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~EXTH Press~

Lesley University Expressive Therapies Newsletter
~ FALL 2004 ~

Message from Julia Byers

Welcome new & continuing students, alumni, core & adjunct faculty & friends!

This has been an exciting fall term with our 30th year anniversary of Expressive Therapies at Lesley University. Mitchell Kossak following commentary on the event describes the enthusiasm of the faculty & students. If you were unable to attend we definitely missed you and hope that you will continue to stay in contact with us. Please also welcome our new Dean of GSASS, Dr. Julia Halevy who welcomed this celebration. Dr. Martha McKenna our former Dean is currently the Provost of the university. She continues to be an advocate for our Division in a most gracious & supportive way. I'd also like to thank the current work study students and research assistants, and student representatives who actively helped in creating this newsletter and arranging events. As always we have a fantastic faculty. I hope you will look forward to our next edition to hear more from our community about our meaningful professional and creative work. Please contact Sandy at tulipano@lesley.edu if you have an interesting 'story' to tell that inspires us on how EXTH makes a difference in the world. Thank-you for all your passionate endeavors. Have a great year!!





Expressive Therapies 30 Year Celebration



On Friday October 29, the Expressive Therapies program held a 30 year celebration. The evening began in the Marran Gallery with a tribute to Peter Rowan who recently retired. Peter was one of the original faculty in this program. He started a psychodrama core group in the late 1970's which continued into the early 1990's. He served as the director of the Expressive Therapies program for several years. He brought a unique style and perspective to his teaching, enriching the lives of many students over many years. Quite a few of his student's from the past came to honor his years of dedication to Lesley University. Unfortunately, Peter was not able to attend the gathering due to health problems. However, current Expressive Therapies student Rob Ross offered his time and energy and videotaped the event, including very appropriately an empty chair for Peter. Many of those in attendance took turns sitting in the empty chair telling stories, or just expressing directly to Peter how much he has meant in their lives. Peter's wife Kathy was in attendance and expressed how much this meant to Peter and how much he will appreciate looking at the video. In addition, a very beautiful memory book designed by Mariagnese Cattaneo will be given to Peter. Its pages are individual contributions from participants who attended and as well as from those who could not.

After this "warm up" most of those present in the Marran Gallery walked across the way to Alumni Hall where the 30 year celebration began. Julia Byers, the Division Director of the Expressive Therapies Program and the person responsible for creating this wonderful event, took the podium to introduce the keynote speaker Dr. Shaun McNiff. After some "milling around" meeting old and new friends, and eating some delicious food, Shaun began the official part of the evening offering his remarks. He told "the story" of how this program began in the early 1970's with a handful of like minded souls interested in bringing together ideas of interdisciplinary arts education and therapeutic application. He spoke of meeting Paolo Knill, Norma Canner, and others and the beginnings of this program. Norma then got up and gave her side of the story and read a letter from Paolo Knill who was not able to attend. Another letter and a poem from Elizabeth McKim (another early faculty member) were read with great emotion and expression by Nancy Jo Cardillo and Karen Estrella. Other faculty and friends also got up to speak and weave the story together. Each speaker told a different piece of this many layered tapestry. The evening culminated with Stan Strickland, a graduate of the program and one of the best jazz musicians in the Boston area getting everyone up singing and dancing in the "Lesley" way. All in all there were about 90 alumni, faculty students and staff who attended and I am sure all had a wonderful and full evening. Special thanks to Julia Byers, Sandy Tulipano, Ruth Levy, Nancy Jo Cardillo, and all the students (Dorothy Anderson, Sara Ulanet, Diedre Blake, and Rob Ross) who helped make this extraordinary event so special. Also a special thank-you to our new Dean Julia Halevy and all the other members of the Graduate School Community who came out and supported the very special event.

By Mitchell Kossak



IN THIS ISSUE

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- ❖ Spotlights on Students and staff
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- ❖ Updates from Art, Music, Dance, and Intermodal Therapies Departments
- ❖ Lesley Art Therapy Association (LATA)
- ❖ Lots more cool stuff you can't wait to read!

HAPPENING EVENTS

December 5 & 19 Theatre for Social Healing, Julie Ferrazzani – julieferra@yahoo.com 617-276-5715
Family Institute of Cambridge

March 3-6, 2005

6th International Expressive Arts Therapy Association (IEATA) Conference
Self, Community, World Expressive Arts: Voices for Peace and Transformation
Fort Mason Conference Center, San Francisco, California
For more info: <http://www.ieata.org/main/experience/conference2005/confindex.html>

April 9 & 10, 2005

New England Chapter of the American Dance Therapy Association Annual Conference. This year at Antioch University, Keen N.H.

April 14-18, 2005

63rd Annual American Society for Group Psychotherapy and Psychodrama (ASGPP) CONFERENCE
Establishing a Safe Harbor, Gateway to Inclusion
Roney Palace Oceanfront Resort
Miami Beach, Fl. For more info: <http://www.asgpp.org/05confprog/conf05.htm>

May 4-8, 2005

The 25th Annual Conference of the National Association for Poetry Therapy
Gateway to Wholeness: Poetry Therapy for the Individual, Family and Community
St. Louis, Missouri For more info: <http://www.poetrytherapy.org/conference.htm>

August 11-15, 2005

National Association for Drama Therapy 2005 NADT National Conference
Reed College Portland, Oregon For more info: <http://www.nadt.org/>

Good News!!!

We are now a "candidate for approval" at the conference I meet with Susan Imus chair of the ADTA Master's Program approval committee. Our first application is submitted and the process will continue thru this year!

Choreographing Health: Dance/Movement Therapy 2004. Our 39th Annual Conference in New Orleans, Louisiana was a huge success. The conference was launched by an outdoor performance choreographed by Mary Lee Hardee Hardenberg entitled "Reach for the Sky: Taking Health and Choreography out doors." Over a hundred of us participated! A construction platform raised dancers high over the square to which we were all connected by multi colored streamers and the rhythm of the music. As you can imagine it was a visually exciting, foot stepping opening witnessed by many a New Oleanders. Other highlights included the 10th Annual International panel, research poster session, movement choir, numerous workshops featuring the work of D/MTS nationally & international and a masked ball.

For me, what made this conference was the city of New Orleans where acts of playful spontaneity are welcomed, shared with colleagues and graduates of our Lesley program who made the trek. We sampled alligator learned a Cajun foot work and danced every night away. Next Years conference will be October 27-30th, 2005 in Nashville, Tennessee. Save those dates!!!
Nancy Jo Cardillo

November 18, 2004
Submitted by Nancy Simon

Creating Fire at the 35th American Art Therapy Association Conference November 10 – 14 in San Diego, CA

“I am a spark!”

Students attending the opening ceremonies of this year’s conference were invited to proclaim these words in chorus as multiple narrators introduced the work of many people whose careers in art therapy have impacted our field of study. Inspiration swept the room as we honored those sparks who have been using their creative fire to help others heal in a variety of contexts. Over 800 students, practitioners, educators, artists, and researchers participated surrounding a giant campfire in the center of the dimly lit ballroom amid choreographed “dancing flames” from the audience, images of energy and splashes of fireworks, drawn together with electrifying music.

Throughout the five-day conference, participants had countless opportunities to attend research presentations, workshops, demonstrations, exhibits, and memorials as well as create in an Open Studio. There were opportunities for hands-on learning in “touch painting,” fabric use and modeling paste, to share just a few ideas. It was an opportunity to network, to meet the founding mothers (and fathers) of the field, to hear authors speak on their areas of expertise and to simply experience the warmth of the larger family of art therapists (and to buy a tee-shirt full of art quotes that you could decorate yourself!).

Are you inspired to plan to attend next year’s conference yet? Here are a few quotes from various meetings. In reference to the high calling of becoming an art therapist, one speaker quoted from Biblical history saying, “In the beginning God created. Art was made to overcome chaos from the beginning of all time. Art created us.” Another author suggested, “We are the brushes, the art is our instrument; we have the sacred obligation to be creators in healing.” And finally, from a memorial the late Shirley Riley was quoted. “It is not enough to *be* an Art Therapist. We must all participate in building the profession.”

Next year’s conference theme is “The Art & Science of Creativity in Healthcare” and is scheduled for November 16 – 20, 2005 in Atlanta. Interested students may join the American Art Therapy Association on-line at www.arttherapy.org and receive further information regarding future conferences and other member benefits.

Art by Cristina Silva





2004 Conferences

American **D**ance Therapy (ADTA) Conference:

“American Rhythm – International Rhythm; Dance – Movement Therapy Practice & Research”

40th Annual Conference: October 27-30, 2005, Nashville, TN.

American **A**rt Therapy (AATA) Conference:

“The Art & Science of Creativity in Healthcare”
November 16-20, 2004, Atlanta, GA.

American **M**usic Therapy (AMTA) Conference:

“Moving Forward with Music Therapy”
November 17-21, 2004, Austin, Texas.

American Society for Group **P**sychotherapy and Psychodrama (ASGPP) Conference:

“Establishing a Safe Harbor, Gateway to Inclusion”
April 14-18, 2005, Miami Beach, Florida.

International **E**xpressive Arts Therapy Association (IEATA) Conference:

“Self, Community, World, Expressive Arts: Voices for Peace and Transformation”
March 3-6, 2005, San Francisco, California.

National Association for **P**oetry Therapy (NAPT) Conference:

“Gateway to Wholeness: Poetry Therapy for the Individual, Family, and Community.”
May 4-8, 2005, St. Louis, Missouri.

National Association for **D**rama Therapy (NADT) Conference:

“NADT 2005 National Conference”
August 11-15, 2005, Portland, Oregon.



Greetings from the Intermodal/Integrative Expressive Therapy track!!

This year we have 27 students doing their first year practicum, 20 doing their second year internship, and 16 students doing the program either part-time or in several years (not currently doing a placement, but taking courses), adding to a total of 63 students in the Intermodal track. We're an incredible bunch sharing the vision of the integrated approach to the use of the arts!

The 6th Biennial IEATA conference will be in San Francisco, March 3-6, 2005. Their theme for the conference is "SELF, COMMUNITY, WORLD Expressive Arts: Voices for Peace and Transformation." Download a conference brochure at:
<http://www.ieata.org/main/experience/conference2005/confindex.html>

Also, I would like to update the ET web Site located on my faculty web page – but need some help. If you think you might be interested in volunteering a few hours for a good cause over Jan, contact me at estrella@lesley.edu. Look for 2003/2004 graduate thesis abstracts, and for annotated bibliographies done by the Intermodal students in their Theories class - a great information resource based on their research! You all have so much to offer. Check it out on:
<http://www.lesley.edu/faculty/estrella/hompg.html>

Thanks for all the exciting things you are doing in the field!

Karen Estrella, Coordinator of the Intermodal track
ATTENTION ALL STUDENTS: For the past couple of years I have been running a yahoo group (basically, an e-mail listserve) for intermodal expressive therapy students. This year, we have decided to make it available to all students in the program. The list is a way to communicate, share everyday and ET related ideas, and a way to let everyone know about ET Happenings in Lesley and the greater Boston area. I need YOUR email address. If you are not currently on the list and would like to be – email me at estrella@lesley.edu and I will put you on the list. I have been sending out bi-weekly (occasionally every 3 weeks) Happenings emails, and would love to include you in the loop! No matter which modality you are please join us on the email group. Also in the past we've had trouble with Hotmail accounts. You can still be on the group if you have hotmail; you just need to clear us out of the junk mail folder. I'm happy to show you how, again just email me! Happy Networking!

Karen Estrella, MT, ATR, LMHC
Coordinator of the ET Specialization
<http://www.lesley.edu/faculty/estrella/hompg.html>

A Word From Sherri Snyder, M.A., LMHC, A.T.R.

This has been an exciting and creative year for me. I have had 3 art exhibits of my watercolor paintings (Bellingham, Hudson, and N. Attleboro). My themes have expanded from florals and landscapes, to historic farmhouses.

My private practice in Mendon has expanded to a group practice. We have grown to the point that we will be moving into a larger office that will accommodate our various creative and therapeutic endeavors. I received a grant from the Milford-Whitinsville Hospital for the third year to provide "Yoga and Mindfulness Group for Young Women". The primary population is young women with eating disorders, but we welcome all young women. The two hour group offers one hour of yoga (facilitated by a certified yoga instructor) and I conduct the second hour of creative expressive with emphasis on increasing body image and relaxation skills. In January we will also offer our second "Retreat for Women," which has a similar focus. As the practice continues to grow, my vision is to facilitate more creative expression groups for adults, relaxation retreats, and groups for children.

For more information about the practice contact:
Integrated Psychotherapy: 508.473.1200 or view our

WebHomePage:
<http://hometown.aol.com/snydrshrr/webhomepage.html>

WHAT BRINGS YOU HERE?

We've all been drawn to the field of Expressive Therapy for one reason or another. As we strive for our degrees and certifications, each of us individually reflects on what we have experienced and can uniquely contribute to the field. With these experiences branded on our souls, we make strong choices to live with sometimes difficult realities. We face the human condition with hardiness. We must remember that it is our courage, unconditional acceptance of ourselves and of others, and our growing knowledge of art as a therapeutic medium that has brought us thus far. The following article displays an example of strength. **It shows a choice to have courage, accept reality, and to SURVIVE!** Thanks to its author, Benjamin S. Fox, for sharing.

SURVIVING SUICIDE

21:10hrs

8/15/04

Madison St.
Somerville Mass.

Hurricane rains drifting off in the afternoon.

I'm reading *National Geographic's* August 2004, *The Land of Surfing Hippos*, which is an article about the Loango National Park in Gabon, Africa. Michael Fay and Michael Nichols traversed 2,000 miles from the African interior to this point three years ago. No small feat, their story reads like a survival guide of the most extreme and unexpected circumstances imaginable. This particular article is after their first printed story, the Megatransect, and shows the lush environment of the newly formed park on the coast. Beaches and hippos, elephants and insects – wildly beautiful animals are depicted from the “safe” distance of a glossy magazine page.

One photo jumps at me and I can't figure out why. It's a two-page layout shot capturing this entanglement of weaving tree trunks from ground level. Absent of green vegetation, this close caption view shows only dead fallen leaves scattering the ground beneath an odd assortment of tree trunks. I turn back and forth to the page three or four times trying to get it. Is it the fluid lines of the trees interwoven at unexpected horizontal angles? Was it a mistake? It's two full pages in *National Geographic*, no mistake, just really captivating I guess.

Then I open to it one more time and – AH! There's a HUGE snakehead right in front of me on the page, just off dead center focus! How could I miss that? I must admit I'm afraid of snakes, so even seeing one in print can make me a little queasy. The *Gabon Viper*, photo by Michael Nichols, pg. 112-113 sits in my lap and I'm feeling pale. “No way,” I think to myself, it's a photograph. It's safe. I'm safe. Was he safe shooting it? The more I look at it, the more I hear myself saying, “How could I miss that terror – it was right in front of me?” But as I keep looking at the viper, I don't feel so afraid. The viper seems to be just going about its' business in the forest, unaware of me.

I showed the image to my wife and she immediately saw it.

“It's an amazing story of camouflage,” she says. She's works for an Audubon Visual Arts Center and has a good working knowledge of biology. I continue to stare at the image perplexed like a coyote. And then I get it again.

Oh yeah, duh. As if I could forget. It has been six years since my twin committed suicide. Those first few years were definitely up and down, in and out – a wild and deadly jungle. Wrestling with anger, fear, chaos, and the unknown. But I “made it.” I found help: survivor groups, art, made new friends, moved to a new city, got engaged and had a really happy wedding with all of my friends there, I even got into grad school in expressive therapy. What was this “Gabon Viper” doing looking at me like that? My brother made his decision I made mine. I've moved on, haven't I?

“Do we ever? Can we ever?” I ask myself. I will always be a survivor, no matter if I like it or not. No matter if I am daily conscious of it or not. It lives like a viper in me. I am deathly afraid of it – that first traumatic painful moment – but I have learned how to live with it. The memory is a like that viper, silent and for the most part harmless to me unless provoked. The more I look at the pain, the less afraid of it I am. The more I notice that I too have the natural capability to adapt to my “new” environment. I had to adapt for my own survival, just like the viper with his multi-colored skin.

The camouflage of my twin's suicide isn't always so readily apparent to me, but that's ok. In the jungle of my heart, we live together, my twin and I. We always will. And may we, as survivors, remember the powerful ability to adapt to our surroundings.

By Benjamin S. Fox

VOICES FROM THE FIELD

Outside my window the leaves are falling away and the first little sprinkling of snow passed through last night I am told. So, it really feels like bidding farewell to early fall and beginning to look toward shorter days and winter -- for some a great adventure, for others the space we endure between spring and summer! From here, it marks the passage from an exciting orientation in Peterborough, sometimes harried site searches and happy contract signing, to a more reflective space. Ensnared in your sites now, mostly off my radar screen, I wonder... So when I run into people, I often ask "how's it going?" When I tossed the question to Marisa in the ET office, I was really inspired by her response...so here is a piece from Marisa followed by words from Gloria and Jessie as well. The early phase. Maybe some others will be moved to share when the next newsletter season comes 'round.

Thanks,

Ruth Levy

The other day Ruth Levy asked me, "How are you enjoying your internship site?" I am only one month into my very first Music Therapy internship. I said, "It's just incredible." I had just taken the bus from the site, Perkins School for the Blind, to my work study job in the Expressive Therapies office. I was still chilled from the cold autumn day and I realized I daydreamed nearly the whole commute from Perkins to the office without noticing the temperature. That's not like me! I told Ruth, "During my commute, I was pondering in awe the fact that I had actually just participated in numerous Music Therapy sessions. I have been working towards this for more than two years. I really cannot describe how much I am appreciating this challenge!" I was recollecting the children who that day offered their voices (verbally and nonverbally) and musical improvisations that were sung or played without inhibition. My supervisor facilitates children singing from their hearts about their feelings, their likes, and how they love to come together in music. Then I go off and running to my next Grad school responsibility. My supervisor and I sometimes do not even get the chance to talk about the moments we witness together until much later. After speaking with Ruth, I had an hour of supervision with my supervisor and mentioned how this really has been touching me. I asked him, "Do you ever just marvel after leaving this place?" He agreed that these experiences are really incredible and that it is so strange that we just go from one to the next. The fact is, at Perkins we have a class period's time, 30 minutes, to spend in each session. I have seen so much in this month that I wish I could write it all down. Ultimately, it's recorded in the skip in my step as I hurry to the bus at 6:30am smiling and thinking about what I can do to touch the Perkins' kids lives, as deeply as they have already touched mine. "Does that answer your question, Ruth?"

Marisa Rozek

My First Months at Center House Day Treatment

awkward introductions,
extending my warmth
you respond with kindness, avoidance, and doubt
i am a firefly around your light
i want to dance around your fire-
your purifying pain.
you are like a phoenix rising.
i want to smear the ashes on my face.
you're doing the dirty work of resurrection
for all of us

Gloria mahin

I have been placed at McLean Hospital in Belmont. There I am working in two different sections of the hospital: Geriatric Partial and Adult Short term/long term treatment for various disorders. I am co-leading three groups that primarily focus on Music Therapy. Many sessions also incorporate things like gross motor skills, and Cognitive Behavioral Techniques. I am also getting together with three individuals at the Adult treatment house (Appleton as they call it at McLean). The individuals vary in their interests and willingness to try new things making it a challenge to find exercises and techniques to utilize in our short, forty-five minute time span. It is exciting to work with two different populations, geriatrics and adults with pathology, and observe the reactions as well as results that come from each session.

The demand and ultimate gratitude for Expressive/Art/Music Therapists is high at McLean and we are all welcomed with open arms. We are thanked daily for the work that we do and petitioned constantly for the next music/art session to be soon. On the other hand, the sessions are not always rosey. We are not always able to make people come out of the sessions happy and eager to come to the next. This is where the challenges ultimately lay. Sometimes the groups do not mesh well. Other days, the entire group can't (or won't) conceptualize what we are asking them to do. On any given day the other interns or I can come out of a group saying "Wow, my group just bombed." This is humbling and something that keeps each of us on our toes.

Jessie Parks

Background: BS in Psychology with a minor in Music from Black Hills State University in Spearfish, South Dakota. I came to Lesley directly from undergraduate school.

The following poem by **Gloria Mahin**

Bone dance crazy.

"Oh it's much better to die before you die, it makes living much more fun."

What is a bone dance?

"You should do a bone dance."

The bones of the earth.

"The skeleton woman, the stars and the Earth are the true owners of our souls."

Dancing between the worlds.

And the joke is on us.

We see how living people wiggle around

Thinking what they do matters so much:

Working, planning, struggling-

It is fun when they are singing, when they are drunk,

When they're in love.

It's all funny.

We see their bones, like watching someone who doesn't know

They are naked,

Or that they are wearing a Big Bird outfit.

Like someone who doesn't know

They are going to die-

Who doesn't know

They are already dead!

There is magic in the world-

See how the light moves.

The stars hold down the mystery.

There is a binding force keeping the atom together.

Love's contraction

Keeping our hearts tied up with Everything.

And then there is the sacred entropy.

Watch it all disappear!

Bye!

Make love with your death!

It is the dancing ground of happy bones.

Mutilation, strangulation, and grey flesh-

A distant memory.

That heart attack day.

The crushed skull in the car accident.

Whoops!

The bones remember the time we broke through

To the other side.

The jaws of the mystery are opening and closing

With laughter.

Love lives side by side with what slips away.

They walk into the sunset arms around each others shoulders

Like childhood friends

The following story by Gloria Mahin

My Bone Dance Story

This is the story of how I discovered the Bone Dance ceremony while hiking in the Sierra Nevada's in the summer of 2001. I believe it was practiced long ago by people of that region, but still holds powerful medicine for today. I hope it will find a place in your heart.

My journey began from a peak in the White Mountains, a few hours east of Yosemite National Park, in a group of about ten other adventurers. We descended into a lush alpine meadow at 10,000 feet where we stayed with minimal provisions for five days. During the course of the trek, we practiced different exercises to study the dynamics of soul encounter.

During one such exercise, while I had been examining my fears about loved ones dying, I found myself in an internal dialogue with my spiritual teacher, Frank Natale. He told me how in his life he had learned to remember that the true owners of our souls are the Skeleton Woman, the stars, and the Mother Earth. He put his hand on my back and when I felt the universe's dismantling dance, I argued senselessly, "Why should I let go- I'm not dead yet!" He answered, "Oh it's much better to die before you die. It makes living much more fun." I asked, "How?" and he said "You'd have the f***g balls to express your soul gifts with much less hesitation."

At the end of this long and emotional night, I had a vision of my skeleton walking away from me through the sage and Indian paintbrush flowers which glowed in iridescent purples and reds. The image left a vivid imprint in my memory.

Later in the week, we were told we had the option to create a final ritual. We were given suggestions about ways to use symbolic language to communicate with our souls. I was sitting in the circle, listening to the ideas, when I turned casually to the sage bush next to me, and asked silently, "So what should my final ritual be?" The bush answered, "You should do a bone dance."

Mind you, I had been immersed in an isolated wilderness miles from civilization for several days by that point, engaging in ritual, trance, and ceremony. It felt completely normal for a bush to talk to me. It was only that particular answer that I found surprising. I immediately remembered the image of the skeleton and wondered, "What's a bone dance???"

The next day took an interesting turn- one of the group members was having an allergic reaction, so we all needed to head back to the city and western medicine one day earlier than we planned. I panicked. I felt I was blossoming in that environment and I had already been anxious about leaving. Having one less day was such a shock and disappointment, I tearfully and desperately suggested alternatives to the group, but I finally had to accept their decision. I quickly ran to complete my final ritual in the few hours I had left. It probably worked out better that way, not having the time to plan anything or figure it out beforehand. I had to do it on the fly! There was simply no time.

I hiked to a large field of sage brush with a backpack of basic necessities. I called the four directions with some impromptu love poetry to each one, opening myself to the experience. I invited my spirit guides, including Frank Natale and others I had met earlier on the trek. First things first: I knew I needed to die before I could do a bone dance.

In a nearby creek I had noticed some insects shaped like clumps of pine needles living on the rocks in the water. I imagined/felt they were nibbling my skin, tons of them, eating away at my flesh, little by little. I anticipated the throes of excruciating agony, until I realized that it didn't have to be so fearsome or dramatic. It was simply happening. My flesh was rapidly disappearing.

Soon I could feel my bare bones left. I made little movements to see how different I looked with just my bones moving. I played my shaker. Loudly. I started to dance. I found a groove, swung my arms, shook my hips, and stomped with my usual impressiveness. The eyes of the sage were on me, waiting for the dance to happen. I kept trying, but I could see through their eyes, I was not getting anywhere. I was taking myself too seriously!

With their roots deep in the earth, geared up for a show, the sage bushes wanted entertainment. They wanted dance that was a cosmic stand-up comedy, telling the joke of existence again, and again, and again. The joke of all human action. The joke of reality. I wasn't sure I knew the joke, but I wanted to move past my limitations. I didn't want to go on without knowing the joke. So, I worked harder.

I heard a chuckle or two. I was beginning to move really silly now, like a vaudeville act. Raunchy stuff, over-the-top, tongue-in-cheek movements. I heard the laughing get louder. They really wanted to laugh, so I just had to find the right button and keep pushing it. Flailing, thrusting, wiggling, bopping around, the goofier the better. Scratching, pecking, wagging my jaw. Soon they were all rolling on the ground- Frank joining the sage bushes- falling on top of each other with uncontrollable laughter.

It was challenging to sustain the energetic output and mental focus required for a successful bone dance. I had a few more waves of steady laughter, and soon I was ready to return to the world of the living. I wished I had been able to go on much longer, but I knew that my first try did not need to be perfect. My flesh and skin reappeared spontaneously.

The sage bushes were very sweet to me afterwards. They said they hadn't seen a real bone dance in so long that they were sincerely grateful to have even my little attempts. It was the clearest affirmation I'd ever received that nature, the spirits in nature, and the Earth, all long to reconnect with humans and reestablish our loving and harmonious balance. They relish in our age-old relationship, based in music, dance, and ceremony, and they are also lonely and saddened by our growing estrangement.

They indicated that sometime in the past, ceremonial bone dances were actually performed by the native people of that region. It was a way for us to temporarily borrow the detached, pain-free perspective of the dead so we could look at life and laugh about it, and also so we could walk freely in the spirit world. The rituals around the Day of the Dead in Mexico bear a strong resemblance, as do the traditional skeleton dances of Tibet, which share the objective of finding humor in the cycle of life and death.

The Legacy of the Dance

My experience clarified for me the relative insignificance of my life, giving me the courage to act without second guessing everything or being overly cautious. It dismantles pride, ownership, and the fear of death which equates with the fear of life. With renewed energy I can ultimately experience more love and have a more positive effect in the world. Dying before you die does indeed make living more fun.

As someone who has been exploring the overlap of spirituality and movement for many years, I feel this ceremony to be uniquely beautiful and beneficial. It needs to be brought back to life. The earth needs it, and we need it. We need it to have a sense of humor about ourselves. We need it to have the courage to embrace our soul gifts by facing death, our great teacher. And most of all, we need it to redeem ourselves and renew our connection with our friends in the natural world.

Bone Dance Fundamentals

The bone dance can be practiced as a solo ritual among nature spirits, as I did, but it was meant to be practiced in a group, as a celebration within a spiritual community or family. It can stand on its own as a single ceremony, or it can be incorporated into other ceremonies. It is not limited to any particular religious tradition, and can supplement any form of spiritual practice.

A bone dance consists of the following elements. There must be a demarcation of sacred space to which ancestor and nature spirits are invited. The selected dancer(s) must undergo a simulation of death, a symbolic act or visualization for the dancer to let go of all attachment to the material world. The dancer must become his or her bones, either symbolically or with costuming.

Then the bones must dance to evoke laughter in all who are present, and give one hundred percent of his or her energy to the hilarity of the movements. Going beyond shame or ambition, he or she must enact the cartoon of life, reminding us of the ridiculousness of all existence. When the dancer's flesh reappears, the ceremony concludes as the witnesses express their gratitude for the dancer's offering.

I encourage you to take the bone dance ceremony into your spiritual groups, your drum circles, or your personal practice. It is an excellent way to strengthen our community bonds, commune with the spirit world, and renew a commitment to being present in each moment. I look forward to sharing a bone dance with you!

by Gloria Mahin

The Art of Cristina Silva

Cristina Silva is a first year graduate student in Art Therapy. She is from Brazil, where she received her Bachelors in Fine Arts/Art Education. She relocated to the United States 15 years ago and studied at the Art Institute of Boston, receiving a degree in Illustration. She has worked as an illustrator for an unpublished children's book and is a creator of greeting cards.



In memory of Shirley Riley

*Candle, Lamp,
Lantern and firefly
The constellation
Of the dart.
Little windows of gold trembling
And cross upon cross,
Rocking in the dawn
Candle, lamp,
Lantern, firefly.*

-Federico Garcia Lorca
Translated by Jamie de Argulo

It is with great personal and collective loss that we announce that Shirley Riley, former Adjunct Faculty of Art Therapy & Lecturer in the Division of EXTH died on September 14th, 2004. To those who knew her, she was a deeply elegant, graceful, and engaging personality who always took great pride in developing the field of art therapy. As former faculty from Loyola Marymount University, Field Training Coordinator, author of numerous articles and books, leader in her own Family Institute Training in Los Angeles, she made important contributions to the field of art therapy, family therapy, and counseling. Her legacy of promoting a sense of professionalism in all aspects of her clinical and public work will continue to provide a model to all those who have learned from her. Mostly Shirley was a spunky lady who was always ready for a good adventure. The twinkle in her eye showed her keen ability to notice all in the innovative challenges of her clinical discoveries. It's hard to imagine an AATA conference without

her presence. She worked for decades as chair of many AATA committees as a most active member.

We will keep her in our thoughts and prayers as we attend our next professional conference honoring the solid ground that she created for others.

Susan Spaniol, Mariagnese Cattaneo, and Julia Byers will be honoring her at the next AATA conference in San Diego (November 10-14, 2004).

Books by Shirley Riley

- ✦ Group Process Made Visible: The Use of Art in Group Therapy (2001)
- ✦ The Nubian Gallery: A Poetry Anthology (2001), featured author
- ✦ Good Citizenship and Educational Provision (2000), written with Ian Davies and Ian Gregory
- ✦ Contemporary Art Therapy with Adolescents (1999)
- ✦ Supervision and Related Issues: A Handbook for Professionals (1996), written with Cathy Malchiodi
- ✦ Integrative Approaches to Family Art Therapy (1994), written with Cathy Malchiodi
- ✦ On the Real Side (1988)

GRADUATE RESOURCES

Art Therapy

American Art Therapy Association - <http://www.arttherapy.org/resources/resources.htm>

The AATA website is filled with valuable information on upcoming scholarships, grants and fellowships. Please, check this site periodically to see what is available. The AATA also offers the following scholarships (available only for student members): **AATA Anniversary Scholarship Fund**, **Myra Levick Scholarship Fund** and the **Rawley Silver Award for Excellence**.

Intermodal/ Expressive Arts Therapy

International Expressive Arts Therapy Association – <http://ieata.org/main/mainhome.html>

The IEATA website provides information on upcoming conferences, as well as other calendar events. The resources page is still under development, but check periodically for scholarship and other information.

Dance Therapy

American Dance Therapy Association – <http://www.adta.org>

The ADTA website includes information on recent publications within the field as well as other research information. The page has some resource information, including international links, so check around for any scholarship information that may be posted.

Music Therapy

American Music Therapy Association – <http://www.amta.org>

The AMTA website is complete with career information and products for the profession. There is also information on the upcoming 6th Annual AMTA Conference November 17-21, 2004. The site also contains scholarship information.

Scholarships, Grants & Fellowships

Info.Gradschools.com – <http://www.gradschools.com/info/financial.html>

New York University Grants in Graduate Studies- <http://www.nyu.edu/gsas/fininfo/gigs.html>

Nationally Coveted College Scholarships, Graduate Fellowships and Postdoctoral- <http://scholarships.fatomei.com/>

We are pleased to announce this year's
Diane Price Graduate Student Leadership
For Lesley University was...

DONNA OWENS

This award is presented annually to a graduating student in the Graduate School of Arts and Social Sciences at Lesley University. The award was established to recognize a graduate student who has consistently shown (1) qualities of leadership inside and beyond the Lesley community, (2) commitment to lifelong learning and professional excellence, and (3) the promise of a future best exemplifying the Lesley ideal.

Music Therapy Program

Program Coordinator: Michele Forinash, D.A., M.A., M.T.-B.C., LMHC
President: American Music Therapy Association
8455 Colesville Road, Suite 1000, Silver Spring, MD 20910

American Music Therapy Association 8th Annual New England Regional Conference, April 8-10, 2005. The conference will be held at the Grand Summit Resort Hotel and Conference Center in Mt. Snow, Vermont. The Deadline for submitting proposals/papers is December, 15, 2004. Students are welcome to submit as well. See last page for details.

A note from Michele:

The Music Therapy Specialization hosted the 5th annual "**Passages**" music therapy conference, which is an event to highlight the work of students and new music therapy professionals. It was Saturday, September, 18th here at Lesley University. Presenters included Kim Barber who graduated in May 2004. She presented on "Discovering Clinical Improvisation", along with current music therapy student, Natasha Zebrowski who presented "Finding the hero within: A clinical case study of short-term music therapy treatment with an at-risk adolescent girl." Second year students Megumi Akamatsu, Yuriko Takada, Magda Kozdrowicz and Krisi Leibovitz led the musical opening and first year students Marcie Rozek, Charis Heiskell, Candace Shreve, Makiko Wada and Kate Keelty led the closing musical activity.

Carylbeth Thomas and I are heading to the American Music Therapy Association conference in Austin, Texas on November 15th. I am currently serving as the President of the AMTA so fully expect that in addition to presenting I will be quite busy at the upcoming conference. For more info: <http://www.musictherapy.org>.

Lesley Art Therapy Association (LATA)

The Lesley Art Therapy Association (LATA) will hold **Open Art Studios** from 1-4 on the first Saturday of every month (excluding January) during the 2004-2005 academic year. The Open Art Studio will be held in the art studio on the 4th floor of the Porter Exchange. All are welcome to come, make, and share art. Contact Becki Rangel at rangelrebecca@yahoo.com or Tracy Gilbert at tracymgilbert@yahoo.com for more information.

Art Therapy Program

Program Coordinator: Susan Spaniol, Ed.D, M.Ed., LMHC, A.T.R.-B.C.
sspaniol@lesley.edu

Dance Therapy Program

Program Coordinator: Nancy Jo Cardillo, M.Ed., LMHC, A.D.T.R.
cardillo@lesley.edu

Expressive Therapy Program

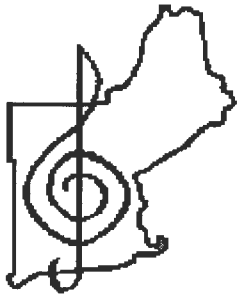
Program Coordinator: Karen Estrella, Ph.D. Candidate, M.A., M.T.-B.C., LMHC
<http://www.lesley.edu/faculty/estrella/hompg.html>

Academic Coordinator of International Expressive Therapies: Mitchell Kossak, Ph.D. Candidate, M.A., LMHC
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Field Training

Director: Mariagnese Cattaneo, Ph.D., LMHC, A.T.R., Professor Expressive Therapies
cattaneo@lesley.edu

Assistant Director: Ruth Levy, MA, LSW, LICSW, Assistant Professor: Expressive Therapies
rlevy@lesley.edu



Call for Papers!

*New
England
Region*

American Music Therapy Association

8th Annual Spring Regional Conference

April 8, 9, & 10, 2005

Grant Summit Resort Hotel & Conference Center

Mt. Snow, VT

Please include the following information:

- ❖ **TITLE OF PRESENTATION** – 12 word maximum
- ❖ **ABSTRACT** (50 words or less) – to be included in the conference registration/ tentative schedule
- ❖ **DETAILED DESCRIPTION** (250 words maximum) – to provide reviewers with additional information on your topic
- ❖ **PRESENTER(S) BACKGROUND INFORMATION** – name, affiliation, degrees and credentials, day/evening phone, email
- ❖ **FORMAT** – paper, open forum, panel, workshop
- ❖ **LENGTH** – 1, 1.5 or 2 hours
- ❖ **ROOM SET UP** – arrangement of chairs, flip charts, instruments or other equipment needed.
- ❖ **AUDIO-VISUAL EQUIPMENT NEEDS** – Please be conservative – this is quite costly.
- ❖ **PRESIDER** – name
- ❖ **LEVEL** – student, entry, professional

Deadline for submitting proposals is DECEMBER 15th, 2004

Materials can be submitted via email or postal mail to:

Christine Routhier, MT-BC, LMHC
11 Magnolia Avenue
Manchester, MA 01944
carouthier@yahoo.com

PLEASE NOTE: THE NER/AMTA DOES NOT PAY PRESENTERS FOR WORKSHOPS/PRESENTATIONS NOR
OFFER A REDUCED CONFERENCE FEE.

CALL FOR PAPERS FOR THE 2005 NER CONFERENCE - BE A PART OF IT!