Untitled
MA Art Psychotherapy Exhibition 2017
Goldsmiths
UNIVERSITY OF LONDON
Supported by the Annual Fund
ABOUT

Each year students of the MA Art Psychotherapy programme collaborate on an exhibition to present their art practice and open up awareness of the work of art psychotherapy and the MA programme at Goldsmiths to a public audience. Accompanying the exhibition; public seminars and workshops are held to stimulate debate and exchange with the aim to open up new conversations and forge critical thinking about the work of art psychotherapists, their art making and its cultural value and contribution in society.

As part of this project this website has been created as a publicly accessible resource for the archive of catalogues and films.

Current students are actively involved in the design of the exhibitions, associated events, exhibiting their artwork and presenting it to a public audience to advance this community-building, artistic initiative in understanding the field of art psychotherapy.
Tsz Wai So, Abbie

What is Hiding?
Ceramic with organic materials.

Where do the loss, regret and sorrow go? Can it be told, exposed and reformed? Mine has been cut into sections as if no way to hide. Each section plays with its own dynamic. By making sense of the hidden elements inside, perhaps the ashes and the vestiges would be what is all left.

How about yours?

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Aleksandra Platou

Paper Work
Drawing and painting, various paper and media.
Contact details:
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Alice Davies

Embryology
Plaster, bandage, wire, paint, glitter, soil, plants, electric candles

Contact details:
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Lost and Found; seen and known
Ceramic, fabric, mirror, organic materials.

‘When I look I am seen, so I exist.
I can now afford to look and see.’
Winnicott (1971) Playing and Reality

As I prepare to graduate, I look back at what I’ve learned. I have learned to trust the language of my art-making as equal yet different to my words. Through working with touch using clay throughout the year, I have been able to stay connected to - and process- unconscious personal and clinical material, and find the possibility of new perspectives, growth and interpersonal relatedness. The work connects to themes of attachment, identity, sexuality, loss, discovery, anger, sorrow, ambivalence, temporality.

I could tell you more, but in fact the meaning of this art is dependent on you and your unique relational and emotional experiences in the world. You bring all the parts of yourself (or not), with all of your history, and I bring mine. Perhaps we can meet here for a time, by looking, seeing, being seen, or simply being...

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Andrea Zapata-Nalsen

Three Threads
Mixed media.

An interconnected web of experiences influencing each other and becoming one integrated journey, held dynamically together by immersing, opening and seeing.

Immersing in feelings and thoughts as they arise. Opening up and reflecting on these emotions and thoughts. Seeing is the awareness experienced when the unconscious becomes conscious.

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Anila Barbra

All this will just be memory

Time machine, paper mounted on card. N.B. Stool is weight-bearing.

This year has made me ponder time and memory. I find myself a vulnerable child, susceptible to old fears and passions. Our memories remembered, our memories forgotten, they mould us in unconscious ways we can't imagine, for good or bad.

Time can limit and constrain, or can liberate and permit healing. Visitors are invited to enter into a child-like environment, return to early or significant memories and make an art response if desired.

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Anna Rootes

Long Feather
Print: Oil and spray paint on canvas, gold leaf, beads.

It is a challenge and a unique aspect of our profession to have both our professional identity so linked with our personal self, and becoming a therapist is a never ending process. Taking four years to complete the course I gathered and earned many feathers along the way. In a world that privileges achievement and conformity, facing vulnerability and openness, required by both therapist and client can be tough. Past experiences are never lost, instead they are gathered like feathers, and if nurtured and protected we can find our weaknesses to become our strengths.

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Barbara Pietrzykowski/a

Should I fall please pick me up. I will do the same.
Found object, clay, acrylic on paper.

The vulnerability of asking for support and the vulnerability of offering support. And the journey that each of us takes to meet each other in this delicate intersection.

All I do is limn the mountains
Charcoal on paper.

I limn my soul. And my soul dances where the prairies meet the mountains. It wasn’t born there, it was born at a river where Ukraine meets Poland. A place it has never been. And my soul doesn’t live there now. My soul lives in the last of an ancient woodland, over an abandoned rail line that used to lead to a crystal palace. Once my soul saw the sun set over the Himalayas, and that taught my soul to see its own mountains glimmer a delicate brush with the rising sun. Another time it watched the sun set on the flat horizon of Saskatchewan, so low I could stretch my leg out and kick it. And my soul- being a transcendental embodiment of clashing and complementing -geographies- flits in an out of memory- reminding me of who I am.

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Beulah Lambert

*Untitled*
Organic material, Vicryl Rapide 2-0.

This piece explores the final stage of my training as an art psychotherapist. Over the past 3 years, guided by my clients, tutors, peers and personal therapist, I have undergone a process of emotional and mental excavation, self-reflection and contemplation.

At times this journey has felt exhilarating and invaluable, and at others painful and exposing, paralleled by the act of tearing open and exposing the vulnerable fruit within. This piece represents a coming together of my learning and clinical experience, and the integration of the subtle personal changes into my wider self.

This piece evokes a sense of emotional unravelling and subsequent realigning. Although the physical form has been restored, it is clear that it has undergone a transformation that means it can no longer be the object it once was.

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Bozena Norton

*The Bridge*
Toilet paper, cotton and acrylic paint on canvas.

I have always loved natural, organic forms. The twisting, tangling vines and branches that are supported by the rooted trunk become a metaphor for the body and mind.

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Candy Keast

Transformation
Acrylic.

Dolls - muslin, felt, ribbon, braid, thread, permanent pen.

Rebuilt self - papier maché, acrylic paint, shredded wood, felt, plastic, yacht varnish.

Rabbit - old vest, old sock stuffing, boggly eyes, felt, thread.

After working with a client looking to rebuild herself, I considered my need to rebuild parts of myself.

I read about therapeutic doll making and decided to try it. Out came two different dolls which I felt represented parts of myself. I went on to create a representation of a rebuilt self, as a container. I felt the dolls belonged in here.

Later I felt drawn to create a rabbit and decided this belonged in the container, perhaps like a cauldron, or like a rabbit out of a magician's hat.

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Cat Rogers

*Scratch the Pain Away*
Collage and fine liner detail.

This image was made in response to my placement experience, on an Adult Mental Health ward.

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Cecilia Rangel-Crow

“Dialogues”
3 sets of sculptures made of Sculpey.

The little figures in my work represent the possibilities and impossibilities of dialogues amongst others and within oneself. They talk about the different positions one assumes in relationships.

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Charlotte Daley

SECOND BRAIN
Plaster, mod rock, clay.

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Charlotte Daley

'Who Am I?'
Acrylics, gouache, metallic paint on paper.

Exploring my identity through colour and texture, based on a linear self-portrait. In this painting, looking at the meaning of colour and how colour can be defined and interpreted and the influence of my own race and cultural background.

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Charlotte Daley

Untitled 1
Acrylic, gouache on A1 paper.

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Charlotte Daley

*Untitled 2*
Small canvas, acrylic paint, shredded articles.

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Charlotte Halsey

Untitled Series
Acrylic paint on paper.

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Danieka Littlewood-Rowe

Perception of Self
Mixed media.

I created a piece that reflected my own cultural identity of weaving (traditional Maori customs, using Western materials) to create an inviting yet distorted and pixilated, reflective surface.

‘Playing with reality’. A journey of rediscovering self, an ambiguous self-portrait. Given the ability to take flight yet contained by social structures.

Stand back, look a little closer...

What do you see?

Enjoy!

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Deborah Lacy

'Container, Contained’
(Painting and sculpture)
Acrylic paint on canvas. 600mm X 600mm
Glass jar, NuGel, acrylic paint
(Lego® plinth)

The portrait is in acknowledgement of Margaret who I formed a strong attachment to as an infant which has continued throughout my life. Her maternal commitment to me despite being oppressed by an apartheid government and separated from her own children had a deep impact on who I am today which I feel is reflected in my ability to provide containment as a therapist.

The sculpture represents the prominent theme of containment that arose on my placement this year in a children’s hospital. As external boundaries were challenged I attempted to contain the anxiety and feelings of the young patients (and their parents) through my presence and of course the art materials and art making process.

The canvas is the exact size of the table that the young patients and I had available to us to create art around, in the waiting area of the ward. It too became a containing space despite the hive of activity around us.

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Delisa Rollocks

Capturing the Unconscious
Mixed media: ink and acrylic on canvas.

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Eleanor Burch

The (un)Revealing Image
Invisible ink on cartridge paper, glass panel, illuminating ink.

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It's not what's said; it's what's not said.
Mixed medium.
Ella Brunton

Past Landscape
Mixed media on watercolour paper.

This is a painting that I made six years ago but a painting I am returning to, as a reminder of an inner landscape. It was a forest, but perhaps it is now a city. I think that I am now in a similar frame of mind as I was then, at the end of a personal era; looking back and looking forward. I am in the midst of ending my MA art psychotherapy training and the structure of my life is changing. Through the feelings of loss and trepidation that this change brings is an active sense of renewal.

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My clinical placement this year was in an adult mental health psychiatric hospital. During my observational period the following headline was gaining traction in the mainstream news:

‘IT WENT APESH*T’ Dramatic moment ‘psycho’ 7ft gorilla Kumbuka smashed its way out of London Zoo enclosure

The article’s choice of language made me aware of stigma surrounding mental health and how, outside of the institution, concepts of becoming ‘APESH*T’/‘Psycho’ may be processed within society, by those whom may be understood as not in need of ‘recovery’. I considered the gorilla’s possible desire for freedom and disorientation about new surroundings as a metaphor for the inpatients I had encountered on placement. I also considered the difference between life in the institution and the transition to a more independent lifestyle in the community.

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Over the Hill...and Again
Acrylic on Paper.

For my final year on placement I worked in a Refugee Centre.
This diptych was made in honour of my clients’ unwavering resilience and endless strength.

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Elsa Rossi

My Ethereal Flower
Glazed white clay.

Exploring my inner world and the feelings that come from the deepest part of my conscious mind, I created My Ethereal Flower, which reflects my identity and how I see the outside world.

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Emily Clemson

(From left to right)
Self Portrait #12
Pen on cartridge paper.
Self Portrait #8
Photographic Print on fine art paper.
Self Portrait #13
Acrylic paint on canvas.
Self Portrait #10
Pen on cartridge paper.
Self Portrait #9
Photographic Print on fine art paper.
Self Portrait #2
Acrylic paint on canvas.
Self Portrait #11
Pen on cartridge paper.
Self Portrait #5
Photographic Print on fine art paper.

from the series
Self Portrait as a vegetable (2017)

A playful exploration of the artists evolving identity and sense of self, contemplating the phrase "You are what you eat".

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Etty Mathews

Objects and Vessels
Clay sourced from Selsey Bill Sussex, Dixon Road New Cross.
Sand from Los Moralles, Fuerteventura and Hayling Island Hampshire.
Eye stone from the south pacific.
Brain coral fossil from Grand Turk.
Sea water from the Mediterranean.
Mains water from New Cross Inn Hostel.

“We can make our minds so like still water that beings gather about us that they may see, it may be, their own images and so live for a moment with a clearer, perhaps even with a fiercer life because of our quiet”.

W.B.Yeats (from Celtic twilight.)

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Over the past year, I have been working in end-of-life care. Waiting comprises the majority of the day for a resident in a nursing home. During this time, a multitude of thoughts can go through person’s mind. In this piece, Henry considers how he would rather be waiting elsewhere.

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The Clay Unseen is a concept of a new application for art psychotherapy intervention, which provides not only a platform for the creator to express themselves but also the opportunity for joint review by the creator and the therapist together. Although clay is the primary source of creation by using this application, every time they knead, they will map the process into a sound wave as the evidence of visual sculpture presented in an aural manifestation.

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Enjoy: The Fruits of Labour
Plaster of Paris and wheelbarrow.

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Hannah Grace

Untitled
Ball point pen collage.

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Hanna Littlejones

**Fluxes**
Photo collage images on canvas.
Photo collage images in a sketchbook.

I took photographs to record and reflect some of the physical and emotional changes throughout my treatment. Some of the images are 'selfies' taken by my daughter, some by me.

"Word forms: plural fluxes
1. uncountable noun
   If something is in a state of flux, it is constantly changing.
   *Education remains in a state of flux which will take some time to settle down.*
   ...a period of economic flux.

   Synonyms: instability, change, transition, unrest"

**Held**
Body cast in wax.

This cast was made the day before I had mastectomy in October of 2014.

By including my hand in the pose for the cast, I affirmed my identity as a women, mother and artist when so much else seemed uncertain.

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Hanna Ravenscroft

The Flames
Mixed media.

This piece is highly symbolic of my experience of working as a trainee art therapist in a mental health hospital. The mixed media is representative of the different materials that the patients used in our sessions, with the imagery depicting themes of danger, which was often explored in relation to self-harm and suicidal ideation.

Within my image I have portrayed communication between two wolves, despite them being separated by the chaos of their surroundings. One wolf cries out, whilst the other remains calm and listens. Additionally, the rats represent aspects of personalities fighting to survive, scurrying away from the fire and burying themselves in the sand, whilst the rain desperately struggles to suppress the blaze.

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Harriet Mould

**Drawing a Veil over Death**

Drawings on paper, gauze, hospice bed sheet.

An Art Psychotherapy relationship within Palliative holds the capacity to enable a symbolic pulling back of the *unspoken veil*, that which hides feelings around death and dying; isolation, pain, fear, shame, so shrouding the whole picture.

Art Psychotherapy can encounter death’s unknowable ness; that which is out of reach, beyond, obscured, unnameable.

Can it also touch as aliveness, this entering together into the end of living?

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Heather Batchelor

Untitled
paper and paint.

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Splitting
Oil on board and dead roses.

This is about conquering the fear of exposing my sadness.

It is about pain in the family. The split of mother and father, hope and despair, creativity and destruction, humbleness and arrogance, and life and death.

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Isabel Head

Untitled

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Jennifer Wright

Abstracted Tree
Oil on canvas.

I am a painter and mixed media artist. I think of my art work as an exploration of the human condition, the mind and consciousness. Fascinated by colour, texture and layering, I often begin my thinking through making and creating visual diaries. This year I have returned to oil painting, and explored both abstract and figurative imagery to think about and process my experiences of training to be an art psychotherapist. Imagery of trees and tree like figures have been central to my art this year, and are representative of growth and change.

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Jenniferwrightartist.com
Jennifer Wright

Woman and Flowers
Oil on canvas.

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Jenniferwrightartist.com
Jenny Nygren

Squeak Squeak Squeak Squeak Squeak
Squeak Squeak Squeak Squeak Squeak
Jessica Calnan

Wisdom
Clay, PVA glue.

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The Session
Mixed media: Film, glass, hessian, paper, nails, reconstructed referral document, blood, sperm, medical equipment, Chems drugs (Methamphetamine).

The installation and Film encapsulates ephemera that surround the close links between Chemsex use and HIV+ and the ideas and emotions that I experienced during a series of time limited art therapeutic interventions working with gay HIV+ men and transgender women.

I wanted to explore containment and the idea of holding clients safely and confidentially during this process.

Contact details:
07813826984
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The Session
Mixed media: Reconstructed A4 shredded referral document

This installation and film encapsulates ephemera that surround the close links between Chemsex use and HIV+ and the ideas and emotions that I experienced during a series of time limited art therapeutic interventions working with gay HIV+ men and transgender women.

I wanted to explore containment and the idea of holding clients safely and confidentially during this process.

This anonymous reconstructed referral document related to my first client who did not attach or return after the first session. I was instructed to shred his referral which felt brutal. Reconstructing this document felt like I was repairing my sense of loss at his departure and helping me achieve a good enough ending to the work.

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Nothing in Set in Stone
Oil, ink, clay, plastic, tracing paper, acrylic, fabric.

Seemingly mimetic of aesthetics associated with the organic, my work usually explores manipulation of industrial, inorganic materials usually seen as banal and uninspiring. Further exploring themes of archaeology and uncertainty of the unknown that are continuous threads of interest within my art practice, and through the constant discovery and reworking of layers both literally and metaphorically, has enabled me to discover unforeseen and forgotten aspects of myself.

Kat Leggett

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Kat Povall

Tunnel Vision
Clay.

The isolation of something too painful to look at.

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Katie Miller

Drafts 2017
Paper pulp and black ink.

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Kirsty Fionagh Robson

Untitled
Oil & acrylic on canvas.

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Lania Narjee

Bypass 2017
Ceramic and glaze.

Fibrillation 2017
HD film 7 mins.

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Leliel (Yen-Ting) Lin

Waiting (With the Sower’s Hand)
Mixed medium.

“We live only to discover beauty; all else is just a form of waiting.”
- K. Gibran.

The sower loves with an open hand; her
Courage is reflected through her open wounds;
She waits in patience;
Harbouring the seeds of Hope-
For the unknown that is yet to flow.

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Lene Shepherd

Points of View
Mixed media.

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Lotte Mathiasen

Shredded (Mind)
Paper.

During my placement with a mental health charity I have spent countless hours in the office seeking confidential files being shredded. I have thought about the sometimes both socially, economically and emotionally deprived lives these shredded papers represent. Separately the stories fill me with sadness, collectively the amount worries and frustrates me. With permission I have taken this shredded paper with me. I had envisioned making this paper into a very large ball- so large that it would be impossible to overlook.

I wanted to make these stories matter and the lives noticed.

I did not manage to make a very large ball. Instead, I show the work as it is now- in progress.

Feel free to pick up the work.

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Lucie Blake

Whirlpool
Black ink on canvas.

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Lucy Shearman

Time
Acrylic on canvas & plaster.

“Even when the darkness is total. Always know that life is not still. Time is space. You are moving through that galaxy. Wait for the stars.”
- Matt Haig, The Humans

My piece was inspired from practicing as a trainee art therapist on my first placement. I was inspired by the people I had met through my sessions as well as the people who helped me navigate my practice. I thought of the security that supervisions and personal therapy can provide in a space that feels endless, foreign and beautifully terrifying.

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On Endings and Beginnings with Gratitude...
Collage on handmade recycled cotton paper; thread, dry petals, needle, black ink.

"Why should you want to exclude any anxiety, any grief, any melancholy from your life, since you don’t know what it is that these conditions are accomplishing in you?” (Rainer Maria Rilke)...

...and here I am at the End at the Beginning with all my vulnerabilities and I can’t be more Grateful...

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Mari Ebbitt

The Multifaceted Identity
Wax, Royal icing.

'Identity is not a fixed category, but a rather complex set of intersections that shift and change' (Talwar, 2010, p13)

Inspired by the delicate process of adolescent identity formation.

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Mojalefa Koyana

Mother
Clay fired with steel.

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"Knowing your own darkness is the best method for dealing with the darkness's of other people."

C. G. Jung

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Nabila Azam

Silence.
Machine stitched textile.

Exploring internal systems of oppression.
Voicing emotions from inside and out.
External forces silenced and closed.
Internal repressions that linger and follow.

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Nadine Shepley

Girl Riding Wolf
Black-firing textured clay, crockery fragments, gold acrylic.

This piece reflects some of the experiences in the countertransference* of working with children in my first clinical placement. Wolves appear frequently in fairy tales and children’s stories. I wondered about this girl’s relationship with the wolf.

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*making use of feelings evoked as a means of understanding the client’s inner world
Noriko Kondo

**The Blue Variation**
Glazed ceramics.

1
I made this to represent my surprise at how rich the vocabulary for emotions English is. I can get not only angry but also cross, annoyed, irritated, offended, indignant, resent, furious, outraged, mad and so on.

2
I made this to prove how therapeutic the art making can be. I made more than 100 small containers and 35 glazes to fill my emptiness after finishing my first placement at a nursery.

**Finding My Voice(声)**
Glazed ceramics, felt, tulle, wire.

I’m finding my voice.
I’m missing my home.
I’m playing for London.

Contact details:
nkond001@gold.ac.uk
@noriko_0330 on Instagram
"We are not what we might be; what we are Outlaws all extrapolation
Beyond the interval of now and here:
White whales are gone with the white ocean."

1) Digital photocollage, gold pigment ink.
2) Laser engraved 2D photoblock.

Excerpt from : Sylvia Plath (1955): 'Two Lovers and a Beachcomber
by the Real Sea'. From 'Collected Poems' (2002), Faber and Faber

'The brain is wider than the sky'
'The brain is deeper than the sea'

Digital photocollage.

Excerpt from : Emily Dickinson 1st line stanza 1 and 1st line stanza 2
(c. 1892): 'Part One: Life' Complete Poems 1924

Come Ashore
Digital photocollage, gold pigment ink.

They went to sea in a Sieve, they did,
In a Sieve they went to sea:
In spite of all their friends could say,
On a winter's morn, on a stormy day,
In a Sieve they went to sea!
And when the Sieve turned round and round,
And every one cried, "You'll all be drowned!"
They called aloud, 'Our Sieve ain't big,
But we don't care a button! we don't care a fig!
In a Sieve we'll go to sea!"

(Edward Lear, "The Jumblies" st. 1, 'Nonsense songs, Stories, Botany, and
Alphabets' (1871).
Pilar V. Carrero Cuevas

Endings
Drawing paper, cardboard and string.

“Attachment and separation are inseparable. To become attached is to suffer the possibility of loss.”

Jeremy Holmes

My own experiences are my source of inspiration. My artwork expresses what, at times, is hard to verbalize. This piece expresses the feelings that emerged from endings in therapy and also in my personal life. Two parallel processes that sometimes made it difficult to separate the therapist from myself.

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Pilar V. Carrero Cuevas

Roma
Photoetching and Chine-collé.

Contact details:
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Rachel Hine

Printed photographs.
Rubber, pins and needles, card.

My client pushed needles through a rubber as he spoke. He held this object carefully and passed it to me. I cradled it and placed it back on the table between us. We looked at the object silently together.

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Robyne Chapman

One
Mixed media.

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Roycesun Clement

*Inner World*
Charcoal, graphite, pencil on paper.

Contact details:
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Rozie Pilkington

Work in Progress
Mixed media

This piece emphasis people’s ever-changing and evolving nature, as well as capturing my reflections on the dynamics around us all, in regards to relationships of all types, genders and cultures. It amalgamates my reflections on the personal feelings I experienced during the past year within my academic, professional and personal lives.

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"I cannot play with you," the fox said. "I am not tamed."

"Ah! Please excuse me", said the little prince.
But, after some thought, he added:
"What does that mean-'tame'?")(...

"It means to establish ties. (...) One only understands the things that one tames," said the fox. (...)

"What must I do, to tame you?" asked the little prince.

"You must be very patient," replied the fox. "First you will sit down at a little distance from me- like that- in the grass. I shall look at you out of the corner of my eye, and you will say nothing. Words are the source of misunderstandings. But you will sit a little closer to me, every day..."

(Saint-Exupéry, 1945, The Little Prince, pp.63-65)

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S. Natalie Abadzis

*Late Light Drive to Seefeld*
Boxes with handwritten text.

The artwork evolved from the idea of containment in my therapist’s room, whilst thinking simultaneously about what lies within my unconscious metaphysical space. The repetition of text on the boxes represents a quiet meditation of my art making and completion of my first year of the MA, which has made me face myself in ways I never thought possible.

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Sally Osborne

View at 12:53 7th June 2017 5,312 steps
Water colour on paper.
A visual record from a series of walks. Spending time in and with the natural world.

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A reflection upon my first year experience of studying the MA. An image kept coming up in different times. An art work with different layers of meanings. A feeling like floating in the sea. A memoir of the death of each day’s life. A message sent to the death’s world.

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Samuel Farleigh

Containing the uncontrollable
Wood, paper and pritt stick

This work is a response to my time spent working as an Art Psychotherapist at a NHS Psychiatric Rehabilitation hospital. The thin wooden cube represents the delicate space created by the therapist in order to hold the client and allow for the therapeutic relationship to develop. The paper structure permeating through the cube is the uncontrollable experience felt during therapy sessions by the patient and my struggle to contain this process.

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Samuel Golc

Sisters
Graphite on paper. (35X27cm)

Night
Oil and collage on canvas. (40X40cm)

Bereavement
Oil on canvas. (50X40cm)

Drowning
Ink on paper. (30X25cm)

These four pieces were inspired by the experience of my first clinical placement in the primary school setting.

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WHERE IS JE TAIMÉ?

The journey we make after a loss is one we have no preparation for. It takes you back to brighter years. Where warm recollections are treasured in the heart.

THE BRIDGING PROCESS IS CALLED L O V E. IT KNOWS NO CULTURE NO CREED NO RACE.

Je t’aime

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Sarah Goodall

From the Ashes
A collage torn images on paper with charcoal and ink.

Created in response to our final small experiential group and to rising emotions, for which I could find no words.

"You must be ready to burn yourself in your own flame; How could you rise anew if you have not first become ashes"

F. Nietzsche

"Turn your demons into art, your shadow into your friend, your fears into fuel, your mistakes into teachers and your weaknesses into reasons to keep fighting."

A. Balt

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Sarah Gorry

Ink Spots
Ink on paper and canvas.

This piece represents my first year on the MA Art Psychotherapy programme, the challenges of clinical work, my own journey in personal therapy and feelings of overwhelming anxiety. My art often develops by chance rather than through prior planning and enables me to think more clearly. Working with ink in this way had given me an outlet to reflect on my feelings and has allowed me to feel calm in times of emotional unrest.

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This work is inviting the viewer to look beyond their first impression and perhaps look more closely to see a different situation. I want the viewer to consider the idea of childhood and whether this is particular to a society, a time or place.

The title of this work is from the phrase "Do not judge a book by it’s cover" and seems appropriate for this work and my experience on placement.

I have used a popular and typical book published in 1964 to challenge the out of date veneer of childhood when viewed today. I have chosen specific text within the work from the book itself together with extracts from a recycled Psychology book.

Part time second year student.

Placement this year Child and Adolescent Mental Health Service.

Contact details:
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 Locate Default
Emulsion, oil pastel, oil paint, on unprimed plain canvas.

A journey backwards into the unknown, an unfamiliar place that must exist but is very difficult to locate and then define. I never could read a map.

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Susie Langsdale

They’re Beautiful when They’re Angry
Oil pastels and pen on sugar paper.

As a queer or trans person, the world is extraordinarily hostile.

Whether it’s the white women threatening my black trans feminine friend on the tube this morning, or the Pakistani gay man I know who was deported back home to be tortured for his sexuality, or my partner never feeling safe to hold my hand in public because of the level of abuse we get in the street, or the young lesbian I supported whose parents tried to kill her after she came out, or the closure of our services because the government doesn’t give a shit or...

This constant violence is not fair. We are angry.

These pieces are an unabashed celebration of my anger. They ask therapists to celebrate our anger with us, rather than to accept this state of affairs.

Our anger is beautiful.

Contact details:
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Susie Pimenta

Blue Green Dream.
Ceramics and acrylics.

Contact details:
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Symone Stephens-Morgan

*Solace*
ceramics.

My engagement in ceramics for the first time represented more than an attempt to create something aesthetically pleasing. It embodied escapism. A space to relinquish my concealment of being robust in which the malleability of the clay was able to facilitate; working through anguish. The process in which an image or object is made rather than the outcome itself has been of significance throughout my learning on the course. These symbolize a sense of release, resilience and ambiguity.

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Tina Surridge

Say No to Domestic Violence

My work concentrates on raising awareness of domestic abuse, physical, verbal and sexual. This image is renascent of suffering and survival. Freedom of expression through the use of multimedia is a valuable exploratory tool for art therapy. I have linked this thought to my art, by using as many materials as possible to create this piece. The image is charcoal and paint, followed by textile, print, paper and plastic.

The Say No logo, endeavours to highlight the issues, encourage zero tolerance of abuse, and create a continuum to my pieces for information, marketing, empowerment and support.
Trevor Taylor

My Garden Empire
Semi porcelain ceramic, faux kintsugi, crank ceramic.

The flora and fauna that visit my garden are held and contained in these floral bowls.

What I learned Today
Semi porcelain ceramic.

This is a reflective piece of work which relates to the feelings of holding a space for a client who is absent.

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Victoria Hill

House
Photographic installation

House is a metaphor for a containing place - a space to encounter the self. This work symbolizes something of my experience of training to become an art psychotherapist.

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Victoria Timmis

Sea Urchin
Bisque fired ceramics.

An exploration of my defenses.

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Voraprada Voratananchai

Dialogue of chairs
Juxtaposition of existing materials.

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Wendy Speed

My Titles. Your Titles?
Mixed media, acrylic paint & spray paint on wood.

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If I tell you I made a crane, a butterfly and a yelling man in my work, will you just agree with me or will you tell me what you are really thinking?

To be honest, I don’t really mind if you see a rabbit, a dragon or a lady with an ice cream here.

#thoughtful #genuine #marblingart #tellmewhatyousee

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Yu-Tzu, Chen

The emotions within rationality
Gold foil, cardboard.

With geometric shapes of mathematical calculation in white cardboard, at first glance, it seems rational. In fact, beyond the rationality, it conveys tactful emotions, revealed within the simplicity.

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