



# Bein Hamilim

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Editorial coordinator and production manager: Katya Rozenberg

Editing: Nirit Eitingon, Adi Roffe

English abstract editing: Tova Shany

Graphic design: Yossi Arza

Submission of papers for publication: [Arts.Therapy@smkb.ac.il](mailto:Arts.Therapy@smkb.ac.il)

## **Abstracts**

### **“ Construction Works” – a boy’s struggle to strengthen his mental foundations through sandplay therapy.**

**Daphna Rosin**

The article describes a Jungian-inspired sandplay art therapy process of a seven-year-old boy born prematurely after a difficult childbirth and diagnosed with motor and speech developmental delays, ADHD, learning disabilities and emotional regulation difficulties. His therapeutic process began with chaotic and impulsive trays that gradually became more centered and better designed. He placed special attention on cleaning the sand of imaginary dirt, purifying underground water, and reinforcing the foundations of his many buildings and roads. By doing this, he may have expressed an inner need to correct negative aspects of the mother archetype and stabilize his ego. Specifically, he had an urge to construct houses for ants, the chthonic creatures who, according to myth, helped Psyche develop ego strength and better connect with her inner positive masculinity. The article uses selected clinical material to display the child’s unrelenting efforts to achieve better inner balance and a more solid sense of self through sandplay therapy.

**On Post-Traumatic Art, following the exhibition  
'My Name is Maryan' in Tel Aviv Museum, 2023**

**Ruth Netzer**

Pinchas Burstein, better known as Maryan, has been recognized as one of the leading artists engaging with Man's fate in the second half of the 20th century.

A holocaust survivor with an amputated leg, Maryan arrived in Mandate Palestine by himself, later moving to Paris and the United States. His tragic artwork, in which he identifies himself with the suffering of Jesus, represents a shattered, sadomasochistic, post-traumatic survival with no hope of ever healing. The article follows an exhibition of his works in Tel-Aviv Museum, 2023.

## **Dance, movement, and body image in postpartum ultra-orthodox women**

**Gabrielle Fine, Einat Shuper Engelhard**

Negative body image in postpartum correlates with other postpartum complications, including depression. This mixed-method study of ultra-Orthodox (Haredi) women who have recently given birth explores whether and how movement can improve childbirth-related body image. The study results confirm the relevance of the negative correlation between depression and body image for Haredi post-birth women, and indicate that movement positively impacts their body image. The qualitative interviews revealed three themes: 1. How post-birth Haredi women perceive their bodies; 2. Movement helps them cope with postpartum issues; and 3. Movement is a source of cultural tensions in their society.

**Slime Alchemy:  
Using the ‘Materials Compass’ to observe a girl’s trauma  
processing**

**Michal Awes**

The article examines the therapeutic dynamics of Slime art in clinical settings. It underscores the significance of slime, a substance embedded in children’s culture, as a unique medium promoting emotional expression and engagement. The flexibility and adaptable properties of slime encourage patients to explore its color, texture, and scent, thereby facilitating the observation and processing of their internal experiences. The article’s case study describes how a young girl processed a childhood trauma over eighteen months through slime play. Utilizing the “Materials Compass,” an observation and assessment conceptual framework developed by the author, allowed for analyzing meticulously the therapeutic progress of the girl. The observation focuses on how handling slime enabled her to navigate her trauma and adapt to her present circumstances, shedding light on the themes she dealt with in her journey. In summary, the article articulates the value of creative materials such as slime in art therapy, demonstrating their contribution to trauma processing and emotional expression.

**Clinical Seminar:  
A training model for first-year art therapy MA students**

**Gal Abramovski, Aya Katz, Maya Gronner Shamai**

The article presents a unique individual therapy model in a group setting within first-year Art Therapy MA students' clinical training process. The model connects theoretical learning with clinical application in students' art therapy work with patients. It emphasizes the use of art materials and language. The model has been developed and adapted to clinical-creative learning for about thirty years. The article reviews session preparations, student placing in various seminars, and group construction. It also presents the clinical seminar model of session structure, session management, the setting, and the approach to materials. The discussion focuses on integrating all these elements into various aspects of the instructor's role, art-based guidance, and presents the model's therapeutic qualities. The learning process represents the perspective of the authors—senior therapists and instructors at the Association for Art Therapy in Israel (YAHAT) – who trained along this model and have applied it for years in their teaching.