

ATOL: Art Therapy OnLine

Lament

Julie Green

ISSN: 2044-7221

Date of Publication: 16 March 2021

Citation: Green, J. (2021) Lament. *ATOL: Art Therapy OnLine* 12 (1). Available at: DOI 10.25602/GOLD.atol.v12i1.1492



This work is licensed under a Creative Commons Attribution-NonCommercial 4.0 International License

<http://www.creativecommons.org/licenses/by-nc/4.0/>

Lament

1.

Lament – I have used the chiasm literary structure for this lament. The chiasm structure seems, as a form to symbolize presence and absence, departure and return. The middle section of the concrete prose (the two points of the triangles) overlap and penetrate each other. This speaks to the experience that some clients might feel of the penetrative intrusion into their homes and lives and selves when moving to online work on the zoom (or other) platform. Others may love the online platform and experience an intimacy that might have been hard to achieve in person in the therapy room. The central intersection and overlapping of the triangles also attempts to address in an abstract, pictorial form a new kind of subjectivity and interrelationship that may happen in the online platform as distinctly different from being in the room together with another in the art psychotherapy space. This might be a form of intersubjectivity that we have not yet found language for. Also, by focusing on the blank spaces around the body of the text in this chiasm structure the blank space may be read as two screens on an awkward tilt facing each other with a lot of digital matter in between.

2.

I was drawn to the work of Bridget Riley as an analogue avenue for thinking about the barely perceptible but present optical buzz of the screen. What kind of impact is the digital image on the screen having on us and our relationship with one another? Riley is very interested in the appearances of things and the 'physics of the behaviour of light.' (Gombrich and Riley p.34)

3.

Lemma speaks eloquently about the loss of sensory experience when moving to the unembodied online space in psychoanalysis. Lemma suggests that the physical frame might be an essential component for some – even the most important component, particularly when there have been experiences of early trauma and the failure of the environment mother. She refers to the disappearance of smells and tactility and certain sounds that are not picked up digitally such as the sound of the way a person moves. How has embodied cross modal communication changed in the online space?

4.

Speaking within the frame of the 'theory of affordances' ('The affordances of the environment are what it offers the animal, what it provides or furnishes, either for good or ill' (Gibson 1986 p.127)) Gibson says 'We pay the closest attention to the optical and acoustic information that specifies what the other person is, invites, threatens, and does.' (Gibson 1986 p.128). I wonder if this might be amplified in the virtual space. Is there a visual and acoustic looming in the online space.

'The airspaces between obstacles and objects are the paths and places where behaviour occurs.' (Gibson p.131). How has behaviour changed in the online space? How do we think of airspaces in the contemporary digital space?

About the Author

Julie Green is an artist and art psychotherapist who works in private practice in Sydney, Australia. Over the years she has worked in community health including early intervention with families in distress. Julie practises from psychoanalytically informed perspective and is currently working with adults who present with complex trauma histories. Julie contributes to the art therapy literature via publication and peer review.

References

1. <https://davidschrock.com/2016/03/18/reading-the-bible-better-what-makes-a-valid-chiasm/>
2. Gombrich, E. H., Riley, B. (1995) 'Perception and the use of colour.' In Kudielka, R (ed), Bridget Riley. Dialogues on art. Zwemmer. London, pp. 33-49.
3. Cachia, Dr. P., Lemma, Prof. A., Scharff, Dr. J. (2020) 'The Disrupted Frame – What are the Therapeutic Implications of Working Online?' Conference recording Saturday 17 October. <https://www.confer.uk.com/>
4. Gibson, J. J. 1986 The ecological approach to visual perception. Lawrence Erlbaum Associates, Publishers. New Jersey and London.
<https://nissenbaum.tech.cornell.edu/papers/theory%20of%20affordances%20with%20notes%201.pdf>