



A Review of “Head and Heart: Yoga Therapy and Art Therapy Interventions for Mental Health”

by Ellen G. Horovitz. Pencaitland, East Lothian, Scotland: Handspring Publishing Limited, 2020, 260 pp., 230 color drawings and photographs, \$49.95 softcover, ISBN: 978-1-912085-83-5

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supervisory roles, which are academic, professional, and consultive, I critically examined myself within my own role as a supervisor. For example, my whiteness is part of my identity and this book provided me with examples of how to meaningfully start conversations as I intersect with supervisees, clients, and the systems within which supervisees are working. As a result, I critiqued my own developmental approach to supervision, which has then increased reflection for practicum students.

I offer two of the many gems that resonated for me as I evaluated my roles as supervisee and supervisor. The first helped to shape my trust in group processes of supervision as supervisees who are not actively speaking can be engaged “holders of the space” (p. 176). The second

quote, “in supervision, I learned that any commonalities I had with a client, while valid, did not supersede my privilege and power” (p. 129) will undulate in my movement through roles and relationships in supervision as a steady current of critical awareness.

This book has guided my facilitation and engagement of reflection and reflexivity, especially when helping supervisees navigate transference, countertransference, and parallel process with awareness of the impact of racial, ethnic, and socio-cultural differences. Readers can also use this text to locate themselves within the supervisory experience and engage in further study from any point. This book is for the benefit of any supervisor or supervisee within the art therapy field.

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Head and Heart: Yoga Therapy and Art Therapy Interventions for Mental Health by Ellen G. Horovitz is an invaluable resource in which the author provides guidelines and tools for yoga therapy, art therapy, and counseling interventions in tandem. The author assumes the difficult task of defining the role of the yoga/art therapist while also elucidating the benefits of assessment and application of therapy in a holistic manner. The book contains poignant case studies as well as a plethora of resources that would be beneficial to mental health professionals in all capacities.

Head and Heart is organized in seven chapters with seven appendices; there is a preface that clearly outlines the purpose of the book as well as the need for professional training in order to utilize the concepts of the book with clients. Horovitz has an enthusiastic and inviting tone; the introduction contains background information on art therapy, yoga foundations and philosophy, and the author's emphasis on spirituality with clients. The illustrations, photographs, charts, and reflection exercises throughout the text assist the reader in understanding the concepts presented but also allow for the reader's participation in the journey.

Chapter One is a description of creating a safe space and defines the role of the practitioner as therapeutic

container for clients as “providing[ing] the necessary tools to regulate mood management and guide them toward their inner resources” (p. 19). To provide safety for a client, ethical boundaries are essential as well as assessing the therapist's own comfort with touch. The author discusses her decision regarding touch to facilitate more optimal poses as well as providing comfort and warmth. The author explores issues such as the therapeutic environment, studio maintenance, establishing rules and etiquette, and therapeutic body language. The chapter is concluded with a case study in which the DASS-21 (Depression, Stress, and Anxiety Scale, Short Form) is administered pre- and post-yoga therapy session. Horovitz utilizes numerous assessments discussed in the case studies in the following chapters.

In Chapter Two, the focus is on the assessments that the author utilizes in her own clinical practice and offers that these are suggestions and options to ascertain clinical information and determine directions for treatment. The author emphasizes the importance of epigenetics in assessment; examples of genograms accompany many of the case studies as groundwork for determining appropriate treatment measures. In addition, Table 2.2 contains the stages of artistic development with artistic samples. Though my own clinical leanings tend to be more toward informal assessment, after reading the chapter I began to integrate some of the suggestions that the author made regarding pre- and post-session assessment and found them to be helpful.

Horovitz makes the comparison between the “flow state” in art therapy to a sense of flow achieved in a yoga practice. The author details the experiential component in Chapter Three, delving into space clearing, yogic breathing and meditation, and pose sequencing. The case studies illustrate different art therapy techniques that are used with the yoga progressions; the author also encourages homework completion in between sessions and sends recaps after sessions with the homework content. For examples, the author describes a family session where she offers a door intervention; the individuals each created the feelings that they shared with each other

on the outside and the ones that they kept inside on the interior. The processing of this intervention as well as the homework of assignment of daily hugs or kisses on the head encouraged attunement and remembrance of discoveries made in the session.

In Chapters Four through Six, Horovitz uses clinical case studies to further illustrate the concepts presented in the prior sections of the text. The author details the importance of ritual as a framework (beginning and ending sessions similarly to allow for safety and containment) and proprioceptive movement for regulation/movement as metaphor that mirrors the art therapy interventions utilized during the session, particularly with younger clients who have experienced trauma. In Case Study One/Chapter Five (Clinical Cases: Adolescents), I was struck by the diligent research into utilizing yoga therapy with an adolescent client with Type 1 Diabetes. The author discusses different resources and compares these to find the best fit for the family that incorporates Ayurvedic practices. In Chapter Six, clinical case studies with adults, the author demonstrates the usage of yoga and art therapy to assist with chronic pain, surgery recovery, speech loss, and mental/spiritual empowerment and support. Lastly, Chapter Seven provides a sampling of asanas for seniors.

DBT-Informed Art Therapy: Skillful Means in Practice

by Susan Clark

London: Jessica Kingsley Publishers, 2021

325 pages, \$37.95 paperback

ISBN-13: 978-1787752085

Reviewed by Elizabeth Hlavek

Dialectical Behavioral Therapy (DBT) is a well-known and commonly used clinical modality designed to treat individuals with severe affect dysregulation, encouraging a life worth living (Linehan, 2020). Current socio-political factors have led to a polarizing climate in which we, and our clients, are prone to viewing situations, people, and events in extremes, either all good or all bad. The emphasis on *dialect* in DBT encourages individuals to consider and accept two opposing views of any situation, “to find synthesis within paradox” (Clark quoting Weir, 2021, p. 249). This concept of holding multiple truths can be practiced and reinforced with art making, which is the crux of Clark’s edited book, *DBT-Informed Art Therapy in Practice*. As Shiell explains in chapter four, individuals in DBT programs who created artwork in response to the psychoeducational sessions were able to “more fully articulate DBT concepts in ways that made personal sense to them” (p. 60). The formal

The appendices offer forms and intake assessments to use specific to yoga and art therapy as well as professional practice considerations and a developmental stages chart.

Upon completion of *Head and Heart*, I was struck by the complexity of the work that Horovitz engages in with her clients as well as her dedication and care for each client that comes into her carefully designed space. The author recognizes the importance of the healing process in the time and space in between sessions; I often say with my clients that change does not happen in 1 h per week – it begins there but continues in between sessions. The author gives many options for her clients and is kind and generous in bestowing these options to other professionals. This book is full of art therapy directives, yoga therapy asanas/breathing techniques, and relevant assessments; the tools and options presented are valuable and well illustrated. The suggestions for additional resources as well as helpful charts and illustrations are beneficial. Horovitz has gifted the readers with years of experience and research and laid the groundwork for further incorporation of yoga and art therapy in holistic treatment of clients of all ages. In particular, I feel that utilizing the spiritual, emotional, and physical approaches that the author provides with clients is an empowering and necessary combination.

integration of art therapy with DBT is not new, but is especially relevant now, as individuals navigate their role in a dichotomist society. Additionally, as the clinical side of art therapy strives to adhere to medical and managed care guidelines, it is beneficial for art therapists in such settings to be able to incorporate evidence-based interventions, such as DBT.

The book is organized into two parts, DBT-informed visual art therapy in practice, and multi-modal DBT-informed approaches. The editor, Susan Clark, has worked as an art therapist and counselor in clinical settings for two decades. She currently runs a private practice where she utilizes DBT skills in conjunction with art therapy. In her previous book, Clark, 2016, expounded on DBT and art therapy theory. In her current book, Clark makes the progression from theory to practice as she invited other art therapists experienced in DBT to write chapters. The contributing authors hail from North America, Europe, Australia, and New Zealand, offering the reader a broad range of perspectives and settings, and decades of art therapy and DBT experience. Each chapter is written by a credentialed art therapist, and some are co-authored by other mental health practitioners.

Clark begins this book with a description of the *Three Ms* of DBT-informed art therapy: mindfulness, metaphor, and mastery. She creatively intertwines her descriptions of each with a case example, showing how each M is manifested in an individual’s art process. Her writing is fluid and approachable, and the integration of DBT theory into art making is seamless. The remainder