The Space in Between
MA Art Psychotherapy exhibition 2015

MA Art Psychotherapy Students present their art practice which is a central part of the training in a range of media, installations, film and performance work.

Private View: Thursday 18 June 6pm-9pm
Open to the public: Thursday 18 June – Monday 22 June 10am-4.30pm

Venue: Whitehead Foyer/ Ian Gulland Lecture Theatre (IGLT) and 3rd Floor, Professor Stuart Hall Building (the film reel and seminar will be in the Ian Gulland Lecture Theatre) Goldsmiths, New Cross, London SE14 6AD
Aisling Fegan

Subheadings of Survival Collection

Digital media printed on acetate

This collection of images captures my dual experience of being a trainee art psychotherapist and my own lived experiences of mental illness. Over three years on the MA Art Psychotherapy course, using my face as the subject, I have used digital media to explore what it has felt like for me to have my sanity placed under threat.

The most recent image was inspired by my clinical placement where I worked with male patients in a medium secure forensic setting. My initial vision was one of being held underneath water; submerged underneath fear. Like the alarms and keys worn in a forensic setting, the editing of this image provided me with a sense of control and security.

In this collection I have consciously been able to express some of the darker emotions related to human existence, in contrast to my forensic patients whom were unable to acknowledge the pain they had inflicted on others, or the fear and anger they themselves were experiencing.

ashfegan@yahoo.co.uk
Alice Davies

Amulet

Ceramic and Silk

The reproduction of an object or image is what gives it symbol status; it adds value and currency. In a world of constructed language and symbols, where we are taught meaning in more solid terms, it can be easy to neglect our own personal associations with images and words.

Exploring ideas around defense mechanisms, transitional objects, and the lengths we go to protect ourselves, from ourselves, I looked at different belief systems, witchcraft, the occult and religious rituals. This is a collection of personal amulets and talismans.

alicedavies@live.com
Alisa Margolies

Fragments of Time

There is a space between the internal and external world and my work attempts to explore the juxtaposition of these realities. The more utilitarian nature of my ceramic tableware clashes with the process art presented here. It reflects the duality of my time training as an Art Therapist: the conscious self-discipline and the subconscious self-exploration.

AlisaMargolies@gmail.com
Amy Wilesmith

Re-*
*word-forming element meaning "back to the original place; again, anew, once more," also with a sense of "undoing."

Digital film of performance, and installation

On a still new-Summer evening, at low tide, I visited Mersea Beach, a place of my childhood. There, I climbed onto the ruins of an eroded defense tower, and lit a fire. Over the next hour I burned each of the diaries I had written during my childhood and adolescent years, in chronological order: ten volumes which contained powerful and painful memories kept alive for two decades within their pages. The long-felt impulse to do this conflicted with a deep fear that if I destroyed these sad, damaged past versions of my self there would be nothing of me left. When it was done, I collected the ash and returned home, lighter, and yet somehow more.

The performance and resulting pieces are an attempt to capture my experience of the Art Psychotherapy course as a transformative process, and the personal changes it has engendered. This year, I have allowed myself to gently surrender to a more intuitive creative process, and to court positive risk and ‘not-knowing’. Doing this has allowed a re-framing of my past experiences, and a greater honouring of the feelings and impulses of my present self. The burning was a liberation from many things: the inadequacy of language to convey embodied experience, the detached intellectualisation of feelings, the socio-cultural insistence on the existence of objective truth, and the power of past traumas.

Contact details: amywilesmith@hotmail.co.uk
Anna Lichtensteiger

Spontoon Zenith Mesa

Mixed Media Installation

a.lichtensteiger@yahoo.co.uk
Ayaka Hirayama

For Them

suzwKayat@gmail.com
Becky Greenwood

Twisted, stretched and pulled

Acrylic on cloth

beckyjgreenwood@hotmail.com
Becky Piggott

Blurred Boundaries

Clay and acrylic paint on paper and card

When working therapeutically with someone it can be hard to know where you end and the other person begins. Aspects of your client become taken in, as if part of you and something of that experience will stay with you. I created this piece to reflect my thoughts around boundaries, both personal and therapeutic. Sometimes they can be clear and easy to identify, other times boundaries can feel fluid or a little blurred.

Firefly616@hotmail.com
Beulah Lambert

Untitled

Installation of organic materials

"Trees release leaves without fear or grief, knowing that by letting go they enhance and extend their lives, re-leafing when the light returns."

Shepherd Bliss, farmer and eco-therapist.

beulahlambert@hotmail.com
Candy Keast

Untitled

Picture frame with tissue paper, PVA glue, glitter, cotton wool, tempura and acrylic paint.

A rich and complex inner world exists inside each one of us which often is not visible from the outside.

pa301ck@gold.ac.uk
Chen I-Chen (Cherry)

The dialog between you and me

Wooden box frame, glass, mirror, acetate, marker, string and paper cups.

Let’s play the paper cup string telephone!

It is a safe space for you to talk. We are only a string away. Or you can still look at me and keep quiet... Although I am not sure whether I am able to manage the quietness.

Come on...Don’t just play on your smart phone.

ichen001@gold.ac.uk
We used free association to explore Winnicott’s idea of transitional objects by assembling a collection of found objects contained in boxes. These individually-crafted collaboratively composed pieces feature flowers painted meticulously on to a dangling fuse, lady legs balancing on the tip of a pin, and organs hidden in boxes and connected to listening devices. Each box represents a transition between states, juxtaposing weakness and strength, thin-skinned and thick skinned, birth and death, the inner world and the external world.
Chiara Pandolfi

Imperfect Games

Mixed Media

This art piece was inspired by the game *Jenga*, which derives from the *Swahili* word *to build*, and *Snakes and Ladders*, which clients at placement engaged in eagerly, even without necessarily knowing the instructions. It examines the idea of chance, control, safety and of course everything in between that dictates the way things roll! Viewers are invited to play with the woodblocks as desired, and to explore the reactions and emotions that are evoked in doing so. All the blocks were made from scrap wood found in the New Cross and Deptford neighbourhood. Each block is roughly 7cm in width by 21 cm in length, but the heights vary depending on the wood. There are three blocks per row, like in Jenga. The Snake was hand-sewn from a combination of scrap cloth and canvas, which paint was splattered onto. Most sharp edges were sanded down, and all nails and staples were removed in order to ensure the participant’s safety, but be careful for splinters and be aware that the construction might eventually fall!

[Email Address]

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[Email Address]
Chris Smith

Voices

Acrylic paint on cartridge paper

This picture was made in an art therapy group I was part of running on my final placement. Making art in a group in a low secure forensic ward was a new and challenging experience. The picture shows a system of applying paint that I developed over the weeks that allowed me to stay present and alive to the dynamics of the group.

Back to the Future 2015

Film

This film focuses on hearing, listening and feeling. Using multiple layering of soundtracks, I wanted to explore the senses beyond the visuals; to portray the kind of ‘feeling around in the dark’ that I experienced within my placement.

Film available at http://youtu.be/RKXsggTdQQY

Chrissmith22@hotmail.co.uk
The intensity of emotions in the therapeutic space can feel overwhelming for therapist and client. When working with an abused child I was confronted with the reality of phenomena such as defensive aggression, transference and enactment. Maintaining an accepting, holding and safe relationship despite the presence of these heightened feelings was vital. However, the affective intensity occasionally provoked reactions that were difficult to manage. Sometimes I left the room feeling ‘injured’ - the cumulative effect of being the object of attack. This woodcut expresses the difficulties of entering such a therapeutic relationship.

daveberrie@gmail.com
David Little

Onement 1-9 (Kusôzu)

Ink on paper

I was having a tough time on placement. What I was being taught at Goldsmiths didn’t seem to fit in my setting (working with adults who’d had a cancer diagnosis). I made a small ‘butterfly print’ (or Rorschach test, if you believe in that) and turned it on its side. I thought it looked like an iceberg. That seemed to fit with how I was feeling: frozen, blocked, and caught in a narcissistic trap, trying to connect with my patients but only seeing myself.

I started to make bigger ones. Drawing and painting like this is a dialogue with myself: speaking and listening through the ink, brush and paper. It’s a risky business, mistakes happen; sometimes a lot of work goes down the drain. But I like - I needed - all the blacking of the pure white, the spill of white ink, the folding and pressing, the hopeful reveal, the delight and the disappointment. Some of the icebergs were more like explosions, I thought, and wondered why.

I often think of the iceberg that hit the Titanic, looming in the night, threatening, a harbinger of death. But in the end it melted, and my ‘block’ melted. ‘Kusôzu’ is a Buddhist form of Japanese painting that depicts a dead body in nine stages of decomposition. In that final image it has disappeared, returned to the earth, at one with the matter it was made of.

daylite7@hotmail.com
Deborah Lacy

Between Me

Acrylic on Canvas with thread.

Exploring the relationship between the conscious and unconscious self has been a fascinating and crucial part of my first year MA Art Psychotherapy course. The unconscious holds the key to wholeness yet the conscious self is seduced by the illusion of what she believes to be real.

dlacy001@gold.ac.uk
Diane Hall

Maculation: Portrait of a stain (2015)

Ink, broken glass and wool. 2280mm x 750mm x 300mm

This work explores the transition towards repair. The ink stain is absorbed by the cloth but if light is able to reflect or shine through, it can become a thing of beauty.

Dianehall201@gmail.com
Dianehallartwork.com
Dione Dalley

The never-ending journey

Biro and ink on cartridge paper

The work is a response to the process of individuation and the need to find a comfortable niche, within the melee of various roles, contexts and social interactions in life. The question for me is, “How do avoid becoming a clone or falling apart and remain true to yourself?”

ddall001@gold.ac.uk
Donna Best

Integration and Invasion 2015

Mixed media,

I started the MA in Art Psychotherapy as a long cherished dream after a career in the fashion industry. Sadly, half way through the second term I was diagnosed with a brain tumour and could not continue with the course.

It was important to me to embody and illustrate that interrupted journey, how I had finally found acceptance and integration of my inner child through art therapy and sharing on the course, and the sadness and pain of losing my dream just when it was within reach, due to the alien physical invasion of my body.

donnabellauk@yahoo.co.uk
Ella Brunton

A Swim Into Jelly

Jelly on hand embroidered cotton.

During the assessment period of this year I was trying to express how I have experienced the first year as a part time MA Art Psychotherapy student. At the same time I dreamt I was part of an expedition team who had to climb an unidentifiable tower. As we reached the top I saw it was a tower of jelly that was at first stable enough to walk on. However, as we gathered on this mound the jelly changed consistency; we sank in and could swim in it. To reach the edges seemed to carry risks of falling out or being submerged with the possibility, if the consistency changed again, of getting stuck or preserved in it.

Contact details: ellabrunton@hotmail.co.uk
Eloise Raab

Untitled

Black ink, graphite pencil

eloiseraab@hotmail.com
Emily Snell

Successes, Failures and In-betweens

Mixed media installation, 2015.

info@emilysnell.com
www.emilycsnell.com
Emma Addison Thomas

Collaboration – Italy with pillars, 2015

Oil painting and found image, 11 X 8 inches

'Collaboration – Italy with pillars’ is one of a series of artworks using paintings my Nan made before she died. I don’t use adhesive to attach the found image to the painting thus, inherent in the work is a quality of impermanence and for me, contemplations on death.

emma_thomas1980@hotmail.com
Eve Anderson Feilen

"Dyslexica"
Mixed media
eve.anderson@cantab.net
Hannah Ravenscroft

Sand Hands

Sand and Resin

‘The space in between’ could be recognised as the defence mechanisms that we build up in order to cope and protect ourselves from our vulnerabilities and weaknesses. But do these defences help with our problems or just hide them?

In response, my aim was to create strong and solid sculptures out of sand by mixing it with resin. However, even with the strength of the resin, the sculptures still broke, crumbled and overall remained delicate.

HannahRavenscroft@hotmail.co.uk
A Chest of Drawings

Paper, pencil, oil paint and charcoal.

`I invite you to look inside these draws; into an idea of the internal space, that I suggest might exist in, as well as between the drawings; just as it might be felt to be present within the holding mother’s chest.

‘In the final analysis, a drawing is no longer a drawing, no matter how self-sufficient its execution may be. It is a symbol, and the more profoundly the imaginary lines of projection meet higher dimensions, the better’

Paul Klee

Harriemould@hotmail.com
Out of the Woods

Photograph, C-type

I liken attending therapy to being in the woods. There is always something to discover and explore. Sometimes it feels unearthly, a realm of fantasy and magic that can only be felt. Or it can be frightening and disorientating. I look to the mirror for the answers hidden within myself. Who am I? Where am I? Why am I? Without this course I would not have been brave enough to venture through the overgrown landscape that is my unconscious and find the room for new growth.

email- hshar011@gold.ac.uk
Finding a lost toy always evokes sadness and curiosity in me, as they are often objects a child has a special attachment to.

For Winnicott the ‘transitional object’ stood for the breast or the object of the first relationship.

Losses such as that of the breast in weaning and loss of the object through separation and death, have profound effects on the subject’s inner world.

In Klein’s view as the infant comes to understand that its mother and father are real, separate, whole people, it acknowledges both the co-existence of good and bad in them. The object which is being mourned is the mother’s breast and all that the breast and milk have come to stand for in the infant’s mind: namely, love, goodness and security.

Klein, M. (1940) ‘Morning ands its relation to manic depressive states.’


Holly Caldecourt: Holl_c@hotmail.com
Jane Westmore

Spring Chair

Found objects
My work is a symbiotic landscape from shiny public pieces to plasticine trees.

info@janeclarkegallery.co.uk  www.janeclarkegallery.co.uk
Jenny Gibbons

Slippers

Photographic prints
Children’s slippers and plaster

During my final placement at the Pupil Referral Unit in East London, I was struck by the poignancy of the pupils slippers. These are worn for safety reasons and are often the first confrontation pupils and staff face, the removal of trainers to wear the slippers. Slippers usually evoke a sense of comfort and vulnerability, being homely and looked after. However, these slippers are worn by many different people as pupils come and go. They are often dirty, unwanted, unlovely and uncared for. Over time, these slippers become a sad parallel with the children who become left behind or ‘stuck’ at the PRU, unable to transition into mainstream.

jennygibbons@hotmail.co.uk
Jermaine McLeod

You’re Fear or Mine!

Acrylic on canvas

This piece was originally used towards my final artwork for the debates which started in March 2015, my thoughts towards the original piece are different and I transformed the piece into what you see before you. It is intended to be thought provoking and reveal a sense of ambiguity.

My journey on this course has raised feelings you see in the artwork, not to mention the thoughts other students have experienced. I am inviting the viewer into the world of possibilities.

I understand my difference on this course and would like you to invite you to a place where we have shared similar feelings, we are no different!

jermaine_mcleod30@gmail.com
I spent 9 months this year working as a trainee art therapist in a primary school. Throughout this formational experience I continually attempted to make sense of the often intense interactions I had with children with which worked.

Making sense of what might or might not be going on with them seemed an infuriatingly impossible task.

This work is a response to this desire to understand, order, categorize and bring clarity to my clients emotional/psychic worlds.

joannavallis@gmail.com
The first piece I have chosen to exhibit at the end of my second year represents the sense of separation and isolation I experienced in my clinical work, my personal life and in relation to my own body. The watercolour painting which is more recent, reflects a degree of re-integration.
Kahee Kang

The Journey with ‘D’

45×29×34cm, Exhibited with composed two music pieces. Plaster bandages, Resin, Korean handmade papers, wire netting, 2015

This work is about my clinical experience. I worked with a client, called ‘D’. ‘The Journey’ is a metaphoric expression of a therapeutic process with the client. Each piece represents the distinctive relationship between me as an art therapist and the client. In the relationship, there were interactions, but the interactions were progressed within certain therapeutic boundaries. The pieces are arranged like looking at the scenery as our chronological process of forming relationships. Two materials, plaster and Korean handmade paper, represent our Western and Asian cultural differences.

power.of.art.kk@gmail.com
Karolina Gordon

____________________________________________________

Learning it

Paper, silk, thread

This piece is about the process of training to be an art therapist and the experiential learning. Being in the first year of often confusing and feels like an attempt to throw a structuring web of understanding into ephemeral and delicate fluidity of feelings and looking for net of concepts in chaotic sea of phenomenon’s.

kpeszko@gmail.com
Kate Palfrey

Untitled

Broken glass and bell jar

“that glittering instrument, the human soul. It was a lovely and unique thing in the universe. It is always attacked and never destroyed”
John Steinbeck, East of Eden

“How frail the human heart must be- a mirrored pool of thought.”
Sylvia Plath, Letters Home

kpalf002@gold.ac.uk
katherinepalfrey@gmail.com
Kate Taenghom

Container (In progress)

Ceramic

katekait@gmail.com
Katie Miller

Zoë and the Fish

Black and white, hand-processed 16mm film (silent) on loop.

In 'Zoë and the Fish', the fish symbolise knowledge. After making the film, I descaled, gutted, cooked and then ate the fish. It was handling the fish, having their scales on my skin and consuming them that really drew an analogy with the learning process of this course. Through the experience of making the artwork, I felt like I began to embody the fish.

kt.paradogs@gmail.com
Lara Cooke

Liminal Space
2015 Mixed Media

I found these old photographs in a skip and have no idea who these people were. But for a moment in time, their images were captured as they were all those years ago. Each snapshot evokes a precious relic of entity and identity, now discarded without sense of place or belonging.

I thought about the transience of time, our need to hold on to past and to memories of loved ones who have passed on. This piece explores the interconnectedness of memory, memorialisation, ritual, place and space; using processes of wrapping and binding, attaching, transferring and transforming.
Laura Neiva

Constellation

Acrylic paint, inks and pencil on paper

This piece is a playful approach to painting without taking much control in the process. It was inspired by my experience of working with non-verbal client where our communication and relationship was entirely based on painting and play. I explored themes of imagination and inner spaces creating this work.

lauraneiv@gmail.com
Laura Pullen
Annie Heal
Natalie Piper

Untitled

Mixed media

A collaborative piece inspired by our experiences as trainees in CAMHS.

Laura: I was thinking about the increasing demands and pressures on the public health services, and how it is becoming progressively harder to define our role.

Annie: I was thinking about the tensions between art and the art in art therapy art. Social housing and how they are designed to control and compartmentalize behaviors inspired me, this is echoed in our piece.

Natalie: I considered the role of the patient, becoming numbers and statistics and a part of a system. And how this idea seemingly clashes with the idea of an individual in therapy.

Laura: pa302lp@gold.ac.uk

Annie: pa301ah@gold.ac.uk

Natalie: pa301np@gold.ac.uk
Louise Higgs

‘Between Client and Therapist - The Space in Between’

Silent film with Poem as narrative

The words to ‘Between Client and Therapist – The Space in Between’ form a Poem that I created and is the narrative to my short film. I chose not to put any images because I wanted the person viewing to reflect on the words in a private way, to bring their own experience to it (as if a 'blank' canvas where client and therapist 'meet'). It was also to reflect on the words of the Exhibition itself - 'The Space in Between' - a space between what is seen and heard.

louise_higgs@yahoo.co.uk

Mobile: 07903 246 554
I need space to process
I need SPACE, I need time,
I have my own boundary
Not of yours, but of MINE

The space that I give you
An invisible line…
To cross when I'm ready
Not when you feel it's time

Why can't I just tell you?
You think I'm not trying?
I thought I could do this
But inside I'm CRYING

If I could paint what I felt
To be heard…to be seen
We could meet in that SPACE
In the space in between

If I could draw what I feel
Or use ink…perhaps clay
An unconscious connection
Then I won’t need to say

How I’m feeling inside
It will all become clear
Will you come on my journey?
That I'm SCARED to go near

An emotional minefield…
Now primed for EXPLOSION
But together we face it
A space for expression

It may represent heartache
May represent pain
Of feelings of torment
The silence of shame

It may represent stigma
Or symbolize harm
Echo memories of voices
Turning storms into ‘calm’

The space in between…
Offering hope and connection
It represents Trust
And a space for reflection.
Malaina Joseph


I grew up in Guyana, which during the post-colonial unraveling of the 1980s and 1990s experienced increasing polarization between those of African and Indian heritage. Living in the rural hinterland, however, I felt an affinity to Indo-Guyanese culture. On moving to London aged sixteen I found my rural Guyanese character was increasing hidden beneath the complex layers of contemporary inner city identity.

My core practice draws on the emotive and symbolic potential of abstraction to examine the relationship between my art, culture, and questions of subjectivity in relation to identity, materiality and form. This material channeling of ideas has become a metaphor for life itself and I have come to value this emotional way of projecting my artistic sensitivity which reinforces the autobiographical elements of my practice.

However, my response to art making has developed through my training in Art Psychotherapy which has given me a greater understanding of how art can address human needs. As my identity changes, the art I create moves in different directions; and after three years of training in Art Psychotherapy, I recognised that this is an ongoing process, reflected by the unfinished burnished pots.

joseph.malaina@gmail.com
Mandy Cowell

Atmospheric mood

Balloons and hollow fibre filling

My cloud symbolises my dilemmas and confusion throughout placement.

At the start I felt as fluffy and as light as a cloud. Lifting children’s hearts and holding their wishes.

Confused and unaware of the storm brewing. Droplets of tears and cracks of thunder but this was predicted being a cloud.

Mandy.cowell@gmail.com
Mari Ebbitt

Controlling my mess

Acrylic on Watercolour Paper

Exploring and organising the mind through the process of making.

mariebbitt@hotmail.com
Where to now?

Photograph on semi-gloss paper, recycled wooden frame, paper and fine-liner pen.

nataliechesterman@gmail.com
Nien-yi Chiang

Still

Eggs, Egg boxes, twine

I was thinking about the risk and danger when we were in the process of being a neutral container. When containing the various vulnerabilities and fragilities of others and try to be the transitional container from one place to another destination, have we thought about how dangerous the container itself (the therapist) could be? One might ask if we have allowed ourselves to regress sometimes and just to be ‘good enough’? Can I really accept the fact that I am just not omnipotent? Have I really found how to take care of myself before looking after our work? At the moment, art may be a way to examine myself: “The box was suspended dangerously by the safe-looking ropes and is shaken by the wind.”

snape-ole@livemail.tw
Pasha Moinuddin

Under the stairs

Digital drawings on mirrored paper, gold leaf on wood remnants, sellotape cast, broken clock, old wooden frame

It’s a bit of an awkward space- which holds interest for me: an area of unwanted things, unsightly things, a Harry Potter area, perhaps an area of deposited memories or fears just at the edge of consciousness. Also for me its about the things of simultaneously wanting to be seen and not wanting to be seen that I’m examining in my life.

pasha.moinuddin@gmail.com
Paula Boyle

My Transitional Object

Installation

For the past two and a half years I have been running a stall at the Greenwich Market, London, Using my art practice to help fund my training.

The stall was inspired by the time spent in the garden in Ireland documenting the life cycles of nature during a difficult period of personal grief.

Customers both locally and from around the world are part of a shared experience, contributing to my becoming an art psychotherapist.

The installation bridges the next transition as I end my training embarking on my professional journey.

pa201pb@gold.ac.uk
Paula Rhymes

Invitation

Acrylic and India Ink on Canvas

What I see depends on where I stand. Multiple views and each one valid. Worlds layered within worlds. If I am closing or opening my eyes, turning away or towards myself or another then I too am part of the spectacle. Aspects of me I can show or hide: others hearts and minds I can listen to.

Contact: Prhym001@gold.ac.uk/paularhymes@hotmail.com
Poppy Richmond Stevens

Silent Partners

Bone, Wax and Leather

“In an ultimate sense I cannot know what I do in this place - yet I do ultimate things. Essentially I cannot know what I do - yet I do essential things. Irreversible, terminal things. I stand in the dark with a pick in my hand, striking at heads! I need - more desperately than my children need me - a way of seeing in the dark.”
— Peter Shaffer, Equus

As therapists we become privileged witnesses to another’s experience. The toys, paper, paint and pencils are the silent witness to the therapy. These objects through interaction gather their own agency, transcending the passivity of witness, becoming silent partners. Offering both client and therapist a way of seeing in the dark.

poppyrstevens@gmail.com
Ros Taylor

Uncontained

Ceramics and poster paint

In art therapy, awareness of the way materials are used can help the therapist to understand the mental process and inner experience of the client. Uncontained mess and chaotic use of material might be seen as an expression of uncontained and messy feelings.

trosamund@hotmail.com
Rose Kachere

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Removal of Trust

Found table, 'East End Life' – the newspaper of Tower Hamlets Council, hospital sheet, red thread.

Trust exists in the space between. Experiencing relentless development for profit and the loss of public services in my community makes me question the interrelationship between trust in the wider social environment and trust between individuals.

rosiekachere@yahoo.co.uk
Rozie Pilkington

In the Space

2015 Charcoal, ink, graphics and photography

These pieces illustrate the transitional phases experienced during her first year as an Art Psychotherapy student. They incorporate the use of different media as a form of therapy and along with traditional art-making, the work also utilises collage, photography and graphic imagery as a means of therapeutic process. The work explores multimedia as a powerful tool to heal, link and connect.
Experiment in cube 1
Paint fabric wood

The Idea of a space that we feel safe and can explore our identities and relationships is one of the cornerstones of the therapeutic experience. With this work I have created a space for myself within the environment of the exhibition where I can start to unravel my own practice as a painter in a contained but unlimited way.

samuelfarleigh@gmail.com
Sandra Anakwa

Discovering Self

Pencil on paper
Collage and watercolour on canvas

Art Psychotherapy has a fundamental force to change ones thinking and attitude and also presents a medium for the voiceless.

sofei001@gold.ac.uk
Sara Simon

Per Aspera ad Astra (nunc est bibendum)

Mixed Media

‘Per Aspera ad Astra’ is a Latin phrase which means "Through hardships to the stars". It reflects the difficulties of letting go of relationships and feelings related to working as a therapist and student. Caught in the imminent ending of an intense journey, this delicate ladder made from notes, paper, forms and letters is incomplete and open to the possibility of evolving in the future into a different form.

Contact details: lasarasimon@gmail.com
They said: “Lift your head up”

Mixed media

With every step taken, an emotion is depicted and a feeling is felt. Through ballet, I use colour and art to mark emotions onto paper using my ballet shoes. The result is an accumulation of emotive experiences that are portrayed onto my shoes and with these, I ground myself deeper into the ground to lift my head up.

Pa301sb@gold.ac.uk
The beach

I grew up in Tel Aviv-Jaffa, Israel, by the sea. A space that was part of my everyday brings up a sense of grounding, connecting, but also of floating away, in thoughts, stories. The sea seems enormous, limitless but the boundaries between the sea and the shore are seen.

sshin012@gold.ac.uk
Sophia Catchpole

_Leaning in to curiosity (2015)_

Clay, paint, glass beads, wood, petals.

This year has been about inviting patients to lean in to curiosity and also learning to lean in myself.

pa304sc@gold.ac.uk
Symone Stephens-Morgan

‘Fragile State of Mind’

Mixed Media; Glass, Plastic, Fabric.

A fragile state; the unknown, self-understanding, learning, growth. A combination of Vulnerability vs. Defence... Invasion vs. Exposure...

Containment.

We are never fully here nor there...but exist within this ‘space in between’ both as trainees and practitioners. A continual development experience which allows for a better sense of self and awareness.

SymoneSM@hotmail.co.uk
All I know about the world is I don’t know who I am

Mixed Media

I wanted to recreate the experience of being a child and reading books under the duvet when you were supposed to be asleep. In this sheltered womb like world, in between being awake and dreaming, I remember discovering the world.

taniaroody@gmail.com
Tracey Elliott

In This Moment

Felt on paper

A reflection of the dynamic relationship between therapist and client

yushkin@hotmail.com
Venus Leung


Book Sculpture

Where the unconscious meets consciousness; where the present meets the past; where phantasies meet reality; where the East meets the West; where vulnerability meets strengths; where splits meet integration; where I meet me.

venuslwh@gmail.com
Victoria Hill

*Conceptaculum*

Photograph: China teacup with bitumen. 2015

The family china, cradling the black oil tar
It’s bitumen mass
A swirling reservoir of abandoned recollections and unrecalled experience.
We are having lessons in tea making
One sip at a time.

victoriahill4@hotmail.co.uk