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Our first meeting took place in October 2014 in a monastery in Florence, Italy. In consultation with the whole group, we had given ourselves a name, NEAT (Network of European Art Therapists),



## Words of Welcome



It is a great pleasure and honour to welcome you to our first newsletter! We hope you are as excited as we are about our newly formed European Federation of Art Therapy. We have been on a significant journey since the earliest days of building a Network of European Art Therapists (NEAT) and this naturally evolved into a fully fledged organisation with investment from numerous European art therapy associations, organisations, leading art therapists and members – thank you!

We've been busy laying the groundwork for the future of the organisation - from ethics to conferences - to bring forward your phenomenal art therapy practice that engages communities often at the intersections of our societies. We feel that this is the right time - art therapy has expanded and deepened in theory, scope, clinical knowledge and leadership. We know that art therapy often is not available to meet the growing demand, and one of EFAT's priorities is to ensure that we bridge the research and practice gap and shape the future of art therapy together to make your work more accessible to people who need art therapy. At this time, when COVID-19 has had an unprecedented impact in so many ways within our world, we have prioritised sustaining our social objectives and supporting our members. Due to COVID-19, we were forced to postpone our conference to 13th-15th May 2021, however we are still making plans, and the show will go on!

We would like to give a special thank you to everyone who is busy building EFAT and sharing our vision, especially the board, committees' chairs and their members, the Communication Committee team for curating this newsletter and all the people who have helped to make this happen. We would also like to dedicate this newsletter to the grandmother of EFAT, Paola Luzzatto. We will stay in touch with you through the committee's activity and the newsletters, however, we are always keen to hear from you about how we can ensure Art Therapy continues to develop, especially during these precarious times.

With gratitude,

**Dominik Havsteen-Franklin**  
Vice President  
EFAT Steering Board

**Maria d'Elia**  
President  
EFAT Steering Board



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# From NEAT to EFAT

by Paola Luzzatto, Ph.D. Registered Art Therapist (UK, USA, Italy)



NEAT Meeting, 2014, Italy

I am grateful for this opportunity to convey to all of you, EFAT members and friends, a personal message of good wishes through the first issue of EFAT's Newsletter.

I have been asked to summarize how EFAT came into being. In any study of "History" it is important to be aware of the beginning, traditions and values, but also of struggles and failures. By knowing history we can feel proud of achievements, but also humbled by what may have been mistakes: thus, we are more prepared to carry on our collective journey.

I also imagine a tree, where some of the roots may be visible, but a large part is hidden from our eyes. We can see the stem and the branches and the leaves, and sometimes also wonderful flowers and fruits. At the same time, the ancient roots are still there, even if they are hidden from view, and they keep nourishing the tree, still determining in some way its shape and its future.

What does history tell us about the roots of EFAT? Whereas European associations (whether in the humanistic or in the scientific area) often arise from National associations getting together in some way, EFAT has

chosen a different path. It all started during an ECARTE (European Consortium for Arts Therapies Education) Conference, and I wish to pay tribute to the pivotal role of ECARTE in the development of Art therapy in Europe.

On the last day of the ECARTE Conference held in September 2011 in Lucca (Italy), a group of art therapists from seven European countries (France, Germany, Italy, Latvia, Lithuania, Sweden, UK) decided to have an informal meeting. We looked at each other and an animated discussion followed. "Seven countries is very little." "We really don't know the art therapy culture and practice in individual European countries." "We are not professionally connected: an art therapist from one country could never get a job in another country." Some constructive suggestions surfaced: "Let us create a mechanism for Professional Exchange, similar to Erasmus." "We should set up a European Master in Art Therapy training scheme, that might open the door to employment within Europe as a whole." In the end, the idea of a project that could start immedi-

## **Our first meeting took place in October 2014 in a monastery in Florence, Italy.**

ately emerged: "Let us form a network of 27 art therapists: one from each European Union member country!" This seemed like a "mission impossible"; but it also sounded like a potentially good platform for future work. The group agreed (although one person was rather skeptical about the European idea ...), and I volunteered to start a search. It was agreed that if we succeeded in putting together such a network, two objectives would be our priorities: (a) to identify a "Core Curriculum" for a future European Art Therapy qualification; (b) to invent a mechanism for "Professional and Clinical Exchanges".

My first move was to ask Maria d'Elia (from Luxembourg) to join me. Maria had many international contacts, since she had helped Judy Rubin (from the USA) in producing a version of her video "Art Therapy has Many Faces" with subtitles in 12 different languages. From then on, identifying art therapists in different European countries was like a chain reaction, as each one knew some others: the search was unrelenting and became very exciting. We needed art therapists who were trained and practicing, who could speak English, and who were already



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by Paola Luzzatto, Ph.D. Registered Art Therapist (UK, USA, Italy)



NEAT Meeting, 2015, Denmark



NEAT Meeting, 2016, Greece

or potentially committed to a “European concept”. They all filled a “Who’s who” questionnaire and agreed to it being shared within the group. By the end of 2012 the group was complete, with either one or two art therapists from each country. The network thus consisted of 40 art therapists from 28 countries (in the meantime Croatia had joined the EU). In preparation for a full meeting, some of us met in small groups during 2013 at an International Conference in London in April, and at the ECARTe conference in Paris in September where it was also decided to extend the network to geographical Europe.

Our first meeting took place in October 2014 in a monastery in Florence, Italy. In consultation with the whole group, we had given ourselves a name, NEAT (Network of European Art Therapists), and a Mission: “To enhance professional development of art therapy in European countries through exchange of clinical and academic expertise”. Sixteen countries were present at that first meeting, and the atmosphere was vibrant. It took a whole day to look at the 16 presentations about art therapy in each country, followed by Q&A. We never got tired of listening and learning from each other.

From then on, we met every year in locations that would not be too expensive. At each meeting we would combine further review of the history and approaches to art therapy in each country with presentations and workshops on clinical themes. A brief summary: The 2nd meeting was in Denmark in May 2015 (thanks to Vibeke Skov in her beautiful school building); the clinical theme was “Art Therapy and Autism”. The 3rd meeting was on Agistri Island in Greece in May 2016 (thanks to Paola Partsalaki and colleagues); the clinical theme was “Art Therapy and Depression”. NEAT members



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## From NEAT to EFAT



NEAT Meeting, 2017, Luxembourg

had become 56 by then. The 4th meeting was in Luxembourg in April 2017 (thanks to Maria d'Elia and colleagues); the clinical theme was "Art Therapy and Borderline Patients". Shortly after that the network had grown to 80 members.

When and how did EFAT appear on the horizon? I like to say: from the start. In fact, already at the first meeting in Florence when we set up working groups, one of them was

supposed to look at possible forms and modalities of a European organization. In 2015, we agreed on a "Core Curriculum" based on 10 points, which we believe could be helpful for any European training institution (see box). It is an extract of the NEAT members' responses to the question about which elements they considered to be indispensable in any art therapy training. The 5th meeting

in Brussels in 2018, and the 6th meeting in Vienna in 2019 (for the first time open to non-NEAT members) were mainly devoted to completing the groundwork for the launching of EFAT which had officially been founded by notarial deed in April 2018 in Brussels.

I started this page by saying that history is useful, as we can learn from our past. What can our newly born European organization learn from this history?

I think NEAT members had hope and courage: two qualities that are necessary in order to build something new. I have no doubt that EFAT will continue in the trail of the NEAT's respect for all European cultures and traditions; and that it will promote various forms of professional exchange, aiming to encourage members to know more about art therapy teaching and practices in countries other than their own: one still needs to find a sustainable mechanism to facilitate such exchanges. I am very glad that EFAT, while welcoming National associations, is also committed to accepting individual members. Finally, the sharing of "local events", "local publications and research (abstracts in English!)", "descriptions of effective art therapy interventions" and "ideas for funding" has been a good practice by NEAT: I can see that EFAT is going to do it better, maybe through this Newsletter, which might also become an ideal tool for developing collective research projects.

NEAT may have been the roots of EFAT: but now the tree will sprout leaves and flowers, and bear fruits from its branches. I cannot end this page without expressing my gratitude for a very fulfilling journey; and first of all I thank Maria d'Elia for being a wonderful travel companion, as well as all NEAT members who have been so generous of their time, their energy, and their creative minds. I also thank Judy Rubin, who has unfailingly supported us from the very beginning with her gentle wisdom. I wish for EFAT a splendid future in 2020 and well beyond.



NEAT's Inspiration and Coordinators Paola Luzzatto and Maria d'Elia, 2016, Italy





# Art Therapy CORE CURRICULUM

Essential Subjects that should be included in Art Therapy training.

The list does not indicate any hierarchy or volume of teaching hours.

Other subjects may be added, according to cultural backgrounds and needs

Agreed by the Network of European Art Therapists (NEAT), September 2015



EFAT's Signing of the Notarial Deed, April 12th, 2018, Belgium

## 1. Art and Psychotherapy as Related Subjects

- (a) History of art;
- (b) personal artwork;
- (c) basic concepts in psychology and psychiatry;
- (d) the variety of psychotherapeutic approaches.

## 2. History of Art Therapy (including the issue of Art Therapy identity: similarities and differences from other health professions).

## 3. The Art Therapy methodology: working with both the process and the use of the image/creation, within the specific art therapy setting (theoretical and experiential learning):

- (a) Creativity;
- (b) Self-Expression;
- (c) Self-Reflection;
- (d) Transformation.

## 4. Individual Art Therapy and Group Art Therapy (variety of theories and techniques).

## 5. Art Therapy with specific populations.

## 6. Supervised Placements (a variety of populations, group and individual interventions).

## 7. Basic Notions of the other Creative Therapies (Music, Dance-Movement and Drama).

## 8. Research in Art Therapy.

## 9. Professional Ethics.

## 10. Personal Growth (Issues of personal growth and need for therapy should be considered).

Note: In 2012, Jordan Potash proposed a 12-point core curriculum (Potash et al. "Conceptualizing international art therapy education standards". The Arts in Psychotherapy 39, p.147), adding that the content would have to be adapted according to local values (re: health, art, therapy and education). Although the headings are different, the same spirit underlies the two independent lists.

NEAT Meeting, 2018, Belgium



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## “My Story - Art Therapist in Focus”



FULL NAME, SURNAME:

**Paola Luzzatto**

EDUCATION/OCCUPATION:

**Master in Education and Psychology.  
PhD in Comparative Religion**

COUNTRY:

**Italian and American citizenship,  
currently resides in Tanzania**

YEARS ACTIVE IN ART THERAPY:

**from 1985 - 35 years**

EFAT started as an idea. An idea that grew into fruition, initiated by just a few art therapists sharing a common goal. One of these art therapists was Paola Luzzatto. In the very 1st issue of EFAT's newsletter, where we celebrate the journey from NEAT to EFAT, we wanted to bring her into the focus and let all of you to get to know her a little better. Aside from her incredible work and dedication to the field of art therapy, in May 2019 in Vienna, Austria she also became, by an unanimous vote, one of the first EFAT's honorary members alongside Judith Rubin for her contribution to the creation of EFAT.

Paola Luzzatto, PhD ATR-BC, has a background in Philosophy, Education and Comparative Religions. She trained in Art Psychotherapy at the University of London, Goldsmiths College. She then completed a 2-years course in Psychoanalytic Psychotherapy at the Tavistock Institute. Paola Luzzatto has worked with adult psychiatric patients at West Lambeth Health Authority, London for eight years. She then developed the Art Therapy Service for cancer patients at the

Memorial Sloan-Kettering Cancer Center, New York, where she worked for ten years and created the 10-week art therapy intervention “The Creative Journey” that received the 2004 Clinical Award from the American Art Therapy Association. She has written a number of articles on her clinical work in professional journals. She has published the biography of the Austrian artist Susanne Wenger (who built shrines to the Yoruba divinities in Nigeria); a book on Art Therapy for Italian students; and several books for children on world mythology.

***I have been lucky in my life to always find wonderful colleagues or friends to work with in the UK, in New York, in Italy, in other European countries, and now in Tanzania.***

She now works as a Honorary Lecturer in the Psychiatric Department of the Muhimbili University Hospital in Dar-es-Salaam, Tanzania.

### 1. How did your story with art therapy begin?

When I was in Psychotherapy Training in London, I heard about Art Therapy. After year 1 I switched to Art Therapy, as I felt it was “for me” (I was not an artist, but for several years I had been involved in film-making).

### 2. How would you describe your art therapy practice?

I have been fortunate that in my practice with psychiatric and medical patients (in the UK and in the USA) I have always been able to offer a good range of art therapy interventions: from the “safe and silent” Open Studio to Group Art Therapy to Short-Term and Long-Term Individual Art Therapy. These different modalities can respond to the needs of different patients or of the same patient at different times. When I was at the Memorial Sloan-Kettering Cancer Centre in New York, sometimes the same patients came to the Open Studio during cancer treatment, to the Group after treatment, and some of them requested Individual Art Therapy! Although the



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## “My Story - Art Therapist in Focus”

interventions may be different, I always rely on the same three therapeutic elements: Expression – Distancing - Reflection. This triad is key to our work: and the creativity factor is within each one of them.

### 3. An example from your practice?

Recently we reviewed the work with a group of clients of the Methadone Clinic. One day a young man selected one of the postcards we had made available (see photo #1 and #2). He copied it (see photo #3), added some words (in Swahili language) and shared his story: “Every time I

just to see what image would emerge ... He did so, and an image he entitled “Twins” emerged (see photo #4). Then he talked about the loss of his twin brother. The facilitating techniques for “self-expression” had been very simple: a postcard and a squiggle. “Distancing” was very important. “Self-reflection” then focused on other topics: violence, dealing with the flash-back, a feeling of shame, the loss of his brother, and a feeling of freedom that he said he experienced in his image-making. During the review, after several weeks, he confirmed he stopped having the “flashback”: now, at home, he could see a knife in the



Photo: #1 Art Therapy Open Studio. Table with the postcards and the Occupational Therapist in charge.

see a sharp object, at home or anywhere, I have a flashback: the memory of being stabbed with a knife during a fight for drugs. I still have scars on my chest and I feel very ashamed ...”. For a moment I was not sure whether it was better for the man to stay with that memory or to help him to move out of it. I decided to encourage him to move to a different state of mind, and I suggested starting from a squiggle,



Photo: #3 J. copy of the image with some words

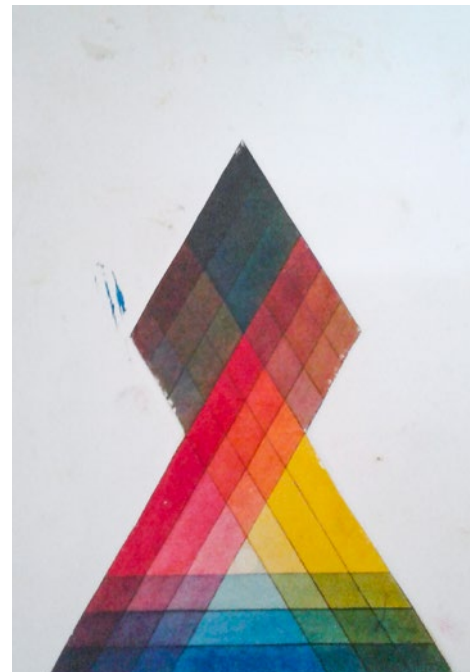


Photo: #2 Postcard J selected

kitchen and it did not worry him any more. Art Therapy had been important for him, in this and in other ways.

### 4. Three words that describe an efficient art therapist to you.

I do not think of myself as efficient! Certainly I try to give “full attention” to what I do, whether it is teaching, clinical work or planning new adventures (like the European Art Therapy Organization!).

I have been lucky in my life to always find wonderful colleagues or friends to work with in the UK, in New York, in Italy, in other European countries, and now in Tanzania.

### 5. The best art material for me is ...

For my work, here in Tanzania, acrylic and soft pastels – which I love - are all too





## “My Story - Art Therapist in Focus”

expensive. And it is very difficult to find illustrated magazines for collage work. In general, the best art materials are those one can afford: white typing paper, black pencils, colored markers and oil pastels may suffice.

### 6. Is there any art material that you wish yet to explore?

I wish to become more familiar with working with watercolors.

### 7. Which is your creative resource for art therapy?

Learning from patients; learning from colleagues; learning from other professionals. Apart from this, I think of Nature as a great resource: being able to be in touch with the life and energy of a natural environment.

### 8. What are your wishes for art therapists in 2020 ?

I wish for Art Therapists in Europe to strengthen European connections through professional exchanges: new friendships, new ideas and new projects.



Photo: #4 "Twins"



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# 1st EFAT Conference

## NEW DATES

Due to the Coronavirus epidemic EFAT's 1st Conference "Places, Spaces and Time - Shaping the European Art Therapy Landscape" is postponed to

**Thursday 13th- Saturday 15th May, 2021.**

Conference location:

**Art Academy of Latvia  
Kalpaka Boulevard 13,  
Riga, LV-1050**



**SHAPING THE EUROPEAN  
ART THERAPY LANDSCAPE**

1st EFAT CONFERENCE  
13th May - 15th May, 2021, Riga, Latvia

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## EFAT General Assembly 2020

We were to hold EFAT's first statutory General Assembly (GA) as a public meeting on 30th April 2020 during our conference in Riga which, unfortunately, had to be postponed to May 2021 due to the Covid19 crisis. According to the statutory regulations, the GA with the election of the first official Board, which replaces the current Steering Board that has been in charge since EFAT's inception, has to take place in 2020.

In order to prepare an assembly which allows a maximum participation by EFAT's members and other interested parties, the GA has been rescheduled to take place **ON-LINE on Saturday October 10, 2020, from 2 p.m. to 4 p.m. GMST (UCT)**. We hope that by then we will be able to meet more serenely than during the peak of the crisis when most of us are still struggling with the situation.

Members will receive the invitation with the meeting's agenda together with all the necessary instructions at the latest one month before the meeting. They will have the opportunity to participate, debate and vote online.

We invite you to consider and propose your candidacy for the Board, the Application Review or the Ethics Committee before 30th August 2020.

Call for candidacies with explanations:

[https://drive.google.com/open?id=15heZ5bJWM-o0\\_XKUqj\\_suU5uDM4S-GXVWhp0dkHm13Bk](https://drive.google.com/open?id=15heZ5bJWM-o0_XKUqj_suU5uDM4S-GXVWhp0dkHm13Bk)

Application form:

<https://forms.gle/vskuNiqDofC4udJy7>



## Special Webinar Series

"Places, Spaces and Time - Shaping the Art Therapy Landscape in Times of Confinement and Uncertainty"

In response to the necessary postponement of EFAT's 1st conference in Riga, Latvia to May 2021, EFAT has initiated a series of webinars for its members as well as the presenters and registered participants of the conference. In allusion to the conference's original theme of "Places, Spaces and Time - Shaping the European Art Therapy Landscape" it is fittingly titled "Places, Spaces and Time - Shaping the Art Therapy Landscape in Times of Confinement and Uncertainty".

The first two webinars by Dr Unnur Ottarsdottir from Iceland (Memory Drawing Research) and Professor Ephrat Huss from Israel (Art therapy in times of community crises) took place in April and May. Future webinars will feature Marcela Andrade del Corro (UK & Mexico) on reaching young art therapy clients during the corona crisis; Thijs de Moor's (Netherlands) look at a population experienced in doing art therapy in confinement, namely prisoners; the Red Pencil organisation's (Belgium, Singapore) adaptation of art therapy crisis interventions to online formats; and Bettina Egger's (Switzerland) introduction to the specific solution-oriented approach to treating trauma developed and researched by her.

Stay tuned for more monthly webinars in the special "Places, Spaces and Time - Shaping Art Therapy in Times of Confinement and Uncertainty" series! To benefit from free access to these events all you have to do is join EFAT's vibrant European art therapy community and apply for membership. The necessary info can be found here:

<https://www.arttherapyfederation.eu/membership.html>





## 4 EFAT working groups created during the pandemic

Some of EFAT's members gathered online in order to come up with groups which offer support to the members. Four groups were formed based on the needs and concerns of art therapists attending the first Zoom meeting which was held on the 31st of March 2020.

### 1. Creative Support Group for Art therapists

The group consists of art therapists who are gathering each week to process the crisis through creativity and art making; they are supporting each other and discussing the emotions that the pandemic time arises.

### 2. Support group for art therapists working online with ongoing patients

This is a place where art therapists exchange their experiences about working online while also discussing clinical considerations they might have.

### 3. Promoting Art Therapy during the time of crisis

The aim of this group is to launch a social action where art therapists are offering free art therapy sessions for groups and individuals all over Europe.

### 4. Managing Crisis and Shared Reality

This group is dealing with a question: How to use art and art therapy in order to help various populations (mothers, children, therapists, fathers, old people, marginalized groups etc.) deal with the challenges of the coronavirus?



# Call for Contributions

*Art Therapy in the Time of Corona*

We would like the second edition of our Newsletter to be based on reflecting and sharing on our common issues, our experiences and feelings during the pandemic crisis.

We therefore invite the members of EFAT to send us personal articles on this theme.

## Guidelines for authors:

Send us a Word document with the article's title and the author's full name, country of residence, credentials and contacts.

Length: maximum 1000 words

Font: Times New Roman, 12 pt, spacing - 1,5.

Photos: maximum three with accompanying references, jpeg format, 640 x 480 pixels.

***Please note that submissions which do not fulfill these specifications will not be treated!***

The Communications Committee will select 2 - 3 papers for publishing in the next EFAT newsletter.

E-mail your articles to [communications@arttherapyfederation.eu](mailto:communications@arttherapyfederation.eu) by  
**1st of August 2020** with subject title: **NL ARTICLE**



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## Art Therapy in Action

ART THERAPY IN ACTION is designed as a place for art therapists to share insightful and transformative experiences of their practice, as well as giving a platform to promote and accentuate client/patient artwork.

In the 1st edition of EFAT's newsletter we present you with a story on an experience by our art therapy colleague Irina Katz-Mazilu (France).

## Space, Place and Time in Art Therapy with Autism

*by Irina Katz-Mazilu, February 2020*

B. is a 10 years old boy with autism. He was transferred to the Puppets Art Therapy sessions after an unsuccessful short time in music therapy. When his transfer is discussed with the team, he is described as unattentive, moving around all the time, smashing down the materials and objects on the shelves...not interested at all and disturbing the group activity. We decided to try to include him in a small Puppets group, for one and a half hours every two weeks.

From his first session till the end, B. never disturbed the activity. The ambiance was rather silent, the two other children tried to fabricate each their puppet with our help. We played with puppets and small objects in a non-directive way, by successive proposals and offers who could be freely accepted - or not. My internship student was an experienced puppets' player and both of us tried to be quietly present for the 3 chil-

dren. I think that the contrast with the noisy music played by the autistic children in the music therapy group was beneficial for B.

At the beginning of each session, B. used the first 30 minutes to explore the space. He did not communicate with us but he observed: first the workshop, then the objects on the shelves - touching them without any gestual excess or violence - then getting near to us and examining our actions. We never did press him, just showing by a few words/questions that we were aware of his presence with us. He would never want to produce a puppet himself - except once, after a month, in a parallel production with my colleague! We greatly encouraged him and regularly invited him to play with us. After two months, the other children left and B. stayed until the end of the school year in the individual workshop. He was more and more satisfied and collaborat-

ive. When saying good-bye he sometimes hugged us and said thank you...He did find his place and time in our art therapy space!

The pictures below illustrate a device that I created for him in a tripartite action - B., myself, the student.

Fig.1 - We showed him how and where the puppet acts/plays behind the screen.

Fig.2 - He explores/verifies what he/we can see in front of/facing the screen.

Fig.3 - We invited him to take time to observe/understand what the puppet plays.

Fig.4 - Then came the time/place to do it himself.

<sup>3</sup> EFAT, first and foremost, values client's rights, therefore, a written consent form from the client needs to be received before publishing any case story (a template for the consent form both for adults and minors can be received by contacting the Communications Committee (ComCom): [communications@arttherapyfederation.eu](mailto:communications@arttherapyfederation.eu)). Art therapists willing to share their case stories in future newsletters must provide ComCom with a declaration of having gained this kind of consent form. Furthermore, references of any kind that might lead to recognition of the client has to be concealed.



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## Art Therapy in Action



Fig.1 - How/ Behind



Fig.2 - Facing the screen



Fig.3 - Taking his time to examine/understand



Fig.4 - Acting/Playing himself

We repeated this proposal in several sessions, including other puppets and objects chosen by B. and asking him to improvise and propose himself to play and act out relationships. We never imposed him to be

active or collaborative, we always respected his initial exploring of the space at each session and the break times he needed when he looked tired.

This example shows an effective modality of developing better coordination in time and place in an art therapy space, as well as verbal and non-verbal communication for clients with autistic disorders.



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## Thank You Note

\* Borrowed from Medieval Latin *de visu*, translated literally, means "with one's own eyes, for direct vision, after seeing, as an eyewitness". This expression is used whenever you want to point out that what you say is due to the direct vision, and therefore knowledge, of an event. Sometimes it is used to indicate a direct encounter between two or more people.

**Dear reader,** Thank you for stopping by and taking your time to be with us in our first newsletter! The first issue of this newsletter was ready to be published already in March, however the pandemic outbreak required us to take a step back and change some of the contents to fit the current situation in the world. Nevertheless, we hope that you enjoyed it and celebrated together with us!

**DE VISU: News from EFAT** is planned as a place, space and time to share news, practices, knowledge and creative revelations in and of art therapy. It is designed to inspire you and let you connect with art therapy colleagues all over Europe and beyond.

We would like to thank everyone who helped in creating this newsletter, especially Paola Luzzatto for sharing her precious time and memories in FROM NEAT TO EFAT and MY STORY - ART THERAPIST IN FOCUS; EFAT's Steering board for keeping our course steady and giving inspiring words of welcome, all the members of EFAT who lent their helping hands, Laura Danilane for her imaginative and inspiring graphic design of this newsletter and the whole team of EFAT's Communications Committee. And, of course, many thanks to you, our reader.

Let's stay connected!

*Elza Strazdiņa, on behalf of  
EFAT's Communication Committee, a.k.a. comcom.*

### Art Therapy Jokes

A moment for a little healthy laugh :)



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