

# Goddard College

PLAINFIELD, VERMONT | PORT TOWNSEND, WASHINGTON

Goddard College Art Opening

The Haybarn Art Gallery

Psychology and Counseling Program

Fall Residency, 2016



Photo Credit: Wendy Phillips



It is hard to believe that we are celebrating our fourteenth Expressive Arts Opening and that we have created the second volume of our Art Exhibition Catalog! Each year the exhibition grows as more students share what they have created in reflection upon what was learned during the semester's coursework.

An exciting aspect of this semester's process of making the catalog is that graduating student, Charity Eugair collaborated with me, generously offering her time and expertise in design and especially helping get all of the images resized and ready for placement on the pages. All of her help is greatly appreciated.

I am always intrigued by the ways that students work with different materials, symbols, and metaphors as they reflect on their experiences of their academic work. As I read their statements, I sense that the process of creation assists and supports the integration and deeper knowing about what has been learned.

I look forward to the experience of the "Art on the wall", "Art in the room" and "Art performed in our presence" at the opening celebration on Saturday.

Wendy Phillips, Ph.D. LMFT, REACE



**Desiree Brooker**

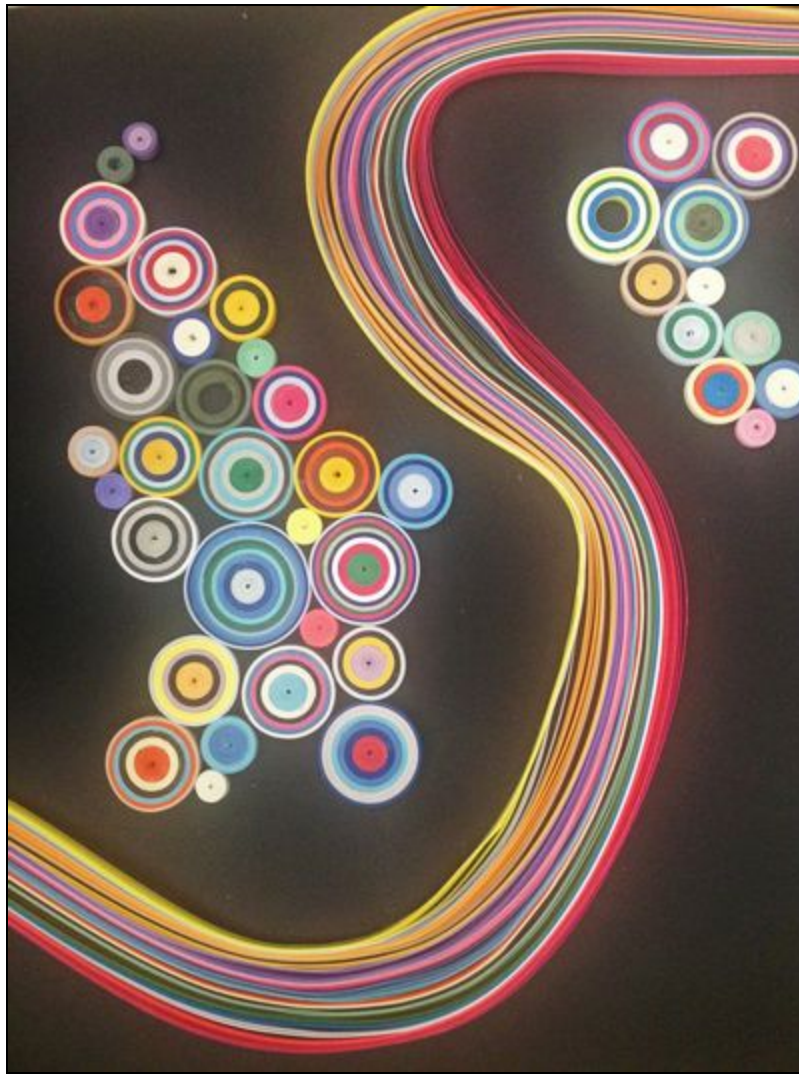
Her roots run deep,

And her blooms of green bear testament to her undying spirit,

As she pushed through dark times and reached toward the light,

From the earth she nourished her soul. ~ Desiree Brooker

In all reality, we meet with that creative power that brings all reality into existence and I believe it is the driving force of all changes. I know I have changed along with it, alert and alive, in devotion and with love, agreeing and being disciplined, with great and small accomplishments all at once, arising anew. This Expressive Arts Project is a representation of my personal and professional growth influenced by my tenure at Goddard College.



### **Deanne Brown**

For some, change comes slowly, as one begins to recognize destructive patterns that have emerged in their lives as a result of living unconsciously. Others are stunned into consciousness. Either way, these humbling experiences are at the center of our own self-discovery. And when we finally see the patterns, and become aware of the forces that shape our choices and behaviors, it is as if we have stopped viewing the world through rose colored glasses, and can now see our lives--and the lives of others--through Waterford crystal. The biggest gift we can give ourselves, and to future generations, is to take a closer look at our lives, risk comfort for the unknown, and break the disparaging patterns that haunt us. Materials: quilling papers and other papers. Spirals represent Prochaska and DiClemente Transtheoretical Model or cycle of change.

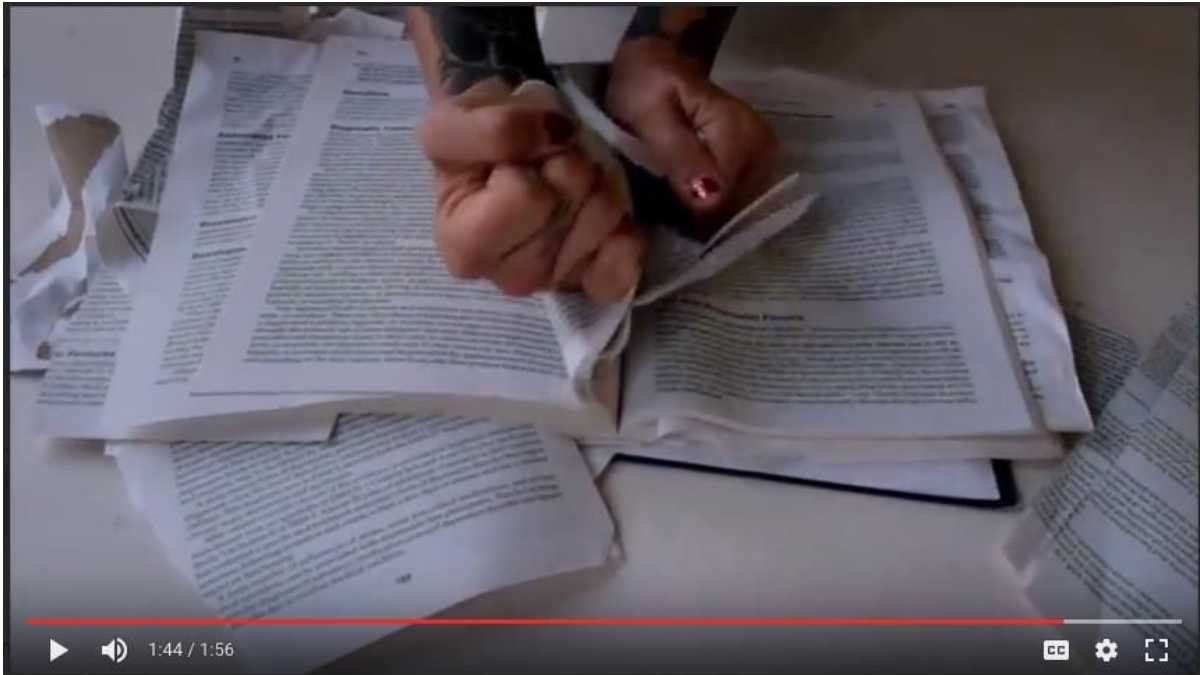


**Meaghan Cutrell**

*Sandtray*

Counseling Theories and Helping Relationships with Deborah Armstrong

As a part of this course I studied several Integrative Expressive Arts (IEAT) therapy techniques and the one that felt quite relevant to the course is often utilized by IEAT therapists during a time of grief. As I observed peer support groups such as, L.O.S.S. (Loved Ones Stolen by Suicide), I reflected upon several different perspectives: the counselor aiding the individual with suicidal ideation, the parents who lost a child, the siblings of the person who died, the individual him or herself contemplating suicide, the friend of the individual that completes suicide, and the counselor facilitating a support group. Each box represents an experience of life, a thought process, or a counseling session as interpreted by each individual. Completing the sand tray with the various nature elements led me to a genuine experience of peace. As I completed the sand tray, a brief rainstorm began; then the sand tray felt nourished and complete.



**Brit Davis**

*Title*

(Course) with (Mentor)

While reading the DSM-5, I experienced many different emotions and contemplated why so many complex processes were all neatly organized into one publication. As an expressive response, I decided to reconstruct the DSM-5. After considering multiple meanings of the words, manual and disorder (see definitions below), I was inspired to physically alter the DSM-5 into a self-revised version that I refer to as the Diagnostic Manual of Disorder (DMD). Included inside the revised copy is a DVD that displays a do-it-yourself guide to making your own diagnostic manual of disorder.

**manual**

[man-yoo-uh l]

1. done, operated, worked, etc., by the hand or hands rather than by an electronic device.
2. involving or using human effort, skill, power, energy, etc.
3. a small book, especially one giving information or instructions.

**disorder**

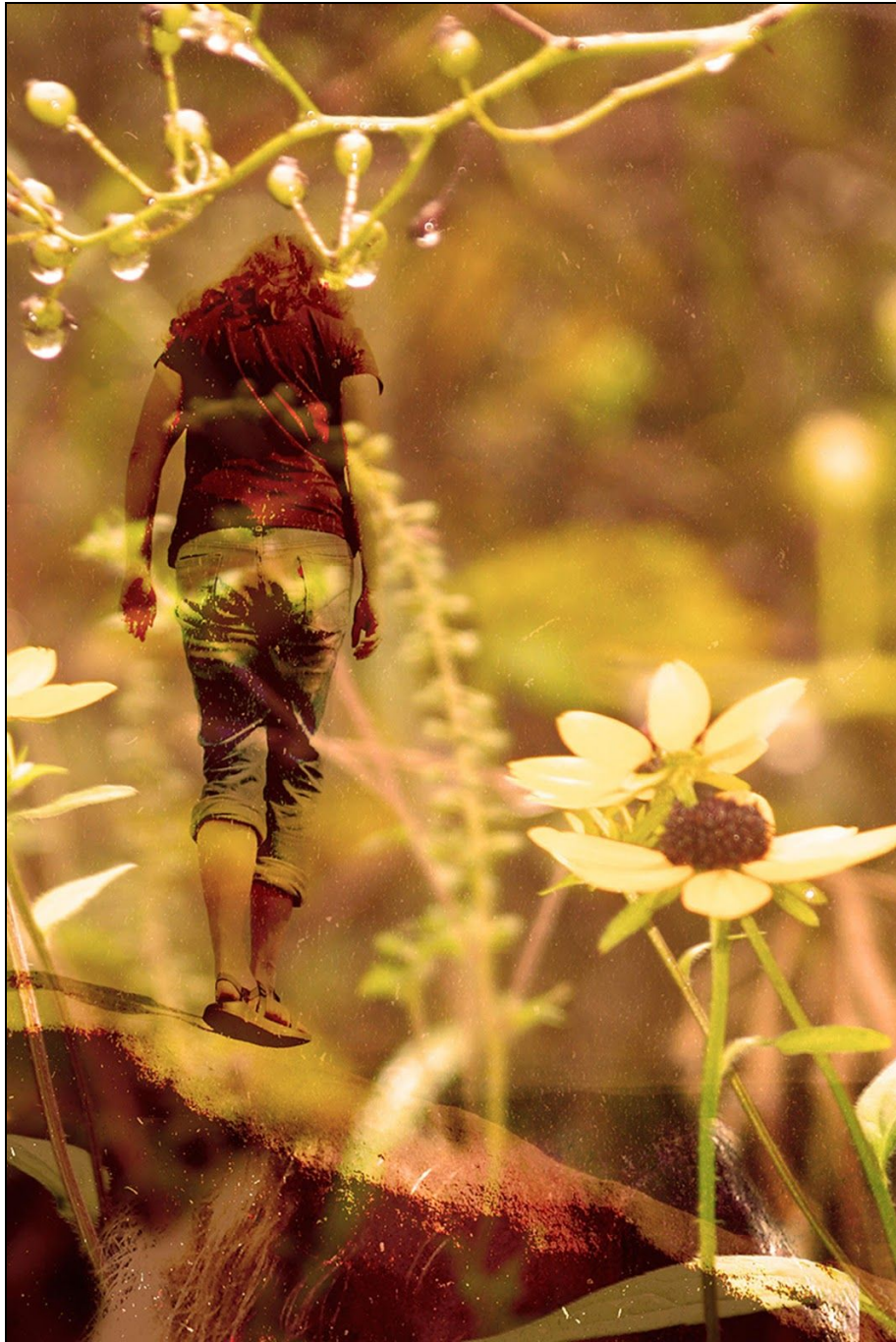
[dis-awr-der]

1. lack of order or regular arrangement.
2. breach of order; disorderly conduct; public disturbance.
3. to destroy the order or regular arrangement of; disarrange.



**Charity Eugair**

This work, *True Story*, is an Expressive Art project born out of my Thesis which addressed victim perception of covert (non-physical) abuse, and the role of art in the healing of survivors. My research focused on art produced by survivors using qualitative analyses to identify themes and essential elements of each. Three prevailing themes emerged through this process. Holistic Truth addresses the contrasting and sometimes disharmonious parts within a survivor's whole self; Metaphor in Motion speaks about the power of analogy in shifting self-perception, while Validation Need observes the importance of witnesses to survivors' abusive realities. My thesis suggests that Expressive Art Therapy modalities which incorporate these themes will produce more transformative, healing therapy outcomes for survivors of covert abuse.



**Becca Graffron**

*What You Get Out of Me You Will Have to Pick Out of Chaos* was inspired by my personal responses to *Psyche's Veil: Psychotherapy, Fractals and Complexity*, by Terry Marks-Tarlow; and *Personal Mythology*, by David Feinstein and Stanley Krippner, 2 of the texts I used for my Ethics & Professional Orientation course. It pulls heavily on ideas of chaos and complexity, randomness, inner story, and personal mythologies. The work combines artistic elements that were specifically generated for this project, as well as older pieces that seemed "to fit" the pattern. The final product is extremely referential, with nods to mythology, shamanic traditions, popular culture, contemporary literature, tarot, and my own life and emotions. These are the elements I envisioned when creating the pieces, it will be interesting to see what connections other viewers make or take away from the work.





**Pilar Gizzi**

This project was for Social and Cultural Foundations. My focus was on death and bereavement practices, in various cultures. What I found most compelling in my research, was how so many cultures continue to live closely to their dead. Whether they are dancing with the bones of those who have died, having dialogue with photographs, or keeping bodies at home for long periods of time, people sustain a sense of immediacy and relationship to those who have passed away. So although there is loss and sadness, there is also celebration and ritual. Families continue to feel complete. This piece was intended to be a wallpaper pattern; I have always been interested in visual patterns as well as intrapsychic patterns. I was drawn to the idea of a wallpaper design with a death and bereavement motif because wallpaper lives on the walls of our homes. Living with these images is a way of maintaining intimacy with death, as is done in many cultures around the world.



**Robyn Heidary**

I created a series of applique quilt squares for my Human Lifespan Development course. Each of the 8 squares represents one of Erikson's stages of Psychosocial development. With a combination of free-motion machine embroidery and traditional applique techniques, I used different textures and patterns of fabric on linen, as well as several different types of thread to create the images. The squares represent a bedroom as it evolves throughout the course of an individual's life. I designed each room to include items symbolic of each of Erikson's stages, and to depict an idealized life where each stage is successfully navigated. The room I have chosen to display here is the 5th stage, adolescence, ages 12-18, Fidelity: ego-identity vs. role confusion. I felt connected with this room as I created it because it is a major turning point in most of our lives in which we work out our adult identities. In this room, I tried to recreate the chaotic feelings of adolescence, as well as depict the sense of excitement and open possibilities that many of us experience through this stage of life.



### **Natalie Hogge**

In a somatic and expressive arts movement course, my creative process shifted to reflect the experiential practices in which I engaged. This playful dancer is unraveling buried or shadow aspects of herself through intuitive movement. She is a reflection of one of many personal experiences I had with an expressive dance and movement practice. I have, however, felt the full range of enlivened experiences, both wanted and unwanted. Trusting the bodily, "sensual wisdom" that author Don Hanlon Johnson speaks of requires vulnerability and an authentic glimpse into the sensory experience, one that can be as much peaceful, playful, and free, as it can be stiff and devoid of flow or attunement--edgy and disjointed. The body doesn't lie; I've found through movement, sound, and breath, that there are many moments when I don't love what I see or feel, and yet I am profoundly moved by movement and its capacity to move me from one state to another.



**Beth Horikowa**

My last semester has been filled with visions of and dreams about Elders and Ancestors. It all started with my writing for my personal and professional capstones about the Athabascan Elders I was blessed to know in Alaska. Then I started thinking about my own Elders and Ancestors, and I finally understood the comment Toni Morrison made in an interview: "The past is infinite." I did not understand what she meant at the time, but now I do. My piece represents the deep love and gratitude I feel for all those who came before me, and who still shape and guide me in the most profound of ways. The small acorn pins are the symbol—the Golden Acorn—of the 87<sup>th</sup> Infantry, of which my father was a member. The veteran Buddy Poppies are in honor of all my ancestors who served in the military, most especially my father, who served in the Army for 30 years and whose deep values of duty and honor he passed on to his children.



### Sharon Hughes

This piece, titled “Transformation” is a mixed-media collage. It is an expression of the culmination of self-transformative work, which occurred during the exploration and the writing of my thesis, “The Power of Performance Art Food Rituals to Transform”. The professional chef in me was awakened and inspired as I read the work of writer Michael Pollan, *Cooked: A Natural History of Transformation*. Pollan posits that methods by which cooks “mediate between nature” (raw food product) and “culture” (civilization—the dinner table), transformed us into human beings (Pollan, 2013). Utilizing the classical elements as cooking methods, Fire (cooking with heat), Water (braising and boiling with pots), Air (breadmaking), and Earth (fermenting), as my framework, I set out on an experiential process to revisit and also learn cooking methods. I thought about those techniques as being true vehicles of transformation. This creative piece depicts images of the classical elements utilized (fire, water, air, and earth) and the foods I produced. Also, included are images of elements that represented personal change for me.

My materials include: canvas, glue and glue sticks, spray adhesive, print paper, curling ribbon, stickers, various butterfly stickers, card stock paper, Mod Podge, assorted acrylic paints, paint brushes, assorted colored markers, mesh ornament, printer, printer ink, artist rock collection gathered from various trips which were transformative, artist created mandalas, sage purifications set, and food and cooking method photos taken by the artist, various stamps for lettering, symbol making, and stamp ink.



**Christine Isherwood**

Cribs and coffins; wooden boxes which contain. Here in the crib, early days are fraught with danger: nails and tacks protrude from unlikely places; a broken self reflected in broken, laughing mirrors. Baby's mouth gouged out, the damaged orifice stuffed with tools and pretty ribbons which she attempts to vomit out. Eyes cry blood red tears. Here the washing line upon which baby clothes, nappies, and baby's sexy underwear hang. A crucifix, a reminder of suffering unto redemption, attaches to one end of the crib from which hangs a mobile of baby parts: strung up for playing with, for consumption. Love/hope tampered with wrong time/place-the place where hearts atrophy. This work was created for the course, Theory and Foundations of Expressive Arts Therapies



**Jessica Kirby**

*(Title)*

(Course & Mentor)

Created as a product for Professional Orientation and Ethics, this piece represents the difference between mandatory and aspirational ethics in the field of counseling. As required by law and professional codes of ethics, mandatory ethics are the bare minimum ethical standards from which all therapists must practice. Aspirational ethics, however, go above and beyond that of necessity. Therapists are encouraged to continually strive to function in the highest ethical manner possible to provide the greatest services possible to clients and society as a whole. Correct answers to ethical questions are rarely black and white. These questions require self-reflection, openness to perceive your own biases or feelings that may hinder your ability to choose the best option for your client, the use of ethical decision making models, and outside resources when needed. In this piece, the woman transforms from a stiff, but necessary, foundation of wooden, grounding steps, to an imperfect clay body, and finally to valuable, conductive copper as she strives for an ever-rising aspirational balloon. Her mind is open to receiving the valuable insights required to make these ethical decisions.



**Julie Puttgen**

A series of four images was produced as part of Theories of Personality coursework. As I read, I made note of visually rich passages in *The Personality Reader* - the anthology of primary sources that I was reading. Once I had completed all the readings, I went back and made rough, immediate sketches of the passages that most interested me, and then chose a body of eight sketches to develop into more finished paintings on paper. Each piece attempts to balance my own particular interests as a reader and artist, with concern to produce imagery that in some way reflects the theoretical landscape of the writer who inspired it. Full series includes:

1. Freud - *Bad Weather in the World of Sex*
2. Horney - *The Little Fir Tree*
3. Jung - *Mask of the Collective Psyche (shown)*
4. Mischel - *An Extraordinarily Effective Reducing Valve*





### **Kelli Wagers**

Each brain domain is represented by a puzzle piece. Together the pieces form a whole that represents the concepts of Dan Siegel's Interpersonal Neurobiology theory. I made this piece for my class in Cognition and Learning. Using blank cardboard puzzle pieces, I was able to create a performance piece related to integration. I discovered that finding objects that symbolized the domains of integration helped me understand each one to a greater extent. The puzzle pieces represent nine aspects of mind integration: consciousness (oval magnifiers), vertical (a ladder), memory (a glued together teacup), narrative (a fragmented self-portrait), state (the United States), interpersonal (two figures holding hands), temporal (a watch), and transpirational (a figure holding the world).

We each often exhibit dis-integration of one or more of the aspects portrayed by the puzzle pieces. Through the process of acquiring proficiency in each of these domains, the puzzle is almost "solved." This work has shown me the areas I can work on as I strive to bring about an ever deeper integration of my own mind.



**Elizabeth Walker**

Inspired by Wendy's workshop called Ritual And Self Care in Psychotherapy, I created six mandalas with pen and ink as reflections on the work I did with a high school student in my internship. I also wrote a poem for each mandala as I value the power of multimodal work and reflection. I see how these mandalas are one intersection between my client and myself, and they represent that sacred space between therapist and client where creation occurs.