



Institute for
Sensorimotor Art Therapy

& School for Initiatic Art Therapy

Certificate
in
Clay Field Therapy®
2018/19

Vale Farm Barns, Sutton
Shottisham Woodbridge Coast UK

Cornelia Elbrecht
Art Therapist AThR, SEP



For information contact
Cornelia Elbrecht – Phone: 03 52377064 email: cornelia_elbrecht@clawen.com.au
<http://www.sensorimotorarttherapy.com>

The Clay Field is a flat rectangular wooden box that holds 10 – 15 kg of clay. A bowl of water is supplied. This simple setting offers a symbolic “world” for the hands to explore. There will be no art work to be taken home. The hands enter the Clay Field and move in it; in their ability or inability to “handle” the material they tell the client's life story. The hands then can be encouraged to find ways to deal with situations and events, to complete actions that previously could not be coped with.

This unique art therapy approach is recognized in Europe as a discipline in its own right. Over 500 Clay Field Therapists are currently practicing in numerous institutions. It is part of the curriculum in schools for disabled and disadvantaged children; it is widely used in women's shelters, refugee centres and to facilitate trauma healing.

The four workshops will look at the application of Clay Field Therapy

- Experientially
- Via videoed case histories
- Through understanding core aspects of its theoretical basis

“Due to the texture, weight and resistance of the clay, the material demands physical effort. Very quickly the head – and with it our cognitive conditioning – is pushed aside to make way for the more “ancient” urges of our libido. There will be no finished product, no artwork to show to friends, no sculpture to be fired in a kiln. At the end of a Clay Field session, only intense body memories will be taken home. The kinaesthetic motor action combined with sensory perception will have lasting therapeutic benefits, especially in cases of developmental delays and trauma healing.

Touch is the most fundamental of human experiences. The first year of our life is dominated by the sense of touch. Tactile contact is the first mode of communication we learn. Our earliest stages in life are dominated by oral and skin contact between infant and caregiver. Our earliest body memories and our core attachments were formed when we relied on sensorimotor feedback to feel safe and loved. Love as well as violence is primarily communicated through touch. Our boundaries are invaded through inappropriate touching. Sexual experiences are overwhelmingly ruled by the sense of touch – and so are medical procedures, as well as all other events that happened to our bodies.

Work at the Clay Field involves an intense tactile experience – it can link us to a primordial mode of communication, to a preverbal stage in our life. This is the truly beneficial quality of clay in a therapeutic context. Its regressive qualities will allow a therapist to address early attachment issues, developmental setbacks and traumatic events in a primarily non-verbal way, contained in the safety of the setting.

Toddlers may pile simple building blocks on top of each other and then enjoy knocking them down over and over again, thus learning creative destruction as a way to achieve object constancy (Winnicott 1971). Such play prepares children to cope with the real world as a continuum of constant change, of encounter and separation, of comings and goings of loved ones and events, of endings and beginnings. Trust is gained from the ability to survive such changes intact. Work at the Clay Field involves a continuous process of destruction and creation, because the material is both limited in its amount and unlimited in its possibilities. We can

create at the Clay Field only if we dare to destroy the smooth surface and continue to have the courage to take something apart that we have put together before. We can learn to survive change; to grasp and handle it. In this manner the work can assist in dealing with the emotional injuries we suffered from overwhelming change and destruction in the past.

Pre-school children learn primarily through touching and handling objects. During the evolution of mankind the cognitive brain was shaped through skilled hand movements; with our hands we learned to understand the world (Wilson 1999). These innate language skills become reactivated through handling things and through observing the hand-gestures of our caregivers, as a recent study at the University of Chicago showed (Rowe 2008; 2005).

School children will create three-dimensional representations in the clay – 'real objects', figures, scenes and landscapes that have meaning and emotional values attached to them. At the Clay Field adults and children alike weave these developmental layers into a complex web of biography, formative kinaesthetic body memories, frustrated or traumatized internalized patterns of behaviour and the search for more authentic impulses and holistic structures." From C. Elbrecht, Trauma Healing at the Clay Field 2012

Sensorimotor Art Therapy

In recent years "sensorimotor" has emerged as a term to describe body focused psychotherapies that use a bottom-up approach. Instead of a cognitive top-down strategy, sensorimotor art therapy encourages the awareness of innate motor impulses in the muscles and viscera, also as heart-rate and breath. The expression of these motor impulses followed by their perception through the senses, allows the development of new neurological pathways that can bypass traumatic memories; such an approach is capable of restoring wholeness and wellbeing.

Work at the Clay Field is a sensorimotor, body-focused, trauma-informed art therapy approach. It is not necessarily concerned with an image-making process, but supports the awareness of body memories. While these memories are always biographical, the therapy itself is not symptom-oriented. Not the specific problem or crisis becomes the focal point, but the option to new answers and solutions as they are embedded in the body's felt sense. Such sensorimotor achievements are remembered similar to learning how to swim or ride a bike. They are lasting achievements that can transform even early infant developmental set-backs; they assist in finding an active response to traumatic experiences. They allow us to rewrite our biography towards a more authentic, alive sense of self.



Cornelia Elbrecht BA. MA. (Art Ed), AThR, SEP, has more than 40 years of experience as an art therapist. She is also a Somatic Experiencing trauma therapist (SEP). She has studied at the School for Initiatic Art Therapy in Germany, also Jungian and Gestalt therapy, Bioenergetics and bodywork. She is founder and director of the Institute for Sensorimotor Art Therapy, School for Initiatic Art Therapy. She worked as founder, co-worker and trainer in 'Neuenzell', a centre for self-awareness and meditation in the Black Forest. She is also the founder and director of 'Claerwen Retreat' in Apollo Bay, Victoria.

She has lectured in Art Therapy at RMIT, Melbourne. Cornelia is a registered

professional member of ANZATA, the Australian and New Zealand Art Therapy Association and ACATA, Australian Creative Arts Therapies Association and ILAAA International Life Alignment Association. Cornelia gives courses and individual sessions internationally, throughout Australia and in private practice in Apollo Bay and Melbourne.

Publications:

Some of Cornelia's publications have been translated into over 20 languages worldwide.

- 2015 Elbrecht, Cornelia, Antcliff, Liz; *Being in Touch: Healing Developmental and Attachment Trauma at the Clay Field*. Children Australia, 40pp 209 – 220 doi; 10.1017/cha.2015.30. Volume 40 – Issue 03. Interpreting neuroscience, creating evidence – a collection of Australian based Trauma informed Research and Practice – Sept 15.
http://journals.cambridge.org/abstract_s1035077215000309
- 2015 Elbrecht, Cornelia. *The Clay Field and Developmental Trauma*. In: Malchiodi, Cathy Ed., *Creative Interventions with Traumatized Children*. Guilford Press, Pennsylvania.
- 2014 Elbrecht, Cornelia, Antcliff Liz; *Being Touched through touch: Trauma treatment through haptic perception at the Clay Field: A sensorimotor art therapy*. INSCAPE, International Journal of Art Therapy, 2014
<http://dx.doi.org/10.1080/1745482.2014.880932> Routledge.
- 2013 ANZJAT, the Australian New Zealand Journal of Arts Therapy Vol 8, No. 1, 2013, p.67 review of: *Trauma Healing at the Clay Field* by Maggie Wilson.
- 2012 Elbrecht, Cornelia. *Trauma Healing at the Clay Field, a sensorimotor approach to art therapy; Jessica Kingsley Publishers, London/Philadelphia*.
- 2011 Elbrecht, Cornelia; Deuser, Heinz: *Work at the Clay Field*. Set of 7 DVDs.
- 2011 Elbrecht, Cornelia. *Die Wandlungsreise*. Der Prozess des Geführten Zeichnens, eine initiatische Kunsttherapie. Rütte: Johanna Nordländer Verlag.
- 2006 Elbrecht, Cornelia. *The Transformation Journey. The Process of Guided Drawing – An Initiatic Art Therapy*. Rütte: Johanna Nordländer Verlag.
- 1999 *Guided Drawing, Drawing as Meditation*, in Golden Age Issue 41, March – May 1999
- 1995 *Guided Drawing*, in Australian National Art Therapy Association Newsletter Vol VII Winter 1995
- 1990 *Das Geführte Zeichnen auf dem Hintergrund der Initiatischen Therapie*, in: *Die neuen Kreativitätstherapien, Handbuch für Kunsttherapie*, Hrsg: Hilarion Petzold, Ilse Orth *Guided Drawing on the background of Initiatic Therapie*, in 'The new Creative Therapies, *Handbook for Art Therapy*, editor: Hilarion Petzold, Ilse Orth
- 1988 *Das Geführte Zeichnen* in: *Integrative Therapie, Zeitschrift für Verfahren Humanistischer Psychologie und Pädagogik* *Guided Drawing*, in: *Integrative Therapy, Journal for Humanistic Psychology and Education*

Course Outline

The Clay Field Therapy Training Program comprises a series of 6 modules as an advanced training for a limited number of interested professionals and students.

The aim of the courses is to enable its participants to integrate Clay Field Therapy into the existing framework of their current practice, be it as counselor, social worker, teacher, nurse, artist or psychologist.....

The focus will be on the experience of Work at the Clay Field in an environment suitable for personal development. At the same time the approaches and techniques will be made transparent in order to make it possible to acquire profound techniques of working with the Clay Field in a therapeutic way. The 160 group hours will include individual sessions, seminars, co-counseling and supervision.

The two 10 day workshops, called Part I and Part II, should equip participants with fundamental skills to work with the Clay Field in a therapeutic way.

Part I includes Introduction 4 days, Module 1 (3 days) and 2 (3 days) and focus on working with adults.

Part II includes Supervision (3 days), Module 3 (4 days) and 4 (3 days) and focus on working with children - to be held in 2019.

Dates:

Participants are asked to commit to the entire training. The maximum group size will be 16. 4 assistants will support the process.

The proposed dates for 2018 are as follows:

- **Part I:** **4 –17 August 2018**
- **Part II:** **August 2019**

Commencing Saturday 4 August at 9.30am and finishing on Friday 17 August at 1pm. 2 days break between the Introduction and Module 1 and 2 to relax and enjoy the surroundings.

Cost:

Total cost for the entire 2-year training will be €3600; €600 per module. Each 10 day training represents 3 modules at €1800 in total. A deposit of €600 is due on application. Should an applicant be not accepted the otherwise non-refundable deposit will be returned in full. The deposit will roll over and account as part payment for the last module in 2019. Should someone be unable to attend one module, an effort will be made to find compensation on an individual basis to enable the student to catch up with the rest of the course material. In order to receive the training certificate at the end, the required hours must have been attended. The cost covers tuition fees including all course and art materials.

Venue: Vale Farm Barns 1 Quay Point, Woodbridge, Suffolk, IP12 4AL

<https://www.suffolkcottageholidays.com/shottisham-holiday-cottages/sfvfb-vale-farm-barns-sutton>

Please go to this website for a map and images. The house offers a beautiful workshop space and accommodation.

We have a self catering accommodation option for 12 participants in:

- o 5 single rooms each with a double bed & ensuite:
 - 4 @ £50 per night
 - 1 with floor-ceiling windows overlooking orchards @ £55
 - 1 single room (shared bathroom) @ £45
- o 1 room with twin beds @ £35 each per night
- o 4 places in bunk beds (in 2 rooms) @ £25 each per night

Prices are on the basis that you stay the entire 14 nights. Please mark with your application which room option would suit you and pay a deposit to Cornelia for the first 4 nights together with your deposit for the course. Once rooms are booked out, you will need to find your own accommodation.

Info from the venue website and local knowledge:

In the heart of the countryside 3 superb newly converted barns make up Vale Farm Barns. Surrounded by 3,000 acres of ancient heathland, conservation farmland, woods and meadows, with the advantage of all mod cons, including [Hot Tub hire](#). [WOODBIDGE](#) 7 miles (11 km), [ORFORD](#) 12 miles (19 km), [ALDEBURGH](#) 17-23 miles (27-37 km) (different routes)Vale Farm Barns comprises three top quality adjoining barn conversions, [Sewell Barn](#) (1 double bedroom) [Vancouver Barn](#) (2 doubles, 1 twin, 1 bunk) [Brand Barn](#) (2 doubles, 1 single, 1 bunk) We will use bedrooms with double beds as singles. Each Barn has a kitchen, dining and sitting room.

The Surroundings: Outside are patio areas with barbecue, tables and chairs, acres of grass, an open barn with outdoor table tennis and in the far corner, some distance from Vale Farm Barns, a bat house. In 3,000 acres of meadows, forests and ancient heathland, you can ramble to your heart's content. Sand tracks and paths take you across the heathland to woods, meadows and traditional farm land. Much of the estate is managed for the rare heathland flora and fauna; Suffolk Wildlife Trust have reintroduced sheep to maintain the perfect breeding ground for nightjar and woodlark. Silver studded blue butterfly, nightingales are seen and heard and deer are everywhere. A landscape for birdwatchers and walkers. The vibrant market town of [Woodbridge](#) is 10 minutes drive with its excellent cinema, superb local shops cafes and fine restaurants. Charming [Bawdsey Quay](#) with shingle, sand and sailing boats is two miles drive. Orford has a castle, delightful old houses and quay. A country walk takes you to the [Deben estuary](#) and a car drive to the National Trust properties at [Sutton Hoo](#), [Orford Ness](#) and [Dunwich Heath](#). [Aldeburgh](#) a pretty seaside town and [Thorpeness](#), an unusual mock Tudor village with boating mere, both have lovely beaches to swim. [Snape Maltings](#) concert hall on the marshes is renowned internationally and will be hosting its August Proms. it also has many craft shops, galleries, cafes.

Eating and Drinking: There is a pretty thatched pub within a 15 minute walk, [The Sorrel Horse](#) in Shottisham. Another food-pub is at Felixstowe quay, a foot ferry ride from Bawdsey Quay. One of the best ever bakery/coffee shops is at [Orford](#) is [Pump Street Bakery](#). Woodbridge has a fantastic selection of coffee shops and restaurants, including [Wild Strawberry Cafe](#), [The Tea Hut](#), [Honey & Harvey](#), [The Crown](#), [The Riverside](#), [The Galley](#) and [The East Coast Diner](#) as well as some great pubs notably [The Angel](#). Many shops sell seasonal local produce and local fish is fresh every day. For more information on the area, please do see our online guide, [Visit Woodbridge](#).

Transport: Those without cars usually are able to share with those who do, to shop and visit places, or can also use local taxis. **Melton** train station the closest, and is ten minutes by car. It is on the Ipswich-Lowestoft line. **Change at Ipswich to London Liverpool Street**. We will endeavour to assist those without transport to see the area. Bikes can be hired locally, one firm will deliver. More info on all the above will be available never the time.

Course Structure

Each part represents two weeks of 80 group hours. The modules will not strictly focus on the course content lined out below, as the group's needs and special interests will also be taken into account.

Part 1: Working at the Clay Field with Adults (2018)

Introduction (4 days):

Clay Field Therapy is a powerful tactile medium that uses a bottom-up approach to re-structure and transform implicit memory. It can reach into the autonomic nervous system through its predominantly non-verbal and kinesthetic approach. This sensorimotor art therapy is as unique as it is powerful. It is particularly useful in the context of working with children, with developmental setbacks and trauma

Workshop:

- Individual art therapy sessions at the Clay Field
- Co-counseling sessions with the Clay Field

Seminar:

- Understanding the structure and dynamics of the field
- Understanding the haptic language of the hands
- Creating trauma-informed safety for clients
- Trauma Healing at the Clay Field
- Therapeutic dialog, intervention and crisis intervention with the Clay Field

Module 1 (3 days): The Nine Situations at THE CLAY FIELD ®

Prof. Heinz Deuser has mapped out 9 stages, "situations" as he has called them that characterize the Work at the Clay Field. These are partially based on D. W. Winnicott's theories on a child's developmental stages, but also relate to the human need to create mythical correspondences.

A particular focus will be given to these Nine Situations and how these situations are being acquired in the Clay Field:

- Reliability, being reliable to me: Perceiving myself in my body
- Reliability, relying on something other than me: Shifting focus onto an opposite
- Finding orientation: Finding reliability in what is present
- Acquisition of Object Constancy: Acquiring emotional constancy through creative destruction
- Acquisition of Subject Constancy: Establish my own position in a foreign place
- Centering, Grounding: Acquisition of one's own ground
- Shadow integration: Acquisition of one's individuality; self-correspondence, object accordance
- Destruction as self-realization: Taking on the consequences of one's own realization
- Accepting one's humanity: Integration with one's own Other.

Module 2 (3 days): Haptic Perception and the Gestalt Formation Process at THE CLAY FIELD ®

In order to “read” the hands of a client the therapist needs to understand certain movements and how they relate to particular developmental stages; stages that express a client’s age-specific developmental needs and a process-specific pattern of action.

- The topography of the hands
- Proprioception
- Kinaesthetic messages of the hands
- The Skin Sense
- Sense of Balance
- Depth Sensibility
- Haptic Perception
- Haptic object relations
- The therapeutic dialogue with the hands

We will learn to identify the dynamics of the Gestalt Formation Process through:

- How fundamental experiencing progresses from diffuse motor impulses to sensory awareness and from there to fulfilment and cognitive integration.
- The structure of the Primary Gestalt and the Optimal Gestalt
- Afference and re-afference

We will also look at:

- Crisis/Integration
- Aspects of trauma healing, in particular Pendulation

Part 2: Working at the Clay Field with Children (2019)

Supervision (3 days):

Please bring filmed case histories for this module, including your own computer in order to avoid technical problems.

I have added this part to the training with the opportunity to review what you learnt last year in the context of your own work with clients. Each of you should be prepared (if possible) to present at least two filmed Clay Field sessions. We will watch these and discuss the observations we make. From experience this is a sound way to

- Review the Nine Situations and
- Structure of the Gestalt Cycle from Intention, Primary Gestalt to Fulfillment
- Revisit Haptic Object Relations through
 - Skin Sense
 - Balance
 - Depth Sense
- Integrate the technique
- Sharpen your observational skills
- Get feedback for your personal therapeutic style and its effectiveness

We will also do some Clay Field work and related exercises. So it will not just be watching videos!

Module 3 (4 days): Realizations in the Actional Process of Children and Adolescents at THE CLAY FIELD ®

The Work at the Clay Field with children and adolescents differs in various ways to the way a therapist works with adults. We will look at:

- Age-specific developmental actional patterns
- Age-specific self-perception and actional orientation
- Age-specific body-perception
- Organization in haptic actions and representations: the Clay Field confronts as a container
- Organization in field lay-out: The Clay Field becomes a two-dimensional field; the landscaping of the field; groupings and interconnectedness
- Organization in relational fields: The Clay Field becomes an effect field for qualitative-emotional and actional orientation
- Organization of own positionings: The Clay Field becomes a field for one's own formation: own gain, own appropriation, own position, in factual-concrete depictions and non-simulation games; in intersubjective exchange; in picture stories.
- Organization in experience forms: The Clay Field becomes a field of one's own foundation: one's own world, one's own realization

Module 4 (3 days): Haptic Diagnosis of the Actional Process of Children and Adolescents at THE CLAY FIELD ®

This module will in particular focus on the hands, arms and body language as diagnostic tools:

- Age-specific haptic organization of the arms
- Age-specific haptic organization of the hands
- Developmental markers of hand and arm movements
- The perception of the clay from infancy to adolescence
- Gestalt Formation in Children's Work
- Different stages of Centering
- The appropriate use of tools
- Child specific trauma interventions
- Child specific body perception
- Videoed case histories
- Dialoging with children at the Clay Field

CERTIFICATE IN CLAY FIELD THERAPY 2018/19

Vale Farm Barns, Sutton UK Questionnaire

Name:

Date of Birth:

Address:

Postcode:

Email:

Telephone:

1. What is your professional background and present occupation?
This does not need to be a complete CV, but please include;
whatever you think is relevant.
2. What is your motivation for this course?
3. Please pay the deposit of €600 into my German bank account in order
to secure your place in the training.
4. Please also pay the equivalent of 4 nights accommodation of your
choice into my German bank account.
Commerzbank 63263 Neu-Isenburg, Offenbacher Str 1
IBAN: DE13 5004 0000 0408 1667 00
BIC: COBADEFFXXX
Name of account: Cornelia Elbrecht
Please add your name! And please make sure that bank fees and
currency variations are your responsibility.



Institute for
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& School for Initiatic Art Therapy

P +61 (0)3 52 377 064

M +61 (0)418 388 539

E cornelia@sensorimotorarttherapy.com

W sensorimotorarttherapy.com

480 Tuxion Road Apollo Bay VIC 3233 Australia