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PROGRAM DESCRIPTION

Philosophy
The Master of Arts in Art Therapy & Counseling (MAATC) program at the School of the Art Institute of Chicago provides an education for students interested in the relationship between personal, psychological, cultural, and social perspectives of art making, and who also have a desire to aid others in gaining or recovering intellectual and emotional clarity, equilibrium, and power. At the core of the program is an emphasis on the unique contributions of the artist/art therapist to the human service professions; the critical examination of how race, class, gender, sexuality, and other social factors impact the therapeutic relationship; and the preparation of students to function as knowledgeable, empathic, ethical, and skilled professionals within contemporary social service contexts.

We view art therapy as an action-oriented discipline that engages the physical, intellectual, emotional, and social aspects of the self, and that can foster relationships with oneself, others, culture, and society. The process of making an art product, the sensual experience of the work, the reflective practice of witnessing the artwork, the response to the work by others, and the understandings that can arise from these multiple layers of experience are all parts of the interdependent and integrative practice of art therapy. The skilled art therapist can assist a client in working at these physical, conceptual, imaginal, symbolic, cultural, and social levels.

Our location within a vibrant metropolitan area provides MAATC students with an experienced and knowledgeable faculty, a broad range of potential fieldwork sites, and diverse opportunities for cultural enrichment. The curriculum is designed to ensure that students gain the knowledge and experience that will enable them to function as competent, ethical, creative, and compassionate art therapy professionals. It is also designed to foster critical thinking, so that students are actively involved in creating the learning environment, questioning dominant discourses in the field, and taking part in the production of new ideas. It is our goal to graduate students who become leaders in the field of art therapy in the areas of professional practice, research, teaching, and theory development.

History of the program
Art therapy courses have been offered at SAIC since the early 1970s. In 1979 Don Seiden, a Chicago artist, educator, and art therapy pioneer, founded a post-baccalaureate certificate. The 60-credit graduate program was instituted in 1985, making the MAATC at SAIC the longest established professional art therapy program in Illinois. The MAATC Program has been approved by the Education and Program Approval Board of the American Art Therapy Association since 1989.

Curriculum
The Master of Arts in Art Therapy and Counseling degree at the School of the Art Institute of Chicago is a 60-credit program that offers students an academically rigorous, personally challenging, and comprehensive education in the field of art therapy. Because the program prepares students for the sensitive task of addressing emotional, psychological, and social issues with art therapy clients, the aim of the curriculum is to balance clinical skill development with self-examination. Thus, the program fosters students’ development in emotional, social, and intellectual realms.

The study of art therapy is combined with courses in art, counseling, and psychotherapy. The program is further intensified by a minimum of 1000 hours of practicum and clinical internship, all under the supervision of Registered Art Therapists or other mental health professionals. The art therapy and studio
The MAATC curriculum is designed to provide students with a solid foundation in counseling theory and preparation to function as art therapists in a variety of settings. This is achieved through a combination of didactic and experiential courses offered at SAIC, as well as through internship and other community-based affiliations. Students are encouraged to develop a critical perspective on the role of art therapists, and to maintain an artistic practice throughout their training. The program emphasizes the development of the artist-art therapist, preparing graduates to function as art therapists in a variety of settings, and fostering critical engagement within social and cultural contexts.

**PROGRAM MISSION**

**Mission statement**
To provide a comprehensive art therapy education that emphasizes development of the artist-art therapist, prepares graduates to function as art therapists in a variety of settings, and fosters critical engagement within social and cultural contexts.

**Development of the artist-art therapist**
Art therapy is uniquely situated among the human service professions to provide an aesthetic dimension to therapeutic practice and an alternative to the dominant paradigm of verbally-based forms of therapy. The MAATC program at SAIC emphasizes the students’ development as artists and art therapists through the integration of psychology, sociology, and counseling theory with art history, theory, and practice. The environment at SAIC promotes engagement with contemporary art discourses; exploration of the relationship of art to identity, subjectivity, representation, and meaning making; and familiarity with the range of histories and practices that constitute contemporary art. Throughout the program, students are expected to maintain an artistic practice by exploring various media, tools, and methods and by examining the relationship of art to therapeutic practice.

To enhance the integration of the students’ art practices with their professional development as art therapists, they take 9 credit hours in studio electives from among SAIC’s extensive offerings. The annual MAATC exhibit provides an additional framework within which students can examine the interrelationship between the art and art therapy. As a component of the Art Therapy Fieldwork III course, the aim of the exhibit is to highlight artwork created within the relational context of third year MAATC students and the people they work with at their internship sites. The educational aim of the exhibit is to provide an opportunity for students to examine the clinical, ethical, and aesthetic implications of exhibiting client artwork, and to experience through artifacts and actions the program philosophy of developing the artist-art therapist.

In addition to experiences that are part of the required coursework, there are other opportunities for the development of the student’s professional identity as an artist-art therapist. Students have opportunities to choose to participate in various modes of learning through courses, exhibitions, study collections and programming at SAIC—as well as through internship and other community-based affiliations.

**Preparation to function as art therapists in a variety of settings**
The MAATC curriculum is designed to provide students with a solid foundation in counseling theory and...
methods while cultivating the unique contributions of an art-based approach to treatment and an understanding of the individual as embedded within social and cultural contexts. Students are introduced to a wide range of theoretical perspectives so that they are informed regarding classic and contemporary models, are better equipped to critique practices that lack relevance in the current context, and are able to select, adapt, or develop appropriate strategies for their practices. While both the traditional medical model and the social model of therapy are presented, postmodern approaches are covered extensively, in keeping with the program’s mission to address the social and cultural facets of clinical practice and to provide approaches that are responsive to the complexity of contemporary society.

Art therapists work in a vast array of contexts to help address the special needs of a wide variety of client populations. The wide ranging experience and interests of our faculty, along with the diverse presenters, readings, media, and research that enrich our curriculum, all broaden and deepen our students’ appreciation of the expanding practice of art therapy.

In addition, the challenging range and complexity of the clinical experiences encountered in fieldwork practice allow for real-world application of these concepts. The Chicagoland area has a vast array of social service settings, which provide potential fieldwork options for students’ unique areas of educational interest. Students have the opportunity to individualize their learning through the selection of fieldwork sites that match their interests in relation to social service emphases, settings, theoretical perspectives, and practical approaches. Furthermore, they are exposed to various participant groups, venues, and methodologies through their participation in group supervision at SAIC. Exposure to the unique challenges, ethical dilemmas, and successes of their student colleagues serves to enrich the students’ understanding of the application of art therapy in multiple contexts.

**Critical engagement within social and cultural contexts**
The MAATC curriculum fosters the students’ examination of the social, political, and cultural contexts within which art therapy and other counseling practices have developed and are maintained. Race, class, gender, sexuality, ability/disability, ethnicity, religion, and other markers of identity are the intersecting lenses through which students come to both understand and question the systemic nature of unequal distributions of power. Students are encouraged to reflect on the social and cultural forces that have shaped their own identities; to recognize the implications of their social positions in relation to the art therapy participants with whom they work; to question dominant discourses in the field in order to expose underlying values, incongruities, and contradictions; and to participate in the construction of new identities and ways of practicing art therapy.

It is demanding, difficult work to expose the unequal distributions of power and privilege in society, and to address the repercussions of this unjust system for those who are marginalized. Because we are all implicated in this system of unequal power, its examination is often accompanied by personal and interpersonal vulnerability. Addressing these delicate issues successfully requires unflinching self-examination, determined pursuit of marginalized perspectives, open-mindedness to diverse viewpoints, and the ongoing cultivation of respect for one another, even when discussion becomes contentious.

We engage in this type of critical social and cultural engagement, despite how demanding it is, because we believe in its importance for the clients our students and graduates serve. We are interested in the cultivation of professional practices that do not reinforce the status quo in social service settings and duplicate systemic marginalization of vulnerable populations, but rather foster emancipatory strategies and create environments of personal and collective empowerment.

Specific courses, such as *Cultural Dimensions*, provide an intensive focus on examination of the social and cultural context for art therapy practice. However, the program aims to address the social and cultural implications of art and art therapy theory and practice throughout the curriculum.
PROGRAM HIGHLIGHTS

Practical Experience: Practicum & Fieldwork
Extensive practical experience is an integral part of the program and provides students with the opportunity to apply academic concepts to real world experience. Students complete a minimum of 1000 practical hours prior to graduation. Field experience begins during the first year with 50 hours of Practicum integrated into the coursework. Observation and structured interaction with participants is supplemented with focused classroom assignments and both on-site and SAIC art therapy supervision. The remaining 900 hours of Fieldwork is supervised by faculty at the school who are Registered Art Therapists as well as by professionals at the fieldwork site who have a minimum of a master's degree in art therapy or a related field. In order to ensure that students gain experience in working with diverse populations, they are required to undertake their practical learning at a minimum of two distinct fieldwork sites. A broad experience is encouraged, with one site focused on children or adolescents and one focused on adults or older adults. The MAATC Placement Coordinator assists students in selecting sites uniquely suited to the student’s educational goals. The MAATC program’s placement standards meet or exceed those set forth by the American Art Therapy Association’s Education and Program Approval Board and the Illinois Department of Financial and Professional Regulation’s requirements for Licensed Professional Counselor education.

Thesis or Graduate Project
As a culminating feature of the curriculum, each student completes an in-depth, scholarly, 6-credit Masters thesis or 3-credit graduate project on an art therapy topic of their choosing. Students are required to consider their topic through the three components of the program’s mission statement: developing artist-art therapist, social and cultural implications, and relevance to art therapy practice. A faculty advisor works closely with each thesis or graduate project student through one (graduate project) or two (thesis) semesters. A final presentation of the project is required of all students.

Students choosing the thesis option can engage in a range of research methodologies, including mixed methods (quantitative and qualitative). Students identify a focal question or hypothesis and a research method, submit a research proposal, carry out the project, and produce a written thesis document.

Students choosing the graduate project option propose and carry out a project that deepens their knowledge and/or skills in an area of interest. Projects can include a range of activities, such as art exhibits, social action projects, or grant applications. Graduate project students produce a contextual essay that anchors the project in a scholarly framework, documents the process and outcomes, and reflects on new learning.

Faculty
The professional knowledge and experience of the faculty ensures that students in this program are provided superior instruction in the areas of studio art, art therapy, and counseling. The faculty of the art therapy program have a range of scholarly and studio interests, as evidenced by their publications, research, professional presentations, exhibitions, innovative developments in practice, curatorial projects, involvement in state and national professional associations, service on editorial boards of professional journals, and ongoing involvement in professional practice. (See list of faculty profiles in this Guide.) Also, see faculty bios at http://www.saic.edu/degrees_resources/gr_degrees/maat/index.html - faculty

Preparation for registration and licensure
The MAATC program meets or exceeds all educational guidelines of the American Art Therapy Association. It also provides the current academic requirements necessary for graduates to apply for national Registration/Board Certification (ATR-BC) with the Art Therapy Credentials Board and to apply for the Illinois Licensed Professional Counselor (LPC) and Licensed Clinical Professional Counselor (LCPC)
exams offered through the Illinois Department of Financial and Professional Regulations. Completing the MAATC is the first step toward obtaining professional credentials. Students should anticipate additional post-graduate requirements including application fees and processes, documentation of supervised professional experience, and examination(s).

Applicants to the program are encouraged to research licensure standards in the state or country in which they plan to practice because requirements for licensure application and the availability of licensure vary by jurisdiction. SAIC cannot guarantee that graduates of the MAATC program will be eligible to apply for professional practice licenses in other states or countries. Students applying for licensure in states other than Illinois or countries other than the U.S. should anticipate additional post-graduate requirements as noted above, as well the possibility of additional coursework, documentation, or supervision requirements. Students receiving transfer credits toward the MAATC from previous graduate coursework are advised to make sure that the licensure board in the state or country in which they plan to practice will count the transfer credits toward the total number of credits needed to fulfill requirements for licensure application.

It is the responsibility of the student to maintain careful records of all syllabi and applicable internship and professional hours. The rules in these areas can change at any time and vary state by state. Reconstructing a complete professional dossier years later may be difficult if not impossible.

It is strongly recommended that graduates who choose to apply for the Licensed Professional Counselor exam in Illinois or a similar professional counselor exam in other states do so immediately following completion of the MAATC degree, as the requirements for these exams are periodically revised. Those graduates who pursue the licensure option after graduation are advised to make use of the many study manuals and test-preparation courses available, as the MAATC program covers the content areas required by the licensure board, but does not necessarily “teach to the test” in regard to specific content. The Art Therapy department has a Credentialing Specialist available to assist MAATC alumni with documentation of their educational experience and with addressing issues that arise relative to obtaining registration or licensure.

DEVELOPMENT OF PROFESSIONAL IDENTITY

The ability to function within a variety of roles is an essential aspect of the work of the art therapist. The therapist must be a team member, a group leader, and a person skilled in developing and maintaining therapeutic relationships with individuals. The ability to create, develop, and sustain these relationships is partly dependent on the therapist’s skills in motivating, teaching, and creating an environment conducive to art making. Organizational skills as well as creative thinking are required. Personal maturity, emotional stability, and ethical integrity are essential characteristics of successful candidates in this field. Both students and faculty use the following publications as resources throughout the MAATC program:

- American Art Therapy Association’s Ethical Principles for Art Therapists
  [http://www.arttherapy.org/aata-ethics.html](http://www.arttherapy.org/aata-ethics.html)

- Art Therapy Credentials Board’s Code of Professional Practice

- American Counseling Association’s Code of Ethics

- Art Therapy Multicultural / Diversity Competencies
Graduate education in any human service field challenges the student personally as well as academically. A student’s personal issues are frequently evoked and subsequently find their way into the context of the coursework, fieldwork, supervision, or advisement. The department strongly encourages all students to engage in personal counseling/therapy prior to and during their graduate education. It is essential for the student to identify potential areas of personal conflict that need further resolution. Unaddressed, such issues can interfere with educational demands, clinical work, or interpersonal relationships while in school and beyond. The student is encouraged to take these concerns to personal counseling so as not to blur the edges of the therapeutic and academic or clinical spheres. Counseling Services at SAIC is one option for assisting students with personal concerns while they are enrolled in the program; students often use off-campus resources as well.

**PERFORMANCE STANDARDS AND EVALUATIONS**

**Academic coursework**
The School of the Art Institute of Chicago maintains a credit/no credit (CR/NCR) grading system. For graduate students, “CR” means maintaining the equivalent of “B” level work or better. Students are encouraged to make use of the School’s Writing Center and Disability and Learning Resource Center for assistance with academic work.

The courses in the MAATC program are arranged in a sequential manner in which learning builds upon previous information and experiences. This fact makes it necessary to wait a full year in order to retake a failed course. In keeping with the School’s statute of limitations policy, all coursework for the MAATC degree must be completed within five years of the date of matriculation.

**Practicum & Fieldwork**
The nature of therapeutic work involves the interplay of need and responsibility. Clients seeking assistance are often in a vulnerable state due to social, emotional, developmental, health, and other life circumstances. This vulnerability in the client demands a high level of excellence in the knowledge and skills of the caregiver. Over the course of the program, students are expected to perform at increasing levels of responsibility in relation to the clients they serve. Thus, rigorous performance standards and evaluations are an integral part of the MAATC program.

Student evaluations are completed by on-site fieldwork supervisors, in consultation with the student, at the midpoint and end of each semester. The faculty member teaching the student’s Art Therapy Fieldwork course visits the site at least once a semester to observe the student in action and to discuss the student’s progress during a meeting with the on-site supervisor and student.

**Overall evaluation**
A formal Professional Progress Review (PPR) supplements ongoing course-specific evaluation by the MAATC faculty. In the first year, this review includes a formal process, in which students:
1. complete a self-evaluation form;
2. receive an evaluation form completed by each of their instructors from that term; and
3. meet with their faculty advisor to discuss their overall progress in the program.

All aspects of the curriculum (clinical and cultural competence, interpersonal skills, and academic performance) are reviewed. In subsequent years of the MAATC program, students will meet with their advisors once per semester to informally review their overall progress. Continuing students will only move to formal process, involving the above mentioned steps, when it is necessary according specific criteria in the MAATC Student Manual. Potential outcomes of the PPR include the following designations related to students’ progress: satisfactory, marginal, unsatisfactory or failed. A satisfactory performance evaluation denotes approval to advance to the next phase of the educational program. A marginal performance denotes that the student is expected to address specific concerns and develop a follow-up plan with their
MAATC advisor. An unsatisfactory performance denotes significant concerns and requires a follow-up PPR meeting that includes the Program Director or department Chair. At the follow-up meeting, a determination is made as to whether the student will a) continue in the program, b) take a leave-of-absence, c) be placed on academic probation, or d) be dismissed from the program. A failed PPR results from serious and/or repeated professional, interpersonal, or academic deficiencies, as outlined below. It results in the student either being placed on probation or dismissed from the program.

**Academic warning, probation, and dismissal**
The following conditions warrant a formal meeting with faculty to re-evaluate the student’s status in the program:
* A grade of “NCR” in any of the art therapy classes.
* Two or more Class Progress Reports (written academic warnings) in a semester.
* An “unsatisfactory” or “failed” Professional Progress Review in which the faculty panel identifies serious professional, interpersonal, or academic deficiencies.
* Failure in any of the Fieldwork courses.
* Justifiable expulsion, based on performance, from a placement site.

Among the possible outcomes of such a meeting is academic probation or dismissal from the program. A student who fails any of the Fieldwork courses or is justifiably expelled from a placement site may be immediately terminated from the graduate art therapy program. Students are referred to the Academic Review Committee for appeals.

**CONTRIBUTIONS OF GRADUATES**
SAIC graduates have made outstanding contributions in many areas of the arts, health, and human service professions. They work as art therapists in geriatric care facilities, medical centers, therapeutic schools, physical rehabilitation programs, psychiatric hospitals, community mental health centers, correctional institutions, community-based studios, and other sites. As active professionals, they have made contributions in the areas of research, exhibitions, conference presentations, publications, organizational leadership, journal editorial review boards, and teaching. MAATC students, faculty, and alumni have been influential in the development of the art therapy profession in the Midwest, nationally, and internationally.

**MAATC CREDIT SUMMARY**

<table>
<thead>
<tr>
<th>Area</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Art Therapy Core</td>
<td>39</td>
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<tr>
<td>Art Therapy Fieldwork</td>
<td>9</td>
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<tr>
<td>Art Therapy Thesis I &amp; II</td>
<td>6</td>
</tr>
<tr>
<td>Art Therapy Graduate Project</td>
<td>3</td>
</tr>
<tr>
<td>Total Credit Hours:</td>
<td>60 or 63**</td>
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* Students electing the Thesis option can choose to substitute 3 credits of Thesis for a studio elective.
** Students have a maximum of five years to complete the degree, including time off for approved leaves-of-absence.
## MAATC COURSE SEQUENCE

3-Year MAATC Course Sequence effective Fall 2018

<table>
<thead>
<tr>
<th>Semester</th>
<th>Credits</th>
<th>Courses</th>
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</table>
| **Semester I** (Fall) | 3 cr | 3 Materials & Media in Art Therapy (ARTTHER 5001)  
3 Psychopathology (ARTTHER 5002)  
3 History & Theory of Art Therapy (ARTTHER 5003)  
3 Counseling Techniques (ARTTHER 5025)  
**Total** | **12** |
| **Semester II** (Spring) | 3 cr | 3 Assessment & Evaluation in Art Therapy (ARTTHER 5008)  
3 Group Art Therapy (ARTTHER 5019)  
3 Cultural Dimensions in Art Therapy (ARTTHER 6008)  
3 Studio Elective | **12 Total** |
| **Semester III** (Fall) | 1.5 cr | 1.5 Art Therapy Fieldwork I (ARTTHER 5020)  
3 Ethical & Legal Issues I (ARTTHER 6002)  
3 Human Growth & Development (ARTTHER 5010)  
3 Family Art Therapy (ARTTHER 6018)  
3 Studio Elective | **12 Total** |
| **Semester IV** (Spring) | 1.5 cr | 1.5 Art Therapy Fieldwork II (ARTTHER 6001)  
3 Ethical & Legal Issues II (ARTTHER 6003)  
3 Research in Art Therapy (ARTTHER 5009)  
3 Substance Use (ARTTHER 6007)  
3 Studio Elective | **12 Total** |
| **Semester V** (Fall) | 3 cr | 3 Art Therapy Fieldwork III (ARTTHER 6020)  
3 Graduate Thesis I: Art Therapy (ARTTHER 6010)  
-OR-  
3 Art Therapy Graduate Project (ARTTHER 6019) | **6 Total** |
| **Semester VI** (Spring) | 3 cr | 3 Art Therapy Fieldwork III (ARTTHER 6020)  
3 Professional Development & Career Counseling (ARTTHER 6006)  
3 Graduate Thesis II: Art Therapy (ARTTHER 6011) | **6 (or 9) Total** |

**TOTAL CREDIT HOURS:** 60 (or 63)

1. Students may choose to complete studio classes during the summer or winter terms. With the prior approval of the Department Chair, an elective non-studio course may be substituted for 1 studio. ALL course days and times are subject to change.

2. SAIC’s MAATC program requires a minimum of 1000 hours of field experience over the course of six semesters. International students with F-1 visa status are required to turn in a Curricular Practical Training (CPT) form to the International Affairs Office for each practicum or fieldwork site prior to the start of each semester of practicum and fieldwork experience. Failure to do so jeopardizes the student’s visa status.

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Students taking the Thesis I & II option may do so in lieu of 1 studio elective or as an additional 3 credits.

**NOTE:** Financial aid award letters indicate how many credits for which the aid is packaged. Students who will be taking fewer credits in a given semester than is indicated in their award letter should notify the Student Financial Services Office.

### ART THERAPY COURSE DESCRIPTIONS—UNDERGRADUATE*

*Note: While SAIC does not offer a formal art therapy bachelor’s degree, these courses are available to undergraduate students who are interested in the course topics or considering the possibility of graduate education in art therapy. MAATC students also may take these classes to meet their studio requirements.*

<table>
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<tr>
<th>Course Description</th>
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<tbody>
<tr>
<td><strong>EXPLORATIONS IN COMMUNITY-BASED PRACTICE</strong></td>
<td>ARTTHER 1101</td>
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<tr>
<td>This studio course explores expanded modes of practice for artists working with communities. Various approaches and strategies of engagement are explored. Off-campus experiential opportunities and service learning are key aspects of this course. Readings, guest lectures, and discussions are used to present various perspectives on art education, art therapy, artists-in-residencies, and other contexts in which artists engage communities. (3 cr)</td>
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<tr>
<td><strong>CREATIVE PROCESS AS ART THERAPY</strong></td>
<td>ARTTHER 2010</td>
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<tr>
<td>Students in this course explore, through concepts from art therapy and related fields, the relationship between art and life, as well as self, other, and community. Studio work and writing are used as tools to understand and cultivate the discipline of self-awareness. The class is structured as a community of participants engaged in and studying the phenomenon of the creative process. This course provides a helpful framework for those students considering working with others using art, such as teachers or art therapists, as well as for those who wish to establish art and/or writing as a form of practice and discipline in their lives. Open to all students. (3 cr)</td>
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<tr>
<td><strong>INTRODUCTION TO ART THERAPY</strong></td>
<td>ARTTHER 3009</td>
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<td>This course is designed to offer students a didactic and experiential overview of the field of art therapy. Material covered will include history, theory, and practice of art therapy processes and approaches, as well as a survey of populations, settings and applications. Lectures, readings, discussion, audio-visual presentations, experiential exercises, and guest presentations comprise the structure of this course. (3 cr)</td>
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<td><strong>VIDEO &amp; THE HUMAN EXPERIENCE</strong></td>
<td>ARTTHER 3010</td>
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<td>Art therapy considers many aspects of the interplay of art and the human experience: health, suffering, healing, and creativity. This course will entail the viewing and making of videos to investigate and critique these and related issues. Students will explore the documentary and educational potential of video, its use as a clinical tool, and its capacity as a medium for personal creative expression within the context of art therapy and beyond. Reading, discussion, AV presentations, and digital video production constitute the structure of this class. (3 cr)</td>
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<tr>
<td><strong>RITUAL &amp; ART MAKING IN HEALING</strong></td>
<td>ARTTHER 3012</td>
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<tr>
<td>This class explores the use of ritual and art making for personal and societal healing. Students reflect on ritual as part of daily life, cultural rituals, and life-cycle rituals, and examine the process by which art embodies, represents, and transforms rituals. The exploration of art making and healing rituals in a sampling of cultures, both ancient and contemporary, provides a context for class discussion, group projects, and personal art practice. The role that ritual and art making play in encouraging personal healing and promoting social cohesion is discussed and explored. (3 cr)</td>
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PROCESSING: NEW MEDIA & NARRATIVE THERAPY  
ARTTHER 3030
Narrative therapy decenters the subject, composes, de-storys, and enacts new ways of living. This course attempts to negotiate the history of linear therapeutic narrativizing with the critical disruptions of new media theories to understand postmodern storying and re-storying. Experiential learning facilitated by both a therapist and new media artist allows students to explore the theoretical, clinical and personal contingencies that require them to improvise, change direction, and reformulate meanings of themselves and others. Works of new media, literature, cinema and performance will be utilized. No experience necessary. (3 cr)

STITCH-BY-STITCH: FEMINISM AS PRACTICE  
ARTTHER 3032
This interdisciplinary course considers the topic of craft practices and the therapeutic through the lens of feminist pedagogy, including theories of touch and interembodiment. Students will examine the critical role craft and the domestic arts have played in raising questions surrounding feminism, gender, and labor practices in everyday histories. Drawing on DIY movements, craftivism, and fabriculture, the course examines local and international projects centering on memory, trauma and collaboration. The class will explore the ethics of community collaborations and how the practice of making can cultivate a sense of community, wellbeing, and social capital. (3 cr)

COMICS NARRATIVES: ILLNESS, DISABILITY, & RECOVERY  
ARTTHER 4010
This course explores narratives of illness, stigma, and marginalization told through comics and graphic novels. Students engage in reading, discussing, and making comics dealing with topics of physical and psychiatric illness, caregiving, and recovery. The current “graphic medicine” movement, applications of comics in art therapy, and graphic novels and comics dealing with narratives of illness outside of a therapeutic or medical context are discussed and used as inspiration to generate content for student projects. (3 cr)

BLACK RAGE: INTERPRETING FEELING IN ANTI-SLAVERY IMAGERY
Informed by a social approach to art therapy, the goal of this course is to critically examine affective meaning making and identification with the experiences of others. Drawing from nineteenth century anti-slavery culture – biblical imagery, literature, print media, performance, visual art, and abolitionist ephemera—the course looks at the moral motivations of historical people to recognize, empathize, assist and liberate others in the era of sentimentalism. Students will interrogate modern ideas in helping relationships as they learn to 1.) explore the role of cultural materials in preserving trauma or the history of violence; 2.) discuss the role of cultural imagery in the production of charity and empathy; and 3.) ask contemporary questions about the role of desire in feeling responsibility and doing good. During the course, students will use online and local archives including the Newberry Library and the Stony Island Arts Bank for research. Students will develop a culminating digital archive of historical materials from their research and a final evaluative paper. (3 cr)

RESEARCHING ART & CHANGE ON THE WEST SIDE OF CHICAGO
Drawing from a social perspective of art therapy and qualitative research, this course is in an introduction to self-reflexivity and research in community. Students will explore the shape of cultural encounters between people, neighborhoods, and institutions on the west side of Chicago using research methods from art therapy, performance studies, and urban anthropology. Students will learn how to question personal and institutional motivations for working in particular contexts, and how to use autoethnography, grounded theory, and ethnography methods of research. Students will ultimately examine issues of power in relation to micro and macro levels of urban change, art and gentrification, mythmaking and media from micro level to macro levels.

Disability Studies: Reimagining Bodies
What is disability? How do we see, read, hear, smell and feel about disability? How does society represent disability and illness? How do artists theoretically and conceptually engage disability in their own practices? This course offers students critical thinking tools to examine the meanings of disability created by current social, cultural, economic and political systems. Over the course of the semester, students develop artistic vocabulary in relation to visual and cultural representations of disability found in mainstream society and in Disability Culture/Disability Art contexts. Readings include the following topics: disability frameworks, disability as intersectional identity, and representations in art, media, fashion, and design. Students learn about the range and complexity of disability representations through the works of contemporary artists such as Riva Lehrer, Laura Swanson, and Christine Sun Kim, and through the work of dance and performance art groups. Students also read the work of disability scholars including Carrie Sandahl, Rosemarie Garland-Thomson, Eli Clare, Alison Kafer, and Petra Kuppers. Coursework includes bi-weekly writing responses, a disability culture event paper, a media report, and a final art and writing project.

**SOFRMORE SEMINAR: EXPLORATIONS IN SOCIAL PRACTICE**

This course focuses on the intersecting ways artists engage people individually and collectively through the arts, including activism, education, therapy and social practice. Students will partner with galleries and organizations to realize a collectively developed project. Throughout the course close attention will be given to critical practices and methods, the ethics of working with community participants, self-reflexivity, the nature of professionalism within arts contexts, and the goals and impacts of art made with a participating public.

**TANZANIA: CROSS-CULTURAL COLLABORATION & EXCHANGE* STDYTRIP 3050**

This trip offers students a glimpse of the African continent through the diverse geographies, peoples, arts practices, customs, languages, and cultural norms of the country of Tanzania. It provides opportunities to unpack "Western" stereotypes of Africa and African stereotypes of "Westerners" and to examine the deep history of trade and cultural exchange on the East African coast, the history of humanitarianism, and the global art world. Because students will be traveling with East African artists and therapeutic arts practitioners, they will gain an intimate view of the local arts scene from those who are immersed in it, as well as a first-hand perspective on East African histories, politics, health/healing practices, and contemporary life. The focus of the trip on collaboration and exchange also offers opportunities for direct engagement with children, youth and young adults through arts practices that emphasize resilience and collective problem solving. We will cover both medieval history of the region as well as more recent anti-colonial art movements to better understand current, local perspectives on the arts, culture, and healing practices. (3 or 6 cr)

* Can be used by MAATC students as a studio elective; however, this course is not offered every year.

**EUROPEAN “OUTSIDER” ART: PAST & PRESENT* STDYTRIP 4050**

Since the beginning of the 20th century there has been a fascination with art produced by people with mental illness. From the Prinzhorn Collection to Dubuffet's *Collection de l'Art Brut* to contemporary studio programs, there has been a continuous European tradition around the production, admiration, and collection of this work. This course will examine the historical and current practices within this genre with a particular focus on its relevance to art therapy, psychology, art history, and fine art. Visits to sites in Heidelberg Germany, Lausanne Switzerland, and other related locations form the core of this trip in addition to reading, lecture, and discussion. (3 or 6 cr)

* Can be used by MAATC students as a studio elective; however, this course is not offered every year.
ART THERAPY COURSE DESCRIPTIONS—GRADUATE*

*Note: All graduate art therapy courses are open only to MAATC students, except with special permission from the instructor.

MATERIALS & MEDIA IN ART THERAPY

ARTTHER 5001
This course is an examination of the qualities and properties of art materials, media, and processes, and their applications in the context of art therapy. Socially constructed understandings of the significance of materials and media, as well as the relevance of contemporary art practices to art therapy, are investigated through lecture, discussion, and experiential formats. (3 cr)

PSYCHOPATHOLOGY

ARTTHER 5002
This course presents the central concepts of contemporary mental health diagnosis (DSM-V). Emphasis is placed on etiology, terminology, and symptom profiles. This material provides art therapy students with a conceptual foundation shared by a variety of medical and mental health practitioners. (3 cr)

HISTORY & THEORY OF ART THERAPY

ARTTHER 5003
This course introduces the art therapy student to the field’s historical and theoretical aspects. The semester begins with investigations of historical events (e.g., “outsider art”, art education, the history of mental health care) that laid the groundwork for what would develop into the field of art therapy. Topics presented include early pioneers of the field and contemporary theorists who use art in psychotherapy and counseling. (3 cr)

ASSESSMENT & EVALUATION IN ART THERAPY

ARTTHER 5008
In this course students explore the fundamental concepts of assessment and evaluation, including both formal standardized instruments and informal approaches. Particular emphasis is placed on concepts of assessment in art therapy, but also included are principles and clinical applications drawn from psychology and counseling. These applications include the administration and interpretation of formal assessments, informal observations, written and verbal assessment reports, and treatment plans. (3 cr)

RESEARCH IN ART THERAPY

ARTTHER 5009
In this course the student will explore the theories, principles, methods, and techniques used for conducting research in art therapy. Various models of qualitative and quantitative research from art therapy and related fields will be presented and discussed. (3 cr)

HUMAN GROWTH & DEVELOPMENT

ARTTHER 5010
This course investigates psychological, sociological, cognitive, cultural and neurobiological approaches to human development. Historical and current theories are examined in light of the implications they have for art therapy theory and practice. Course content addresses the role of the cultural production of personal experience in lifelong development, including how issues of race, class, gender, ethnicity and sexual orientation affect human development. (3 cr)

GROUP ART THERAPY

ARTTHER 5019
This course provides students with an introduction to the theory and methods of group work in art therapy. The material is presented through lectures, discussion, audio-visual presentations, and experiential learning. Topics include: techniques and training in group leadership; setting group norms; methods for exploring the significance of clients’ art; group conflict; stages of group development; and applications with varied settings, cultures, and populations. (3 cr)

ART THERAPY FIELDWORK I

ARTTHER 5020
This course provides group supervision for students’ fieldwork experiences and complements the individual supervision students receive at their field sites. Students spend twelve hours per week in observation at their sites, with increasing levels of direct participation with clients. Basic clinical skills, counseling techniques, sensitivity to diverse populations, ethics, & standards of practice are emphasized, in addition to processing the emotional complexities of early professional development. (1.5 cr)

COUNSELING TECHNIQUES \hspace{2cm} ARTTHER 5025
This course addresses the integration of verbal and nonverbal counseling methods within the practice of art therapy. Empathic listening, assessment skills, and treatment planning are emphasized, along with ethical standards and cultural competence. (3 cr)

ART THERAPY FIELDWORK II \hspace{2cm} ARTTHER 6001
This course provides group supervision for students in intermediate and advanced stages of clinical internships. Students spend from twelve to twenty-four hours per week advancing their clinical skills in treatment and assessment, with individuals and groups. This class builds on the skills acquired in Fieldwork I and furthers the student’s understanding of the therapeutic relationship involving the client, their art, and the therapist. Prerequisite: ARTTHER 6000. (1.5 cr)

ETHICAL & LEGAL ISSUES IN ART THERAPY I \hspace{2cm} ARTTHER 6002
In this course students explore basic legal and ethical standards of practice in art therapy and counseling. Responsibilities relating to the use of client artwork in presentation, publication, and exhibition are emphasized, in addition to processing the moral complexities of early professional development. (1.5 cr)

ETHICAL & LEGAL ISSUES IN ART THERAPY II \hspace{2cm} ARTTHER 6003
This course is a follow-up to Ethics in Art Therapy I, with a focus on deepening the clinical understanding and application of legal and ethical standards of practice in art therapy and counseling. The application of these principles in art therapy settings forms the basis for discussion. (1.5 cr)

PROFESSIONAL DEVELOPMENT & CAREER COUNSELING \hspace{2cm} ARTTHER 6005
This course engages the student in examining career development from both personal and professional perspectives. Studio work provides the basis for the student’s self-reflexive examination of his or her developing artist/art therapist identity. Readings, lectures, discussions, and experiential learning address the theory and methods of career counseling, including educational and career histories; evaluation of occupational interests and aptitudes; and the development of skills for gaining and maintaining employment. (3 cr)

SUBSTANCE USE \hspace{2cm} ARTTHER 6007
This course presents information on the epidemiology and etiology of drug and alcohol abuse and reviews the negative impact of substance abuse on physical, psychological, social, and vocational functioning. The various categories of abused substances will be discussed along with fundamental assessment methods and art therapy intervention skills for work with abusing or dependent populations. (3 cr)

CULTURAL DIMENSIONS IN ART THERAPY \hspace{2cm} ARTTHER 6008
This course is focused on the development of cultural competency in the art therapist. Aspects of culture including gender, race, ethnicity, class, religion, sexual orientation, and disability are addressed as they relate to the socio-cultural context of the therapy relationship. (3 cr)

GRADUATE THESIS I: ART THERAPY \hspace{2cm} ARTTHER 6010
The focus of the course is the refinement of the student’s scholarship and writing skills relative to their chosen thesis topic. Students initiate their investigation by developing a literature review, proposal, and method and beginning their data collection. (3 cr)
GRADUATE THESIS II: ART THERAPY

ARTTHER 6011
This course continues the Thesis I process with the production of the results, discussion, and conclusion sections. In addition to finishing the thesis in written form, students are required to give a public presentation of their research. Prerequisite: ARTTHER 6010. (3 cr)

FAMILY ART THERAPY

ARTTHER 6018
This course focuses on the expression of family dynamics in art therapy. Contemporary definitions of “family” are explored from traditional, multicultural, single parent, & alternative parenting perspectives. A variety of theoretical approaches including narrative, feminist, strategic, & structural are presented. (3 cr)

ART THERAPY GRADUATE PROJECT

ARTTHER 6019
This course focuses on the development and presentation of a creative project that demonstrates the student’s integration of knowledge in the field of art therapy. Students will: 1) develop a project proposal, 2) implement and document the project, and 3) offer a formal presentation to peers and faculty. (3 cr)

ART THERAPY FIELDWORK III

ARTTHER 6020
This course provides group supervision for students in intermediate and advanced stages of clinical internships. Students spend from twelve to twenty-four hours per week advancing their clinical skills in treatment and assessment with individuals and groups. This class builds on the skills acquired in Fieldwork I and II, and furthers the student's understanding of the therapeutic relationship involving the clients, their art, and the therapist. (3 cr)
ART THERAPY FACULTY PROFILES

**Core Faculty:**

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<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Program</th>
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<tr>
<td>Leah Gipson, MAAT, MTS, ATR-BC, LCPC</td>
<td>Assistant</td>
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<tr>
<td>Eva Marxen, MA, PhD</td>
<td>Assistant Professor</td>
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<td>Catherine Moon, MA, ATR-BC</td>
<td>Professor</td>
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<td>Savneet Talwar, PhD, ATR-BC</td>
<td>Professor</td>
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<td>Randy M. Vick, MS, ATR-BC, LCPC, HLM</td>
<td>Professor, Chair</td>
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**Assistant Professor, Program Director**

Eva Marxen, MA, PhD
Catherine Moon, MA, ATR-BC
Savneet Talwar, PhD, ATR-BC
Randy M. Vick, MS, ATR-BC, LCPC, HLM

**Assistant Professor**

Catherine Moon, MA, ATR-BC

**Professor**

Savneet Talwar, PhD, ATR-BC
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Randy M. Vick, MS, ATR-BC, LCPC, HLM

**Professor, Chair**

Randy M. Vick, MS, ATR-BC, LCPC, HLM

**Part-Time Faculty:**

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<tr>
<th>Name</th>
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<tr>
<td>Valorie Adrio, MA, ATR-BC, LMFT</td>
<td>Fieldwork Placement Coordinator</td>
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<td>Valorie Adrio, MA, ATR-BC, LMFT</td>
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<td>Nicole Bailey, MA, ATR, LCPC, CADC</td>
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<td>Dayna Block, MAAT, ATR*</td>
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<td>Valery Shuman, MAAT, ATR-BC, LCPC</td>
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<td>Sandie Yi, MAAT, MFA, ATR*</td>
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* Indicates faculty who currently teach only undergraduate level courses.

**Valorie Adrio, Lecturer**

Valorie Adrio, ATR-BC, LMFT, received an M.A. in Clinical Art Therapy from Loyola Marimount University, Los Angeles (1982). Her career is dedicated to clinical work, providing individual, family, group and multi-family group art therapy serving children and adults in in-patient, day treatment, and clinic settings. She has treated incest, child abuse, domestic violence survivors and those with chronic mental illness. She coordinated mental health services for people living with HIV/AIDS in metropolitan St. Louis in the mid-1990’s. She lectured in the Art Therapy Counseling Program at SIUE, teaching numerous courses including Multicultural Counseling, Ethics, and Family Art Therapy. She maintains a culturally sensitive and affirming private practice in the City of St. Louis seeing adults, couples and families who reflect the diversity of this community. Her clinical frameworks include Object Relations/Attachment, Feminist, and Bowenian. She has served as President of the Missouri Association for Marriage and Family Therapists, 2010-2011.

**Nicole Bailey, Lecturer**

Nicole’s art therapy practice centers on relational psychology, intersectional feminism, harm reduction, and trauma informed care. A particular area of focus is the interplay between art making, non-verbal trauma processing, and attachment theory, especially as this relates to individuals impacted by substance misuse. She has recently discovered that understanding brain and central nervous system functioning is
invaluable to her work. In 2009 Nicole founded a therapy practice, Bailey & Associates, with the mission to provide non-pathologizing, relationally-focused, individual therapy. Over time the practice has grown, and now employs both art therapists and social workers serving a wide range of folks from all backgrounds. Nicole’s previous experiences include development of a therapeutic program for homeless single mothers and their children, supervising a day treatment program for adults with chronic mental illness, working with children and families in the DCFS system, along with both inpatient, and outpatient, work with individuals struggling with eating disorders and substance misuse. She recently completed level I training in Sensorimotor Psychotherapy, igniting an interest in incorporating mindful art making with body-based trauma informed care. She holds credentials in counseling (LCPC), art therapy (ATR-BC), and drug/alcohol counseling (CADC). Currently, Nicole’s personal creative process supports her exploration of attachment and loss as themes ever present within daily life.

**Lauren Benoist, Lecturer**

In her clinical work, Lauren utilizes postmodern approaches to process in addition to third-wave behavioral interventions. An interpersonal and constructivist take on narrative therapy serves as a primary guide to her work with individuals. She received her M.A. in Clinical Mental Health Counseling from Roosevelt University and her Ph.D. in Counselor Education and Supervision from Penn State University, where she researched qualitative understandings of the experiences of tension and conflict within conversations about diversity, privilege and oppression. Her clinical expertise focuses on identity development as well as grief and bereavement. Most recently, she has been collaborating with artists to explore multimodal approaches to narration, memory, and reflexivity in order to facilitate meaning making.

**Dayna Block, Lecturer**

Dayna is co-Founder, Board member and former Executive Director of the Open Studio Project (OSP). As principal administrator, she oversaw programming, fundraising, and finances, and worked collaboratively with OSP’s board of directors to create a policy and procedures manual and to develop a long-range plan. Dayna lectures and runs workshops on the creative process locally and nationally. She exhibits her artwork frequently and curates shows that raise awareness for social issues in the community. As an architect of OSP’s creative process programming, and an unwavering believer in the artist inside of everyone, she is the primary holder of OSP’s egalitarian vision and ethic of care.

**Jackie Bousek, Adjunct Assistant Professor**

Jackie is an art therapist and licensed clinical professional counselor currently working in private practice. Jackie is passionate about advocating for youth, harm reduction approaches, inclusive community art practices, and reducing stigma and raising awareness around mental health issues. Her art therapy, teaching and artistic careers are rooted in an autobiographical approach; she encourages self-reflexivity and strength-based approaches through personal narratives and cultural investigations by means of art making. With her clients, Jackie works through a lens of the following theoretical approaches and frameworks: Relational-Cultural Theory, Harm Reduction Psychotherapy, Dialectical Behavioral Therapy, Exposure and Response Prevention Therapy, Person Centered Therapy, and Social Justice practices. For the last decade, Jackie has been involved with ArtWorks, a community arts studio designed to cultivate inclusive communities through the arts and cultural exchange. In 2009, she developed an art therapy program at an alternative high school for adolescents with severe social, emotional, and behavioral issues. A background in film critique and digital video production has led her to explore the current language, processes, approaches, and ethics surrounding digital media and modern technologies in art therapy practice.

**James Bulosan, Adjunct Assistant Professor**

James’s scholarship interests are rooted in the application of quantitative research design to art therapy settings. He began his professional career at Rush Medical Center as a Research Director, where he
managed large data sets, was involved in the analysis of data, and developed proposals for in-depth research based on outcomes studies. James has since gained experience working as an art therapist in medical settings, a substance use treatment facility, and currently an inpatient hospital setting for individuals dealing with acute mental illness. He has served as Ethics Chair for the Illinois Art Therapy Association, and is currently serving on the editorial review board for the Journal of the American Art Therapy Association as well as a board member on the School of the Art Institute of Chicago’s Internal Review Board (IRB). James also maintains his work in the Chicago art scene as a ceramic artist and co-director of Lion VS Gorilla, a concept gallery focused on creating shows where artists and viewers are collaborators in an aesthetic experience, and where the integration between artists and the larger community is promoted.

**Cal Calvird, Lecturer**

Cal is psychotherapist in private practice and the founder of Create Space, a creative process studio offering expressive-arts and mindfulness-based workshops and intensives rooted in the humanist approach of the Open Studio Process (OSP). A long-time OSP facilitator and trainer, Cal was served as Program Director of the Open Studio Project. His clinical work is rooted in Person-Centered approaches and mindfulness/meditation practices. Previously a glass artist and instructor, Cal’s studio practice has transitioned from object-oriented to process-focused and he is attracted to materials characterized by abundance and accessibility. His current work is focused on authoring personal narrative through photography and assemblage. As an artist/facilitator and therapist, Cal places individual and collective creativity at the core of resiliency, adaptation, growth and social change.

**Amy Cavazos, Lecturer**

Amy is a Licensed Clinical Professional Counselor and Registered Art Therapist in private practice. In 2012, she received her Masters in Art Therapy from the School of the Art Institute of Chicago. From 2012-2018, Amy served as a Child & Family Art Therapist within a non-profit Trauma Treatment Program at the Children’s Research Triangle (CRT). Here she provided direct care to children, adolescents, and families within the following community partner sites: SOS Children’s Village in Auburn-Gresham, Mujeres Latinas en Acción in Pilsen, and Chicago Jesuit Academy in the Austin neighborhood of Chicago. Amy has received training in several trauma-focused treatments including Child Parent Psychotherapy (CPP); Attachment, Self-Regulation and Competency (ARC); Trauma-Focused Cognitive Behavioral Therapy (TF-CBT), Integrative Treatment of Complex Trauma for Adolescents (ITCT-A); Structured Psychotherapy for Adolescents Responding to Chronic Stress (SPARCS); and Strengths for Trauma Resilience – Overcoming N’ Growing (STRONG Families). Amy is dedicated to working with and in support of young people and families involved with the child welfare system and is credentialed as a Level 3 provider of evidence based, trauma-informed mental health services by the Illinois Department of Children and Family Services. Amy draws upon relational-cultural, attachment, and critical race theory in her clinical work and operates from a social justice paradigm in counseling. Policy interests relate to early childhood initiatives, child maltreatment prevention, and advancing trauma-informed systems of care.

**Deborah DelSignore, Adjunct Assistant Professor**

Deb DelSignore is a board-certified, registered art therapist with 20 years of experience working in the field of aging. Within long-term care she has practiced as an art therapist, managed creative arts therapy and life enrichment services teams and has served as the director of an Alzheimer's Special Care Unit. She currently provides in-home, arts-based services to people and families living with a diagnosis of dementia. She consults eldercare organizations about designing progressive arts and aging programs and educates families and professional caregivers about best dementia-care practices related to successful engagement. Deb also collaborates with The Art Institute of Chicago museum education department to offer Art in the Moment tours and studio experiences for older adults living with dementia and their care partners. Deb is an advocate for a society that embraces aging through raising critical awareness around the stigmatization of elders. Her professional goal is to co-create arts-based initiatives with elders and their communities that challenge these stigmas. Through exploring various topics such as aging, personal
narratives and the experience of being an institutionalized elder, Deb’s research has combined new media and frank discourse with older adults as a tool to positively impact the lives of people living and working in traditional nursing home settings. Her new inquiries involve exploring how making art can impact feelings of loneliness. Within the art therapy department she also serves as the Fieldwork Placement Coordinator, advising and assisting students in finding internships as part of their graduate experience. In December 2012, she was honored with a Distinguished Service Award from the Illinois Art Therapy Association for her contributions to the field of art therapy in aging, and as a mentor and pioneer in concepts related to arts-based community building in long-term care settings.

**Barbara Fish, Adjunct Professor**

Barbara’s work focuses on art-based supervision and the use of response art in clinical work, research and self-exploration. Barbara has provided art therapy supervision for more than twenty-five years at SAIC. Her experience with program development includes serving on the faculty of the Department of Psychiatry at the University of Illinois at Chicago in the Mental Health Policy Program, where she taught, evaluated and mentored individuals and programs that serve children who were wards of the Illinois Department of Children and Family Services (DCFS). She created the Insight Through Art Program that served children in Cabrini Green, a low-income housing project in Chicago, the Gateway Art Therapy program for adolescent boys who were court ordered into residential substance abuse treatment and the Veterans’ Creative Strengths Project, an interdisciplinary program for veterans in the University of Illinois College of Nursing. Barbara’s work is trauma informed, rooted in critical and Jungian theory. Her research and practice rely on the authority of the image as a fundamental resource. Her publications include her book, Art-based Supervision: Cultivating Therapeutic Insight Through Imagery (Routledge, 2017), journal chapters in edited books published by John Wiley Publishers, Guilford Press and the University of Chicago Press and articles in Art Therapy: Journal of the American art Therapy Association and The Journal of Applied Arts & Health. Her most recent publication is An Overview of Response Art in Art Therapy: Past, Present and Future, Art Therapy: Journal of the American Art Therapy Association (In press).

(www.barbarafisharttherapy.com)

**Leah Gipson, Assistant Professor**

Leah’s current research interests include womanism, black feminism, black church, and the use of cultural spaces to explore the politics of individual and social change. She is a board member for A Long Walk Home, Inc., an organization that uses the arts to empower young people and end violence against women and girls. Her recent projects include: The Rectory, a neighborhood arts incubator space in the Austin neighborhood of Chicago; Care Sessions through the SAIC Office of Engagement at Homan Square; and DIVISIVE, a radio show that explores the intersections and interactivity between politics and cultural work. She has published in the *Art Therapy: Journal of the American Art Therapy Association and Art Therapy for Social Justice: Radical Intersections.*

**Craig Harshaw, Senior Lecturer**

Craig is a performance artist, theater director, cultural critic and curator. He has extensive experience in the management and governance of arts and social justice organizations. Craig’s work is rooted in a commitment to critical pedagogy, anti-imperialism and the inter-activity of movements for radical democracy and environmental sanity. In 1991 Craig founded Insight Arts, a contemporary arts organization focused on supporting progressive cultural work, where he served as Executive Director until 2015. Craig was also the co-founder of The Youth Justice Funding Collaborative, a project to expand funding to organizations working for juvenile justice reform and to end mass incarceration. Craig’s research/creative interests include work in reception theory, critical pedagogy, theatre history, art history, critical race theory, Queer theory, psychoanalytic studies, film history and theory, critical literary theory, Marxism, and critical visual studies. Craig has taught a wide range of courses in art history, film studies, social theory, philosophy, democracy studies, art therapy, art education, performance art, acting, theater
directing, community organizing and arts administration in a variety of university and community based settings. Craig was a contributing editor for the Performance Art journal P-Form and has been published in a wide range of cultural and social justice publications including The Public Eye, In These Times, and Underground Philosophy. Craig co-hosts with Leah Gipson, a monthly radio broadcast DIVISIVE exploring the connection between cultural work and politics. CAPTURED BY YOUR EYES, his original solo-multimedia performance first performed in 2014 at Evanston Arts Center is scheduled to tour in the summer of 2019. Craig is currently working on three other major performance works including, THE ONE WHO STANDS ALONE a collaboration with the philosopher Si-Hua Chang and performance artist Kym Olsen.

**Katharine Houpt, Lecturer**

Katharine Joy Houpt, LCPC, ATR-BC is an artist and art therapist in private practice working with adults in an art studio, individuals living with Alzheimer’s and related forms of dementia in their homes, and communities and groups impacted by long-term care institutional living in skilled nursing facilities. Katharine provides art-based supervision for professionals seeking ATR and LCPC certification and licensure. She has participated as a consultant, collaborator, and facilitator of community-based initiatives focusing on anti-ageism, dis/ability, anti-racism, and reducing stigma of accessing services through the arts. Katharine’s art therapy practice is influenced by strengths-based, feminist intersectional, cultural-relational, harm reduction, and trauma-informed approaches. As an artist, Katharine makes comics, collage, fiber art, pop-up books, and performs puppetry and improv. Katharine is a graduate of the Master of Arts in Art Therapy program at the School of the Art Institute of Chicago (SAIC), and received her Bachelor of Arts from The Evergreen State College. She created and teaches the SAIC undergraduate course “Comics Narratives: Illness, Disability, and Recovery” and currently teaches Fieldwork Supervision and Ethics in the graduate art therapy program. Katharine has presented nationally at conferences including Comics & Medicine, Performing the World, Yes And Mental Health Therapeutic Improv Conference, Aging in America, Harm Reduction in the House, and national and local art therapy conferences. Katharine co-authored a paper, “Anti-Memoir: Creating Alternate Nursing Home Narratives Through Zine Making,” with participants living in a skilled nursing facility, which was received the Best Paper Award from the American Art Therapy Association in 2017.

**Katie Kamholz, Lecturer**

Katie has ten years of experience working in social service settings. After graduating with a Master of Arts in Art Therapy in 2004, she spent some time in Milwaukee with the Bureau of Milwaukee Child Welfare, working with families and children in foster care. When she returned to Chicago, she worked in both outpatient and inpatient settings, primarily with children and adolescents with trauma histories who were part of the child welfare system of Chicago (DCFS). During her tenure at Maryville Academy, Katie worked in the inpatient acute psychiatric unit as the Lead Expressive Therapist, providing art therapy, supervising expressive therapists and student interns, facilitating assessments, and supporting the programming of the milieu. In 2013, she started the art education program at Chicago Jesuit Academy, and continues to provide art therapy for students there. She currently has a private practice in Oak Park. The roots of her clinical approach are humanistic, client-centered, and trauma-informed but also have been influenced by evidenced-based practices of cognitive behavior therapy and dialectical behavior therapy.

**Stephanie Lin-Sumah, Lecturer**

Stephanie is an artist and educator, who received her Masters of Arts in Art Therapy from the School of the Art Institute of Chicago, and her B.A. in Art Studio from the University of California Davis. Stephanie is also the co-founder of The Object Press, an object-based publication that curates art and design research, in a box. She is currently a full-time Academic Advisor at SAIC. Stephanie’s practice is rooted in painting and drawing, and explores vulnerability and identity through the figure, and representations of race, culture, identity, and difference. Stephanie has exhibited work in the Northern California Bay area, and in Chicago. Stephanie’s clinical experience as an art therapist includes Pre-school/School age
children, adults with chronic mental illness, and adolescents in residential treatment for eating disorders, substance abuse, and mood/trauma disorders. Influenced by DBT, mindfulness, and somatic experiencing, her therapeutic practice focuses on exploring intersections of personal identity and cultural narrative through a body-centered and trauma-informed approach.

**Angela Lyonsmith, Adjunct Assistant Professor**

Angela Lyonsmith, ATR-BC, LCPC, has worked in the field of art therapy for two decades serving very young children through older adults in non-profit, social enterprise and for-profit models of care. Most recently, she was the owner and energy behind the development of Gather, a community art studio and creativity-focused play space in Evanston, Illinois. She provides consultation for art therapy program development in residential centers for adults and art therapy supervision for individuals and teams of clinicians. Angela's educational background is in neuroscience and art. She is currently pursuing a doctoral degree in art therapy at Mount Mary University. Her research interests include community art spaces as ecosystems of resilience; responsible entrepreneurship that generates social capital; art making as social action expressed in the following collaborative projects: Art for Peace, Artworks and the Wandering Uterus Project; expanding notions of work through community-based, participatory action research; incorporating a neuroscience perspective in art therapy; and the impact of mindfulness practices in art therapy education. She has published in Art Therapy: Journal of the American Art Therapy Association and The Arts in Psychotherapy. Angela consults with Global Alliance for Africa in the development of therapeutic arts programming in East Africa. She is the mother of three daughters and is active in the community serving on non-profit boards and local arts initiatives. Angela is a founding member of C3 promoting the intersections between community, creativity and commerce. Her current art practice is focused on the exploration of metaphors from the natural world and slow craft as activism.

**Eva Marxen, Assistant Professor**

Eva is an art therapist (MA), psychoanalytical psychotherapist (MA), and anthropologist (PhD). For a decade, Marxen worked with the MACBA (Museum of Contemporary Art) and at the art school La Massana (UAB), both in Barcelona, Spain. She has published numerous articles in both books and journals in different languages and has held conferences as well as workshops at a national and international level. Moreover, she has guest lectured at the art faculties of the University of Chile and the University Finis Terrae (Santiago de Chile), the Universities of Genoa (Italy), Toulouse (France), Veracruz, the Autonomous Metropolitan University (UAM) Xochimilco (both in Mexico), the National University of Córdoba and the Center of Psychotherapy Studies (CEP, both in Argentina) as well as the Institute of Music, Art and Process (IMAP, Basque Country). Additionally, she has been an invited researcher at the University of the Philippines Diliman, Manila. In 2011, Marxen published the book Dialogues between art and therapy: From “psychotic art” to the development of art therapy and its applications (Gedisa, Barcelona). Her next book Deinstitutionalizing art of the nomadic museum: Practicing and theorizing critical art therapy with adolescents will be published by Routledge. www.evamarxen.com

**Melissa Raman Molitor, Adjunct Assistant Professor**

Melissa Raman Molitor, ATR-BC, LCPC is an artist and art therapist living and working in the Chicago-Evanston area. She is an Adjunct Associate Professor in the graduate art therapy department of the School of the Art Institute of Chicago, and serves as a consultant for school-based social-emotional arts programming and grassroots community arts initiatives. From 2000-2007, Melissa served as founding director of Connection Arts Chicago, a non-profit organization created to offer free educational and therapeutic arts programming for recent immigrant and refugee children in the Chicago area. From 2007-2018 she served as founding director of school and community programs at Art & Soul, a therapeutic practice specializing in social-emotional health and wellness in young people. Melissa’s work centers on the arts as a way to increase voice and visibility for marginalized groups, and to foster connections between people and communities. Focusing on community action and social justice projects, she has been involved with ArtWorks and the Wandering Uterus Project. Her most recent endeavor is the
launch of Kids Create Change, a school- and community-based SEL program utilizing the arts to encourage empathy development in young people. Melissa’s academic research focuses on the use of personal narrative and community ritual to promote individual healing, construct collective knowledge, and encourage social change. Her art practice employs ritual and sensory memory to explore intercultural and intergenerational themes. Her work centers on creating meaning in personal and collective identity through photography, assemblage, and mixed media narratives.

**Cathy Moon, Professor**
Cathy’s research interests include critical theory; disability studies related to the social construction of “mental illness;” community-based art therapy as emancipatory practice; collaborative consultation models of developing art therapy in the Global South; the interface of contemporary art and art therapy; and the unique contributions of the artist identity to therapeutic practice. She is the author of Studio Art Therapy: Cultivating the Artist Identity in Art Therapy (which has also been translated into Korean and Mandarin) and the editor of Materials and Media in Art Therapy: Critical Understandings of Diverse Artistic Vocabularies. Recent invited publications include book chapters or contributions in Approaches to Art Therapy: Theory and Technique (3rd ed.) (2016), The Wiley Handbook of Art Therapy (2016), Becoming an Art Therapist: Enabling Growth, Change and Action for Emerging Students in the Field (2015), and Using Art Therapy with Diverse Populations: Crossing Cultures and Abilities (2013) as well as journal articles in Art Therapy: Journal of the American Art Therapy Association, The Arts in Psychotherapy, and ATOL: Art Therapy Online. Cathy is part of a collective of art therapists who have established Artworks, a project aimed at cultivating inclusive communities through free neighborhood art studios. Since 2007, she also has been working with a non-profit organization, Global Alliance for Africa, to provide collaborative therapeutic arts trainings for and with East African artists and counselors who work with vulnerable children and families. Cathy’s current art practice is focused on painting, found object constructions, and fiber arts.

**Val Newman, Lecturer**
Val’s research is based in her work with Lesbian, Gay, Bisexual, Transgender, Queer and Questioning (LGBTQ) communities. Her work titled, “Raising Awareness of Violence in Schools Against Lesbian, Gay, Bisexual, and Transgender Youth,” has been published in C. Moon (Ed.) Materials & Media in Art Therapy; Critical Understandings of Diverse Artistic Vocabularies. She has presented internationally on her work with LGBTQ communities, weaving themes of social justice, identity, trauma, and community healing. Her art therapy practice has occurred in a variety of settings including schools, domestic violence shelters, community based programs and non-profit organizations. She is the co-founder of Center for Artful Intention, a group art therapy practice in Wilmette, Illinois. As part of her private practice she works contractually at Haymarket Center facilitating Art Therapy groups with men and women who are managing co-occurring disorders. Val is part of a collective of art therapists who have established ArtWorks, a community-based studio in Chicago. Val’s art practice is based in her belief that art making is a place for grounding, healing, and change. She integrates personal narrative and social activism into mixed media, sculptural, and installation art pieces designed to raise questions around perceptions of identity, community, and social constructs.

**Benjamin Melamed Pearson, Adjunct Assistant Professor**
Benji Melamed Pearson is an artist and educator based in Chicago. His video, performance, New Media and written work is concerned with the Trace of History - the diasporic, wandering conditions of Identity - where memory does (and doesn’t) appear. He has recently exhibited at CPH:DOX (Copenhagen), Gene Siskel Film Center (Chicago), Lincoln Center (NYC), Kassel Doc Fest and BRIC (Brooklyn).

**Joanne Ramseyer, Lecturer**
Joanne’s interests emphasize the creative process as the primary method for activating change and resiliency in art therapy practice. She also promotes the development of relationships with one’s images
using an archetypal and depth-oriented framework. Joanne is keenly interested in the use of art as a form of spiritual practice and identifies strongly with traditional and indigenous cultures in which art is part of the fabric of everyday community life and healing rituals. She also has a long-time interest and extensive experience in creating supportive art-based groups, collaborative art projects, and client art exhibits to counteract the social and cultural isolation often experienced by marginalized individuals. Joanne's group experience includes developing and directing comprehensive art therapy services for all ages at Community Counseling Centers of Chicago (C4); establishing and directing Blue Lotus Art Studio, a community-based studio offering creative process groups and workshops for women and girls; and, most recently, developing art therapy services at Safe Haven Therapeutic Day school for children and teens. Joanne continues to explore ways to integrate theoretical ideas based on the Stone Center Relational-Cultural writings in her art therapy practice and training of students, viewing the development of relational competence and respect for differences as an essential ingredient for facilitating personal and social change. Her current art practice is comprised of narrating personal history through the creation of mixed-media art, nature-based paintings, altered books, and personal shrines that combine visual text, poetry, and story writing.

**Rochele Royster, Lecturer**

Rochele Royster is an artist, art therapist, and educator. She has worked for the last 18 years integrating art therapy into the general education curriculum for diverse learners in Chicago Public Schools on the South and West Sides of Chicago, employing a community arts framework. After earning a BFA in Studio Art and a MS in Special Education from Virginia State University, Rochele realized she needed additional skills to address maladaptive behaviors in the classroom and community that were linked to trauma, including generational trauma. She received her MAAT degree from SAIC in 2002, and subsequently married her training as an artist, educator, and therapist to create a holistic environment and culture of learning that addresses academics, emotional intelligence, family dynamics, and trauma within the school and community setting. In 2009, Rochele pioneered an “art as therapy/healing” program at Drake Elementary School. It emphasizes community building, advocacy, skill building, resistance through play, and cultural/historical connections. In 2017 she received her doctorate in Community Psychology, which affirmed her commitment to helping students and communities transform ordinary spaces into sustainable communal healing sites that promote racial justice and equity. In addition to teaching, Rochele has worked with rape and incest survivors, women and children affected by homelessness and domestic violence, and refugees from Cambodia and Kenya. She also serves on the steering committee for Psychologists for Social Responsibility. Her research interests include the impact of segregation, gun violence, and racism on communities; and creative, community-based approaches to building resistance against the status quo and resilience. Her respect for nature and interests in functional art, culture, and Critical Race Theory have inspired her practice, research, and art. Rochele enjoys gardening, fiber arts, and playing classical guitar.

**Suellen S. Semekoski, Adjunct Associate Professor**

Suellen has extensive and varied clinical art therapy experience that informs her teaching. She offers group co-vision, a collaborative model of postgraduate supervision, as well as individual art therapy and supervision. In her art therapy practice, Suellen combines the influence of Western neuropsychology and the practices of Zen Buddhism in the application of mindfulness to the creative process. She has taught, presented art therapy and traveled extensively throughout Southeast Asia. The continuing threads of her teaching interests include challenging the notion of the separate self as posited by Western psychology and encouraging the development of reflexivity, a constant unfolding awareness of one's place within culture, therapy, and world citizenship. Her studies have included Relational Cultural and Narrative therapies, which draw on postmodernist and poststructuralist theory. Since 2007 Suellen has been involved in the veteran arts community and the development of Vet CAT, a creative arts therapy program. She has extensive experience in developing collaborative programming with various veteran and arts organizations. She has worked with women veterans to produce a show in a feminist gallery and a woman’s theater production as well as providing trauma informed studio based art therapy for veterans. In her training as a non-violence facilitator, she is committed to promoting compassionate
practices through creative means as a way to counter the effects of violence. She is involved in an ongoing transatlantic collaboration in Belfast Northern Ireland with the contemporary arts and mental health communities. “Still Bunker”, a ten-day experimental installation in a deconsecrated church was the latest project featured in the 2015 East Belfast Summer Arts Festival.

**Valery Shuman, Lecturer**

Valery received her Masters in Art Therapy from the School of the Art Institute of Chicago in 2002. She is a board certified, registered art therapist and licensed clinical professional counselor. She has worked at Heartland Alliance Health in various capacities since 1998, primarily with formerly homeless participants with a serious mental illness and a substance use disorder. She now serves as Senior Director of Heartland Center for Systems Change, which includes the Midwest Harm Reduction Institute, providing training and technical assistance to agencies and organizations both locally and nationally. She has taught at the School of the Art Institute of Chicago and Mount Mary College in Milwaukee, and presented at both local and national conferences. Valery’s interests include applying art therapy and other creative interventions in a harm reduction setting, and working to reduce the stigma associated with having a mental illness and/or a substance use disorder. In 2007 she oversaw the creation and development of ArtWorks, a community-based art studio dedicated to the use of art to reduce stigma, in partnership with faculty from the School of the Art Institute.

**Aram Han Sifuentes, Lecturer**

Aram Han Sifuentes is a fiber, social practice, and performance artist who works to claim spaces for immigrant and disenfranchised communities. Her work often revolves around skill sharing, specifically sewing techniques, to create multiethnic and intergenerational sewing circles, which become a place for empowerment, subversion and protest. Her work has been exhibited nationally and internationally including the Pulitzer Arts Foundation (St. Louis, MO), Jane Addams Hull-House Museum (Chicago, Illinois), Chicago Cultural Center (Chicago, Illinois), Hyde Park Art Center (Chicago, IL), Asian Arts Initiative (Philadelphia, PA), Chung Young Yang Embroidery Museum (Seoul, South Korea), and the Design Museum (London, UK). Aram is a 2016 Smithsonian Artist Research Fellow, a 2016 3Arts Awardee, and a 2017 Sustainable Arts Foundation Awardee. She earned her BA in Art and Latin American Studies from the University of California, Berkeley, and her MFA in Fiber and Material Studies from the School of the Art Institute of Chicago. She is currently an Adjunct Assistant Professor at the School of the Art Institute of Chicago.

**Savneet Talwar, Associate Professor**

Savneet Talwar is a Professor in the graduate art therapy program at the School of the Art Institute of Chicago. She is a member of the Critical Pedagogy in the Arts Therapies think tank. Her current research examines feminist politics, critical theories of difference, social justice and questions of resistance. Using an interdisciplinary approach, she is interested in community based art practices; cultural trauma; performance art and public cultures as they relate to art therapy theory, practice and pedagogy. She is the author of Art Therapy for Social Justice: Radical Intersection and has published in Arts in Psychotherapy, Art Therapy: Journal of the American Art Therapy Association, and Gender Issues in Art Therapy. She is also the founder of the CEW (Creatively Empowered Women) Design Studio, a craft, sewing, and fabrication enterprise for Bosnian and South Asian women at the Hamdard Center in Chicago. She is the past Associate Editor of Art Therapy: Journal of the American Art Therapy Association.

**Randy M. Vick, Professor**

Past, present, and future innovations in art therapy practice are the central theme of Randy’s work. He has extensively researched important historic and contemporary collections and production sites relating to the genre of nonacademic art referred to as “outsider art” across the US and in Europe. He makes connections between these traditions and the development and application of art therapy. Visits to these sites as well as his work as a consultant to Project Onward (a studio for artists with special needs) inform
his research, writing, presentations, and practice. He has conducted collaborative research at the Rehabilitation Institute of Chicago, combining virtual reality and post-stroke hand rehabilitation and migraine studies in conjunction with the National Headache foundation. Randy has published in Art Therapy: Journal of the American Art Therapy Association, Arts in Psychotherapy, The Outsider, and Raw Vision. Book chapters include “Community-based disability studies: Being and becoming” (The Wiley handbook of art therapy, Gussak & Rosal, 2016) and “A brief history of art therapy” (Handbook of art therapy, Malchiodi, 2012, Guilford Press). In the studio, Randy enjoys working with found objects, collage, and mixed media to create quirky narratives and unique furniture. Randy has served on the board of directors of both the Illinois and American Art Therapy Associations and he is the recipient of the American Art Therapy Association’s 2015 Honorary Life Member award.

Chun-Shan (Sandie) Yi, Lecturer
Yi received a MA degree in art therapy from the School of the Art Institute of Chicago, and MFA degree from the University of California Berkeley. She is a disabled artist and disability culture worker whose work focuses on wearable art made for and with disabled people. As a part of the Disability Art Movement, Yi’s art, Crip Couture, explores the impact of ethical and medical decisions made about the body; the boundary between ethics and aesthetics; the idea of the body in flux; the issue of intimacy, desire and sexuality of the disabled bodymind. The wearable art objects and their wearers call for a recognition of disability as an aesthetic choice and suggest the possibility for a new genre of wearable art, Disability Fashion. Currently, Yi is a Ph. D. candidate in Disability Studies at the University of Illinois at Chicago. Her research interests include Disability Arts and Culture; disability fashion; accessibility design and programming for arts and cultural venues; and social justice based art therapy. Yi has lectured and taught courses on art therapy, disability studies and Disability Art. Her publications include, Res(Crip)ting Art Therapy: Disability Culture and Art as a Social Justice Intervention; Art for Social Impact: Aging & Disability Research in Taiwan; Disablement and Sexuality: Crip aesthetics of the disabled body and Disability Culture, Social Justice and Power in Museum Service and Accessibility Practices and Materials & Media in Art Therapy: Critical Understandings of Diverse Artistic Vocabularies. Her work can be found: http://www.cripcouture.org

USEFUL INFORMATION

For questions regarding the program or to arrange for an informational meeting, contact:
Graduate Art Therapy Program
The School of the Art Institute of Chicago
37 South Wabash Ave. Suite 713, Chicago, Illinois, 60603-3103
(312) 899-7481, Fax: (312) 899-1477
arttherapy@saic.edu, http://www.saic.edu

For general information about the art therapy field, contact:
American Art Therapy Association (AATA)
4875 Eisenhower Avenue, Suite 240
Alexandria, VA 22304
(888) 290-0878 (Toll-free), (703) 548-5860
(703) 783-8468 (Fax)
http://arttherapy.org/, info@arttherapy.org

Art Therapy Credentials Board (ATCB)
3 Terrace Way, Suite B
Greensboro, NC 27403-3660
(877) 213-2822 or (336) 482-2856
Fax: (336) 482-2852
http://www.atcb.org/, atcbinfo@atcb.org

For affiliate chapters of the American Art Therapy Association in your area, see:
   http://arttherapy.org/aata-chaptersmain/

For learning more about the profession check out these journals:
SCHOOL OF THE ART INSTITUTE OF CHICAGO
MASTER OF ARTS IN ART THERAPY AND COUNSELING
ADMISSIONS PREPARATION & APPLICATION

The MAATC program is based on a three-year curricular model to allow students the time to effectively integrate and reflect on course content and to balance the demands of graduate school with maintaining a healthy lifestyle. The Course Sequence presented in this Program Guide outlines this 3-year curriculum.

Application to the Master of Arts in Art Therapy and Counseling program is open to any person who has received a bachelor's degree from an accredited institution and has the required prerequisite courses (see below). Students enter the program in the fall semester only. The final deadline for application for the 2019–2020 academic year is January 15, 2019. All candidates must participate in an on-campus Group Interview Day as part of the application process. (Applicants residing in another country at the time of the application deadline may schedule a Skype interview as an alternative.)

PREPARATION FOR GRADUATE EDUCATION IN ART THERAPY
Whereas the undergraduate experience tends to be broad and exploratory, the focus of a graduate education is specific to professional development in a particular discipline. In light of this distinction, persons interested in the MAATC program are encouraged to think beyond mere application to the program and concentrate on their active preparation for professional education in art therapy. This preparation includes building a background of excellence in the classroom, studio, and workplace. The following are recommendations for preparing to pursue a graduate degree in art therapy:

- Complete all prerequisite coursework (see below).
- Read art therapy literature to become familiar with the field.
- Engage in ongoing artistic development through courses or independent work.
- Gain substantial volunteer or paid experience with special populations in human service settings.
- Talk with professionals in art therapy to gain a better understanding of the nature of the field.
- Attend a Graduate SAIC Days session hosted by the Admissions Office at SAIC or attend a similar event at another educational institution, to learn about graduate education in art therapy.
- Read available information about a variety of art therapy graduate programs to better understand the philosophical, theoretical, and practical differences among them.
- Engage in life experiences that expand cultural awareness, sensitivity, and knowledge.
- Participate in personal therapy/counseling—with an art therapist if possible.
- Attend educational and organizational activities of state and national art therapy associations and related fields.
These and other activities not only strengthen a candidate’s application, but also lay the foundation for an enriching graduate education experience. They enable the candidate to:

- Expand knowledge about the art therapy field.
- Deepen self-awareness.
- Develop a better understanding of work in human service settings.
- Evaluate personal strengths and weaknesses relative to work in human service contexts.
- Gain first-hand experience of the profession.
- Enhance academic and artistic preparedness for graduate school.
- Make an informed decision about pursuing graduate education in art therapy, based on awareness of personal interests, abilities, strengths, and weaknesses.

**PREREQUISITES**

Program admission prerequisite courses may be taken as part of a bachelor’s degree or independent of a degree program, as long as they are taken for undergraduate credit through an accredited college or university. The minimum program course prerequisites consist of 30 semester-hour (or equivalent) credits in the following subject areas. These courses must be successfully completed prior to the start of the first MAATC semester. Candidates with nine or more outstanding credits at the time of application should consider postponing their application in order to complete the missing courses.

- Studio Art (18 credits)
- Psychology (12 credits, including Developmental Psychology and Abnormal Psychology courses)

In addition, the following course is strongly recommended, though not required.

- Introduction to Art Therapy (3 credits)

These courses should be considered the minimum. Additional psychology and studio courses strengthen candidacy and deepen learning, as does study in related areas such as art history, sociology, cultural studies, and neuroscience. While candidates may be enrolled in some of this coursework at the time of application, all prerequisites must be successfully completed prior to entering the program. Candidates are asked to document any missing or in-process prerequisites as part of their online application.

**EVALUATION OF APPLICANTS**

Given the time, energy, and money required to successfully complete graduate education, it is in the best interest of applicants and the program (as well as future clients) to establish a congenial pairing between the applicant’s potential and the demands of the profession. The primary goal of the MAATC application and admission process is to ensure the best possible match between the program’s requirements and offerings, and the candidate’s strengths, professional interests, and educational needs.

In order to achieve this match, candidates are carefully evaluated in the areas of artistic ability, academic performance, relevant human service experience, interpersonal skills, and overall readiness for graduate education in art therapy. It is the responsibility of the applicant to ensure that each of these areas is directly and adequately addressed in the application materials submitted. Given the competitive nature of the admission process, significant deficiencies in one or more of these areas is likely to undermine an applicant’s chances for acceptance into the MAATC program.

**Artistic ability**

The applicant must have a minimum of 18 semester credits in studio art courses. Studio art courses are those focused on experiential learning in the media, tools, and methods of art. Equivalency of non-academic studio art experience is considered only in exceptional circumstances. The applicant must
submit an electronic portfolio of 15 images that documents focused artistic development in one or two areas of studio work. Evaluation of this portfolio includes consideration of technical skills, conceptual and expressive abilities, and the development of a cohesive body of work. Artwork concentrated in a single medium or with a particular thematic focus is often the best way to demonstrate these abilities. (See MAATC Application checklist below for details about submitting an electronic portfolio.).

**Academic performance**
The applicant’s transcripts are reviewed for completion of prerequisite course work, as well as for overall academic achievement, with special attention paid to success in studio art and psychology courses. Letters of reference from college or university faculty are also taken into consideration relative to accomplishments in the academic realm. For students who have been out of school for some time, workplace references may be more relevant.

*NOTE: Candidates missing and not currently enrolled in three or more prerequisite courses at the time of application should consider delaying application until the following year in order to allow for sufficient time to complete undergraduate coursework.*

**Human service experience**
Sustained employment or volunteer experience working directly with participants in one or more human service settings greatly helps to assess an applicant’s temperament for this type of vocation, solidify the intent to pursue art therapy as a profession, and enhance readiness for graduate level education in art therapy. For these reasons, experience in working with people in counseling, social service, recreation, or education programs is considered essential to preparation for graduate study in art therapy. Experience hours totaling 500 is considered minimum, and strong candidates have in excess of 900 hours. In addition, engagement in one's own personal therapy is viewed as valuable experience. The candidate's resume, human service summary (see MAATC application checklist below), statement of purpose, letters of recommendation, and interview are the primary means of assessing the human service dimension.

**Interpersonal skills**
The ability to interact productively with others, to express oneself, and to listen are essential capacities for a therapist. In light of this, the applicant’s interpersonal skills are evaluated through review of the letters of recommendation, and through the applicant’s active participation in the Group Interview. Consideration is given to the applicant’s maturity, relational skills, experience in personal counseling, self-awareness, emotional stability, and readiness for the personal demands of graduate education, professional practice in art therapy, and making therapeutic connections with others.

**Overall readiness for graduate education in art therapy**
The applicant’s overall readiness for the program is evaluated in terms of each of the four areas noted above. In addition, enriching life experiences that do not fall under these four categories and diverse cultural experiences reflect favorably on the applicant's readiness for graduate school. A well-rounded preparation not only strengthens a candidate's application, but also enhances her or his ability to benefit from the educational opportunities offered through the Master of Arts in Art Therapy and Counseling program. The Statement of Purpose and interview are appropriate vehicles for the applicant to highlight factors relating to overall preparedness.

**MANDATORY GROUP INTERVIEW**
All candidates must attend the Group Interview Day set for February 16, 2019.* Applicants will be asked to confirm their attendance while filling out the on-line application. An application is not considered complete without the interview.

The Group Interview Day runs from 8:30 a.m. to 4 p.m. with an optional reception afterwards. Saturday, February 16, 2019. Candidates will meet with a faculty panel to discuss their application materials. This
format provides the opportunity for mutual scrutiny of candidates and the program. The following schedule is offered as an example of standard activities during Group Interview Day.

As applicants arrive and register for Group Interview Day.
8:30-9:00 Registration, faculty slide show, continental breakfast
9:00-9:45 Welcome and overview of the MAATC program
9:45-10:15 Discussion of day’s activities, Q&A
10:15-10:30 Brief essay (Writing Sample)
10:45-1:15 (20 minute) Candidate Interviews with Faculty Panels
   11:30-12:30 Lunch in Ballroom
   11:00-12:00 Q&A Student Panel 1 - led by current MAATC students
   12:15-1:15 Q&A Student Panel 2 - led by current MAATC students
1:15-2:15 Faculty Break
2:30-4:00 Candidate Interviews with a Faculty Panels
   Optional Financial Aid Presentation
   Break before reception

4:00-6:00 Reception for applicants & their guests

* Note: The only exception made for attending one of the Group Interview Day is for applicants residing in another country at the time of the group interview. These applicants must contact the Art Therapy Office by the January 15 deadline in order to set up a Skype or in-person interview on an alternate date.

ADDITIONAL INFORMATION

Transfer credits
A minimum of 48 credit hours must be completed in residence at the school. Up to 12 graduate transfer credits (from a previous master’s degree in a related area) may be requested at the time of application for admission and are subject to approval at that time. No transfer credit will be permitted after a student is admitted. (Note: Approved “transfer” credits replace coursework within the MAATC degree coursework. This is distinct from “prerequisite” coursework that constitutes an admission requirement.)

Financial aid
The MAATC program annually awards two to four New Artist Society Scholarships for 50% to 100% tuition. Additionally, five Dean’s Scholarships for 25% of tuition are awarded. These awards are based on merit and potential, as demonstrated through application materials and interviews. Application to the MAATC program serves as the application for these departmental scholarships. As part of the overall applicant review process, the Art Therapy Department faculty determines the scholarship recipients. Applicants are notified about these awards in writing as part of their admission letter. Full-time status in the MAATC is a minimum of 6 credits.

Additional financial information may be obtained by contacting the Student Financial Services Office at (312) 629-6600. Website: http://www.saic.edu/life/financial/financial_aid/index.html

Also, see http://arttherapy.org/aata-awards/ for details regarding American Art Therapy Association scholarships. (Open to AATA student members only.)

Residence life
Most MAATC students find off-campus accommodations in the city; however, dormitory space also may be available. For information on housing options contact the Residence Life Office at (312) 629-6870. Website: http://www.saic.edu/life/housing/index.html

**International student services**

Questions relating to immigration, visa status, and other international student concerns should be directed to the International Student Services Office at (312) 629-6830. Website: [http://www.saic.edu/admissions/int_admiss/index.html](http://www.saic.edu/admissions/int_admiss/index.html)

Please note that undergraduate prerequisite courses are not considered part of the MAATC degree. International applicants who intend to take these courses in the U.S. must apply for a separate visa for that purpose. Please allow enough time to complete this entire process. Contact International Student Services for more information.

If English is not your native language and if you do not have a degree conferred by a college where English was the language of instruction—whether you live abroad or reside in the United States—you must take the Test of English as a Foreign Language (TOEFL) or International English Language Testing System (IELTS). You must achieve a minimum score of 600 (250 on the computer version or 100 on the Internet-Based version) on the TOEFL and 7 on the IELTS prior to full admission.

**MAATC APPLICATION CHECKLIST**

For specific details on the entire application process please visit:

[www.saic.edu/admissions/grad](http://www.saic.edu/admissions/grad)

☐ Submit the online application and all supplemental materials by 11:59pm (CST) on January 15.

☐ Submit official college transcripts to verify degrees awarded and prerequisite coursework.

☐ Submit two letters of reference.

☐ Submit your SlideRoom ePortfolio by 11:59pm (CST) on January 15 including:

(A) **Portfolio** of 15 images or eight minutes of time-based work, or a combination of the two, documenting current studio work

(B) **Statement of purpose**

(C) **Current résumé**

(D) **Human Service Summary** for each volunteer or employment experience:
- Name of site
- Type of setting (hospital, after school program, etc.)
- Population served (older adults, children with autism, etc.)
- Roles and responsibilities
- Dates of service
- Total number of hours at that site

Also, please note the **GRAND TOTAL** of human service contact hours.

(E) **Documentation of in-process prerequisite courses** in which applicant is enrolled at the time of application or a plan for how missing courses will be completed prior to beginning the MAATC.

☐ Attend on-campus group interview. If you will be living abroad during the interview dates, contact the Art Therapy department to arrange a Skype interview.

Please contact Graduate Admissions at 800-232-7242 / 312-629-6100 or gradmiss@saic.edu with any questions.