Resurfacing
MA Art Psychotherapy
exhibition 2016

This collaborative exhibition presents the art work of art psychotherapists and reveals some of the hidden and intimate processes of art psychotherapy.

MA Art Psychotherapy Students are immersed in working with relationships and imagination. Their own art practice is a central part of the training, and this exhibition provides insight into the emotional and relational processes that are encountered in this work. It invites the audience to engage in looking from this other perspective.

Goldsmiths
UNIVERSITY OF LONDON
Heather Batchelor

_Splinters_

A4 paper, pencil shavings and PVA glue.

‘There is no greater agony than bearing an untold story inside you.’

Maya Angelou (1928-2014)

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Jessica Calnan

Pigs.
Oil on Linen.
Initially the idea came from the meaning of the words lose, lost, loss and their translation into Spanish; I had never thought about the word loss as a feeling. I started taking pictures of lost objects as the winter came and the streets were full of them. Then, sadly my grandfather passed away and later on I lost my wallet leaving me without documentation. By the end of the course, I lost my hearing and now I am learning how to live with my new condition.
Side effects
Collage.

Due my loss of hearing I experienced not only the symptoms of my deafness (vertigo and disorientation) but also the side effects of the medication. I was very scared. I felt I was losing my mind, having my brain split into two sides: the logical and organised one and the senseless and disassembled one. The music box playing in my head and the confusion around me made me feel terrified. I was losing contact with reality, out of control. This piece of work represents my experience from the patient’s side.
Robyne Chapman

*Untitled*

Icing Sugar

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Emily Clemson

Refraction

Photographic print on Fine art paper.

An experiment intended to express the inner conflict I have felt around my identity and sense of self.

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Jonathon Coleman & Catherine Rogers

‘Sing a Song of Sixpence’

Mixed media installation: paper, polystyrene, money, crows, audio, video.

Two multimedia audio image responses exploring art psychotherapy debates surrounding the Service User and Psychotherapist. The childhood poem was used as a metaphor for the relationship between private and state funded art psychotherapy practice: clients, settings, referrals, insurance, income, fees, and the NHS. The pie is symbolic of the setting, full of birds /clinicians all clamoring for the clients. The blackbirds, reimagined as crows, feed on what appears discarded, (the service user), who perhaps feels abandoned, discarded and treated like scraps. The King ‘in his counting house’; symbolic of the State/ NHS balancing budgets. The Queen represents the private sector enjoying the wealth benefits of private clients (bread and honey) The maid ‘in the garden hanging out the clothes’ is a metaphor for the service-users hanging out their laundry in public and the black birds flying in and pecking ‘off her nose’ being symbolic of the art psychotherapist being the one directly responsible and facilitating direct change with the service user.

One crow rips at the wrapped box titled shame, along side an open box titled vulnerability containing the word ‘authenticity’.

We sampled ‘four and twenty’ interview excerpts with art psychotherapists, overlaid clinical sounds, with the intention of making the work jarring, confusing, and uncomfortable. The video sampled images of Hitchcock, The Birds, Edgar Allen Poe and sampled sung recordings of the poem.

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Gillian W. Datlen

Inside Spaces

Plaster of Paris on acrylic

An exploration of literal and metaphorical ‘inside spaces’.

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Alice Davies

Wood, Petroleum Jelly, Fern, Chalk, Soil, Ceramic, Poster Paint, Pebbles, Glitter, Thread, Silk, Room Diffuser, Black Pepper Oil, Plastic Comb, Hair

This is an imagined space, where a ritual has taken place.

This installation serves as a visual metaphor for the consideration of buried transmissions left behind by clients in the rooms or spaces of art therapy.

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The child we once were

Personal Photographs, Paint

An exploration and understanding of the child within us. This child we once were before we grew up.

This child can resurface.

This child has gone through experiences that cannot be recreated but can only be remembered. Ephemeral moments that can only leave feelings or emotions as evidence for their happenings.

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Engrams

Poliptych, oil on canvas

*Engrams* is a series of nine paintings. The canvases consist of two or more interlocking images, each opening up to a different realm. The series explores the incredible human capability to simultaneously perceive two worlds; one with bodily eyes and another through the mind’s eye.

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Second Skin

Paper pulp, tights, rice paper, silk, wool.

I was thinking of the experience of being held safely in one’s skin. Child psychoanalyst Ester Bick thought that babies experience skin as binding their raw feelings that are not yet differentiated from their body.

My ‘skin’ was stretched in art therapy training this year, as I attempted to contain my own feelings and often those of the clients. I decided to look closely at the structure of this container.

Drawing on personal experience of ongoing chronic eczema where my own physical container seems broken at times I thought how psychic skin becomes physical and physical becomes psychic; a fragile boundary to the outside world.

‘Primitive forms of personality are felt to have no binding force amongst themselves and must be held together (...) by the skin functioning as a boundary’ - Esther Bick

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Diane Hall

Kristeva’s Enceinte – 2014

and Lasted Souls - 2016

Glass, human hair, pigskin and other media

'Cells fuse, split, and proliferate; volumes grow, tissues stretch, and body fluids change rhythm, speeding up or slowing down. Within the body, growing as a graft, indomitable, there is another. And no one is present within that simultaneously dual and alien space, to signify what is going on. It happens but I am not there. I cannot realise it, but it goes on.' (Julia Kristeva, 1981)

The ambiguity of gestation becomes a place of splitting where, at the point of birth, nature confronts culture: a pertinent place of tension and a rite of passage.

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Dementia is a disorder of the mental processes, a decline of the brain and is terminal.

This piece of work is about my journey working alongside people with dementia. It has been born out of a sense of absence and loss. A loss of memory, identity and of life, but within a searching for that life there has been a space opened for remembering.

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The Daughters’ Dragon
Charcoal, ink and bleach on cold pressed paper.
594mm x 420mm

1. Sheila, the Matriarch
2. Colleen, Sheila’s Daughter
3. Deborah, Colleen’s Daughter
4. Jasmine, Deborah’s Daughter

These four pieces explore the challenges passed on from one generation to another and how I have attempted to ‘slay the dragon’ to find inner peace and protect my own daughter. There is a recognition that my mother’s greatest pain reflected her sense of disconnect from her own mother and my greatest life challenges were a result of the consequences of this.

My use of ink has helped me overcome my compulsion to control but rather allow the freedom of the medium to speak to me.

Through creating these pieces I felt the strength of the women and recognised the hope the picture of Jasmine holds for me.

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Beulah Lambert

V is for Vulnerable...

“...and those who were seen dancing were thought to be insane by those who could not hear the music...” Friedrich Nietzsche

This piece explores my experience of training as an art psychotherapist that at times feels raw, painful and exposing. For me this piece represents the uncertain journey into personal therapy, working with my first clients and uncovering and revealing my own vulnerabilities.

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Leliel (Yen-Ting) Lin

Waves

Acrylic paint.

I am so chaotic yet calm.
I am in pieces yet whole.
I am vulnerable yet courageous.

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Irene Hernanperez Malvezi

Reincarnation

Acrylics, eggshells, pebbles and string mounted on paperboard.

Each hatched eggshell and pebble could symbolise a unique journey I lived here on Earth in different bodies. Each eggshell to be a past life and all linked together in the unconscious.

The figure on the string of life is going back down to Earth to start another life. It could be said I have started a new life by training to be an Art Psychotherapist.

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Manuela Martins

Journey (Work in progress)
Acrylic on canvas

‘Journey’ is the most recent painting in a series developed over time, the first of which was made during a session of Art Psychotherapy. My experiences in therapy since that session have inspired me to continue repainting the image so as to further detail my personal process. It visually describes my mental and emotional experience through therapy. The journey begins on the white outer ring and continues inwards into the subconscious.

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Lotte Mathiasen

_Ideal Homes (no 1 and 2)_

Crayon on magazine page

These images form a part of a series of works made during the first year of my Art Psychotherapy studies. I have transformed interior magazine images that depict idealised interiors, by covering part of the pages with black crayon. The resulting images where only a few elements are left on the page, respond to some of the difficult feelings stirred in me by my reading and our lectures. At the same time, they deal with issues from my upbringing where difficult issues were hidden behind an ‘ideal’ surface.

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Katie Miller

 Attendance (Work in Progress)

Paper, pencil and thread

My placement this year has been in a large secondary school in North London. This piece records the patterns in the register for each student/client that I worked with during the period of our art therapy sessions. Through the making of this piece I am able to reflect on the brief and yet intense meetings with these young people and acknowledge how important they have been.

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Harriet Mould

Seeing In Sound

Blind drawing – A pictorial response to J.S. Bach’s Mass in B Minor [1749]

Pencil on paper mounted on a blank canvas

Blind to the image itself, these drawings attempt to capture the essence of Bach’s Mass through the resurfacing of certain unconscious processes, in relation to the music. Bach, whilst writing the latter part of this work, was himself going blind. My interest is in thinking about these drawings as inner landscapes, created in response to the music and made external.

Whilst on placement in a primary school setting this year, I began to recognise in the children's play the importance of sound alongside that of silence in the therapeutic encounter, when in the realms of the unseen. In unexpected ways, this reflected certain unknowable aspects of the work; that of staying with the mysteries within such an intervention.

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Runa Park

Uncertainty

Glazed porcelain

As a South Korean, I was raised to be punctual and clear in every aspect of life. Plans, goals, purpose and certainty are essential for society to function with unity and to go against this is to be judged. The very nature of therapy on the other hand almost entirely opposes this, as nothing is known for sure. The therapist has to accept uncertainty and work together with the client to develop these ideas. My experience on the course has begun to teach me how to approach therapeutic situations more from this perspective, which has been a valuable challenge. I found ceramics very similar to the practice of art psychotherapy; no matter how much you plan, it can always come out different and unexpected. This was frustrating at first but I have come to enjoy the unknown outcomes more and more.

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Rozie Pilkinson

Impoverished Art Therapist With Quilt

Mixed media

My 'Impoverished with Quilt' piece illustrates a reflection of the theory against the belief that “changes in the commissioning of mental health services are an opportunity for growth for art psychotherapists.” This was a heated debate topic during my first year as a student at Goldsmiths; a topic which still hold current relevance and which is a source of on-going personal anxiety. It was a gruelling and intense experience being part of the ‘against’ notion that as an Art Psychotherapist, we will be left with a very small ‘piece of the cake’, if any, provided by the NHS. Our group sustained the notion that the majority of the slices of the cake will mostly go to other mental health professionals working in traditional evidence based and/or short-term therapies; a smaller portion to those already working locally and that are well trusted by parents, families and allied professionals; and an even smaller portion to those who efficiently utilise marketing. I was left feeling starved.

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Susie Pimenta

Mother Aini and ‘The Nameless Dread’

My background collage *Mother Aini* was inspired following a visit to the *Artists and Empire* Exhibition at the Tate. I wondered whether we could learn from other cultures such as African, Indian, Nepalese and the Inuit, who carry their infants for prolonged periods of time. Research has proven that these ‘kangaroo baby carrier’ techniques help bonding and attachment by encouraging attunement with a baby’s emotional needs. If a baby’s fears are not soothed at this early age they can enlarge into a ‘nameless dread’: an overwhelming emotion that can return as the child grows particularly when facing challenging situations. The clay sculpture ‘The Nameless Dread’ is my interpretation of this fearful emotion.

Mental health problems in children and adolescents are currently increasing in the UK and reviewing our bonding practices would be a good place to start trying to find out why.

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Cat Rogers

I am the bird
Ceramic

The first year of the Art Psychotherapy course has been intensely confronting. I am intrigued by my own development and new perspective when approaching art making.

It felt important to make something 3-D demonstrating my previous and current art practices. There is a sense of freedom when looking at this piece, not held often in my artwork.
A Stitch In Time

Magazine and cotton

The magazine used in this piece I found in the studios used by MA Art Psychotherapy students. The procedure I adopted was for me to repair damage caused by other students in the magazines.

My decision to darn the holes came to me naturally at the time as it reminded me of my childhood when I was taught to sew by my mother. The darning process meant I had time to explore and consider the work I was doing. Any apparent irony in the background article appearing on the repaired page is an addition to the work and offers a moment of serendipity.

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Close up detail of *A Stitch in Time*
Heather Sharp

Chasing Butterflies

Folded Paper (Origami)

This piece encapsulates my experience of working with a 14yr-old girl on placement at a Pupil Referral Unit. When trying to describe the experience I imagined myself surrounded by beautiful butterflies; manically chasing and catching them as they swooped around me. They would evade my attempts resulting in confusion, excitement and exhaustion. The ones I had caught seemed impossible to hold onto, somehow finding their way back out.

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I have developed a premise for creating interactive, audio-descriptive paintings that do not exist in physical space.

When looking at a painting, a viewer will resort to their imagination as well as their sight. In my practice, individuals are able to take ownership of the image, as it is constructed within their imagination. There is often an action that the listener is encouraged to perform. Using a canvas to penetrate through a wall requires the listener to delve further into their imagination in order to fully engage with the work. The participatory aspects of these paintings enable the audience to reflect upon their autonomy through personal experience, diminishing the gap between artist, viewer and subject.

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Nadine Shepley

Medea-Madonna

Porcelain paper clay, crockery fragments, oxides, gold lustre

My work is a reflection on faith, love and what it means to be human in world that is hurting.

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Symone Stephens-Morgan

Subliminal
Mixed Media

Making the subconscious conscious.
Over the last year I have understood the importance of bringing the feared into existence; establishing a better sense of self and being at one.
Within my installation I have explored the combination of nature and enclosure to symbolise the difficulties this can bring and the want for escapism.

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Trevor Taylor

My Empire Garden

Coiled Earthenware Bowl with Animal Motifs

The animal visitors to my garden are held safely within the containing inner surface of the bowl. While the outer wall serves as a boundary to protect their safe place.

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Prime-Mimic

Paper Collage & Photo on Hessian

As If...
Victoria Timmis

Significant Others

Digital print

A need to capture the intimate detail of the hands of my Grandmother led to this series of hand portraits of my immediate family, covering four generations. The images aim to encapsulate time, gesture, a sense of familiarity and tenderness.

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Amy Wilesmith

Not Knowing
Ceramic sculpture, moss and dye installation
Sound recording: spoken descriptions of dreams with music (own composition)

The ceramic sculpture started its life in my final Small Experiential Art Psychotherapy group at Goldsmiths in April. It was created intuitively, and came to embody feelings relating to endings, death, grief and solitude, as well as containment, power, sexuality and transformation. After the group ended, the process of firing and glazing the piece allowed me to continue being with the sense of not-knowing in my art-making. Perhaps it was a way of processing the complexity of my emotional experiences while removing the pressure of needing to understand.

The audio piece was a layered collection of remembered dreams, and an attempt to recreate the music I often hear while dreaming. The aim was to learn more through the untapped knowledge presented by my unconscious while sleeping, which I often ignore or deny through shame, fear, or anxiety.

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Marcela Zamborska

The WORDLESS Narrative

Thread, stitching, sewing and collage on handmade recycled paper. (21cm x 30cm)

Reflection on Feeling the Image, Sensing the Image, Experiencing the Image, Being Attuned to the Image instead of asking questions in art therapy.

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