mechanics they need the piece to convey. With work such as this however, I placed loaded paintbrush to canvas and paper with a deliberate lack of planning, allowing spontaneity to dictate the process and intuition to designate a finishing point. How I responded to different paint consistency, colors, surface material, textures and elicited emotions in these two paintings was embraced and channeled into the work with a total lack of scrutiny. If one who creates can balance the more unyielding and specific pieces of their vocation with intuitive work that holds a lack of judgment, the overall experience of their trade will flourish in a new and more comprehensive way.



## Color Me.....

Lacy Mucklow, a 1999 graduate of GW's Art Therapy Program, has been working in the DC area ever since, first with families doing home-based counseling. She then moved on to working in ED schools in DC with teenagers and pre-kindergarteners, and eventually working with adolescents in a partial hospitalization program since 2002. In 2013, Lacy received a short email from a publishing company editor stating that she had read her website ([arttherapist.blogspot.com](http://arttherapist.blogspot.com)). She thought Lacy's art therapy degree and background in the subject would interest her in authoring a potential series of coloring books for adults they were looking to publish. Little did she know after accepting the challenge what kind of juggernaut that would become.

The first books, "Color Me Calm" and "Color Me Happy," were published simultaneously in October of 2014, just a few months after the popularity swell of coloring books for adults had begun to emerge. Quickly becoming bestsellers on Amazon, Barnes and Noble, and other bookstores ("Color Me Calm" made the Amazon Top 100 books (#21) and was a #6 top trade paperback on Publisher's Weekly, and "Color Me Calm" and "Color Me Happy" were #1 and #2 respectively in their category), there was already a push to continue the series.

The third book in the "Color Me" series, "Color Me Stress-Free," is to be released on September 15, 2015. "Color Me Calm" and "Color Me Happy" drew on archetypes, symbols, and general associations that most people find relaxing or joyous for the coloring templates. However, for this book Lacy took a different tack in approaching "Color Me Stress-Free," she divided the seven chapters to address seven top stressors of people, and then providing artistic - and generally more abstract - designs that were counter to the stressor so as to induce stress-relief about the subject. In addition, there is a fourth book in the works to look forward to in Spring 2016.



## GEORGE WASHINGTON UNIVERSITY ART THERAPY PROGRAM

Columbian College of Arts & Sciences  
Art Therapy Program  
1925 Ballenger Ave., Suite 250  
Alexandria, VA 22314  
Phone: 703-299-4148  
E-mail: [artx@gwu.edu](mailto:artx@gwu.edu)  
Website: <http://arttherapy.columbian.gwu.edu>

