

The International Society for Sandplay Therapy (ISST) is the organization founded by Dora Kalff, to provide training and certification hours in Sandplay Therapy. As a result of this training and acceptance of membership, one is entitled to use "Sandplay" in the sense of its founder.

La Société Internationale pour la thérapie par le Jeu de Sable (ISST) est une organisation fondée par Dora Kalff pour offrir formation et certification en thérapie par le jeu de sable. Au terme de cette formation et de son acceptation comme membre, l'on est en droit d'utiliser le terme de Jeu de sable dans le sens de sa fondatrice.

PRESENTERS:

1. MARK BORTZ, PhD (Israel)/AUDREY PUNNETT, PhD (United States)

- Mark is a Licensed Clinical Psychologist and Clinical Supervisor in private practice in Kfar Saba Israel. He has trained both as a Jungian and Sandplay Therapist. He is a member of the Israeli Sandplay Therapists Association (ISTA) and ISST. Currently he is training as a Jungian Analyst at the Israeli Institute of Jungian Psychology. Recently his paper "A Jungian Approach to Understanding and Treating Adopted Children who were Traumatized Prior to their Adoption" was published in an inter-disciplinary book on trauma: "Voicing Trauma and Truth: Narratives of Disruption and Transformation".
- Audrey is a licensed psychologist, registered play therapist, supervisor (RPT-S) and teaching member (CST-T) of Sandplay Therapists of America (STA) and ISST. She is past president of the board of trustees of STA. Dr. Punnett is a graduate of the C.G. Jung Institute Zurich with diplomas in both Child/Adolescent and Adult Analytical Psychology (2001); a board member of the Association of Graduate Analytical Psychologists (AGAP) and member of the CGJI-SF, past chair of the Child Training Committee (iCAT). She is an Associate Clinical Professor, Psychiatry, the University of California San Francisco-Fresno; Adjunct Professor, Alliant International University. She has lectured and given workshops in Europe, Taiwan, New Zealand, Canada and the USA, and published in peer reviewed Journals; her book "The Orphan: A Journey to Wholeness" was published in 2014. Dr. Punnett maintains a private practice in Fresno California, USA.

Abstract:

At the Crossroads of Death and Life: Mourning, Purpose and the Orphan Archetype

TS Eliot remarked in a poem from the Four Quartets "at the still point of the turning world." Is it ever possible to find such a place between movement and stillness: a place of space between thoughts and actions, between past and future, a space between breathing in and breathing out, and perhaps, a space between life and death? The possibility for the still point may be found in an encounter with death either experienced or metaphorically perceived.

In this presentation we will share the sandworlds and dreams of a young boy who lost his mother three months prior to beginning therapy. The activation of the orphan archetype will be explored in light of this case, psychologically and symbolically. We will explore how the archetype of the orphan is a meeting point both for the archetype of the abandoned child and the divine child. We will try show how the temenos of the sandtray facilitates an alchemical process where unbearable pain leads to growth and development. From mourning his mother's death we will see how the process allows the child to celebrate her life, and maintain a spiritual connection to his beloved mother.

In the spirit of community and dialogue, we will in the discussion, actively explore with our audience, how the orphan archetype is present within us all. We hope to provoke the notion of the orphan as a crossroad, within all of us, that can lead to isolation or growth, survival and/or purpose in life. We will explore how connecting with this archetype has the potential to establish hope and a sense that I have a future. "It is a journey in which one can at some point in time say with pride, I am an orphan" (Punnett, 2014).

Bibliography:

Punnett, A. (2014) *The Orphan: A Journey to Wholeness*. Charleston, SC: Fisher King Press.

Objectives:

After this session, attendees will be able to:

1. Identify sandplay as a temenos for mourning and unbearable pain.
2. Articulate the importance of containment by the therapist for healing in a sandplay process.
3. Identify the orphan archetype and its potential for growth and development.

2. HELEN BRAMMER-SAVLOV, B.A., Diploma Linguistics, Diploma Analytical Psychology (IGAP, UK) (Canada)

- Helen is a Jungian Analyst and CAST advanced candidate in Sandplay Therapy. Helen has a clinical practice in Toronto, Ontario, Canada where she is also a faculty member of OAJA's Jungian analyst training program. She teaches and supervises candidate and provides training analyses. Helen also enjoys teaching and providing workshops internationally in Jungian psychology, the Expressive Arts and alchemical symbolism in analysis.

Abstract:

The Story of Grace: Warming the Frozen World of Trauma through Sandplay

The sandplay process within a Jungian analysis is presented of a middle-aged woman driven into therapy by violent nightmares experienced without emotion. Grace appeared to be highly successful; but she confessed to being "at a crossroads", pulled apart by opposing sides of herself. She had suffered cumulative trauma in a family atmosphere she likened to

a toxic wasteland. Early freezing of her emotional life took place as protection against the psychic pain. Her story is one of suffering and exploitation in which she survived through intellectualization of all her experiences. Unconscious identification with the miracle worker and provider complexes protected her against depression and from experiencing the loss of her true self. She lived her life in the grip of animus possession, aggressively seeking achievements with its shadow that rejected the symbolic feminine, her gender identity and her female body.

In the non-verbal quietness of sandplay Grace has experienced relationship with the unconscious that is not controlled by her intellect. Her process has taken her from a life of psychic slavery to the freedom to value her own needs. But the recovery of her emotional life brings an awareness of what cannot be changed, so mourning has become a central part of her therapy. Her pictures reveal her being touched by the sacred dimension of the Self, enabling her to choose new paths out of the crossroads, trusting on the Self to guide her into the unknown. The pain lying beneath Grace's emotional freezing, manifests in the repeated appearance of pearls that also reveal the presence of the archetypal Great Mother as a source of psychic healing. A ferocious wolf carries Grace's rage and expresses a protector/persecutor energy related to psyche's dissociative defenses. Her crippling one sided psychic stance is seen in a single shoe motif. Pairs of shoes symbolize her more balanced perspective, expressing transformed masculine and feminine energies. The alchemical *solutio* is followed by symbols expressing new order overseen by an image of the Cretan snake goddess who holds birth and death together. Turning points reflect the presence of the Self. A mandala shaped picture contains the splitting opposites and a dancing shaman draws negative libido deeper into the dance of life at the centre of the tray where a red fox heralds the warming of Grace's emotional freezing. A snake coiled around the cosmic egg of creation symbolizes a centering process of the Self that pulls energies towards a mid-point paradox of stillness and transformation. De-integrates of the Self appear in fossils, crystals and jewels to nourish the rebirthed ego. The sacrifice of her demonic power drive allows the recovery of healthy aggression to emerge. Images of the positive co-transference are seen that contain Grace in the therapeutic relationship throughout the process.

KeyWords: Sandplay process, case example, violent nightmares, crossroads, trauma, emotional freezing, animus possession, grief, pearls, Great Mother, ferocious wolf, protector/persecutor, shoe motif, Self, dancing shaman, sacrifice, power drive, death, rebirth.

Objectives:

After this session, attendees will be able to:

1. Describe how the melting of the psychic freezing can be symbolized and how the recovery of the lost soul-child can appear in the sand tray.
2. Observe how conflicting tensions can be held in the tray by patterns such as centering and mandalas that express the constellating Self.
3. Recognize expressions of the developing co-transference in sand scenes and their role in the healing process.

3. BARBARA DALZIEL, CAST/ISST (Canada)

- Barbara is CAST President, a CAST/ISST certified Sandplay Therapist, a Senior CAST/ISST Teaching Member, and a licensed psychotherapist in Quebec, Canada. Her Sandplay teaching and supervision have contributed to the growth of Sandplay Therapy in Canada, Australia and South Korea. Barbara works with children, teens and their families as well as adults in Montreal, Canada, where she has her private practice. Barbara has presented at the National Art and Drama Therapy National 2006 Conference, CAST National conferences in 2009 and 2011, as well as the Vancouver BCPTA conference in 2014. She published in both the Canadian Art Therapy Association Journal and the Journal of Sandplay Therapy. Barbara has studied “Trauma-Sensitive Yoga in Therapy” at the Trauma Centre at Justice Resource Institute of Massachusetts, and is a student of Kundalini Yoga.

Abstract:

Lord of the Fishes: Spirals and Circles in Hatha Yoga and Sandplay Therapy

A 14th century text tells the story of how this seated twist posture called “Lord of the Fishes” was first done by the fish Matsyendra in divine form as he adored and absorbed the teachings of Shiva on the mysteries of yoga. The posture is known to open the devotee to learning, and to awaken the Kundalini, and thus facilitate enlightenment. Beginning with a brief review of Jung’s exploration of the symbolic aspect of yoga, we will then focus more on the physical, “red spectrum” practice of Hatha yoga, and how Yoga and Sandplay Therapy may intersect and inform each other. Both practices offer a way to find the stillpoint, the centre of being, the Self, and both involve spiraling and circling energies. Experiential practices will be offered in order to bring participants into their own physical sense of yoga and chakras, the centres of Kundalini energy. Sandplay pictures created by clients during a period when yoga was practiced either independently or in the context of psychotherapy sessions, will be presented. We will explore indications for the use of yoga in a sandplay practice, and share practical pointers on how to achieve this intersection and weaving of physical enlightenment and the transformation of individuation.

Objectives:

After this session, attendees will be able to:

1. Complete an exercise experiencing the chakra system and yoga.
2. Explore how a client’s practice of yoga may help to contain and build support for the process of individuation through Sandplay Therapy.
3. Find meaning in the Sandplay images of clients engaged in yoga practice, with particular emphasis on circular, spiral and spinning forms.

4. BEATRICE DONALD, PhD., Registered Clinical Counsellor, CAST/ISST (Canada)

- Bea is a Registered Clinical Counsellor in British Columbia, Canada and Senior Teaching Member of CAST. She works at Family Services of the North Shore of North Vancouver where she is supervisor and manager of the Adult Counselling and Employee Assistance Programs. She trains and supervises staff therapists and interns in Sandplay therapy at Family Services, and does consultation/supervision in Sandplay in her private practice. She will be awarded her PhD from Simon Fraser University in August, 2015. Her dissertation articulates a philosophical foundation for Sandplay that integrates Jungian, Taoist and Hermeneutic ideas.

Abstract:

The Creative Stillpoint: Mediator of Paradox and Potentiality

I will explore possible meanings of the stillpoint in the sandplay process of a young, athletic woman devastated by the effect of a physically crippling illness. The process lasted one year and consisted of five sandplay pictures.

I will show how the images reveal a consistently empty centre, but that even in its emptiness the centre may be understood to symbolize a hub, an energetic stillpoint propelling this client's process forward. In this case, emptiness is potential, and as such is not what it seems. I will expand on this idea as it is represented in Chinese philosophy contained in the *Diagram of the Supreme Ultimate* that Dora Kalff touches on in her book *Sandplay: A Psychotherapeutic Approach to the Psyche*. A closer look at the meaning of the empty centre as a metaphor for potentiality, emergence, generation and unity enriches our understanding of the stillpoint and its power to facilitate change.

I will present my understanding of the stillpoint in my role as therapist mediating my client's emerging experience of herself as amphibious – where capability and disability can coexist. I think about the stillpoint as a kind of anchor for the client's diverse and sometimes frightening emotional experience. The therapist's familiarity with a spectrum of emotions that might emerge is an important condition for the capacity for spontaneous empathy, and free play. I will explore how the therapist's understanding of effortless action, or spontaneity, understood from the perspective of Chinese *wu-wei*, is essential to creating a relational context in which the client may experience the possibility for change.

My interpretation of this case also illustrates how the modality of sandplay may be viewed as a creative stillpoint, which I understand as a reliable, present psychological support and physical container where our clients may work through a complex range of paradoxical experiences in realizing their potential.

Objectives:

After this session, attendees will be able to:

1. Appreciate the symbolic nature of stillpoint – its multi-faceted and paradoxical meanings – and its role in the context of the Sandplay change process.
2. Understand the therapist's role as stillpoint in mediating change.
3. Articulate an introductory understanding of Wu-wei, or effortless action in the change process.

5. ARMANDE DUVAL, L.C.P. Psychothérapeute, CAST/ISST (Canada)

- *Enseignante et directrice d'école, elle travaille auprès des enfants depuis 50 ans. L.C.P. Université de Louvain, L. ens. Sec. Université Laval, elle poursuit deux années de formation en psychanalyse jungienne (Institut Jung de Zurich). Elle expérimenta le Jeu de sable sous la direction de Martin Kalff. Elle pratique cette approche à Québec depuis 1991. Elle est un Membre fondateur de l'Association canadienne pour la thérapie par le Jeu de sable (CAST). Membre de l'ISST, elle est membre enseignant et superviseure.*

ARMANDE DUVAL, L.C.P. Psychotherapist, CAST/ISST (Canada)

- She has worked with children as a teacher and school principal for many years. She holds a L.C.P. from Louvain university (recognized as 20 years of study by the M.E.Q.) as well as a licence in high school education. She studied analytical psychology at the C. G. Jung institute in Zurich for two years. Her training in Sandplay was done under the leadership of Martin Kalff. Psychotherapist certified by l'Ordre des Psychologues du Québec, she has been working with Sandplay in Québec since 1991. She is a founding member of CAST, as well as a CAST and ISST teaching member and supervisor.

Résumé :

Une situation de chaos, de profonde souffrance, pourrait-elle être un appel à la vie?

Nous sommes présentement dans un monde en crise, vivant sans cesse des bouleversements. Et nos enfants, comment vivent-ils leurs moments de chaos? Leur souffrance profonde peut-elle être un appel à la vie? Que se passe-t-il en eux?

Cette présentation se veut un moment de réflexion où nous pourrions contempler ce mouvement de vie intérieure qui se dessine tout au long de leur processus, dans un espace libre et protégé qu'est le bac à sable, en relation avec le thérapeute, voire même dans le silence très souvent.

Nous nous arrêterons pour toucher de plus près leur blessure, pour les écouter et vibrer à leur vécu à travers le jeu de sable. Nous pourrions nous émerveiller devant leur force intérieure. Serait-ce possible, qu'au cœur de leur processus, un moment de grande souffrance puisse se transformer en instant de paix profonde, de calme et être vraiment un appel à la vie? « La vie est capable de traverser la mort » (Gabriel Ringlet)

Objectifs :

Au terme de cette présentation les participants seront en mesure de :

- 1. Être davantage à l'écoute de « l'ordre secret » (Jung) caché dans le chaos*
- 2. Mieux saisir l'importance et la profondeur du Jeu de sable facilitant l'équilibre intérieur en ce monde bouleversé.*
- 3. Développer le goût de dépasser leur situation de chaos, de grandir. Ce regard sur une expérience de créativité donnera le goût de créer des solutions dans d'autres domaines de leur vie.*

Abstract:

Could inner chaos or deep suffering be a call to a more abundant life?

The world is in crisis and as adult human beings, we often feel it is quite a challenge to be living in the midst of so much upheaval. But what about our children? How are they coping with their moments of inner turmoil? What is going on deep inside them?

Our goal during this presentation is to reflect on the inner process of children as it unfolds in the free and protected space of sandplay, in the presence of a therapist, and very often in silence.

We will take the time to listen to the children, to feel their pain and empathize with what they're experiencing. As well, we will marvel at their inner strength, and consider if it is possible that during this process, their suffering is at times transformed into moments of deep peace and calm, and in some way is a call to a more abundant life.

Objectives:

After this session, attendees will be able to:

1. Marvel even more at the glimmer of light hidden within the dark side of the child's process.
2. Better grasp the importance and depth of sandplay and its ability to bring about the stillpoint in children living in this world in crisis.
3. Go beyond their own chaotic state, to grow... Contemplating such creative experiences will incite them to be open to new solutions in other areas of their life.

6. DR. ALEXANDER ESTERHUYZEN, President of ISST

- Dr. Esterhuyzen is currently President of ISST. Before taking up this post he served on the ISST Board for eight years as Vice President and as representative of the British and Irish Sandplay Society. He is a Senior (Jungian) Analyst with the Independent Group of Analytical Psychologists in

London, England, in private practice in Hong Kong. He is also a Consultant Psychiatrist specialized in Psychotherapy and was Honorary Senior Lecturer for the University of London at St. George's Hospital Medical School in London for many years. There he specialised in group work and developed an interest in the development and dynamics of organisations. He has taught and supervised on many international projects in Jungian Psychology and Sandplay Therapy. Born in Central Africa in a multicultural society, he has had a life long interest in the interface between cultures.

DR. ALEXANDER ESTERHUYZEN, Président de l'ISST

- *Le Dr. Esterhuysen est présentement président de l'ISST. Avant d'occuper ce poste, il a siégé au conseil d'administration de l'ISST pendant 8 ans à titre de vice-président et de représentant de la British and Irish Society of Sandplay (Société britannique et Irlandaise de thérapie par le jeu de sable). Il est un analyste (jungien) sénior affilié au Groupe Indépendant des Psychologues Analytiques de Londres, en Angleterre. Il a une pratique privée à Hong Kong. Il est aussi psychiatre consultant spécialisé en psychothérapie et fut professeur invité pour l'université de Londres à L'hôpital médical St-George (Londres) pendant de nombreuses années. Il s'y spécialisa en travail de groupe et devint intéressé dans la dynamique et le développement des organisations. Il a enseigné et supervisé au sein de plusieurs projets internationaux en psychologie jungienne et en thérapie par le jeu de sable. Né en Afrique centrale, dans une société multiculturelle, il s'intéresse depuis toujours à l'interface entre les cultures.*

Abstract: (Pre-conference)

Celebrating and Exploring our unique roles as ISST Teachers

A one day workshop exclusively for ISST Teaching Members.

Date: August 5th 2015, pre ISST Congress, Ottawa, Canada

Cost: free to ISST Teaching Members

This will be the first of a number of initiatives which aim to improve communication about education and development in the context of ISST Sandplay Therapy. We hope that events like this will contribute towards creating a greater sense of community amongst our Teaching Members and will provide an opportunity to learn from each other through sharing information, expertise, insights and experiences.

Objectives:

After this session, attendees will be able to:

1. Help to define and recognise our roles as ISST Sandplay teachers.
2. Reflect on the balance of the letter of rules and spirit of rules.

3. Clarify procedures and requirements in the context of their historical development and underlying motivation.
4. Learn more about opportunities for work across cultures and nationalities .
5. Pave the way forward for collaborative research.
6. Explore connections between individual roles and National Societies.

We look forward to meeting you and sharing ideas, experiences and actions!

Abstract: (Plenary)

Finding the still point at the crossroads: Moments of Initiation in the life of Individuals and Organizations.

Developmentally, for every individual, there will be times when they move from one stage of life, or state of being, into another. From puberty to adulthood or midlife, are examples. These transitions can be understood as initiations. They may be negotiated successfully, or failed and left to either mark the rest of individual's life, or to be faced and reworked again later in life. In many ways the development of organizations follow a similar trajectory. I will be considering initiation as points of change (cross roads) in the individual's life cycle and in the life of an organization. With the tremendous expansion of sandplay and the impact of globalization we face such a moment in the development of our organization. ISST is at the crossroads. Can we find the still point to initiate into the next phase of our life cycle?

Résumé: (Plénière)

Trouver le point d'équilibre à la croisée des chemins : Moments d'initiation dans la vie des individus et des organisations.

Du point de vue du développement, dans la vie de chaque individu, il y a des moments où il passe d'une étape de la vie, ou d'un certain état, à un autre, de la puberté à l'âge adulte ou au milieu de la vie, par exemple. Ces transitions peuvent être comprises comme des initiations. Elles peuvent être négociées avec succès, ou échouées et marquer le reste de la vie de l'individu, ou encore être rencontrées à nouveau et retravaillées plus tard dans la vie. Le développement des organisations suit une trajectoire similaire de multiples manières. Je vais considérer l'initiation comme moment de changement (croisée de chemins) dans le cycle de vie de l'individu et dans la vie d'une organisation. Avec l'expansion extraordinaire du jeu de sable et l'impact de la globalisation, nous faisons face à un tel moment dans le développement de notre organisation. L'ISST est à croisée des chemins. Pouvons-nous trouver le point d'équilibre pour nous engager dans la prochaine phase de notre cycle de vie?

7. HARRIET FRIEDMAN, Jungian Analyst, LSMFT, STAISSST (United States)

- Harriet is a Jungian Analyst-C.G. Jung Institute of Los Angeles, California. She is a founding member of the Sandplay Therapists of America and is a past ISST Board Member

HARRIET FRIEDMAN, Analyste Jungienne, LSMFT, STA/ISST (États Unis)

- *Harriet est une analyste jungienne de l'Institut Jung de Los Angeles en Californie. Elle est membre fondatrice de l'association des 'Sandplay Therapists of America' et ex-membre du conseil de l'ISST.*

Abstract:

Discovering the still point within the labyrinth

This presentation will illustrate the benefits of using a Jungian-alechemical approach to understand the personal and collective chaos in which we find ourselves in this ever changing world. This talk will explore the search for the still-point as means to live amidst such chaos.

Jung's words from *Memories, Dreams and Reflections*, lead us into the dark side of the labyrinth exploring chaos, destruction, and archetypal evil.

“Today we need psychology for reasons that involve our very existence. We stand perplexed and stupefied before the phenomenon of Nazism...because we know nothing about man. ... If we had self-knowledge, that would not be the case. We stand face to face with the terrible question of evil and do not even know what is before us, ... we have no imagination for evil, but evil has us in its grip... That is the psychological situation in the world today: ... Evil today has become a visible Great Power... And we ... sicken from the lack of a myth commensurate with the situation....” (Jung 1961, p. 233)

In our present time, the same issues that Jung was talking about before the second-world war remain not just relevant, but imminent. Explored in-depth in the book *Archetype of the Apocalypse*, Edward Edinger discusses the motif of evil, and the many acts of terror and destruction that have been unleashed in our world today. Edinger suggested that such upheaval is bearable only if we understand the significance of it in modern terms, as a psychological event, to provide the meaning we need to have to endure the terror of such necessary change.

But how do we navigate change amidst such darkness? It is Jung that reminds us that it is the energy of the child that will help us out of this dark place and into the possibility of something new – bringing future change to find our way out of this dark labyrinth. For the image of the child is the bringer of something new.

One of the essential features of the child motif is its futurity. A symbol of renewal, Jung sees the child as the image that paves the way for a potential future, and an anticipation of future developments. The child can bring a change that looks forward to the uniting of the opposites in the personality. It is the child that can bring healing and who can produce feelings of wholeness.

Through the sandplay case of a seven-year old boy, we will explore how to both witness and contain both our client's chaos, as well as our own. This case will provide an alchemical illustration of how an inter-racial child was able to use sandplay in psychotherapy as a means to find a still-point within himself, despite the chaos he was experiencing throughout the process of his parents' violent divorce.

The child is a personification of vital forces outside our consciousness; ways and possibilities of which our conscious mind knows nothing; a wholeness that represents the strongest urge to realize itself.

Objectives:

After this session, attendees will be able to:

1. Consider the benefits of a Jungian-alchemical approach that arise in the sandplays made in a therapeutic work to deepen the understanding of the individual's psyche.
2. Understand what is necessary for the therapist to be able to witness and contain the client's chaos, and to find the stillness within to connect both inner and outer polarities.
3. Understand from a depth perspective how sandplay informs the work in depth psychotherapy.

Résumé:

Découvrir le point d'équilibre à l'intérieur du labyrinthe

Cette présentation illustre les avantages à utiliser l'approche jungienne-alchimique pour comprendre le chaos personnel et collectif dans lequel nous nous trouvons à l'intérieur d'un monde toujours en mouvance. Cet exposé se penchera sur la recherche d'un point d'équilibre comme moyen de vivre au milieu d'un tel chaos.

Les propos de Jung tirés de Memories, Dreams and Reflections, nous entraînent à l'intérieur du côté sombre du labyrinthe pour explorer le chaos, la destruction et le mal archétypal.

«Aujourd'hui, nous avons besoin de psychologie pour des raisons qui impliquent notre existence elle-même. Nous sommes perplexes et stupéfaits devant le phénomène du nazisme... parce que nous ne savons rien de l'homme... Si nous avons la connaissance de soi, il en serait autrement. Nous faisons face à la terrible question du mal et nous ne savons pas ce qui est devant nous... nous n'avons aucune imagination pour le mal, mais le mal nous possède... C'est la situation psychologique du monde d'aujourd'hui... Le mal aujourd'hui est devenu une Super Puissance visible... et nous... malades de l'absence d'un mythe qui corresponde à la situation. » (Jung, 1961, p. 233, traduction libre)

Les problèmes soulevés par Jung avant la Seconde Guerre mondiale demeurent non seulement pertinents à notre époque, mais tout aussi imminents. Edward Edinger explore en profondeur ces thèmes dans le livre Archetype of the Apocalypse; il examine le motif du mal et les

nombreux gestes de terreur et de destruction qui éclatent dans le monde d'aujourd'hui. Il suggère qu'un tel bouleversement n'est supportable que si nous comprenons sa signification dans le langage contemporain, en tant qu'évènement psychologique, pour lui donner un sens dont nous avons besoin pour supporter la terreur engendrée par un changement si nécessaire.

Mais comment évoluer dans une telle noirceur? C'est Jung qui nous rappelle que c'est l'énergie de l'enfant qui va nous aider à sortir de ce lieu obscur et à entrer dans quelque chose de nouveau – entraînant un futur différent pour trouver notre voie hors du sombre labyrinthe. Cela parce que l'image de l'enfant est messagère de renouveau.

L'une des caractéristiques essentielles de l'enfant est son futur. En tant que symbole de renouveau, Jung voit l'enfant comme une image qui pave la voie à la potentialité du futur et à l'anticipation des développements à venir. L'enfant peut apporter un changement orienté vers l'unification des pôles opposés de la personnalité. C'est l'enfant qui peut amener la guérison et produire un sentiment de totalité.

Nous explorerons, à travers le cas d'un garçon de sept ans exposé au jeu de sable, comment à la fois observer et contenir le chaos du client et notre propre chaos. Ce cas va illustrer de manière alchimique comment un enfant d'origine interraciale a été capable, grâce à la thérapie par le jeu de sable, de trouver son propre point d'équilibre en dépit du chaos dans lequel il était plongé suite au divorce violent de ses parents.

L'enfant est la personnification des forces vitales qui résident hors de la conscience; avenues et possibilités que notre esprit conscient ignore; une totalité qui l'incite vivement à se réaliser.

Objectifs :

Au terme de cette présentation les participants seront en mesure de :

- 1. Considérer les atouts de l'approche jungienne-alchimique résultant de l'intervention thérapeutique avec le jeu de sable pour approfondir la compréhension du psychisme de l'individu.*
- 2. Comprendre ce qui est nécessaire au thérapeute pour être en mesure d'observer et de contenir le chaos du client et lui permettre de trouver son point d'équilibre intérieur pour interconnecter ses polarités internes et externes.*
- 3. Saisir de quelle façon le jeu de sable informe le travail qui se fait en psychothérapie des profondeurs.*

8. ALIX GLORIEUX, ISST (Belgique)

- Alix est une travailleuse sociale et une artiste. Son chemin de vie et son travail personnel l'ont amenée à devenir psychologue et psychothérapeute pour les enfants, les adolescents et les adultes. Elle est membre de l'ISST et membre candidate de la Société Belge de Psychologie Analytique. Elle dirige un petit centre, le 'Centre Pérou' à Bruxelles en Belgique où elle*

travaille et offre des consultations, des cours de yoga et des salles de séminaires.

ALIX GLORIEUX, ISST (Belgium)

- Alix is a Social Worker and an Artist. Her life journey and inner work led her to become a Psychologist and Psychotherapist working with children, adolescents and adults. She is a member of ISST, and is a member candidate (membre candidate) with the Société Belge de Psychologie Analytique. She runs a small Centre, the “Centre Pérou”, in Brussels (Belgium) where she works and offers consultation, yoga courses, and rooms for seminars.

Résumé :

Comment le Jeu de Sable permet le travail de reliance du moi au Soi, et comment les moments de manifestation du Soi et de reliance dans la thérapie sont vécus comme des moments d'équilibre et d'harmonie (stillpoints)

Le jeu de sable permet d'établir ou de rétablir un accès au Soi, et de développer l'axe moi-Soi.

« Le fondement de la conscience de soi automorphique est un axe moi-Soi positif » dit Neumann. Cette tendance vers l'automorphisme est animée et poussée par le Soi, « avec sa pulsion vers la totalité et l'accomplissement des prédispositions humaines ».

Quand on contacte le Soi, ou plutôt qu'on se met dans un état de réceptivité où le Soi peut se manifester, on peut ressentir des moments d'équilibre et d'harmonie (stillpoints) entre le dedans et le dehors, des moments de grande justesse.

J'aborderai les éléments qui, pour Erich Neumann, repris par Denyse Lyard, sont nécessaires au psychisme pour développer l'axe moi-Soi.

Si le moi fait l'expérience du Soi, alors il peut vraiment se développer. Il peut alors traverser les étapes de son développement en sécurité. Le travail thérapeutique qui permet à un enfant ou un adulte de développer son axe moi-Soi demande un espace de travail « libre et protégé »

Qu'est ce qui, dans le Jeu de Sable, permet ce travail de reliance du moi au Soi ?

Nous illustrerons cette réflexion par des extraits de la thérapie d'une fillette de 4 ans ½ qui fait des crises d'opposition très fortes, sur un fond de grande anxiété.

Objectifs :

Au terme de cette présentation les participants seront en mesure de :

1. *Échanger avec des exemples de leur pratique.*
2. *Trouver des résonances avec leur pratique.*
3. *Être inspirés par les éclairages théoriques proposés.*

Abstract:

How Sandplay allows the reliance between the ego and the Self, and how the moments where the Self manifests itself in the therapy are lived as stillpoints

Sandplay allows to establish or reestablish an access to the Self, and to develop the axis ego-Self.

« The foundation of an automorphic self-consciousness is an axis ego-Self which is positive » tells Neumann. This tendency is animated and pushed forward by the Self *« with its pulsion towards totality (or wholeness ?) and the accomplishment of the human predispositions »*.

When we contact the Self, or rather when one puts him/herself in a state of receptivity where the Self can manifest itself, one can feel stillpoints, moments of balance, of harmony, of great accuracy.

I will approach the elements which are, for Erich Neumann, and taken up by Denyse Lyard,

When the ego experiences the Self, then it can really develop itself. Then, it can go through its development stages in security. The therapeutic work which allows a child or an adult to develop its axis ego-Self requires a *« free and protected »* working space.

What allows, in Sandplay, this linking inbetween the ego and the Self ?

We will illustrate this reflexion with extracts of the therapy of a 4 ½ yrs old girl, which presents strong opposition crises, with a background of great anxiety.

Objectives:

After this session, attendees will be able to:

1. Share with other participants about their own practice.
2. Find resonances with their own practice.
3. Be inspired by the proposed theoretical perspectives.

9. OLIVIA HEATHCOTE, EdD, MFT, CST-T (United States)

- Olivia is a teaching member of Sandplay Therapists of America. She is a psychotherapist trained in both Jungian Psychology and Psychoanalytic theory and has a particular interest how early life trauma affects psychological development. Her studies include a five-year experience of infant observation. She lectures and teaches Sandplay nationally. Olivia is a contributing author of "Living the Tides of Uncertainty, (2006), Pearls: Defining Moments in Our

Lives, (2014) and is published in the Journal of Sandplay Therapy, (2009). She currently serves as a board trustee for Sandplay Therapists of America. Dr. Heathcote maintains a private practice in Los Gatos, California, where she works with children, adolescents and adults.

OLIVIA HEATHCOTE, EdD, mft, cst-t (États-Unis)

- *Olivia est membre enseignant de Sandplay Therapists of America. Elle est une psychothérapeute formée tant en psychologie jungienne qu'en théorie psychanalytique. Elle s'intéresse particulièrement aux traumatismes précoces en tant qu'ils affectent le développement psychologique. Ses études incluent 5 années d'expérience en observation des nourrissons. Elle enseigne la thérapie par le jeu de sable et elle a écrit plusieurs articles parus dans les publications suivantes: "Living the Tides of Uncertainty" (2006), "Pearls : Defining moments in our lives " (2014), et le Journal of Sandplay Therapy (2009). Elle siège présentement au conseil d'administration de Sandplay Therapists of America. Dr Heathcote exerce en pratique privée à Los Gatos, Californie, intervenant auprès d'enfants, d'adolescents d'adultes.*

Abstract:

At the Crossroads of Life and Death: Inhabiting Body and Psyche

This presentation demonstrates how a sandplay process supports a five-year old boy in recovering a sense of autonomy and embodiment after surviving multiple surgeries in the first year of life. Born prematurely and with abdominal complications, the boy experienced early disruption due to the surgeries and hospitalizations. Participants will observe how the free and protected space of sandplay helped him be more comfortable in his own body so that he could consolidate a new sense of self. For example, the presenter demonstrates how the boy's use of the symbol of the snake as Kundalini energy helps him achieve what Winnicott refers to as "indwelling spirit." Throughout the boy's four-year therapy process, he shows profound resilience by inhabiting body and psyche in a new way. The ways in which he progressed developmentally are described.

Objectives:

After this session, attendees will be able to:

1. Describe how a Sandplay process supported a five-year-old boy born prematurely, and helped him reclaim a sense of embodiment through his use of the sand.
2. Explain how Sandplay helped a young boy with early fragmentation to consolidate a new sense of self.

3. Give examples of how this boy used the symbol of a snake as Kundalini energy to achieve what Winnicott refers to as “indwelling spirit”.

Résumé :

À la croisée de la vie et de la mort : Habiter le corps et la psyché

Cette présentation montre comment un processus en thérapie par le jeu de sable a aidé un jeune garçon de 5 ans dans la reconquête de son incarnation et de son autonomie après avoir subi des chirurgies multiples au cours de sa première année de vie. Né prématurément avec des complications abdominales, ce garçon a subi des perturbations précoces dues aux chirurgies et aux hospitalisations. Les participants pourront observer comment l'espace libre et protégé l'ont aidé à devenir plus confortable dans son corps, de sorte qu'il a pu faire l'expérience d'un nouveau sens de soi. La présentatrice montrera comment l'utilisation du symbole du serpent en tant qu'énergie de Kundalini l'a aidé à réaliser ce que Winnicott nomme l'Esprit Intérieur ('indwelling spirit'). À travers son processus thérapeutique d'une durée de 4 ans, l'enfant montre une profonde résilience en habitant son corps et sa psyché de façon nouvelle. La présentation décrit ses progrès au niveau du développement.

Objectifs :

Au terme de cette présentation les participants seront en mesure de :

1. *Décrire comment un processus en thérapie par le jeu de sable a aidé un garçon de 5 ans né prématurément, et l'a aidé à retrouver un sens d'incarnation à travers son utilisation du sable.*
2. *Expliquer comment le jeu de sable a aidé un jeune garçon montrant des signes de fragmentation à un âge précoce à consolider un nouveau sentiment de soi.*
3. *Donner des exemples décrivant comment ce garçon a utilisé le symbole du serpent en tant qu'énergie de la Kundalini pour réaliser ce que Winnicott désigne sous le nom d'Esprit Intérieur ('indwelling spirit').*

10. BETTY JACKSON, LSW, CST-T (United States)/JOANN PONDER, PhD (United States)

- Betty is a clinical social worker and Certified Sandplay Therapist/Teacher with over 35 years of experience in school, mental health agency, and private practice settings. She began her Sandplay training with Dora Kalff in 1975 and became a Teaching Member of Sandplay Therapists of America in 1991. She has presented nationally and internationally and authored several articles for the Journal of Sandplay Therapy. She currently serves on the Board of Directors for the International Society for Sandplay Therapy and coordinates Sandplay training in the Mid-Atlantic region in the United States. Ms. Jackson works as a child and family therapist for an agency in northeast Maryland and maintains a private practice in Christiana, PA.

- JoAnn is a psychologist and Sandplay Practitioner with 40 years of experience in mental health agency and private practice settings. She completed postdoctoral training in adult psychoanalysis and child psychotherapy at the Centre for Psychoanalytic Studies in Houston and Austin, Texas, where she currently serves on the faculty. She also completed the family/couples therapy program at the International Institute of Object Relations Therapy in Bethesda, Maryland. Currently, she is a fellow in the infant-parent mental health intervention program at the University of Massachusetts in Boston. Dr. Ponder has presented at national and international psychoanalytic conferences. She authored a book chapter about treating children who lost their mothers, using verbal and sandplay modalities. She maintains a private practice in Austin, Texas

BETTY JACKSON, LSW, CTS-T/ JoANN PONDER , Ph.D, États-Unis

- *Betty est travailleuse sociale clinique et Thérapeute/enseignante certifiée en thérapie par le Jeu de sable. Elle cumule plus de 35 ans d'expérience en milieu scolaire, en santé mentale et en pratique privée. Elle a débuté sa formation en Jeu de sable avec Dora Kalff en 1975 et est devenue membre enseignante des Thérapeutes en Jeu de sable d'Amérique (Sandplay Therapists of America - STA) en 1991. Elle a présenté des communications au plan national et international et a écrit plusieurs articles pour la Revue de Thérapie par le jeu de sable (Journal of Sandplay Therapy). Elle siège présentement sur le Conseil d'administration de la Société internationale pour la thérapie par le Jeu de sable (International Society for Sandplay Therapy - ISST) et coordonne la formation en Jeu de sable dans la région mid-atlantique des États-Unis. Elle travaille comme thérapeute auprès des enfants et des familles dans une agence située au nord-est du Maryland et exerce en pratique privée à Christiana, Pennsylvanie.*
- *JoAnn est psychologue et Praticienne en Jeu de sable. Elle a 40 ans d'expérience en santé mentale et en pratique privée. Elle a complété une formation postdoctorale en psychanalyse d'adulte et en psychothérapie de l'enfant au Centre d'Études psychanalytiques (Centre for Psychoanalytic Studies) de Houston et d'Austin, au Texas, où elle enseigne présentement. Elle a aussi complété le programme de thérapie pour les couples et familles à l'Institut international de thérapie par les relations d'objet (International Institute of Object Relations Therapy) à Bethesda, au Maryland. Elle est présentement associée au programme d'intervention pour la santé mentale enfant-parent à l'Université du Massachusetts à Boston. Dre Ponder a fait des communications dans des congrès psychanalytiques au plan national et international. Elle a écrit un chapitre de livre sur l'utilisation de la thérapie verbale et du jeu de sable dans le traitement des enfants qui ont perdu leur mère. Elle exerce en pratique privée à Austin, au Texas.*

Abstract:

Crossing Paths: Synchronicity, Transference, and the Client/Therapist Relationship

“What really is at work when a client and therapist cross paths?”

Fifteen years ago, a client in process of adopting a baby from China enters into an intense sandplay process, not knowing that her therapist is doing the same. Inspired by this personal experience these presenters will explore themes of synchronicity and transference in the therapeutic relationship. Dr. Ponder, interested in psychoanalysis, will share what led her to begin a sandplay process. She will describe how she developed a strong maternal transference as she dealt with a plethora of feelings awaiting the adoption of her first child after years of infertility, highlighting the excitement of anticipating her child match, the angst of the seemingly endless wait with one frustrating delay after another.

Ms. Jackson, in turn, will share what led her to accept an invitation from the Texas Sandplay Society to travel there to provide process for trainees. After pushing to complete her application to the China Center for Adoption Affairs just days before her first trip to Texas, it was a startling synchronicity that Dr. Ponder was the very first client she saw there. When Ms. Jackson learned that Dr. Ponder was also in the process of adopting from China, it triggered a complicated counter-transference, challenging her ability to stay present and hold the process. Ms. Jackson will also discuss the clinical decisions she made about disclosure, understanding that premature disclosure could foreclose the transitional space between them, but that disclosure was inevitable in the relatively small STA community, requiring sensitivity in timing and form.

Drawing insights from Jung’s writings on synchronicity as an ‘acausal connecting principal,’ the presenters will reflect on the seeming impossibility of their crossing paths when to this day they know of no others in the STA community who have adopted from China. They will explore the meaning of their experience and their enduring bond as adoptive mothers. Issues of transference, counter-transference, and co-transference will be addressed, in addition to thoughts on bridging the initial therapist/client alliance with later developing collegial relationships, and the ongoing task of mindfully managing the inevitable dual relationships that occur in an organization where personal process is a requirement towards membership.

Objectives:

After this session, attendees will be able to:

1. Discuss the meaning of C.G. Jung’s concept of synchronicity as it applies to the therapeutic relationship.
2. Explain the meaning of the terms “transference” and “counter-transference” from both a Freudian and Jungian perspective.
3. Define the meaning of the term ‘co-transference’ as coined by ISST founding member and Jungian analyst Kay Bradway.
4. Describe at least three criteria for mindful managing of dual relationships.

Résumé :

Destins croisés: synchronicité, transfert et relation client/thérapeute. « Quelles sont les forces à l'œuvre lorsque les chemins d'un client et d'un thérapeute se croisent? »

Il y a quinze ans, une cliente en processus d'adoption d'un bébé en provenance de la Chine a entamé un processus intense en jeu de sable, sans savoir que sa thérapeute était aussi en processus d'adoption à partir de la Chine. S'inspirant de cette expérience personnelle, les présentatrices exploreront les thèmes de la synchronicité et du transfert dans la relation thérapeutique. Dre Ponder, intéressée par la psychanalyse, exposera ce qui l'a amenée à débiter un processus de jeu de sable. Elle décrira comment elle a développé un transfert maternel puissant alors qu'elle faisait face à une pléthore de sentiments en attendant l'adoption de son premier enfant après des années d'infertilité; elle fera ressortir tant l'excitation reliée à son futur lien avec son enfant que l'angoisse d'une attente apparemment sans fin, un délai succédant à un autre.

Madame Jackson, à son tour, fera part de ce qui l'a amenée à accepter une invitation de la Société pour le Jeu de sable du Texas (Texas Sandplay Society) à aller y offrir un processus en jeu de sable aux personnes en formation. Après avoir fait diligence pour compléter sa demande au Centre chinois d'adoption seulement quelques jours avant son premier voyage au Texas, par une synchronicité étonnante, Dre Ponder fut sa toute première cliente à cet endroit. Lorsqu'elle a appris que Dre Ponder était aussi en processus d'adoption en Chine, un contre-transfert compliqué fut enclenché, la mettant au défi de rester présente à sa cliente et de contenir le processus. Madame Jackson traitera aussi des décisions cliniques qu'elle a prises en termes de révélation de soi, sachant qu'un dévoilement prématuré pourrait fermer l'espace transitionnel entre elles, mais que ce dévoilement était inévitable étant donné la communauté relativement petite du STA, requérant une grande sensibilité tant dans le timing que dans la forme.

S'inspirant des écrits de Jung sur la synchronicité comme « principe de relations sans causalité », les présentatrices réfléchiront sur l'impossibilité apparente de leurs destins croisés alors qu'à ce jour elles ne connaissent personne d'autre dans la communauté de la STA ayant adopté un enfant en Chine. Elles exploreront le sens de leur expérience et de leur lien durable en tant que mères adoptives. Elles traiteront d'enjeux de transfert, de contre-transfert et de co-transfert et partageront leurs réflexions sur le passage entre l'alliance initiale thérapeute/client et les relations ultérieures entre collègues; enfin elles s'attarderont sur la nécessité de gérer constamment et consciemment les relations inévitablement doubles survenant dans une organisation où le processus personnel constitue une exigence d'appartenance.

Objectifs :

Au terme de cette présentation les participants seront en mesure de :

- 1. Traiter du sens du concept de synchronicité chez C.G. Jung tel qu'il s'applique dans la relation thérapeutique.*
- 2. Expliquer le sens des termes « transfert » et « contre-transfert » d'un point de vue freudien et d'un point de vue jungien.*

3. *Définir le sens du terme « co-transfert » tel qu'inventé par Kay Bradway, membre fondatrice de l'ISST et analyste jungienne.*
4. *Définir au moins trois critères de gestion consciente de relations doubles.*

11. **LYNDA G. JOSLYN, LCSW-C, Jungian Analyst, ISST/STA, United States**

- Jungian Analyst, LCSW-C. Member of JAWA (Jungian Analyst of Washington, D.C.). M. Ed. University of Vermont : Health Educator/Curriculum Development, Burlington, VT. M.S. W. University of Maryland, social worker/child welfare; Private Practice Silver Spring, MD 1996. Graduate C.G. Jung Institute, New York. Thesis: Attachment Theory and the Way Home: Relativation of the Ego (an integration of Jungian Psychology, Attachment Theory and neuroscience).

LYNDA G. JOSLYN, LCSW-C, Analyste jungienne, ISST/STA, États-Unis

- *Lynda est analyste jungienne, membre de l'Association des Analystes Jungiens de Washington (JAWA). Elle a fait une maîtrise en éducation à l'université du Vermont (Burlington, VT) et une maîtrise en travail social à l'université du Maryland. Elle exerce en pratique privée à Silver Spring, Maryland depuis 1996. Elle a fait ses études de psychanalyse à l'institut C.G. Jung de New York. Intégrant psychologie Jungienne, théorie de l'attachement et neurosciences, sa thèse portait sur la théorie de l'attachement et la relativisation de l'égo ("Attachment Theory and the Way Home : Relativisation of the Ego")*

Abstract:

Fairytales, like sandplay, create a stillpoint in search of attunement within the tension of an individual process

Fairytales offer a spontaneous crossroad of tension that encourages a healing process to emerge and unfold out of the unconscious chaos. The archetypal contents and processes in fairytales contain and evoke deep psychological wellsprings: fertile soil for the human psyche. The workshop will examine a fairytale to discern images in the tale and how they may facilitate transformative experience for patients. This experience can assist in transference to sandplay process allowing the body to participate.

Objectives:

After this session, attendees will be able to:

1. Identify three symptoms or complexes that may appear when conscious and unconscious contents become unbalanced.
2. Name three archetypes in fairytales that allow the potential for awareness and restorative transformation.
3. Describe how an image facilitates an encounter between conscious and unconscious processes thus enhancing individuation in the developmental phase of the patient.

Résumé :

Les contes de fée, comme le jeu de sable, créent un point d'équilibre dans la recherche d'harmonie à l'intérieur des tensions inhérentes au processus d'individuation.

Le jeu de tensions inhérent aux contes de fées favorise l'émergence du processus de guérison et la mouvance hors du chaos inconscient. Les contenus et processus archétypaux dans les contes de fées contiennent et éveillent des sources psychologiques profondes : c'est un terreau fertile pour la psyché humaine. Dans l'atelier, nous examinerons un conte de fée pour tenter d'y discerner des images et voir comment celles-ci peuvent soutenir une expérience porteuse de transformation pour les patients. Cette expérience peut aider au transfert dans un processus de jeu de sable permettant au corps d'y participer.

Objectifs :

Au terme de cette présentation les participants seront en mesure de :

- 1. Identifier trois symptômes ou complexes qui peuvent apparaître lorsque des contenus conscients et inconscients sont en déséquilibre.*
- 2. Nommer trois archétypes dans les contes de fées qui ont un potentiel de prise de conscience et de transformation réparatrice.*
- 3. Décrire comment une image facilite la rencontre entre des processus conscients et inconscients, soutenant ainsi l'individuation au stade de développement où en est la personne.*

12. DR. BOO, JUNG MIN, (South Korea) ISST and KANG, KYU SUK (South Korea)

- **Boo, Jung Min** is a member of KSST (the Korean Society for Sandplay Therapy), as well as CAST and ISST. She is from Jeju Island, a beautiful island off the south coast of Korea. The blue sea and sand are her ordinary life, as they are to other islanders. She contributed "Dolphin: Symbol of rebirth" to the Journal of Symbols and Sandplay Therapy (2012) with dolphins she frequently met in her ordinary life as the theme. In addition, she attempted to make meaning of diverse symbols (for example, Dol hareubang and Jeongnang) when they were used for sand pictures of those from Jeju, thereby identifying archetypes in the sandplay of those from Jeju.

Dr. Boo received a doctoral degree with child psychotherapy as a major (2007) and is currently serving as a professor in the Department of Child Psychotherapy at Jeju International University. She has applied sandplay therapy to children with selective mutism and those who suffered from domestic violence and other different traumas. She also acts as a supervisor for the Korean Society for Sandplay Therapy and makes efforts to nurture good sandplay therapists.

- **Kang, Kyu Suk** is a sandplay therapist and has worked as a supervisor for KSST (the Korean Society for Sandplay Therapy), a JCLTA Human Color Counsellor and Color Coach, an NLP Practitioner and an Art therapist. She currently works in private practice in Hanggum, South Korea.

Kyu Suk Kang has a Master's Degree in Family therapy and is a graduate from the YONSEI Graduate school of Human Environment Sciences.

Abstract:

Still point and symbolic process in Sandplay Therapy.

While consulting with patients in the therapy room, we have had a chance to become aware of the invisible order and patterns that can be found in the daily routine dynamics which surround the stillpoint. Also, through careful observation and even unconsciously, we pick up changes in body movement and energies from the clients while they are experiencing the stillpoint. Experiencing the stillpoint while creating sandpictures sometimes gives clients an opportunity to connect with the energy of psychic wholeness. Often this requires development of consciousness in clients and even the death of the old and birth of a new consciousness or relationship with the Self. Jung (1950) noted: "This stillpoint is the Self in its ultimate state of transcendent function, and this transcendence represents a counterbalancing of the tension between opposites." We would like to elaborate on Jung's statement with case material from sandplay therapy.

First, we will show and discuss case material from clients who were exposed to violence and mistreatment from family members for a long period and examine the stillpoint in their work.

Second, we will introduce the unique symbols of the stillpoint shown in Korean culture in the sandpictures.

Third, we will bring attention to physical changes in the clients and changes of body movements while they are experiencing the stillpoint, such as subtly changing their posture, voice tones, overall speech rate, facial expressions, gestures, and differences found when they are relaxed.

Objectives:

After this session, attendees will be able to:

1. Understand the concept of the stillpoint.
2. Understand the unique Korean cultures and how important it is to notice the client's physical changes and nonverbal expressions.
3. Devote themselves to consult the clients who would feel that they are free and protected.

13. KAR KIN KWOK (GEORGE), Counsellor, MA (Hong Kong)

- George Kwok is currently a counsellor in Hong Kong. He received his Master in Social Work at the University of Hong Kong and works mainly with teenagers and children in different settings. He has been learning sandplay therapy and Jungian studies for years and is pursuing to be a sandplay therapist.

Abstract:

Searching for the Stillness in an Unquiet mind: The Inner Masculine Journey of a Chinese teenager with Asperger's Syndrome.

Hong Kong is a special region where it experienced the western influence, while retained the root of Chinese psyche. The transition from the British to Chinese identity was still a great conflict and trauma for many families in Hong Kong, and causing much confusion and uncertainty. In our case, a Chinese teenager who was raised up in a family of Christianity suffered from the Asperger Syndrome since childhood. This case certainly deepened our understanding and brought us insights on how sandplay therapy works for the search for the stillpoint and silence in our psyche under such colliding circumstance.

In a life filled with external conflicts with family members, school life and also the inner chaos, the sandplay process (19 sandplay sessions) manifested the differentiation of the opposites and their integrations in various symbolic images and the interaction with the sand. The unconscious unfolded itself with the embodiment of the vessel (sand, therapist and the therapeutic alliance).

In Jungian sandplay there were differentiation-integration cycles with the formation of ego-self axis that facilitated the inner growth of the client, or individuation process stressed by Kalf and Edinger. The case demonstrated these cycles through the interaction between the sand and the client. Albeit the obvious dream and sandplay images of Christian, Egyptian and alchemical symbols, the sand images of the client also associated with the images in I-Ching, which was among one of the most important book with Chinese symbols, cultural unconscious and the essence of Chinese psyche.

The title of this year's congress "Finding the Stillpoint... at the Crossroads" was, coincidentally, connected with the image in I-Ching "P'i" (Hexagram 12), which in Wilhelm's translation meant "Standstill/Stagnation". In this hexagram it was the Ch'ien at above and K'un at below. Wilhelm described that "The creative powers are not in relation. It is a time of standstill and decline". This image emerged in one of the sandplay image of the client at a later stage of the sandplay process, after the "crossroad" sand image had emerged. After the discovery of the Stillpoint at the inner and outer world, the process came to the manifestation of the Self, which indicated the further formation of the ego-self axis and leading to the transformative change of the client.

Through the lens of I-Ching and Jungian psychology, we will witness how sandplay therapy helped this young boy to hold himself through the enormous pain in adapting to the world under the negative parental complexes, cultural conflicts and his inner struggle to

individuate under the great transition of adolescence. Sandplay therapy was essential to hold and facilitate the self-healing process of the wounded ego-self axis development and the psyche of this young boy.

Objectives:

After this session, attendees will be able to:

1. Witness the process of ego development and the separation-individuation for teenagers suffering from Asperger's Syndrome.
2. Facilitate the understanding of masculine development of adolescence under the influence of Eastern and Western cultures in Hong Kong.
3. Understand how Sandplay Therapy helps the client for their inner growth and the essence of silence which healed the injured eros and balanced the one-sided tendency in the psyche

14. PROFESSOR GAO LAN, ISST (China)

- PhD., Professor of Psychology (South China Normal University and the City University of Macao), Jungian analyst/IAAP, Sandplay Therapist ISST/STA. She is the president of the Chinese Association of Sandplay Therapy, and main organizer of the "Garden of the Heart and Soul" project. Gao Lan has attended the ISST congresses since 2003 and gave a presentation at the 2005 ISST congress in Rome. Gao Lan has published several English papers in the Journal of Sandplay Therapy and 20 papers in Chinese. Most recently, Gao Lan (chief editor) published the 9 Volumes Selected Works of C.G. Jung in Chinese (2014).

Abstract:

The Garden of the Heart & Soul, as the Stillpoint for the Jungian Sandplay practice in China

We set up the first workstation at an orphanage in China about eight years ago (2007), using Jungian Sandplay to help the psychological development of orphans. After the psychological relief work for "2008 Wenchuan Earthquake", our work-stations— people called them as the "Garden of the Heart & Soul"— have moved forward, spread to 70 over the mainland of China.

In this session, we would like to introduce the main principles and the methodology of our work: how to build the free and protected space with such difficult clients, and how to stay with the archetypal images of "the Heart and Soul", and how to find the healing power. From heart to heart, is the basic manner, and basic way of our work. I will bring three cases of Sandplay Therapy in our Garden of the Heart & Soul for discussion, and further exploration. A 10 year girl, we call her Lily, her father killed her mother, her younger brother and sister, and he thought he killed Lily, and jumped out building committing suicide.

Lily became an orphan, and we have worked with her for one and half year, with Sandplay Therapy, in our Garden of the Heart and Soul. Lily has been slowly recovering. A 7 year boy, we call him Yang-yang, his parents died in the social conflict. Ruffians beat his parents to death for 30 minutes on front of him. We have been working with Yang-yang for two year. I will show the Sandplay process of him. Zijin, a 15 year girl, we have worked with her for 2 years, abandoned by her parents when she was 4 years old, because she could not walk (physical disease). She tried to commit suicide several times even in orphanage. Through the Sandplay process, we can see the healing from the Garden of the Heart and Soul. These are the most difficult cases we have met, but through our long term Jungian Sandplay work, the orphans changed, and started their psychological development and growing.

There are about one million orphans in the mainland of China, from new born baby to teenagers. We have built a “Five Elements” system theory and methodology, based on Jungian Sandplay Therapy for our work, to contain the trauma of the victims and orphans. For our understanding, the Garden of the Heart & Soul is exactly the Stillpoint we have.

Objectives:

After this session, attendees will be able to:

1. Describe the Jungian Sandplay practice in China, the meaning of Stillpoint in the Chinese cultural context.
2. Identify through the three cases the principles and methodology of the ‘Garden of the Heart and Soul’.
3. Describe the Jungian Sandplay practice based on Chinese culture.

15. MARGARETH LURY YOSHIKAWA, Msc, ISST/TM (Brazil)/ SUZANA LUÍSA AMOROSINO HIRATA, ISST/TM (Brazil)

- Margaret is a Psychologist, Master in Clinical and Hospital Psychology from PUC-SP; Founding Member of ibtsandplay; Director of Therapeutic Attendance Office of ibtsandplay; Faculty member and Supervisor of Jungian Psychology at FACIS (Faculty of Sciences of Health) in São Paulo and Brasilia – Brazil.
- Suzana is a Psychologist, Founding member of ibtsandplay (Brazilian Institute for Sandplay Therapy, trainee member of AJB (Jungian Association in Brazil).

Abstract:

Crossroad: Revelation, Choice and Sacrifice

The crossroads is one intersection point in the process of our life where we are led to reflect on the way ahead and our journey. It is a place of transit that leads to pause and reflection and allows for an encounter with “the other”, whether the other be external or internal.

In this situation, the individual is initially invited to look for things they have not previously been aware of, those dark aspects that emerge from the unknown trail. Then they are invited to balance the tensions between the opposites exposed in the situation. Finally, at a third stage, another level of consciousness can be experienced, enabling the transcendence of polarities.

Symbolically speaking, the crossroads can be looked upon as an organised and specific space that constellates the "temenos" - the sacred space - a rupture between time and space; a force both centrifugal and centripetal, which contains the mystery of "the centre". This central point of the crossroads resembles the "omphalos", the navel of the world, a centre of energy, which, according to a large number of traditions, has been the source of the world – from where this effect has spread in all directions.

From the Jungian point of view, this experience - of living the crossroads - corresponds to the activation of the development of the transcendental function, or rather, the ability to create a unifying symbol that expresses and transcends the polar positions of personality; the "tertium non datur" - a third place where opposites can be reconciled.

In order for this unifying symbol to be realised we need to be centered, which requires therefore, a space, external and internal, free and protected. All the exercises and practices that facilitate or lead to this centering attitude can help us be in tune with our feelings, emotions, sensations and thoughts.

As at the crossroads, on the sands of Sandplay Therapy we can find uncharted territory; fruitful, accumulated "omphalos" energy wherein lies the deeper meaning. The scene built in the sandbox can be seen as the point of revelation, the unifying symbol that reveals an internal image.

Objectives:

After this session, attendees will be able to:

1. Understand the symbolic meaning of crossroad.
2. Deal with the meaning and the function of other symbols connected with the crossroad.
3. Experience and deal with the emanated energy from the polarities of crossroad.

16. PROFESSOR TAKUJI NATORI, Prof. M.A. Certified Clinical Psychologist, JAST/ISST (Japan)

- Professor Natori is a Certified Clinical Psychologist. He is a Faculty member of Clinical Psychology at Kyoto Bunkyo University in Kyoto, Japan. He is an ISST member and currently sits as a Board Member on the Board for the International Society of Sandplay Therapy.

PROFESSEUR TAKUJI NATORI, Prof. M.A. Psychologue clinicien certifié, JAST/ISST (Japon)

- *Le professeur Natori est un psychologue clinicien certifié, membre de la Faculté de Psychologie Clinique de l'Université Bunkyo de Kyoto au Japon. Il est membre de l'ISST et fait partie du conseil de la Société Internationale de Thérapie par le Jeu de Sable.*

Abstract:

Motif of "Michi-Yuki" (Road-Going), Crossroad and Dissociative State of Consciousness

"*Michi-Yuki*" is one of the fundamental motives in myths, traditional play, and both classic and modern literature in Japan. It literally means "Road-Going," or scenes on the way to the final destination. Stories of a traveler, eloping lovers, and a wandering poet can be classified as "*Michi-Yuki*."

One of the most popular scene of "*Michi-Yuki*" is the last scene of *Sonezaki Shinju* (Love Suicide at Sonezaki, first performance in 1703), a *Bunraku* puppet play in Edo era, written by Monzaemon Chikamatsu. In this "*Michi-Yuki*" scene, young lovers walk slowly, step by step, toward their final place to die together. Though it is a summer night, the images of frost appear in the chanting text as if they are travelling through another time and space separated from the reality they have lived. The scene of their suicide is beloved because of its beauty. Other "*Michi-Yuki*" scenes of other myths and stories also share some feelings of beauty and helplessness when the protagonist confronts and accepts his/her unavoidable destiny. This emotional quality seems typical in Japanese stories and different from that of the adventure stories of Western heroes.

In a way, a process of psychotherapy could be seen as a "*Michi-Yuki*" of client and therapist. The image of psychotherapeutic space as an "alchemical vessel" of transformation represents the difference of the quality of time and space between inside and outside, separated by the wall of the container. Client and therapist travel through the way of transformation with the feeling of helplessness and unknown power of destiny.

Crossroad, on the way of "*Michi-Yuki*," can be understood not literally but symbolically as a turning point or an intersecting point of the destiny of the process. At this moment of confronting the crossroad, client and/or therapist can stand still and allow unexpected images to come in, and can reflect upon them.

In order to understand its quality and symbolic meaning, several typical scenes of "Michi-Yuki" will be picked up and shown from Japanese myths, traditional puppet-plays, and modern stories. A clinical vignette of sandplay and art (expression) therapy will be discussed from the viewpoint of archetypal psychology, focusing on how "Michi-Yuki" motif can be related with dissociative state of consciousness.

Objectives:

After this session, attendees will be able to:

1. Understand the concept of "Michi-Yuki" in Japanese culture.
2. Relate the motif of "Michi-Yuki" symbolically with the dissociative state of consciousness.
3. Utilize "Michi-Yuki" motif in understanding the process of sandplay therapy in other cultural contexts.

Résumé :

Le Motif « Michi-Yuki » (marcher sur la route), Carrefour et États de Conscience dissociés

« Michi-Yuki » est un des motifs fondamentaux dans les mythes, le théâtre traditionnel et dans la littérature classique et moderne au Japon. Littéralement, cette notion signifie « marcher sur la route », ou bien : scènes le long de la route vers la destination finale. Des histoires de voyageurs, des amants prenant la fuite ou des poètes en marche peuvent être classifiés comme « Michi-Yuki ».

Une des scènes les plus populaires de « Michi-Yuki » est la dernière scène de Sonezaki Shinju (suicide par amour à Sonezaki, première représentation en 1703), un jeu de marionnettes Bunraku de l'ère d'Edo, écrit par Monzaemon Chikamatsu. Dans cette scène de « Michi-Yuki » deux jeunes amoureux marchent lentement, pas à pas vers leur dernière destination de mourir ensemble. Même si cela se passe durant une nuit d'été, les images de gel apparaissent dans le texte des chansons donnant l'impression qu'ils voyagent à travers un autre espace-temps qui est séparé de la réalité dans laquelle ils ont vécu. La scène de leur suicide est adorée à cause de sa beauté. D'autres scènes de « Michi-Yuki » dans d'autres mythes et histoires expriment des sentiments de beauté et d'impuissance au moment où le protagoniste confronte et accepte son destin inévitable. Cette qualité émotionnelle paraît typique pour les histoires Japonaises, et en cela, est différente des histoires d'aventure des héros occidentaux.

Dans un certain sens, le processus psychothérapeutique peut être vu comme un « Michi-Yuki » impliquant le client et le thérapeute. L'image de l'espace psychothérapeutique comme un « vas alchimique » de transformation représente la différence de la qualité d'espace-temps entre l'intérieur et l'extérieur, séparés par le mur du contenant. Le client et le thérapeute voyagent le long du chemin de transformation avec les sentiments d'impuissance et d'un pouvoir inconnu du destin.

Carrefour, sur le chemin de « Michi-Yuki » peut être compris de façon symbolique comme un point de retournement ou de croisement dans le destin d'un processus. Au moment de

confronter le carrefour, le client et / ou le thérapeute peuvent vivre un moment d'arrêt silencieux pour accueillir des images inattendues qui peuvent être contemplées ensuite.

Dans le but de comprendre leur qualité spécifique et leur signification symbolique, quelques scènes typiques de « Michi-Yuki » venant du mythe Japonais, du jeu de marionnettes traditionnel et des histoires modernes seront montrées. Une vignette clinique de jeu de sable et d'art thérapie sera discutée du point de vue de la psychologie archétypale, en focalisant sur la question comment le motif de « Michi-Yuki » peut être mis en lien avec des états de conscience dissociés.

Objectifs :

Au terme de cette présentation les participants seront en mesure de :

- 1. Comprendre le concept de « Michi-Yuki » dans la culture Japonaise.*
- 2. Créer un lien entre le motif de « Michi-Yuki » et des états de conscience dissociés.*
- 3. Utiliser le motif de « Michi-Yuki » pour comprendre le processus thérapeutique de jeu de sable dans d'autres contextes culturels.*

17. JEAN PARKINSON, MAAT, ATHR (New Zealand)

- Jean is a Registered Art Psychotherapist from New Zealand. Although of Scottish and English heritage, her childhood was enriched by a love of Maori myths and legends and by a father who shared his connection with nature and respect for the land and culture with his children. In her first career as a teacher, learning of Maori language and customs has been nurtured and encouraged. Jean has worked in multidisciplinary teams in child protection and in education. These links continue into contract work in her private practice work with children, families and adults. In 2010 and 2011 she was involved in a trauma response team for children impacted by ongoing earthquakes in Christchurch. Jean has studied Sandplay with a number of ISST teachers since 2005 and is in the final stages of completing her journey towards certification as an ISST Independent route candidate.

Abstract:

Sandplay with Children in the Shaky Isles of Aotearoa New Zealand

Amman (2011) discussed how working with clients who manifest a multiplicity of cultural differences and psychic complexes challenges the way we practice Sandplay Therapy. Amman reminds therapists without specific analytic training to be aware of the relationship between conscious and unconscious, explaining that there is not only a personal and collective unconscious but also a cultural unconscious and consciousness (p.31-32).

The intention of this presentation is to introduce a bi-cultural perspective which may support respectful work with clients in Sandplay Therapy. The presenter draws on the impact of Maori culture on her life and clinical practice. Maori relationships with the environment embody a different cultural, spiritual and mythological context, encompassing a spiritual relationship between the gods, people, land, sea, and its creatures. Myths and legends of the original Maori inhabitants create vivid pictures of how the land and sea, winds and sky and creatures of our shores came into being. A video clip will illustrate the separation of Papatuanuku (Earth Mother) and Ranginui (Sky Father).

New Zealand is geographically surrounded by the Pacific Ocean, the Southern Ocean, separated from Australia by the Tasman Sea, roughly half way between Antarctica and the tropics, and spanning the Roaring Forties latitude. In every sense we are islanders. Through video clips we will visit landscapes and landforms particular to Aotearoa and reflect on what geology and daily exposure to weather change may evoke in the conscious as well as unconscious. Examples of landforms and active imaginings created by young people as they process various disruptions to their psychic development will provoke a discussion: How does energy from deeper psychological wellsprings appear in Sandplay? Can the free and protected space contain trauma and evoke hope?

Archetypal energies of separation, journeying, isolation, change and transformation are implicit in the geology, landforms, and psyche of New Zealand. Maori and early colonists navigating their way to *Aotearoa* (Land of the long, white cloud) New Zealand, arrived at a dramatically restless land with rugged mountains, active volcanoes and frequent earthquakes. *The Shaky Isles* or *Shaky Islands* is a nickname for New Zealand as it lies on the margin of two colliding tectonic plates, the Pacific and the Indo-Australian. Images of sandtrays and art during recent earthquakes where children were consciously attempting to contain and express immediate distress will be shown. These will then be compared with images from children less consciously expressing and processing psychic distress unrelated to earthquake events. Can Sandplay offer 'still points' amidst restlessness and trauma and how might that manifest?

It is a challenge for us to hold the mystery of clients' creative processes in the sand as they are led by the unconscious (Amman, p.38). This workshop offers an opportunity to share reflections on the importance of cultural unconscious and how we as therapists may hold the unknowing.

Amman, Ruth. (2011). Cultural challenges in Jungian sandplay therapy. *Journal of Sandplay Therapy*, 20(2)

Objectives:

After this session, attendees will be able to:

1. Describe the different cultural context present in sandplay in New Zealand.
2. Gain a glimpse of the collective and embodied connection Maori people have in their land.
3. Be intrigued by the work of children in expressing connections and emotional responses to landforms as archetypal energies.

18. DR. FRANÇOIS-XAVIER POLIS, M.D. (Belgique)

- *Le docteur François-Xavier Polis est psychiatre au département pour adulte de la Chapelle-aux-champs du Centre de Santé Mentale (APSY de l'Université Catholique de Louvain en Belgique). Le docteur Xavier-Polis est aussi candidat à la Société Belge de Psychologie Analytique (SBPA) et à l'ISST.*

DR. FRANÇOIS-XAVIER POLIS, M.D. (Belgium)

- *Dr. Xavier-Polis is a Child Psychiatrist at the teenagers-young adults Department of Chapelle-aux-Champs Mental Health Centre (APSY-Catholic University of Louvain, Belgium). Dr. Xavier-Polis is also a candidate-member of ISST and a candidate-member of the Belgium Society of Analytical Psychology (SBPA).*

Résumé :

Romain à 16 ans, il vient me voir car il « déréalise » (La déréalisation est une modification majeure du ressenti d'une personne, qui se traduit par une impression d'étrangeté par rapport au monde). Il est en difficulté dans son lien à l'autre. Le Réel semble l'envahir de toutes parts et son psychisme ne trouve plus la parade pour tenir dans l'ici et le maintenant. Je vous propose de nous accompagner dans cette traversée adolescente mouvementée. Elle fut alimentée par des jeux de sable, des rêves, et des films qui permirent à Romain de trouver une nouvelle construction au travers des clivages de ses polarités pour faire à sa vie. Ce point d'équilibre me fit associer avec un souvenir dans lequel je venais de réaliser une maquette d'avion dont les pièces tenaient plus ou moins ensemble et que je déposais, hors d'atteinte, bien haut sur mon étagère. Je serais intéressé de discuter avec vous de comment on poursuit le travail chez l'adolescent après qu'un fragile point équilibre ait été laborieusement atteint.

Objectifs :

Au terme de cette présentation les participants seront en mesure de :

1. *Échanger autour de la pertinence de suspendre le diagnostic psychiatrique lors du processus adolescent et de percevoir les défenses archaïques comme une tentative du Moi de remobiliser des conflits (ou des complexes) provenant de la petite enfance. J'aimerais que l'auditeur se pose la question de l'indication du jeu de sable dans ce type présentation.*
2. *Échanger autour de la pertinence de proposer le jeu de sable chez un jeune présentant des symptômes de type archaïque. Je voudrais faire passer la notion que l'accès au symbolique et à la symbolisation est évolutive et non figée.*
3. *Réfléchir à la place des médications antipsychotiques face aux dynamiques archétypiques. Romain m'a écrit une lettre très explicite expliquant son ressenti face à la médication.*

Abstract:

Symptoms of Archaics in the Adolescent process, from Chaos to a Fragile Stillpoint

Romain, 16 year old, came and see me because he “de-realizes” (De-realization is a major change in perception of a person, resulting in a feeling of strangeness towards the world). He is struggling in its relationship to the other. Reality from all sides seems to take over and his psyche cannot find the parade to position the “here” and “now”. Please join us for this troubled teenager journey. It was fueled by sandplay, dreams, and movies that allowed Romain to find a new base to build his life. This equilibrium point reminded me of a personal souvenir when I made a model airplane with parts more or less attached together, I placed it out of reach, high on a shelf. I would like to discuss with you how to pursue the work with teenagers after a fragile equilibrium point has painstakingly been reached.

Objectives:

After this session, attendees will be able to:

1. Exchange on the relevance to suspend psychiatric diagnosis during the adolescent process to perceive the archaic defenses as an attempt to re-engage the ego conflicts or complexes from early childhood. In my practice with adolescents, sandplay seems appropriate for this secondary mobilization.
2. Exchange on the relevance of proposing sandplay to a teenager presenting symptoms of an archaic type. I would like to convey the notion that access to the symbolic and to symbolization is evolutionary and not frozen.
3. Reflect on the role of antipsychotic medications verses archetypal dynamics. Romain wrote me a very explicit letter explaining his feelings regarding medication.

19. MARY RAFTOPOULOS, ISST (Australia)

- Mary is a Psychologist, Play Therapist and a Certified Sandplay Therapist (ISST). Mary is the first Victorian (and fourth Australian) to become certified with ISST. She works full time at the Royal Children’s Hospital in Melbourne where she assesses and treats children who have experienced sexual abuse and neglect. Mary is about to undertake a PhD where she will be researching the transmission of intergenerational trauma in the children of adults who were raised in orphanages.

Abstract:

From loss to freedom: a frozen child finds herself.

In this presentation we witness the intersection of a little girl’s painful longing for her mother and her need to let her mother go. How does an 8 year old child who has experienced abandonment, abuse, neglect and an itinerant life cope? How can she make sense of the nameless dread evoked by terror? How does she protect herself from further

losses? How can she learn to play and to be a child? Importantly, how can she reconcile her fears of a mother figure with her longings for a happy family? And how does an 8 year old work through the irreconcilable tension of needing her personal mother yet knowing that this mother is unavailable and wounding?

This is the story of Sylvia who attended sandplay therapy over a two year period. Sylvia's sandplay pictures take us on her journey of longing and letting go; of connecting with her pain in order to become a more creative, carefree child and of reaching into the depths of her unconscious to repair the damage to the archetypal mother and to heal and recover the wounded feminine. Sylvia's psyche guides her through her psychological crucifixion, to the creation of many mandalas, the symbolic death of her mother and the constellation of the Self. While we listen to her elaborate stories, metaphors for her own process, and witness her healing on an archetypal level, we will be reminded that chaos, can indeed, give birth to new beginnings and ultimately, to freedom.

Objectives:

After this session, attendees will be able to:

1. Understand how the sandplay process helped a child hold the intolerable tension of longing for and needing to let go of her personal mother.
2. See the healing power of sandplay in repairing the damage to the archetypal mother by reconstructing the disturbed mother-child unity.
3. Witness the sandplay process in helping a child transition from being a parentified false self to finding her inner stillness and truth.
4. Observe how a therapist dealt with multiple demands made on her by a vulnerable family with competing needs.

20. DENISE RAMOS, PhD., ISST (Brazil)

- Denise is a professor at Pontifícia Universidade de São Paulo (PUCSP) where she teaches in the Clinical Psychology Graduate Program. She is also the Chair of the Centre for Jungian Studies at this University (1997-current). She is a member of the Brazilian Society of Analytical Psychology (IAAP) and the Brazilian Institute of Sandplay Therapy (ibtsandplay). Denise is the author of various articles and books on psychosomatics and is an international lecturer (USA, Portugal, England, Uruguay, Switzerland and Russia).

Abstract:

The Application of Sandplay in a Cardiovascular Dysfunction

Sandplay has been used as part of the treatment of patients with organic disease with very good results. We have observed that the response to medical treatment in several cases is more rapid and effective when the patient is having also psychotherapy and especially when Sandplay is the main technique. In this lecture we will examine a case of cardiac

dysfunction in psychotherapy. The patient is an eight years old boy with a severe crises of tachycardia (220 – 250 bpm) .The objectives are: 1. to understand this case in light of the psychosomatic Jungian model; 2. Using the analytical model and its psychotherapeutic techniques, in this case the Sandplay technique, observe the changes in the patients' organic symptoms. The complex that was underlining the symptom was expressed in conflicted scenes that were slowly transformed to represent the main trauma of this child. This process allows us to see how an organic disease may have a goal and a meaning and how the integration of a symbolic process may lead to improvement in the general picture of the patient's health. The main analytical concept used here is transduction and the question is: how to transduce a symptom from the organic polarity to the nonverbal, abstract only?

Objectives:

After this session, attendees will be able to:

1. Understand the basic concepts of Jungian psychosomatics.
2. Apply the concept of transduction in cases with organic symptoms.
3. Observe the organic symptom as symbol.

21. TRUDY CORRY RANKIN, EdD, LMHC, CST-T, ISST (United States)

- Trudy resides in Florida, USA. She has offered psychotherapy in the community for 35 years. Trudy has a degree in nursing, rehabilitation counselling and pastoral counselling. She is licensed in Florida as a Licensed Mental Health Counsellor. She is a Spiritual Director, as well. Trudy is the author of “Soul Notes of a Composition: In a world between two worlds in Grief from Suicide”. She is presently on the International Society of Sandplay Therapy Board.

TRUDY CORRY RANKIN, EdD, LMHC, CST-T, ISST (États Unis)

- *Trudy réside en Floride aux États-Unis. Elle pratique la psychothérapie dans la communauté depuis 35 ans. Trudy a un diplôme d'infirmière ainsi qu'en conseil pastoral et pour la réhabilitation. Elle a une licence de conseillère en santé mentale en Floride. Elle est également directrice spirituelle. Trudy est l'auteure de “Soul Notes of a Composition: In a world between two worlds in Grief from Suicide”. Elle est membre du conseil de la Société Internationale pour la Thérapie par le Jeu de Sable.*

Abstract:

The Qualities of the Witness: A Round Table Discussion

Personal stories of our being witnessed in our sandplay process which has affected our being witnesses to others

Witnessing and being witnessed are essential elements affecting co-transference in a sandplay process. In this workshop, participants are invited to share their own stories of being witnessed in their sandplay process. In this unusual format among those who have taught and organized sandplay events for a long time in differing locations, these therapists will have an opportunity to listen to each other's stories. The stories will focus on qualities of the Witness, experienced or expressed. A personal reflection by a certified teaching member of her sandplay process will be given of her experience of being witnessed, and her discovery of the Witness within. It is hoped that this transparency will foster a dialogue framework to access the experiences and expertise of this group of seasoned sandplay therapists. The transference of secure and insecure holding could be considered. The experience of the safe and protected space and/or the results of premature, inadequate or a limited process could be shared. The naming of shadow material held in the counter-transference may be admitted to, as well as the transformative energies in the process and unexpected results. Through the honest reflections of our individual learnings through the years with sandplay, qualities that have contributed to our mature creation of temenos will be identified. It is hoped that in the dialogue format of this workshop, participants will experience the expansive collective sandplay experiences in this international organization. The questions that could be addressed to determine the success of this meeting might be:

1. Did this workshop help you to understand the impact of co-transference in the sandplay process and its' impact on provisions for clients?
2. Through personal stories, were you reinforced in your understanding of the value of personal sandplay work?
3. Did you find that reflecting on your own story of your process helped you to remember the tememos that was created in order to strengthen your holding the process of your clients?
4. Did group processing reinforce the learning environment for you and reinforce our common vision?
5. Was this teaching modality a fresh means of learning by trusting in the group learning process, rather than the teacher/students modality?

Objectives:

After this session, attendees will be able to:

1. More clearly identify the qualities that the Witness of the sandplay process offers, providing a necessary component in the healing and transformation of the work.
2. Through the group discussion from personal reflection of their processes, collaborate to identify qualities that are important for therapists to learn and understand in the development of the sandplay process.

3. In the containment of the temenos of the group experience in story telling, have a new appreciation of the value of the international community gathered in learning about sandplay from each other's stories.

Résumé :

Les qualités du témoin : discussion en table ronde

Nos expériences personnelles en qualité de personne observée durant la pratique de jeu de sable affectent notre façon d'observer les autres qui s'y adonnent

Observer et être observé sont des éléments essentiels qui affectent le co-transfert durant la pratique du jeu de sable. Dans le cadre de cet atelier, les participants sont invités à partager leurs propres expériences comme personnes observées dans leur processus de jeu de sable. Le format particulier de cette rencontre va permettre aux thérapeutes qui enseignent ou organisent des événements autour du jeu de sable depuis longtemps et en différents endroits d'écouter ce que les autres peuvent en dire. Les témoignages vécus ou exprimés porteront sur les qualités du témoin. Une enseignante certifiée partagera sa réflexion personnelle sur sa propre démarche de jeu de sable en tant que personne observée et elle nous fera part de sa découverte du Témoin intérieur. La transparence de ce témoignage vise à établir un cadre pour faciliter les échanges fondés sur l'expérience et l'expertise des thérapeutes en jeu de sable chevronnés qui participent à l'atelier. Le transfert dans un contexte de contenance sécuritaire et insécuritaire peut être abordé. L'expérience de l'espace libre et protégé et/ou les résultats de processus prématurés, inadéquats ou limités peuvent également être partagés. L'énonciation d'éléments de l'ombre contenus dans le contre-transfert est aussi admise de même que celle des énergies transformatrices qui émergent de la démarche et les résultats imprévus qui en résultent. Les qualités qui ont contribué à la création d'un temenos seront identifiées au travers des réflexions authentiques qui se dégagent de nos années d'expérience dans l'utilisation du jeu de sable. Nous souhaitons que la formule de dialogue adoptée au cours de cet atelier permette aux participants d'apprécier l'expérience collective du jeu de sable de cette organisation internationale. Les questions suivantes pourraient être posées pour évaluer le succès de la rencontre :

- 1. Est-ce que cet atelier vous a permis de mieux comprendre l'impact du co-transfert dans l'approche du jeu de sable et son impact sur la prestation de service au client?*
- 2. Est-ce que les témoignages de chacun vous ont permis de corroborer votre compréhension de la valeur du processus personnel en jeu de sable?*
- 3. Avez-vous trouvé que la réflexion sur votre propre expérience vous a aidé à vous rappeler le temenos qui avait été créé en vue de consolider votre capacité de contenir le processus de vos clients?*
- 4. Est-ce que l'approche de groupe a bonifié votre apprentissage personnel et renforcé notre vision commune?*

5. *Considérez-vous ce mode d'apprentissage qui repose sur la confiance dans la capacité des participants à s'instruire les uns les autres comme une approche renouvelée par rapport à celle de l'enseignant/élève?*

Objectifs :

Au terme de cette présentation les participants seront en mesure de :

- 1. Identifier plus clairement les qualités que le Témoin du processus de jeu de sable peut offrir durant la démarche en jeu de sable, lesquelles constituent une composante importante dans le travail de guérison et de transformation.*
- 2. À partir de discussions fondées sur la réflexion personnelle à partir de leur pratique contribuer à mettre en lumière des caractéristiques que les thérapeutes ont avantage à apprendre, à comprendre et à intégrer dans le développement du processus en jeu de sable.*
- 3. Avoir une nouvelle appréciation de la valeur de la communauté internationale rassemblée pour approfondir leur compréhension du jeu de sable à travers les histoires de chacun, dans le contexte du temenos créé par l'expérience de partage d'expériences personnelles en groupe.*

22. ANNA SCHWERDTFEGER, ISST (Netherlands)

- Anna is of German origin but has lived in the Netherlands since 1976. She studied architecture, fine arts and Art Therapy. She received her diploma in Art Therapy in 1980. She works in private practice using Art Therapy in De Meern/Utrecht in the Netherlands with children and adults. She is a Sandplay Therapist (member of ISST) and the vice-president of the NVST. She is a lecturer and trainer of Art Therapy in the Netherlands and other European countries.

Abstract:

The resurrection of Osiris – Burying trauma after 70 years

This presentation explores the Sandplay process of a woman, age 73, who was experiencing despair during an intensive life crisis. Deceived and abandoned by her husband, she felt overwhelmed with feelings of hopelessness and psychically torn into pieces. Crying and talking brought her no relief from her desperation. In the attentive silence of Sandplay therapy she found her 'stillpoint ... at crossroads' and the ability to go deep and get herself back together again. She unexpectedly encountered the wound of an early childhood trauma. M. lost her father at the age of three through an act of violence.

This process depicts the central theme of death, dismemberment and rebirth. It resonates with the resurrection myth of Osiris. The symbols and colors used in the trays indicate the

alchemical transformation process that was taking place. The stages of transformation in this process will be elucidated. The central archetype in the trays is a mountain. M made 7 trays in a short – term therapy.

Objectives:

After this session, attendees will be able to:

1. Reflect on qualities of the phenomenon of “finding the stillpoint” through Sandplay
2. Learn about the dynamics of the concept of transformation: death, dismemberment and rebirth.
3. Explore the impulse of sandplay on creativity to solve trauma.

23. PROFESSOR HEYONG SHEN, PhD, ISST (China)

- Dr. Shen is a Professor of Psychology at South China Normal University and the City of Macao. He is a Jungian analyst (IAAP), Sandplay Therapist (ISST, STA) and is the president of the Chinese Federation for Analytical Psychology and Sandplay Therapy. Dr. Shen was the main organizer of the International Conference of Analytical Psychology and Chinese Culture (1998-2013, sponsored by IAAP/ISST), speaker at Eranos (the Eranos East and West Round Table, 1997/2007). He is also the Chief Editor for the Chinese translation of the Collected Works of C.G. Jung. From 1996-1997 he was a Fulbright Scholar in residence for the research and teaching of Chinese psychology at UNO/UCLA. He was also a visiting scholar for the research on Group Dynamics at Southern Illinois University (1993-1994). Dr. Shen trained at the C.G. Jung Institute in Kusnacht and at the San Francisco C.G. Jung Institute (1997-2002).

Abstract:

The Stillpoint in Eastern Wisdom, and it’s Significance for Sandplay Therapy Today

The Eastern wisdom, taking the Chinese culture for instance, is wisdom from the Heart. The image of the Chinese character for wisdom,  (the up part is the ancient spinning device, and the lower part is the image of the heart), conveys the meaning of “concentrating with the heart”; and the image for enlightenment, , (the left part is the image of the heart, and the right part is “Self”), conveys the meaning of the Heart meeting with the Self.

So, the image of the Heart, is the heart of Eastern wisdom, and the heart for us to understanding the Stillpoint. Both C.G. Jung and Dora Kalff had learned the Chinese characters. C.G. Jung once said that the Chinese characters are readable archetypes (Jung Letters). They had taken Eastern Wisdom as important foundation and resources for their analytical psychology and Sandplay Therapy.

Dora Kalff took the "Diagram of the Supreme Ultimate" as the main methodology for Sandplay Therapy. Basically she connected the "Supreme Ultimate" to the Self and its unfolding into the polarity of Yin and Yang to the manifestation of the Self as a basis for healthy ego development (conversation with Martin Kalff).

The text of the "Diagram of the Supreme Ultimate" by Zhou Dunyi (1017-1073), started the new Confucian tradition in China and Asia. But in fact, Zhou had integrated Daoism and Buddhism into the "Supreme Ultimate". From Daoist point of view, one can trace the "Diagram of the Supreme Ultimate" from the end to the beginning. This kind of understanding related to the fundamental teaching of Daoist and the Inner Alchemy, the Secret of the Golden Flower. "By tracing things to their origin and following them to their end, we shall understand the meaning of life and death." (Zhou Dunyi's Text of the "Diagram of the Supreme Ultimate") In this presentation, a practical analysis of the "Diagram of the Supreme Ultimate", especially from Daoist point of view, and its meaning for Sandplay Therapy today, will be explored and discussed.

Three Chinese characters are important for understanding the "Stillpoint" in Chinese cultural context: Jing (quiescence), Dong (Movement), and Ning (Stillpoint),  (the important formation and information in the image of the Chinese character for stillpoint, is protection, the Heart, container and containing, and the way of energy). Professor Zhang Zhongyuan, a Chinese Daoist, who contacted with C.G. Jung personally and stayed with Dora Kalff (lived in Dora Kalff's house), to teach Dora Kalff the Daoist practice for stillpoint, the way of "listening breath and news from the Self-heart". (Ting Xi,  , both characters with the image of the heart.) So to explore the archetypal meaning of the Chinese characters, such as wisdom, enlightenment, stillpoint, the way for stillpoint, and the "Diagram of the Supreme Ultimate", may help us for our reflection on the theme of the conference: to find the way of discovering an inner stillpoint.

Objectives:

After this session, attendees will be able to:

1. Become more familiar and get a further understanding of the "Diagram of the Supreme Ultimate", which Dora Kalff took as the important methodology of Sandplay therapy.
2. Learn how to practice the "Diagram of the Supreme Ultimate", especially through a Daoist point of view.
3. View the image and meaning of these Eastern Wisdom for our practice of Sandplay therapy today.

24. LAURA SOBLE, MFT, REAT, CST-T, STA, ISST (United States)

- Laura is a teaching member of Sandplay Therapists of America (STA) and the International Society of Sandplay Therapy (ISST), and an Analytic Candidate at the C.G. Jung Institute of San Francisco, CA. She has published in the Arts in Psychotherapy Journal, and the Journal of Sandplay Therapy (“Beit Ha Mikdash: The Temple”; “Asthma and Acting Out: Clearing Passages with Sandplay Therapy”; “Caterina and the Howling Wolf: The Call for Connection” as well as reviews of national and international Sandplay conferences and events). She is a founding member and former board officer of the Northern California Regional Sandplay Society (NCRSS). Laura presents nationally and internationally on sandplay and the integration of the arts in therapy. She has a depth psychotherapy practice in Oakland, California.

Abstract:

Daniel at the crossroads: A young boy’s journey invites a new way of understanding sandplay process

A young boy comes into therapy during a difficult developmental time. He struggles with accessing and expressing his feelings. In the sandplay, and the co-transference, he seeks and tries to create sacred space to contain his strong affect.

There were challenges in holding a free and protected space for this patient. When the case ended, I put the slides and notes away for many years, aware that I was holding some unsatisfied and dark feelings about how the work had gone. I chose to revisit this case after ten years, and did so through a non-verbal, aesthetic response art experience, which will be explored throughout this case presentation. During this time, a visual image of the crossroads appeared, helping me to approach and see the case with new eyes.

In this presentation we will move away from the rational into non-rational space to understand the case more deeply. This will invite participants to consider creative self-supervision to experience sandplay work from a more archetypal realm, in the spirit of Jung’s practice of active imagination.

The presentation will include the use of aesthetic response, an intuitive, non-verbal approach. Through this experience, participants will access and share visceral internal responses, as well as their conscious reflections on the images and content of the case. *All materials provided. No art experience needed.*

Objectives:

After this session, attendees will be able to:

1. Learn how to witness the unconscious process and co-transference in sandplay through a non-verbal, expressive arts-based art/writing approach, aesthetic response.
2. Through case presentation, observe the repercussions when the free and protected space is compromised.
3. Through case presentation and an aesthetic response experience, discuss how to use active imagination as a tool for deepening and understanding work with clients.

25. DR. YASUHIRO SUZUKI, MD, PHD. JAST/ISST (Japan)

- Dr. Suzuki is a Teaching Member of JAST/ISST. He is also a Jungian Analyst, receiving his training in Zurich, Switzerland. He is a member of AJAJ/IAAP and is a Professor at Bukkyo University in Kyoto, Japan.

Abstract:

Surviving Sexual Abuse: The case of a Schizophrenic Client

This client presented as a thirty year old female suffering from schizophrenia with a sexual abuse history. The abuse was perpetrated by her elder brother when she was fourteen years old and she had also later been raped by a superior male in the staff of the office where she worked.

Her illusions, delusions, and hallucinations originated because of very weak ego strength and weak reality testing. However she was both unique and creative, painting and using clay often. She created about fifteen sandplay pictures. She was able to express aggression as well as talk about the trauma, however she would also become regressed and confused in rather chaotic states. She had already had short stays in a psychiatric hospital.

The situation with this client involved the therapist and her family during these chaotic states. At times I felt manipulated by her. I was able to work with the elder brother who had abused her as well as the family, and work towards some reconciliation for all of them.

The sandplay pictures show a great deal of change, offering transformation through a death and rebirth process. She worked to regain a sense of boundary with her inner world and in the outer family situation. She showed great individuality, both in her suffering, and way of life. She is both creative "because of and despite of" the madness. I stand in awe of her process.

Objectives:

After this session, attendees will be able to:

1. Show survival mechanisms to process trauma and sexual abuse.
2. Show the development of boundary, both inner and outer.
3. Show the relationship between creativity and madness.

26. MICHAL TROUDART, Psychologist, ISTA/ISST (Israel)

- Michal is a Clinical Psychologist and Jungian training analyst, teaching member of IIJP (Israel Institute of Jungian Psychology) and member of IAAP. She is a Certified Sandplay Therapist since 2000, a CST-T, and Chairman of ISTA (Israel Sandplay Therapists Association).

Abstract:

The Poetics of Space – a dialogue between Gaston Bachelard and Sandplay Therapy

With the progress of technology over the past few decades, especially the internet and the smartphones, our world has become a place where appearance and visibility are very important. Everything is exposed to everyone, and privacy is often violated. There is hardly any space for the mysterious, the magical, the invisible. Yet, our psyche needs its refuge to intimate corners, where it can find a still point.

In his book *The Poetics of Space*, the French philosopher Gaston Bachelard (1884-1962) explores different containers or shelters for our daydreams and our memories. In the chapter dedicated to drawers, he writes: “With the theme of drawers, chests, locks and wardrobes, we shall resume contact with the unfathomable store of daydreams of intimacy”. (p. 78)

Objectives:

After this session, attendees will be able to:

1. Get a glimpse into the philosophy of Gaston Bachelard.
2. See the importance of Sandplay Therapy as a space of daydreaming and intimacy with oneself.

27. PROF. TSUNG-CHAIN, HUANG (MICHAEL), PhD (Taiwan)

- Dr. Tsung-Chain is a Licensed Counselling Psychologist in Taiwan. He is a Professor of National Chunghua University of Education, Department of Guidance and Counselling.

Abstract:

Journey to Mindfulness: Rebirth of the Buddha Nature in a Sandplay Process

In this case presentation, we proposed the clinical case study of a 21 year old sophomore student who was referred to the university counseling center because of his depression and a high risk of suicide. He was almost kicked out by the university because he skipped so many classes and performed poorly in school. At night, he could not sleep at all; he usually stayed in his dorm room by himself, turned off all the lights, and watched pornography all night long.

One and a half years ago, his girlfriend broke up with him and he is still in the grief stage. This relationship did not work out because he was controlling and felt jealous easily, which led him to sometimes verbally and physically abuse her.

His highly-educated parents often fought with each other. His father was quite distant from the family, while his mother was loving, but controlling. As for peer relationships, he was not popular in school, although he was a very sporty and handsome guy; thus, he usually felt rejected and isolated.

This sandplay therapy process lasted 28 sessions and the client completed 21 sand trays. In the initial tray, he created two different worlds without any connections. A bridge, a boat, an ambulance, a taxi, a school bus, and animal instinct were in the tray for his future transformation, but he did not know how to find them or use them during this session. Following the next few sessions, he regressed to his wounded childhood by using the symbols, such as childlike cartoon character as well as a caged boy in an igloo (ice house). This suggested that he needed to go back to a time at which he experienced a developmental arrest so he could recover and work on his negative mother complex. Through the regression and progression in his sandplay process, he encountered and worked on his deep feelings of anger, aggression, depression, envy, jealousy, guilt, shame, and worthlessness. After working on his fantasy, he then connected with something deep in the unconsciousness that is the basis for our lives, which brought him into reality and to the present moment. He was able to connect with the positive part of himself through the archetypal symbols, such as the Egypt scarab which represents rebirth, as well as Merlin—a powerful, wise, spiritual, and masculine figure that has the strength to transform the client's chaos and shadow side into a state of no-judgment, accepting who he is. It's as if he has come to himself, to his Buddha nature, and he has finally set the Self free.

Overall, in this presentation, we will show some of his sand trays, the sandplay themes present in these trays, the symbolic images of these miniatures, plus the evolution and transformation of the sandplay processes that took place. We will also share the results of this approach with depressed young adults in Taiwan.

Objectives:

After this session, attendees will be able to:

1. Understand the results of this clinical case of a depressed young adult who suffered from a mother-complex, and heals from his own chaos.
2. Explore the beauty and mystery of the unconscious from an alchemical perspective.
3. Appreciate the individuation process from a cross-cultural point of view.

28. DR. ELVIRA VALENTE, Psychologist, AISPT-ISST (Italy)

- Dr. Valente is a psychologist-psychotherapist. She is a member of AISPT-ISST, a member of AGAP-IAAP; CIPA. She is an accredited Jungian analyst from the C.G. Jung Institute in Zurich, Switzerland. For many years Dr. Valente has been working in a Public Psychiatric Service and in private practice with children and adults in Torino, Italy.

Abstract:

Recurrent healing images in a case of paranoia

Psychiatry has always found it difficult to classify and differentiate the psychic phenomena which are gathered around the term “paranoia” and this difficulty has produced frequent changes in diagnostic criteria by which to recognize the different clinical conditions. Indeed, paranoid manifestations can be present as more or less stable aspects in “normal” and neurotic people or represent the prevalent symptom of a well defined psychopathological condition (paranoid personality disorder, PPD) or even appear along with many other symptoms in an openly psychotic condition. Jung defines paranoia as an “identity of the ego-personality with a complex” (C.W., Vol. 9, 121f), something similar to an extreme state of possession by the complex. According to Jung’s definition, the psychodynamic of the paranoid symptoms is characterized by the projection of the complex by which the Ego is possessed, when the Ego is not fragmented, as it is in schizophrenic conditions.

As the projection of psychic contents is related to an archaic identification between subject and object, the object can be infected by psychic elements which pertain to the subject and consequently be unconsciously induced to behave according to them. In this case, a person expels a bad object into (not onto) another person so that it becomes part of that person. The person identifies with that other person, and hence has the means to control her/him. Thus we can speak of projective identification, a precocious defense mechanism which reappears in adult pathology.

Individuals who will develop PPD have usually suffered repeated traumatic experiences connected with feelings of humiliation and power abuse, where their parents were seen as very critical, judgmental or mocking. Often these children were given the role of scapegoat,

receiving the projection of all the shameful and rejected traits of the family, especially those connected with the idea of weakness.

A case of paranoia treated with Sandplay will be the starting point for a reflection on these thoughts and on the recurrent healing images emerging in the sandtray coming from religion, myths and fairy tales and representing still points pertaining to the collective psyche, which led the patient along his healing pathway.

I will also develop some thoughts on the transference-countertransference relationship as a way of finding a stable and safe inner base for dealing with emotional and practical life difficulties. Some themes recur in the images that the patient created in the sandtray: the abandoned child (both an expression of his inner child and of his experiences while having been abandoned in his childhood), the anger connected with those traumatic experiences, the quest for the Anima which manifests herself in many different facets and the integration of a multifaceted masculine identity along with his sexual complex.

The patient's use of religious symbols may allude to the image of a judgmental God as an archetypal core of his inner judge, but also to the conflict he is faced with between opposite drives and to the need for an opening to a spiritual instance.

Objectives:

After this session, attendees will be able to:

1. Have a deeper knowledge of Paranoia and how it manifests itself in the sandplay.
2. Grasp the value and meaning of recurrent images/objects.
3. Become aware of the need to sustain the heavy and demanding counter-transference reactions in such a case.

29. PROF. DR. ALEXANDER VON GONTARD, DGST/ISST (Germany)

- Prof. Alexander von Gontard, M.D., is a paediatrician, child psychiatrist and psychotherapist. He is head of the Department of Child and Adolescent Psychiatry, Saarland University Hospital, Homburg, Germany. He is a member of the DGST and a teaching member of ISST. Prof. Dr. von Gontard has published widely on Sandplay Therapy in children and adolescents and other topics.

Abstract:

Buddhism and Sandplay Therapy in children and adolescents

Sandplay Therapy is based on three 'roots': C.G. Jung's Analytical Psychology, M. Lowenstein's World Technique and spiritual traditions. Buddhism has been described as "the most psychological of the world's traditions, and the most spiritual of the world's

psychologies (Mark Epstein). Dora Kalff was highly influenced by both Zen and Tibetan Buddhism.

The aim of this talk is to explore the relevance of spirituality (the 'third root'), and especially Buddhism, in Sandplay Therapy. The historical development from the original realizations of the Buddha over Asia, and finally to the West shall be outlined. Deep spontaneous spiritual insights of children will be exemplified regarding 'impermanence', one of the three 'characteristics of existence'. These insights can arise within a religious framework or not be bound to any traditions.

A long-term Sandplay Therapy of a 12 year old girl with a combined anxiety and depressive disorder from a Buddhist family will illustrate the specific relevance of Buddhist spirituality in her individuation. This will be contrasted with cases of an 8 year old girl with strong Christian beliefs and a 9 year old girl with a natural, spontaneous spirituality.

Reference:

von Gontard, A (2013). Spiritualität von Kindern und Jugendlichen. Stuttgart: Kohlhammer Verlag.

Objectives:

After this session, attendees will be able to:

1. Understand the relevance of spirituality (the 'third root') of Sandplay Therapy.
2. Understand the timeless insights, as well as historical changes of Buddhism through Asia to the West.
3. Appreciate spirituality in its different forms – within religious traditions as well as spontaneous experiences – as essential aspects of Sandplay Therapy.

30. DR. BRENDA WEINBERG, PhD., CAST/ISST (Canada)

- One of the Founding Members and Past Presidents of CAST and former Board Member of both CAST and ISST, Brenda Weinberg has been active in Sandplay Therapy since 1991. Bridging psychology with her Master's degree and education with her doctorate, Brenda is still an ardent student of Sandplay Therapy with many more questions about this depth work than she had when she began almost 25 years ago. After working as a psychotherapist with children and adults in day treatment programmes for people with dual diagnosis and in private practice, Brenda now works as a teacher and supervisor internationally, including a nine-year intensive involvement with the Korean Society for Sandplay Therapy (KSST) in Bundang, South Korea. She is most grateful to all of those Sandplayers and Sandplay teachers who have enriched her life.

DR. BRENDA WEINBERG, PhD., CAST/ISST (Canada)

- *Une des membres fondatrices et ancienne présidente de l'Association Canadienne pour la Thérapie par le Jeu de Sable, Brenda a été membre du conseil de CAST et de l'ISST. Elle est active dans le domaine du jeu de sable depuis 1991. Elle a fait le pont entre la psychologie (elle a une maîtrise en psychologie) et l'éducation (elle a un doctorat en éducation). Elle continue d'être passionnée par le jeu de sable, se posant plus de questions sur la profondeur de ce travail que lorsqu'elle a commencé voici 25 ans. Elle a d'abord travaillé comme psychothérapeute avec des enfants et des adultes dans des cliniques de jour pour des personnes avec un double diagnostic ainsi qu'en pratique privée. Elle travaille maintenant comme enseignante et superviseure dans plusieurs pays; elle s'est notamment impliquée durant 9 ans avec la Société Coréenne de Jeu de Sable (KSST) à Budang, en Corée du Sud. Elle est reconnaissante envers tous ces patients et enseignants qui ont enrichi sa vie.*

Abstract:

“The Still Point—That is Where the Dance Is”

--with a nod to T. S. Eliot

Hearing the theme for this congress, *The Still Point*, I first asked, “What do you mean by that?” The conference committee’s commentary on the theme that went out in the Call for Papers gave us some clues: *a secret order amid chaos and crisis, deep psychological wellsprings, constancy, hope, visions of crossroads, holding tensions, unexpected, spontaneous and healing, and dancing star*. As I pondered on this theme, I realized that we do not often meet the phrase “the still point” explicitly in the Sandplay literature, although we often find references to the elements mentioned in the committee’s commentary.

Out of curiosity and on behalf of my own learning, I set out on an adventure to determine the origin of the phrase’s use in the public domain and the breadth of its meaning. I also wondered if we could define “the still point” clearly as a concept, a location, a thing, an experience, an observable fact, a symbol as representation of an archetype rooted in the deep unconscious, or something else.

This is the process that led me to the fact that “the still point” is an explicit and significant consideration in diverse fields, such as Buddhism and Christian mysticism (which are obvious contexts), literature (including poetry, prose, and critical analysis), art, music, dance, physics, the healing arts that include body work, such as yoga, acupuncture, osteopathy, and cranio-sacral therapy, and depth psychology. In Sandplay Therapy, we also meet “the still point,” often implicitly.

I invite you to join me in this exploration which culminates with images from Sandplay Therapy and, I hope, many questions to stimulate your creative thought as you enter into the presentations, discussions, and experiential activities offered through our 23rd ISST Congress.

Objectives:

After this session, attendees will be able to:

1. Identify the elements of “the still point” that may be manifested visually and/or verbally in Sandplay Therapy.
2. Describe the paradoxical nature of “the still point”.
3. Relative to the “still point”, distinguish between conscious creative activity as expressed through the arts and some body work or consciously sought out in disciplined spiritual practice and the unfolding, spontaneous, healing, and transformative nature of its manifestations in Sandplay Therapy.

Résumé :

«Le point d'équilibre – on y danse!»

- un clin d'oeil à T.S. Eliot

Au départ, le thème de ce congrès, Le point d'équilibre, m'a interpellée. J'ai demandé: "Qu'entendez-vous par là?" Le comité organisateur avait laissé poindre des indices lors de l'appel de communications; il évoquait un ordre secret au sein du chaos et de la crise, des sources psychologiques profondes, de la constance, de l'espoir, des visions de carrefours, le maintien de tensions, quelque chose d'inattendu, de spontané et guérisseur, et une étoile dansante. En réfléchissant sur ce thème, je me suis rendu compte que l'expression "le point d'équilibre" n'apparaît pas de façon explicite dans les écrits portant sur le Jeu de sable, bien que nous trouvions souvent des références aux éléments mentionnés par le comité organisateur.

Par curiosité et pour mon propre bénéfice, j'ai entrepris de déterminer l'origine de l'utilisation de l'expression dans le domaine public et l'ampleur de sa signification. Je me suis aussi demandé si nous pourrions définir le "point d'équilibre" clairement comme un concept, un lieu, une chose, une expérience, un fait observable, un symbole issu d'un archétype enraciné dans les profondeurs de l'inconscient, ou tout à fait autre chose.

Ce processus m'a amenée à constater que le « point d'équilibre » est pris en considération de façon explicite et significative dans diverses disciplines: le bouddhisme et le mysticisme chrétien (des contextes évidents), la littérature (tant poésie, prose qu'analyse critique), l'art, la musique, la danse, la physique, les arts de la guérison utilisant le travail corporel, tels le yoga, l'acupuncture, l'ostéopathie, la thérapie crânio-sacrée, et la psychologie des profondeurs. En Thérapie par le Jeu de sable, nous traitons aussi du « point d'équilibre », souvent par contre de façon implicite.

Je vous invite à m'accompagner dans cette exploration qui aboutit à des images tirées de la Thérapie par le Jeu de sable et, je l'espère, à plusieurs questions visant à stimuler votre pensée créative au cours des présentations, discussions et activités expérientielles offertes durant notre 23^e Congrès de l'ISST.

Objectifs :

Au terme de cette présentation les participants seront en mesure de :

1. Identifier les éléments du « point d'équilibre » qui peuvent se manifester visuellement et/ou verbalement dans la Thérapie par le Jeu de Sable.
2. Décrire la nature paradoxale du « point d'équilibre ».
3. En regard du « point d'équilibre », distinguer entre l'activité créatrice consciente provenant d'une démarche artistique, corporelle ou spirituelle, et l'expression autonome, spontanée, guérissante et porteuse de transformation de ses manifestations dans la Thérapie.

31. ADELINA WONG, MFT., CSPT (Hong Kong)

- Ms. Adelina Wei-kwan Wong has practiced Marital and Family Therapy for more than 28 years. She received a Master's Degree in Counselling Psychology from the University of Ottawa, Canada, and a Master's Degree in Christian Spirituality from Creighton University, USA. Adelina has worked extensively with families and individuals who suffer from loss and death

Abstract:

Applying Kalsched's Psycho-Spiritual Approach to Illustrate The Transformative Moments in the Sandplay Process of Attaining Wholeness for Trauma Survivor.

Kalsched, in his two books (*The Inner World of Trauma*, 1996, and *Trauma and The Soul*, 2013) incorporates the spiritual dimension in his analytical approach to the healing process of the trauma survivors. He illustrates with the dream work of his patients. In this presentation, the presenter will apply Kalsched's psycho-spiritual approach on a patient who was traumatized with sexual abuse. Instead of using the dream images, the presenter will use sandpictures and drawings to illustrate the distinctive transformative moments during the thirteen-year healing process. The entire process echoes the model developed by Kalsched. This presentation suggests that Kalsched's psycho-spiritual approach can be applicable to Sandplay Therapy.

Objectives:

After this session, attendees will be able to:

1. Describe the various manifestations of the centre of one's psyche (Still point) in symbolic metaphor.
2. Understand the relationship between the Trauma and the Soul based on Kalsched's theoretical formulation.
3. Understand the interaction between the conscious and the unconscious, i.e. active imagination in sandplay.

32. ALLA YASNOGORODSKA, MSW, M.Ed. (Canada)

- Alla has been a member of the Canadian Sandplay Therapy Association since 2008. She received her Master's in Social Work from the University of

Toronto, Canada and is a Registered Social Worker. She received her M.Ed from Urals State University, Russian Federation and a Master's of Philosophy at Latvia's State University, Riga, Latvia. She has been teaching Philosophy in Russia and Latvia, researched and defended a Master's Thesis on "Meaning of Life in Russian Existential Philosophy of the beginning of the 20th Century". She also taught a course on World Mythology to Grade 4-10 students in Latvia. Since 2000, she has been employed and had internships in the field of social work in the areas of gerontology, health care, clinical counselling, crisis intervention, and child welfare. She works as a Social Worker and a therapist with families, seniors, women and children and victims of car accidents, in situations of domestic violence, chronic and serious illness and loss, and where children's safety is at risk and requires government protection. She is a Sandplay Therapy candidate with CAST and works using sandplay therapy with children and adults. Alla has participated in various programs through "Assisi Institute of Psychoanalysis" and has been actively involved in mask making for several years.

ALLA YASNOGORODSKA, MSW, M.Ed. (Canada)

- *Alla est membre de l'Association Canadienne pour la Thérapie par le Jeu de Sable depuis 2008. Elle a une maîtrise en travail social de l'Université de Toronto au Canada et est travailleuse sociale. Elle a une maîtrise en éducation de l'université d'état de l'Oural en Russie et une maîtrise de philosophie de l'université d'état de Lettonie à Riga. Elle a enseigné la philosophie en Russie et en Lettonie. Sa maîtrise était consacrée au "Sens de la vie dans la philosophie Russe des débuts du XXe siècle". Elle a aussi enseigné un cours sur les mythologies du monde à des élèves de Lettonie. Depuis l'an 2000 elle est employée comme travailleuse sociale en gériatrie, santé, conseil, intervention de crise et bien-être des enfants, avec les victimes d'accidents de voiture ou de violence domestique, de maladies, de deuil et pour la protection de l'enfance. Elle est candidate en thérapie par le jeu de sable avec l'Association Canadienne pour la Thérapie par le Jeu de Sable. Elle utilise le jeu de sable avec des enfants et des adultes. Elle a participé à des séminaires du programme de l'institut "Assisi" de psychanalyse et confectionne des masques depuis plusieurs années.*

Abstract:

Self Mask Making as a Union of Inner and Outer Self at a Still point; And what can a Jungian Sandplay Therapist learn from it

The purpose of the workshop is to allow participants to experience Self Maskmaking in its major elements, its dynamic, its composition and rhythm and to freely subject themselves to archetypal creative patterns. The structure of the personal creative self-exploratory process will allow participants to experience three-dimensional spontaneous images of themselves outside of a Sandtray. The potential for discovery of Self Maskmaking patterns can be replicated in Sandplay Therapy, and the skills gained by the participants are transferrable. The materials, mirrors, and safe space will be provided to create a plaster mask of the participants 'own face and to reflect on their discoveries. This activity will be followed by a group discussion.

Objectives:

After this session, attendees will be able to:

1. Cultivate sensory awareness through getting in touch with their own bodies in the course of a Self mask making process; and use mask making as a tool to contain and/or express and control their emotions.
2. Be more comfortable with creative uncertainty, with entering the powerful field of the archetypal unconscious and step on the path of profound insight into their unconscious selves.
3. Experience three-dimensional self-made spontaneous images of self outside of a Sandtray.

Résumé :

La création de masques pour unir le Moi intérieur et le Moi extérieur. Ce qu'un thérapeute par le jeu de sable peut apprendre par ce travail.

Le but est de permettre aux participants de faire l'expérience du masque de soi dans ses éléments essentiels, sa dynamique, sa composition et son rythme et de se soumettre librement aux forces archétypales créatives. La structure du processus personnel d'exploration créatrice permettra aux participants de créer des images spontanées d'eux-mêmes en trois dimensions en dehors du jeu de sable. Le potentiel de découverte, les caractères du masque peuvent être reproduits dans la thérapie par le jeu de sable et les compétences acquises par les participants peuvent y être appliquées. Les matériaux, des miroirs et un espace sécuritaire seront fournis pour permettre aux participants de créer un masque en plâtre de leur propre visage et pour réfléchir sur leurs découvertes. Cette activité sera suivie d'une discussion en groupe.

Objectifs :

Au terme de cette présentation les participants seront en mesure de :

1. *Cultiver une conscience sensorielle grâce au contact avec son propre corps lors du processus de fabrication du masque et utiliser la création de masque comme un outil pour contenir, exprimer et contrôler les émotions.*
2. *Accroître leur capacité d'être à l'aise avec l'incertitude de la création en entrant dans le champ puissant de l'inconscient collectif et faire des prises de conscience profondes sur des dimensions inconscientes de soi.*
3. *Créer des images spontanées en trois dimensions de soi à l'extérieur d'un jeu de sable .*

33. AHUVA YAVIN ARNON, Psychologist, (M.A.) (Israel)

- Ahuva is a Psychologist, Jungian Analyst and Sandplay Therapist. She has work experience in Paediatric Children Oncology and works with children with HIV. She is currently the Head of the Certifying Committee of Israel Society for Sandplay Therapy (ISST) and a Member of the Certifying Committee of Israel Society for Jungian Analysis. She is a training staff of orphanages in Ethiopia for children living with HIV or psychosocial issues (2007,2009, 2013, 2014). She also was a training staff of a hospital and orphanage in St. Petersburg, Russia in April and November 2013.

Abstract:

Images of Death in the Sandtrays of Children Suffering from Life Threatening Diseases

Facing dying and death is a challenge for everybody, for the one who is sick and for the caregiver – family and professionals. Being seriously sick is a crisis: suffering, fighting for one's life, while identity and self-image are being assaulted. The search for the meaning of life and the meaning of death, is connected with the search for the true self (Rosemary Gordon, 1978, pp. 10-12).

The subject of death is most difficult when it pertains to children, who bring with them a new beginning and hope for the future (the archetype of the child), and whom we naturally try to protect. Understanding the internal world and experiences of children coping with life-threatening diseases is essential for treating them. Death for these children exists as a threatening shadow, at various levels of understanding and awareness.

Professional narcissism is directed towards health and recovery. Treatment of these children among whom loss and separation are the more likely impending outcome is a situation loaded with pain and meaning. The therapist becomes an anchoring presence, signifying continuity. The therapist is a participant witness to the struggle with death and “meaning”, while bearing the fear and suffering of this threat of separation and loss.

Kubler-Ross (1983) and others speak of the need to realize the importance of open, direct communication with the child who is coping with illness and suffering. Sometimes direct communication is difficult if not possible, and then non-verbal techniques are valuable.

Sandplay Therapy is especially valuable and significant. "Where trust has been broken between a patient (of any age) and his or her sense of life (both towards personal reality and the actual objective world) it is valuable to use the potential of a space of free play within a sand box" (Ryce-Menuhin, 1993, p.21). In a state of illness, the sandbox can help to build a *termenos* that contains more (and protects more) (Ryce Menuhin, 1993, p. 64). According to Estelle Weinrib, the aspect of DOING seems particularly effective in cases where the patient feels helpless in the face of reality (1983, p. 68). When facing death the archetype of the evil negative mother is constellated. There is no protective maternal *termos* of the ego. The sick child brings with him to the therapeutic session his fears and angers, his aggression and fear of death. The task of the therapy process is to bring these contents into the protected space of the therapeutic relationship.

In this presentation case examples and sandplay images will be used to exemplify the journey of dealing with death and dying for children, and to emphasize the therapist's struggles to maintain the protected space of the therapist-client relationship while containing and bearing the emotional weight of the images relating to death.

Objectives:

After this session, attendees will be able to:

1. Describe the inner world of children coping with life-threatening diseases.
2. Explain the importance of Sandplay Therapy with these children.
3. Identify manifestations of symbolic images of death and dying in sand trays.