

CHAPTER 13

HOMELANDS AND NEW LANDS

Artmaking with refugee survivors of human rights abuses

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I feel good to do art together with other people. The people inspired me to get out again ... I make art about my country, my home, my city. I feel sad because of so many bad memories. But I feel good to do art together with other people. Alizia.

(AoR1)

As Alizia explains, it can feel good to do art together and this may be an inspiration to connect with others beyond the group. In this chapter, we draw on our research on art in recovery designed to contribute to better understand how group “participatory” artmaking can support improved mental health and recovery from human rights abuses. We describe and discuss the process and experiences of participatory artmaking that facilitated the artworks and group interactions.

The participatory art groupwork was based on working with different groups of participants, who were survivors of torture seeking refuge in the UK over several years, from a wide range of countries of origin. They were all in psychological therapy with Freedom from Torture (FfT) as part of a comprehensive rehabilitation approach. We outline our definition of participatory art and the specific context of the groupwork. We explain the thinking and values behind the development and direction of the participatory artmaking and describe the action research “co-design” model we used for the projects, and how this was applied to the groupwork. We note how these approaches and theories can be applied in this and other community and participatory art research. The outcome and impact of the art group is discussed and explored from the perspective of the participants, the interpreters, and therapists. We contribute our reflections as the research team noting the importance of the dynamic of the group, the use of a range of art materials and the facilitation of the artmaking. We describe the ways creative expression appears to work for people as they share their images and thoughts. We stress the need for a supportive and calm space for the artmaking and to have well established links with other therapeutic support.

ART OF RECOVERY PROJECTS

These two small projects explored how participatory art contributes to therapeutic recovery for survivors of torture: “Art of Recovery: Supporting Refugees Traumatized by Torture” (Rose et al., 2018) and in 2019, “Art of Recovery: Migrating Landscapes”. Both projects were designed by a research team based at Lancaster University UK in collaboration with the Manchester FfT Centre. The design drew on an earlier pilot study of participatory art with a small refugee group based in Liverpool, UK (Rose and Bingley, 2017). Members of the team brought skills gained from other participatory artwork with a range of groups, including older people in the UK, children and young people exploring resilience in disasters in five European countries, children and young people recovering as a community from flood disasters in the UK, and adults exploring landscape perception through tactile art. The Art of Recovery (AoR) projects were designed in response to the need to explore different approaches of support specifically for a refugee population, many of whom are at risk of severe mental health issues (UNHCR, 2018) and considered to be a global priority (WHO, 2019). There are, as yet, few examples of

research in participatory arts with refugees, but these have shown benefits (Stavropoulou, 2019; Andemicael, 2011). There are more examples of research with community arts, especially in mental health, that have demonstrated the value and support of participatory artmaking (Stickley, 2011).

The research was designed as participatory action research or “co-design”, where the research team set up the basic design and then met with therapists, staff, interpreters, and where possible potential participants to discuss the research design, ensuring this addressed the needs of the group. The design allows a continuous reflection over the project, through discussion and debriefing during and after sessions, with the research team, participants, interpreters and therapists. The participants often take their reflections about their artwork into therapy sessions and build on this in subsequent art groupwork. The basic premise is to facilitate and support the process of the artmaking.

The first AoR1 project ran for five weeks. The second more substantive project, AoR2, involved the research team designing ten consecutive weeks of participatory art workshops. Data collection, although including a well-being questionnaire as a quantitative measure, was primarily qualitative (artwork, interviews, and discussions) and it is this aspect we draw on for the chapter. Participants could make paintings, drawings, and collage from acrylic paints and tactile materials, such as clay, sand, felt, wool, stones and feathers. In each workshop participants were invited to explore their imagined or real spaces and places experienced as healing and supportive, either recalled from their country of origin or experienced on their journey towards safety. The places could also be imagined as somewhere they experience now or would like to go in the future. During each workshop session, we ensured that there were interpreters for the languages spoken by participants and a therapist was present if extra support was needed.

Recruitment was undertaken by the charity: therapists invited participants they felt were at a stage in their recovery where they could benefit from participatory arts, especially those who were reluctant to join other group activities. Participants originated from Afghanistan, Cameroon, the Central African Republic, the Democratic Republic of Congo, Iran, Rwanda, Sri Lanka and Togo. Over both projects the team and therapists noted that the group did not work for everyone, particularly if they were still in a highly vulnerable stage of their recovery. In that situation, being in the group as well as taking part in the artmaking could feel overwhelming. This emphasises the importance of ensuring participants have therapeutic support and a chance to discuss taking part in the groupwork, and have some interest in arts and crafts. To this end, before the start of the workshops the team met with the interpreters supporting their clients in the sessions, to explain and discuss the research, the consent process and art activities. We also discussed possible cultural differences in interpretation of artworks. Ethical approval was obtained from the Lancaster University Ethics Committee and from FFT. Informed consent was given by all participants, all names used here are pseudonyms.

THEORIES AND INFLUENCES

Therapeutic landscapes

The idea of a therapeutic landscape suggests people attribute qualities of healing to certain spaces and places. Initiated by Gesler (1993), the concept at first focused on spiritual sites and health settings, and others then explored how different types of landscape, places and spaces, can benefit health and wellbeing (Williams, 2007). By 2021, the concept reflects 30 years of wide-ranging research around material, physical, psychological, social and symbolic spaces

associated with healing (see Rose and Bingley, 2017 and Bell et al., 2018). Key texts informing our approach include Perriam (2015), who examines the relationship between place, spirituality and healing, exploring healing as a search for wholeness, implying potential for re-assemblage of a fragmented self. Here healing is not a cure, but an alleviation, a possible reduction in the severity of symptoms and improvement in the quality of life.

Therapeutic landscape literature also indicates the wellbeing potential of *imagining* beneficial places (Kearns and Andrews, 2010; Rose, 2012) in addition or instead of their physical encounter. This concept provided another dimension to our approach, as we encouraged participants to imagine, re-imagine, or remember a past or present place experienced as a safe haven, or journey towards safety, a place they felt had some therapeutic potential. The work of Gestaldo et al. (2004) was relevant in prompting us to consider aligning therapeutic landscapes with experiences of migration and strategies to improve mental wellbeing through artmaking. Gestaldo et al. explore how personalised place-related memories, particularly those associated with “home” and safety evoked through memory, narrative and artistic representation, provide migrants with therapeutic coping strategies beneficial to mental wellbeing. The therapeutic landscape concept provided the underpinning premise that re-imagined representations of landscape, realised in the form of artworks, might provide participants with the experience of a mental and physical place with potential to contribute to healing.

Herman’s three-stage model of recovery

We drew on Herman’s (1992) three-stage model of recovery from trauma (for more detailed explanation, see Rose et al., 2018) to frame how group artmaking contributes to recovery for survivors of torture. Herman identifies three key stages in the process of recovery, namely: safety; remembrance and mourning; and reconnection. The model emphasises empowerment of the survivor and the creation of new connections, supporting processes of re-integration. We recruited individuals who had established a relative level of security and safety in their new environment and were receiving individual therapy. This facilitated the safety of using imaginary scenes or being able to see real traumatic events at a distance outside of the body, making them less emotionally distressing. Participants’ artworks reflected various representations of their past and present lives; sometimes they reflected on past events, and at other times they explored their present circumstances, and the ongoing task of forging relationships within their new land. At different stages, each individual made artworks about their present lives and experiences of reconnection and/or re-integration, conveying the changed person they had become.

Therapeutic holding

Psychoanalytic theory refers to Donald Winnicott’s idea of “holding” and the “holding environment” (1953) that describes the optimal environment for “good enough” parenting, a concept that also informed the group workshops. Briefly, an infant provided with an adequate environment for emotional development allows them to become progressively aware of thoughts and feelings as their parent/carer relates to them, in ways that meaningfully mirror feelings as they occur. The child is supported to regulate, manage and tolerate their feelings. The parent handles the child’s projection of painful, angry, unbearable feelings, returning them to the child in a modified, contained way (Winnicott, 1967). The therapist provides a similar function helping an adult client work through their emotions.

We identified similarities with Winnicott's concept of holding and the process of working in group artmaking. Through artmaking, experiences and thoughts can be reflected upon and explored, enabling an individual to contemplate them without being overwhelmed. Participants can set their own pace in introducing and re-framing a range of different images of the past and present without being overwhelmed. This may include positive or poignant, joyful or painful experiences and their associated mental states. In this way, through the artwork we suggest individuals in the group could be supported in the "holding environment" to re-think emotional experiences. This was also helpful in individual therapeutic sessions, where they were engaged in learning to contain their feelings, even when facing traumatic memories associated with remembrance and mourning.

PARTICIPATORY ARTMAKING: CREATING AND HOLDING THE SPACE

Successful groupwork requires careful attention to the group environment. Both AoR projects were held in a quiet space, familiar to the participants and large enough for everyone to work in small groups with tables for the artmaking. The room was set up with art materials ready for the start of each session. The research team brought a range of practical art skills and expertise in painting and in tactile 3D artmaking. The first session included basic painting skills, with each small group working on the same large table-sized sheet, trying out different brush strokes in their painting and exploring collage materials. This helped to lay the foundation for everyone to begin to build technical art skills and gain confidence, regardless of any previous experience of artmaking. Anyone joining the workshops later in the project was taught these basic art skills. In these ways, we aimed to offer a space where participants felt supported and "held" as they worked with their art. In other similar artmaking groups, another first exercise found to be relaxing is sandplay and 3D collage; an approach also later used in the AoR sessions.

The prompt for the artmaking maintained the same theme throughout (except the final session), to portray a landscape as space or place, real or imagined, from the past or present that represented healing. As the images were completed the participant could talk with a member of the research team about the images they created. This reflection on their images, the feelings and thoughts evoked was as important to the groupwork as the artmaking. We also found that when participants are sharing thoughts on their artworks, interpreter support is as crucial a role as in therapy situations (Mirdal et al., 2012).

There are three aspects integral to these experiences that emerge. First, participants' thoughts about the artmaking, gaining practical art skills and learning how to work with the materials. Second, the kinds of artwork they produced, prompted by the suggestion to portray a healing space or place, and the significance of their images in the context of their current lives. Third, reflections on joining and becoming part of the group as a social experience with participatory art as an opportunity to share artmaking.

ARTMAKING IN THE GROUP

The painting shows a baobab tree, a single bird flies around its canopy. This is Claudia's memory of the place where the villagers gathered to talk, share food, resolve troubles, and consider community issues (Figure 13.1).



Figure 13.1 Claudia: the baobab

Claudia had participated in the art group for nearly two months. The baobab, as a meeting place, appeared to reflect both the poignancy of her lost home and also the present experience portrayed of the art group, as a shared space to participate in artmaking. The journey of these artworks is both deeply personal and reflected a group endeavour in artmaking as a shared healing. This process inevitably drew out a range of poignant memories of home, the tragedies that led to each person's current situation as a refugee, and the challenges of their present life. Recovery and healing are expressed in myriad ways. The art group evolved over the weeks to arrive at the place of the baobab tree.

In Workshop 6, one of the group participants created a clay and sand model of a cassava grinding and cooking pot, a memory of their community where everyone joined to cook and eat a meal. The scene was one of sharing, and suddenly in the art group, sitting around the table together, the participants started to interact and share imaginary food. They laughed together – this was a first – the interpreters translating their jokes, and for moments the mood lightened. They had been meeting for six weeks before this point of breakthrough into a shared present, emerging unexpectedly in a group where people had gradually gained confidence in their artmaking, and through their artwork created many scenes from past and present. Up to this point, the emphasis tended to be on the individual's art, not immediately related to being in a group, though held in the supportive collective space. The clay, sand and collage artmaking represented a shift in the group dynamic, allowing individuals to feel part of a group in a playful space, to take a risk of interacting together through the powerful medium of their art. The evolution deepened further in the last session of the ten-week project when we focused on creating art around food – eliciting a sense of group nourishment in playful modelling and painting of fruit and vegetables grown on allotments, or memories of favourite foods from their home countries.

In interviews, and discussions during sessions, people reflected on these artmaking experiences:

It is good, make[s] me happy and it's good and changed my mind when I've been here. Totally is different. Think about other thing [s] when I come here and enjoy it. It's very good for my mind and ... it really relieves me [to] come here and join the group because all [my] mind conjured up art ... so I really enjoy it... Wasim.

(AoR2)

Yeah definitely [coming to the art group helped] because I've never done that, where in doing that I feel like it's very something very good to do sometimes ... when sometime maybe you are depressive you can try and do that and get away from the bad things, thoughts on your head, so yeah it was nice. Claudia.

(AoR2)

Claudia also reflected on talking about and sharing pictures together in a group: "...it was a very good experience ... it's sometimes nostalgic, and at the same time it's... educative sometimes, somehow and you know nostalgic and educative..." (AoR2)

Many participants had no experience of artmaking prior to this groupwork. For instance, in AoR2 only four of the twelve participants had studied or even played with art materials, such as painting or drawing, in school or college (three in school and one in college since being in this country). Two participants had experience in wool, hairdressing, or cookery crafts. For most people, this was the first time in their lives they had an opportunity to learn art skills, as explained by Karnou and Pierre when asked if or how the experience of the group artmaking might or not have changed them.

Karnou reflected:

Yeah, I feel different about the picture. I made it because I never made any painting before. This is my first time, so make me feel myself, maybe I can do more than this ...

(AoR2)

Pierre explained:

I never do something like that before, to draw something out put on the paper and all, this is my first time just to imagine something to do it so this is my first time so for me it's fine, so I would like to just keep it going you know.

(AoR2)

Having support to gain confidence in trying out art ideas was found invaluable, and enabled people to engage with the group, especially if they arrived feeling particularly sad and without many ideas. For example, one interpreter observing that one person "*had a slow start, didn't feel she had any ideas what to do, unmotivated and low...*", she then ... "*asked for help from M [research team artist] and started to engage with the art and with the others on her table, laughing together and she enjoyed the art*" (AoR2).

This emphasised the importance of the convenors of the art group having art skills and/or experience of convening these kinds of creative art groups using 2D or 3D materials. Gaining skills means there is a general sense of the group sessions becoming more aligned as a shared, non-judgemental supportive activity, which also allows a certain playfulness in the artmaking.

Images created in the artmaking

As noted above, people created images of their homeland and these could be nostalgic, evoking sometimes difficult feelings, and also portray the range of challenges and positive experiences of current life as a refugee. The act of sharing these past and present times through the art was an opportunity to tell a piece of their story, to recall past times, to share the challenges in the group. As we discuss below, participatory art has a storytelling function that is shared, supportively witnessed and often expressing spaces and places that have not been shown before. Images

can be highly evocative, telling people's stories through the medium of art, the colours and tactile memory, the shapes and different elements of landscape (trees, animals, people, villages or towns, past village customs or events). A number of images were created depicting the organisation's building or representing the support and safety of the charity, as Wasim explained in his picture of a man walking with an umbrella surrounded by birds (Figure 13.2):



Figure 13.2 Wasim: the umbrella

The umbrella still is [the charity supporting him]. Without [it] I'm nothing. So, clouds/rain/sun saved by [it] from anything. The tree is distant, 19 years ago green – but now brown. Still walking and if go out from under the umbrella I'm not safe ... keep walking – couldn't reach my own place. Not free now, keep walking, to get anything ... so difficult. The umbrella is the safe place – when I have this, I'm safe.

(AoR2)

These images often include tragic memories of conflict, loss and migration. For instance, this is vividly portrayed by Claudia, who created a collage of a boat with people falling off the sides. She commented on the contrast with this picture to her earlier one of village life around the church.

With the church [picture] is something that I like going, it's happy. Then this one is something that makes me annoyed all the time, this one [points at her boat picture] ... You see many people are dying crossing this one, the sea, to come abroad.

(AoR2)

Likewise, Maria painted a series of pictures illustrating with great poignancy the loss of her children, including this painting depicting the distance between her and her children. Over four weeks her story emerged through her artwork, shared in the group (Figure 13.3).



Figure 13.3 Maria: the distance of her children

The story behind my painting is telling about the distance between me and my children. I am in the UK and the ocean separate me and my children, I do not know when I will be able to be reunited with them. Even though I am in the UK, I am safer here than I was in my country, But I miss my children a lot and the same for them I am lonely, isolated without them.

(AoR2)

In later sessions, she started to touch on some positive aspects of her present life and found ways to imagine and share these memories in the group through her artwork. In the first, she modelled a collage of a Moses basket, where the infant may find safety. In the second, she painted a rainbow flag sharing a celebration of her current life.

These images are often a powerful depiction of people's experience of that space and how it feels to share the story in art. The images of positive and healing spaces are also how individuals can feel supported to hold and share that memory and integrate it into their current lives. As Karnou pointed out as he talked about his picture of a huge sun:

it help[s] to tell other people about it, they can think about it now. You can find the beautiful sun like that. Maybe if I'm there I'll remember this place, because it can be different, travel anywhere, [and] maybe I can't go this place anymore so...

(AoR2)

As people described some of the images, they emphasised not only the importance of the art-making but also their pride in having created these powerful images. Pierre, for instance, was describing his picture of his past life as a miner in a rural area of his homeland. He was clearly proud of not only his past work in the industry but in his artwork: *"You see that picture I made for our village, when the people work about diamond, so now it feels very, it looked like the real one, exactly a similar one we have so very nice."* He later reiterated the importance of sharing these past memories whether good or bad:

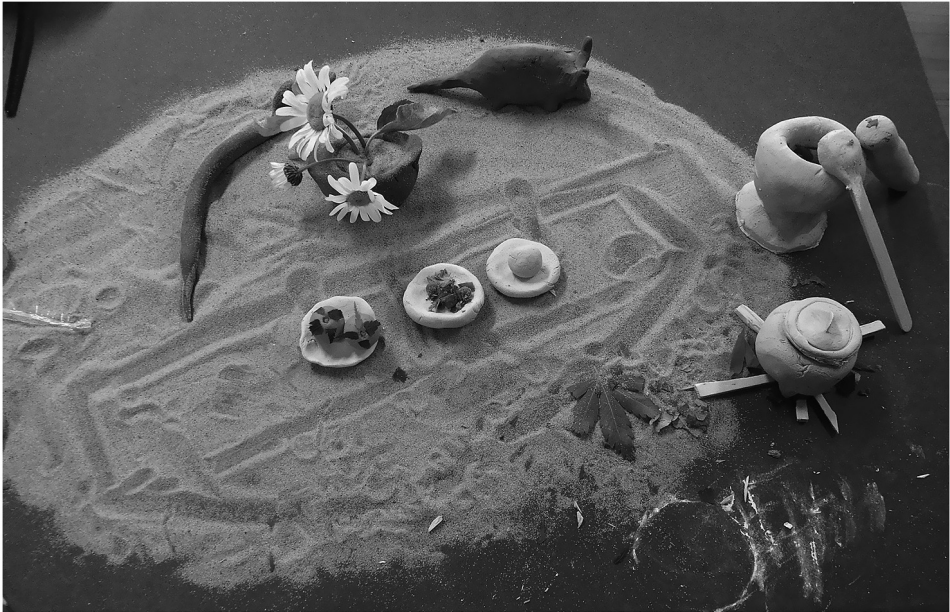


Figure 13.4 Karnou: The whale, cassava grinding and cooking pots

Yeah, just remind me the good past we had before, before we enter this country, so we had a good past and we had a bad past as well, so all of that is to, used to remember everything, so that's fine.

(AoR2)

In the later sessions, more playful elements occurring in the making of some images are seen. Karnou describes creating his 3D artwork of past times in his village making and sharing food. He explains that first he made a large model of a rat being chased by a snake round a flowerpot – the model is “*out of my head*”. Then he modelled a whale in a blue wool river around the house in the sand with the flowerpot. As he worked on his model there was laughter in the group as he added the blue wool for the river. Using clay, he modelled a pestle and mortar to grind cassava paste with palm oil and fashioned a cooking pot, with an imaginary fire underneath and a dish of food with meat. He went on to share the imaginary food dish with Claudia, who was sat next to him in the small group. This created lots of laughter around the table and the atmosphere became lighter and the group relaxed in a new way together (Team reflections AoR2) (Figure 13.4).

The theme of food was specifically worked with in the last session in AoR2, and Karnou painted a picture of his life now, of a stove and frying pan to cook fish, saying that this was reminiscent of cooking his favourite fish in his homeland.

Evolving social aspects of artmaking in a group

Being part of the art group was considered an important, if not essential, aspect of gaining the art skills and creating these artworks. The group was felt to have a social function that evolved and was helped by the participatory nature of the artmaking; this was emphasised by many participants in both projects. As Karnou reflected in his interview at the end of the project:

The more important for me to meet with the people, I want to be friends with people. I don't want to be alone, 'cos when I be alone too much thinking and then maybe some bad thing can come in my in there, so I can do something wrong to myself. I want to be with the people and in this group, I'd like to be in this group all the time.

(AoR2)

Pierre talked about how bringing a group of people together to do group artmaking supported him to gain art skills, and also encouraged people to enjoy the art and share their laughter:

The point is very good, is very important to people one, two, three, five, more than that, to sit down, to change your idea of, to design. To do something is very good than yourself, when you are yourself you can't do nothing. But when you talk, you're laughing, we do something we enjoy, this is perfect, in that way I want to yeah, I want there to be a community too.

(AoR2)

Samuel commented on the therapeutic and creative aspect of being part of a group, in his case football as well as the art group. He felt that these groups are especially helpful for other refugees. As he says:

It helped me better, it complete[s] my therapy, like all time to do or take your medicine it complete[s] that. Even though I all time I like to play football, to join art group or do something creative thing or learn another thing. ... I really appreciate if it you are a new refugee to have a new relationship to other people ... yeah very welcome to me.

(AoR2)

The therapists commented on the impact of the group artmaking for some of their clients, opening up new aspects of their past and present lives and helping their therapeutic process. They gave an example of one participant who had created a past scene in their artmaking that they had not shared before, and this opened up new elements in their therapy.

The social aspect of groupwork, in particular, was felt to contribute to people gaining confidence. In AoR1, Fahad reflected that being in the group was: *"Positive, helped me feel confident and comfortable among others ... it is a good distraction, it also helped me to socialise and mix with others."* Other people in that art group raised the point that the very effect of working together and sharing ideas and the stories behind their artworks was an important part of the group experience. For example, Mahamadou found the experience: *"... very motivating, because we exchange ideas"*. This was echoed by Errolvie, who explained how motivating it was ... *"as we were sharing stories behind our drawings"*. Chathuri pointed out that it was very interesting: *"because we discuss what is very special behind our drawings"*.

See the Project 'toolkit', a series of cards about running participatory art groups for more of the artwork and information about the AoR Projects. In the next section, we discuss what our team and the participants involved learned from these participatory art groups. We note how artmaking as groupwork appears to support people who are in recovery from serious human rights abuses.

DISCUSSION: BENEFITS AND CHALLENGES OF PARTICIPATORY ART IN A REFUGEE CONTEXT

Exchanging stories, sharing what is special behind the art, feeling gradually more skilled and confident, means that over time the art group becomes a place of shared enterprise – a creative recovering as part of a supportive group that facilitates collective healing. This is what

our participants have told us and what we also saw evolving over the workshops. Integral to the design of the AoR projects was the importance of the group in participatory artmaking, and the focus on art as the medium for expression of spaces and places associated with safety or healing. There are several important aspects to this phenomenon that revolve around the concept of the potential for healing and recovery through a shared experience of gaining art skills and artmaking as storytelling within a group (Gavron, 2020; Rose et al., 2021). The active witnessing of a shared story in artmaking by the group is key to this process, as well as the making and doing around the same table, sharing art materials and ideas for design, all that is involved in artmaking as a group activity and the group as a social interaction. An essential aspect is the potential for people in the group to re-discover their playfulness and sharing their laughter in the artmaking. Other participatory art and craft projects have noticed these benefits. For example, Smith (2021, p. 151) described a similar potential for recovery in a craft group for people with long-term mental health issues, where the group sharing of craft skills “emphasised wellness through making” and in “curating a space of recovery” supported “social flourishing”.

As described above, we drew on different theories in designing the participatory art projects and in helping to make sense of participants’ experiences in their artmaking. This included how we set up the room as a supportive space; co-designed the sessions and worked with the theme of healing spaces and places; the way we facilitated the sharing of the art during each session; and explored our interpretations of the group’s artwork and participants’ individual reflections. We specifically took the approach of the therapeutic landscape, where individuals or groups may ascribe certain qualities of healing to spaces and places. This appeared to support people to re-frame their past and move from a sole focus on places that had become associated primarily with trauma and loss. Instead, the focus was to encourage people to find ways to create artwork that allowed positive memories to be expressed alongside the losses.

Participants followed their own pathway, sometimes a clear progression of past events, other times a patchwork of past and present, as they worked through various experiences. Often their artwork depicted extremely difficult and poignant scenes. However, the act of sharing those spaces using paint or collage appeared to be an important moment of trust, most particularly if received supportively and empathetically by the group. Likewise, when people created an image of a place from their past or present that represented healing or some positive memory that they found sustaining, they emphasised the value of this sharing, despite the nostalgia and losses these places represent. As our participants explained, this process was a mix of nostalgia but also educative for themselves and for others in similar situations. Importantly, participants could share those visual narratives and allow some treasured memories to emerge. In turn, others in the group (whether participants, research team, interpreters or therapist) who witnessed the artmaking and heard the stories, were often profoundly touched by this process.

CONCLUSION

From images of lost landscapes, village communities, and losses of family and work to images portraying the challenges and hope of new places and spaces, participants in the art groups re-imagined and shared their stories. During this process, there were important points of learning for participants, and for the researchers. The artwork expressed in paint and collage demonstrated the capacity for individuals to start to trust and share their memories with others, and participants spoke about the benefits of these opportunities for creative and social interaction offered by group artwork. They also explained how they discovered new-found confidence in gaining art skills, which was a positive experience, not just during sessions, but with potential for new, creative opportunities that could transfer into other parts of their lives. Through their

artwork they were able at times to express a range of feelings, from nostalgic and difficult memories to present challenges and healing with hope for the future, that they may not have been able to express in other situations. Some participants were able to take these experiences back into their therapy as a contribution to their continuing recovery. At another level, artmaking gave participants a creative space to experience playfulness and sharing together, and this was a point of learning for them, and an important insight for us as a research team. Playfulness is an essential element of artmaking and within a group has a role in recovery.

The art in recovery projects were designed to contribute to better understanding how group artmaking can support the mental health needs and recovery of people who have experienced torture and human rights abuses. We conclude that taking part in a well-supported participatory art group can be sociable and creative, with potential to contribute to recovery for people with mental health needs. Participatory art can encourage the sharing of a dynamic and evolving reflective relationship to the past, present and potential future.

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