

Art Therapy Online: ATOL

Editorial

ATOL: Art Therapy On-Line continues to evolve as a platform which seeks to represent art therapy internationally, in different languages and in different media. This issue contains two theoretical papers which explore and challenge the status quo in art therapy theory and practice and both call for new developments. A collaborative paper by Elizabeth Taylor Buck and Dominik Havsteen-Franklin “Connecting with the image: how art psychotherapy can help to re-establish a sense of epistemic trust” is a response to a presentation by Dr Peter Fonagy, Professor of Psychoanalysis, University College London in which he discussed the potential arts psychotherapies have to enhance the development of the therapeutic relationship. The video of Fonagy’s presentation raises questions about some important clinical work undertaken over time.

Sheilagh Cornish’s paper, “Is There a Need to Define the Role of Art Therapy in Specialist CAMHS in England? Waving not Drowning. A Systematic Literature Review ” is a response to her experiences as a Lead Art Psychotherapist in Specialist CAMHS (Child and Adolescent Mental Health Services) within a Midlands NHS Trust in the UK. She discovered that there was a dearth of material in key policy documents within CAMHS relating to the role of art therapy. She suggests that this has a direct impact on the status of the profession. The influence of current political and other powerful bodies’ agendas, biases and unconscious processes on Art Therapy’s inclusion in publications and policy documents are considered. Her paper aims to establish and critique an overview of the existing representation and understanding of Art Therapy within specialist CAMHS services, their policy makers, commissioners, and service-users.

In the second collaborative paper of this edition – ‘The Ritual of Los Dias De los Muertos and Community Art Therapy’ - Justine Brown and Christine Kerr

explore connections between the Mexican 'Days of the Dead' ritual and art therapy related community involvement at times of crisis.

This issue also includes two translations of papers previously published in earlier issues of ATOL. Margaret Hills de Zarate's paper, "Narrative, Photographs and the Experience of Memory", originally published in Vol. 3, Issue 1, 2012 in both English and Ukrainian, is now presented in Italian. "Representations of Trauma, Memory-layered pictures and repetitive play in art therapy with children" by Caroline Case, originally published in Vol. 1, Issue 1, 2010, is translated into Czech. Alongside this, we welcome new contributions from colleagues in the Czech Republic where art therapy is developing strongly. Marie Lhotova's paper, "Art therapy in the Czech Republic", presents an account of the history of art therapy and is offered in Czech with an English translation by Lucia Simoneieova.

A video and accompanying text by Frances Prokofiev, "Allowing the Artwork to Speak: the use of a visual display as research method in a retrospective study of four years' artwork in art therapy with a four-year old boy" is included. The aim of the video was to use a means to convey a visual methodology that was chosen as a research tool in order to understand the art process as well as the 600 images made during the therapy. Reviewing the images in this way clarified the narrative of the art making and offered an effective and unbiased method of understanding the clinical material

There are two reviews. The first by Jane Burns reviews 'Assessment in Art Therapy' edited by Gilroy, Tipple and Brown (2012) Routledge. London. The second review by Sarah Eley covers an interesting exhibition at the Exhibition Venue at the ICCA in Nottingham, curated by Artcore Derby (www.artcoreuk.com). 'A Unique Insight into the Lives of Four Girls with Mental Illness through an exhibition of their art work' is a fascinating selection of work of mixed media. The artists all have Borderline Personality Disorder (BPD) and other associated conditions. Their art conveys pain and confusion and what it is like to live with these struggles and addresses sensitive and intense subject matter. In a quote from Sarah Eley, one of the artists 'I believe that the explicit nature of my work will break down stigma, enable viewers who have

similar issues to realise that they are not alone in their struggles, and hopefully inspire others to express themselves through creativity too'.

Finally, it is with sadness that we are publishing an obituary of South African art psychotherapist, artist, educator and curator, Professor Colin Richards, by Sue Williamson. Believing that art therapy offered a way to address the deep psychological problems caused by the political system in South Africa, he was one of the forerunners in introducing art therapy there. He was also a leading and influential curator and writer on contemporary African art.

Goldsmiths, University of London, hosted a large international conference in April this year. 'Finding a voice, making your mark: Defining Art Therapy for the 21st century' attracted presentations from around the world with delegates from 26 different countries. ATOL will be publishing conference proceedings in two ways: The next issue will be guest edited by Sally Skaife and will consist of the keynote speeches and group presentations from the conference.

Following this issue there will be a change in the editorial structure of ATOL. Each subsequent issue will be edited by different members of the editorial board. The issue following the conference issue will be edited by Chris Brown and Robin Tipple and will include conference papers presented in the afternoon sessions as well as other submissions to the journal.

We hope this structure will create new possibilities to the editing process and the on-going development of the journal. We would also like to encourage anyone interested in getting involved in the editorial work and joining the team to get in touch as we welcome new members to the board.

Tessa Dalley

Julia Meyerowitz-Katz

On behalf of the ATOL editorial board