

The Shape of Things: Self-Portraiture for Pain Management

Dr. Raquel Chapin Stephenson and Marcie Wolf-Hubbard

Presented by Arts for the Aging, Inc. in collaboration with the Aging and Integrative Pain Assessment and Management Initiative (AI-PAMI) at the University of Florida College of Medicine - Jacksonville

About the Aging and Integrative Pain Assessment and Management Initiative (AI-PAMI)



AI-PAMI is a comprehensive project addressing non-opioid pain management in adults ages 50 and older living in Northeast Florida. The overall goal of AI-PAMI is the advancement of innovative pain education and patient care through the development of provider and patient workshops focused on integrative pain management.

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Visit pami.emergency.med.jax.ufl.edu to learn more.

Contact PAMI at pami@jax.ufl.edu or 904-244-4986.

Arts for the Aging is a nationally-recognized social service organization that delivers innovative, multidisciplinary arts experiences in community and residential care settings, museums, and cultural institutions in Greater Washington D.C.

Our mission is to engage older adults and caregivers in health improvement and life enhancement through regular participation in the arts. We stimulate minds, bodies, spirits and imaginations.

We are leaders in creative aging and pioneers in arts programming for older adults.

Learn more at:

www.artsfortheaging.org

Raquel Chapin Stephenson, Ph.D., ATR-BC, LCAT



Raquel Chapin Stephenson, Ph.D., ATR-BC, LCAT is Associate Professor and Program Coordinator of Lesley University's Art Therapy Program, and Faculty Fellow in Lesley's Institute for the Arts in Health. As a Fulbright Scholar, she taught at Tallinn University in Estonia and continues as a guest lecturer.

Committed to improving the lives of older adults through the arts, Dr. Stephenson's clinical work and research focuses on the intersection of arts and aging, which she has taught and presented worldwide. She was co-founder and teaching artist for the Creative Approaches to Healthy Aging program, funded by two National Endowment for the Arts ArtWorks Grants, and was the founder, clinical supervisor and program director of New York University's Creative Aging Therapeutic Services. She recently published *Art Therapy and Creative Aging: Reclaiming Elderhood, Health and Wellbeing*, a book about how arts engagement supports healthy aging.

Dr. Stephenson serves on the National Advisory Council and Program Advisory Committee of Arts for the Aging and the Advisory Council of the Art Therapy Project. She also serves on the editorial board of the International Journal of Creativity and Human Development and is a member of the UNESCO-UNITWIN Chair on Life Design, Decent Work and Sustainable Development.

Marcie Wolf-Hubbard



Photographer: Jeffrey A. Wolk

Arts for the Aging Teaching Artist Marcie Wolf-Hubbard has received numerous grants from the Arts and Humanities Council of Montgomery County, along with other Art Councils to work in the community with children and adults, including individuals with special needs. Marcie has been an artist in residence at several locations including high schools teaching encaustic (hot wax) painting and mixed media. In 2018 she was awarded a two-week artist residency at Patricia Baldwin Seggebruch's *EncaustiCastle* in Lexington, KY for painting. There she also benefited by forming lasting relationships with other encaustic painters including Leah Macdonald which led to co-teaching encaustic workshops in Leah's Philadelphia studio.

Marcie has illustrated for magazines and books, as well as worked as a courtroom illustrator. Her encaustic (hot wax) paintings are featured in *Encaustic in the Twenty-first Century* by Ashley Rooney, with foreword by Kim Bernard, Marcie is an instructor at Glen Echo Park, Yellow Barn Studios, The Smithsonian, and teaches art in her studio for children and adults. She received her B.A. from the University of Maryland in Studio Art and studied Fine Art & Illustration at the Maryland Institute, College of Art.

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32:08	Credits

Research

Research shows a connection between art making and:

- reduced pain
- psychological stress
- reduced cortisol levels
- reduced depression and anxiety
- improved quality of relationships with others
- feelings of hope and resourcefulness

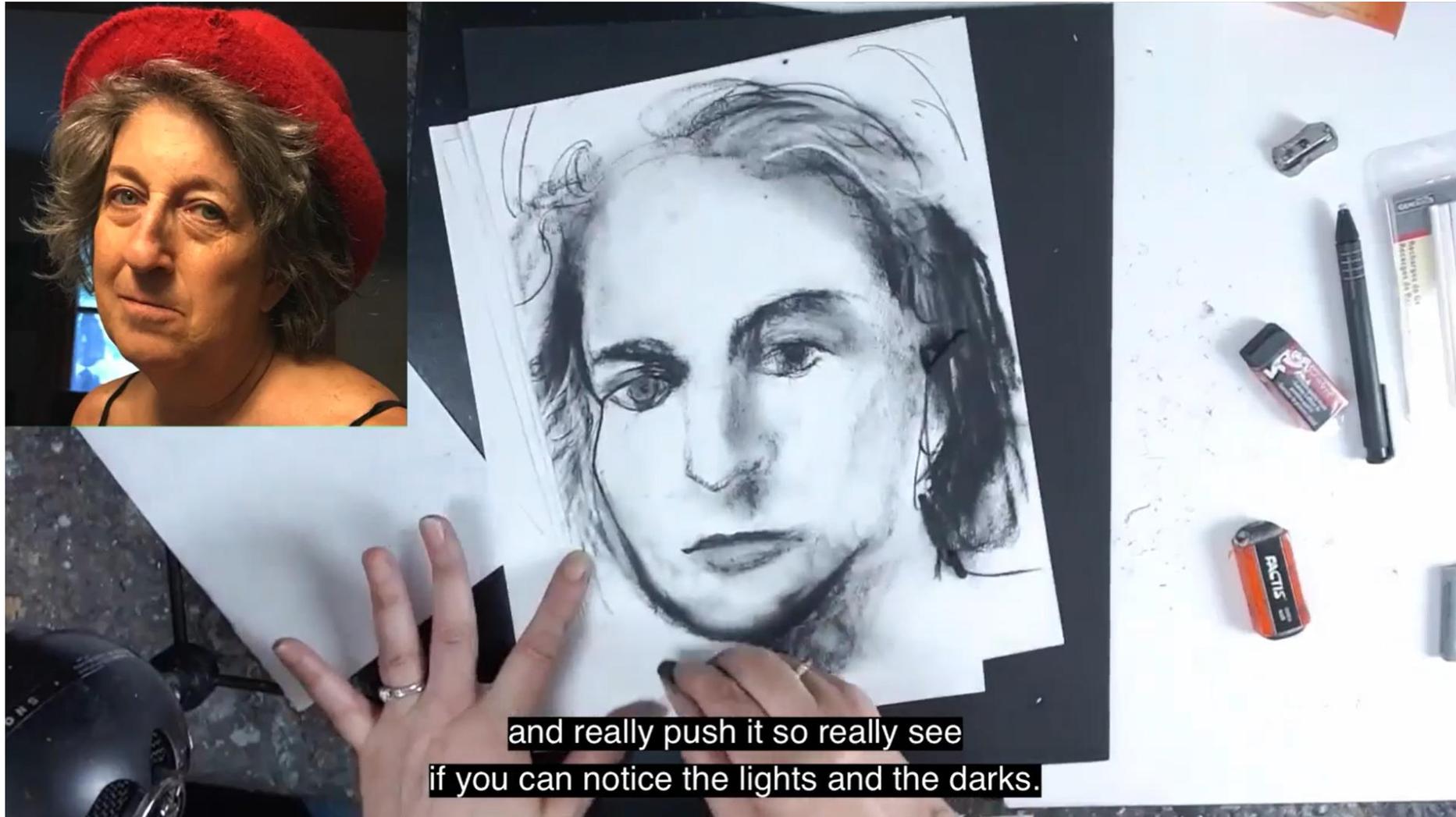
Research

- Mindfulness-based mandala coloring made within nature by individuals with chronic widespread musculoskeletal pain: significant decreases in pain, negative emotions and cortisol levels
- Using a drawing protocol originally developed for trauma: significant improvements in ratings of pain, depression, anxiety, relationship quality, and helplessness
- Pilot study with patients undergoing chemotherapy: art therapy improved the emotional distress, depression, anxiety and pain
- Pilot study in Estonia of people with fibromyalgia: art therapy reduced pain and fatigue and improved the emotional state and feeling of health and comfort
- Art therapy improves mood and reduces pain and anxiety when offered bedside during acute hospital treatment

Research

- Research also suggests that hope and other positive emotions are important in disrupting the cycle of pain and negative emotionality common to chronic pain sufferers
- One study found that participants in an arts-based intervention experienced increased feelings of hope

Self-Portrait Demonstration Led by Marcie Wolf-Hubbard



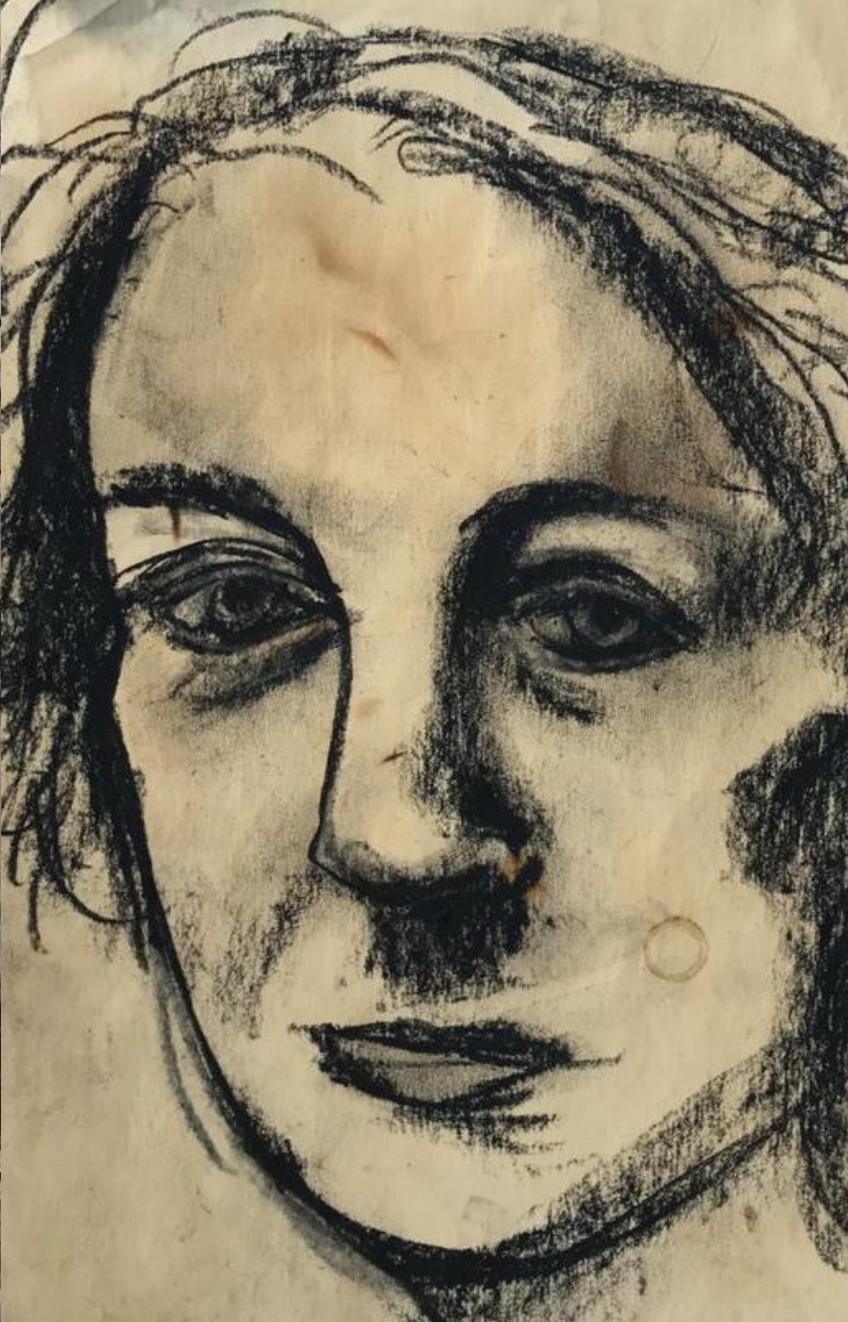
Research

- Drawing a self-portrait allows the artist to focus solely on looking at information in front of them and recording it in the drawing, shifting attention away from pain
- A person can visually express unconscious emotions through the creation of art
- Art-making activates sensory responses to pressure, vibration and temperature
- Body and mind processes activated by art making can lead to reorganization, growth and reintegration of the self
- This taps into a person's strengths and restores an embodied sense of self

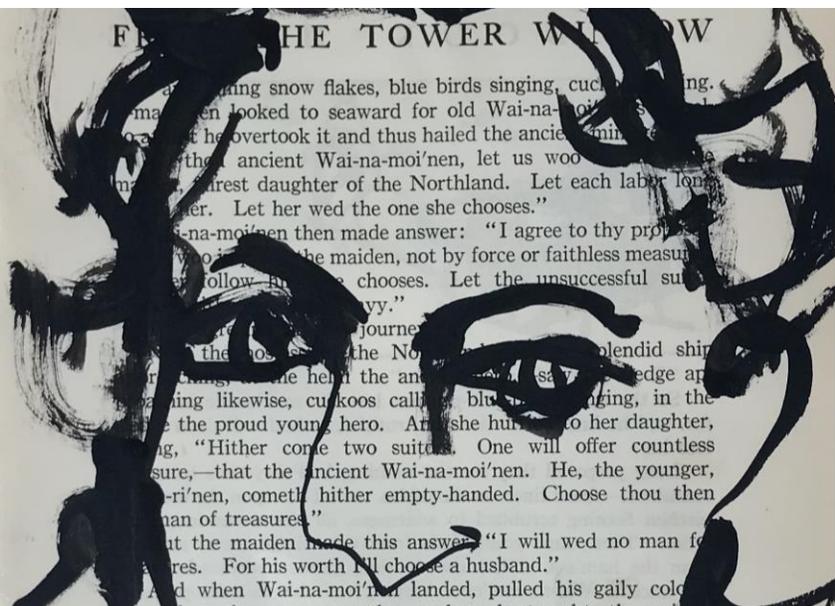
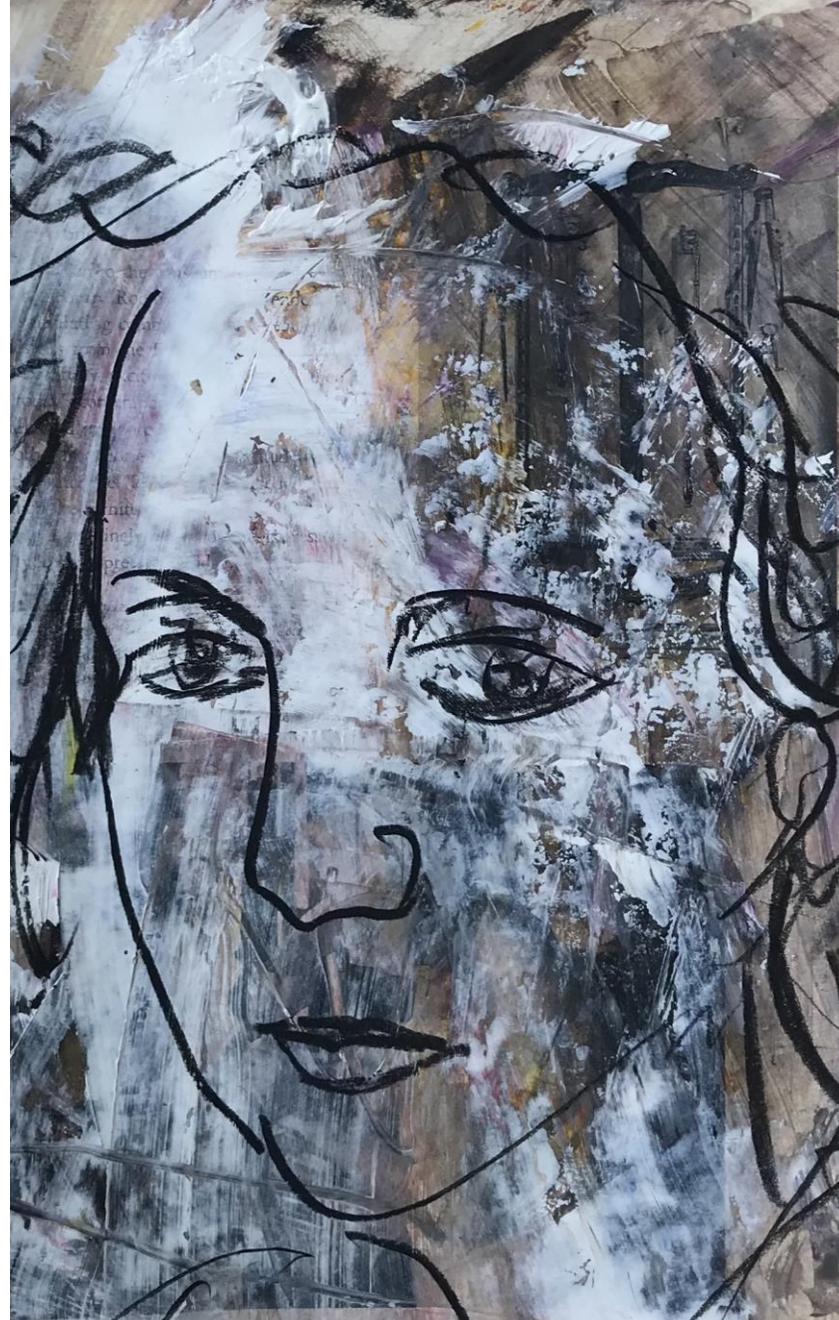
Research

- Art-making facilitates an increased sense of success and accomplishment that can occur after art making and can help a person to cope with pain.
- Drawing a self-portrait actively helps us to see ourselves in a completely new way and discover parts of ourselves that are beyond pain.
 - This enables change from a fragmented or disrupted sense of self-identity towards a stronger, more cohesive one.

Go ahead and give it a try! What do YOU notice about yourself when you look deeply into your own eyes?



Artwork by Marcie Wolf-Hubbard, Sandra Kerrest and Anna Cavazos |
Draw with Your Eyes + Mixed Media, Yellow Barn Studios, Teacher Marcie Wolf-Hubbard



Artwork by Marcie Wolf-Hubbard, Sandra Kerrest and Anna Cavazos | Draw with Your Eyes + Mixed Media, Yellow Barn Studios, Teacher Marcie Wolf-Hubbard

FROM THE TOWER WINDOW

THE EXILE OF RAMA

Retold from The Ramayana, the Sacred Poem of India

IN THE midst of the pleasant plain, above the waving green of mango trees, arose the walls and stately towers, the gilded turrets, battlements and spires of fair A-yod'hya, ancient capital of King Dasaratha and the children of the Sun. Now this great King had led a life of virtue and of valor; yet, though he had three Queens, he had not a son to follow him on the throne. So when his years were many, he besought of Heaven a worthy heir to take his place, to rule his people wisely and guard them well. In answer to his prayer there came not one fine son, but four. Bha'ma, eldest born, son of the Queen Kau-sal'ya, a babe as lovely as a star, so bright that every torch grew dim before him in the chamber of the Queen; Bha'rat, the second son, beautiful and meek and mild, child of the Queen Kai-key'i; and Laksh'man and his twin brother, sons of the youngest Queen.

Nursed with care, these babes grew into fair, strong youths, filling their father's heart with joy, and he lived in such sweet comradeship with them that he seemed no father but an elder brother to them all. Modest were the princes and in them all the virtues blended. They loved each other as brothers even should, and roamed together in sweet accord. Rama and Lakshman always side by side. Each prince rendered unto the other's mother such reverence and affection as to his own, and not one of all three Queens but loved the sons of her sister-consorts as dearly as her own.

So the father's bloom glowed with joy and pride for the rare virtues of his sons and the love they showed to one another. But best and noblest of the four, lord of all virtues, in whom a peerless grace dwelt, the King's chief glory was his eldest child, young Rama.

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Video and Audio Production

Manny Arciniega, *Arts for the Aging Teaching Artist*

Original Music

Chris Brown, *Arts for the Aging Teaching Artist*

Manny Arciniega, *Arts for the Aging Teaching Artist*

Research

Dr. Raquel Chapin Stephenson, *Associate Professor, Art Therapy Program Coordinator, Lesley University*

Original Artwork

Marcie Wolf-Hubbard, *Arts for the Aging Teaching Artist*

Program and Communications Intern

Lenique Huggins, *Duke University Biology*

Audio Descriptions

Manny Arciniega, *Arts for the Aging Teaching Artist*

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