



The International Association of Forensic Psychotherapy 'Shadows, Projections and Embodied Roles'

The Arts in Offender Rehabilitation

(animation, dramatherapy and writing)

Friday 14th March 9.30-16.00pm

Oxford Friends Meeting House

Siri Hustvedt (online from New York)

in conversation with Anna Motz

Tony Gammidge

Lorna Downing

chaired by Dr. Gwen Adshead

book through the IAFP

<https://www.forensicpsychotherapy.org/day-events>

Therapy with violence perpetrators often seems blocked by that which seems unspeakable. This may be due to people lacking words to articulate their experience, while for others, the narratives of their criminal identity can be constraining. So many offender patients are trapped in an identity or role that is linked to their offence, and this sense of being trapped mirrors the realities of their incarceration. Ordinary therapeutic interviews can also risk mimicking the kinds of interviews that the patient may have struggled with in the past; especially with authority figures like police and probation officers.

Creative approaches to therapy offer offender patients different ways of approaching traumatic memories (whether personal or offence related). These methods 'create' a space for something new to be seen or thought. This day is dedicated to exploring how different kinds of creative therapy allow forensic patients to identify and name their 'roles' as offenders, and this process may also allow them to mentalise how other people see them. Within the therapeutic alliance in that creative space, therapists can also explore their reactions to patients, and the projections that arise in the transference and counter-transference. Painful emotions and memories can be safely held in symbols and images that transform the unspeakable into that which can be spoken and digested.

This one-day conference will offer presentations and discussions about the use of film, drama and creative writing in the transformation of trauma and meaning in forensic psychotherapy. The IAFP is privileged to have such distinguished experts presenting, and we look forward to lively Q&A sessions with a free exchange of views. We invite people to sign up as soon as possible; numbers are limited due to venue capacity.

PROGRAMME

- 09.30 – 10.00 Refreshments
- 10.00 – 10.10 **Dr Gwen Adshead – introduction and welcome**
- 10.10 – 12.00 **Tony Gammidge: Voices From The Inside**
Tony Gammidge will show animations made by participants in prisons and secure settings. These films are deeply felt, raw and personal; offering a glimpse into, not only their often-traumatic lives, but also their resilience, imagination and humanity. Films can be about anything - shame, violence, addiction, trauma, donkeys, football, family, escape, attachment, love or connection. They are often created as a way to find understanding and meaning (both for participant and viewer), expressing things that words cannot, touching on experiences often too hard to articulate in any other way. The screening will include a discussion panel with Anna Motz (who commissioned some of the films) and Lorna Downing.
- 12.00 – 13.00 Lunch
- 13.00 – 14.00 **Lorna Downing: Incriminating Bodies – The use of Body and Role in Dramatherapy to understand Acts of Violence**
Perpetrators of violence use their bodies to inflict injury on other bodies, and sometimes their own bodies. Yet most treatment offered is predominantly concerned with the mind, taking little notice of the capacity of the body to self-regulate and transform the most rigid of mindsets.
Dramatherapy, is an action-based psychotherapy, beginning with breath and bodily awareness to develop introspection and reconnect interoceptive pathways compromised by trauma. Embodying a role, fictional or autobiographical, further enables understanding of projections and attunement, and that we see the world not as it is but as we are.
- 14.00 – 14.10 Break
- 14.10 – 16.00 **Siri Hustvedt and Anna Motz**
Siri Hustvedt and Anna Motz will be in conversation, exploring philosophical and psychological issues on the nature of creativity, and the central role of the placenta, which has often been neglected. The significance of the placenta will be explored alongside the nature of unconscious phantasies in pregnancy. The discussion will focus on female creativity, both reproductive and artistic.
This discussion is inspired by Siri's essay "[Umbilical Phantoms](#)," published in the International Journal of Psychoanalysis (2022) and Anna Motz's work on a woman's unconscious use of her body in pregnancy and early motherhood.

BIOGRAPHIES

Dr Gwen Adshead trained at St Bartholomew's hospital, St George's hospital and the Institute of Psychiatry and in 2024, she was named as one of five Honorary Fellows of the Royal College of Psychiatrists. Dr Adshead currently works part-time in the NHS, as a consultant in a high secure hospital and in a women's prison. With Eileen Horne, she wrote a book for general readership about her work as a therapist with violence perpetrators called *The Devil You Know*.

Siri Hustvedt is a novelist and scholar, has a PhD in English literature and is a lecturer in psychiatry at Weill Cornell Medical College. She is the author of a book of poems, seven novels, four collections of essays, and two works of nonfiction. She has published papers in various academic and scientific journals and is the recipient of numerous awards, including the prestigious Princess of Asturias Award for Literature, the European Charles Veillon Essay Prize, an American Academy of the Arts and Letters Award in Literature, and the Los Angeles Times Book Prize for Fiction for *The Blazing World*, which was also longlisted for the Man Booker Prize. She lives in Brooklyn, New York.

To view Siri's full biography, visit <https://sirihustvedt.net/life/biography>

Lorna Downing is an HCPC registered drama and movement psychotherapist who has worked in forensic mental health since 1997, first with women on the Healthcare unit at HMP Holloway and since 2004 with East London NHS Trust in a medium secure service. Her work has moved into a senior Professional Leadership role for adult arts therapies across the Trust, and she continues to offer Professional clinical supervision to arts therapists within the forensic directorate. Lorna's passion is for working creatively through role and metaphor with the body to bypass defences and allow concealed aspects to be revealed both to the therapist and the patient.

Published Work

'The Key-The Curiosity to unlock and Look within using Dramatherapy in a Forensic Unit' (Sesame Journal Spring 2011)

Evidence Based Practice research of Dramatherapy with Learning Disabilities 2015 (BPS Professor Nigel Beall)

'Hide my Face. Hear my Voice. Speaking the Unspeakable through Characters and Metaphor' Forensic Arts Therapies Anthology of Practice and Research. (Free Association Books 2016)

'Confinement. Who's Holding the Baby? Containment and the Pregnant Dramatherapist' The End of the Sentence: Psychotherapy with Female Offenders. Ed Pamela Windham Stewart and Jessica Collier. (London: Routledge 2018)

Tony Gammidge is an artist, filmmaker, animator and HCPC registered art therapist. He has a particular interest in stories, personal narrative and the idea of embodied story making (stories that are made by hand as well as told). This is reflected in his own work, but also his work in prisons, secure units, mental health settings and centres for asylum seekers. He has been running these innovative animation and story projects for the last 17 years and has made over 30 films with participants in this time. Many of these films have won Koestler awards and been screened in conferences, symposiums, galleries and museums.

Published Work

'Story To Tell' chapter in forensic Arts Therapies Anthology of Practice and Research. Ed. Kate Rothwell (Free Association Books 2016)

'Frame by Frame' chapter in Using Image and Narrative in Therapy for Trauma, Addiction and Recovery. Ed. James West (Routledge 2021)

Anna Motz is a consultant clinical and forensic psychologist and psychoanalytic psychotherapist specialising in evaluation and psychotherapeutic work with criminalised women and a mentalization-based therapy supervisor. Anna works for Central and North-West London NHS Trust within HMP Bronzefield, providing specialist consultation, assessment and treatment for high-risk women within the EOS Service. She is a member of the advisory board for female offenders, under the Ministry of Justice and was the President of the International Association for Forensic Psychotherapy. Anna has published widely and her latest book, 'A Love that Kills', was published by Orion in 2023. She contributed a paper to the journal Couple and Family Psychoanalysis (Spring 2024), *Turning a Blind Eye: Sexual Violence in Couple and Family Relationships*.

VENUE

The Meeting House is located about halfway along the west side of St Giles', the wide tree-lined street in the centre of Oxford. It's a few houses north of the Eagle & Child pub and has a distinctive bright red door.

By train:

We are 0.7 mile (1km) from Oxford Railway Station, which is served by Great Western Railway (from Paddington and Hereford), Chiltern Railways (from Marylebone) and Cross-Country Trains (from Birmingham and the north, Southampton and Bournemouth).

It's a 15-minute walk from the station to the Meeting House; alternatively, you can take Stagecoach bus 14A from outside the main station entrance.

By bus and coach:

Local buses operated by the Oxford Bus company and Stagecoach stop both at the bottom of St Giles' (Magdalen St stop) and just above the fork at the top, in Woodstock Road and Banbury Road (Radcliffe Observatory and Keble Road stops respectively).

Coaches from further afield stop at Oxford Coach Station in Gloucester Green, which is 7 minutes' walk from the Meeting House.

By car:

We have a car park at the back of the Meeting House (access via Pusey Lane), but spaces are **very** limited. We recommend that, if possible, you use Oxford's excellent [Park & Ride service](#). The routes with stops closest to the Meeting House are 300 from Redbridge (south) and Pear Tree (north) and 500 from Oxford Parkway (north). The stops are the same as for the local buses.

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