

# SANDSPIEL

Newsletter of the Minnesota Sandplay Therapy Group

Volume VIII, Number 1

August 1996

## Scholar-In-Residence: Dr. Kawai

Dr. Hayao Kawai, the first Jungian analyst in Japan and a founding member of ISST, will join us once again for a week in early October. Those of us who attended his last presentations here in 1994 look forward to a stimulating and informative week.

On Wednesday, October 9 from 7:30-9:00 p.m. he will give a public presentation cosponsored by the Minnesota Jung Association and MSTG entitled: "The Hara Connection: Sandplay and Jungian Analysis." The program will be in the fellowship room at St. Paul Friend's Meeting House, 1725 Grand Ave. in St. Paul. Attendees may register at the door (members: \$7, non-members: \$10).

On Friday, October 11, 1996, from 8:30-4:30, Dr. Kawai, Kyoko Katayama, LICSW, and Lawrence Greenberg, M.D., will present: "Sandplay: The Silent Center in a Changing World." Using cross-cultural perspectives, sandplay material, developmental theories and personal stories, we will explore questions facing individuals as they negotiate among their cultures. This MSTG-sponsored public presentation will be held in the Earle Brown Center, St. Paul Campus of the University of Minnesota. Preregistration required (members: \$60, non-members: \$70, lunch on own). Please direct questions to Carol Kindschi or Lawrence Greenberg at (612) 642-9104.

On Saturday, October 12, 1996, from 9:00-4:30, Dr. Kawai will participate with the registrants in the 1996-97 Advanced Sandplay Seminar "Myths, Fairy Tales, and Sandplay" with Barbara Weller, LICSW. This program will be held at the home of Carol Kindschi and Lawrence Greenberg. For information, please call Barbara Weller at (612) 729-7084.

Dr. Kawai will be available for a limited number of individual consultation hours during the week. Please call Barbara Weller (612-729-7084) for information.

## Grace Hong Becomes a Member of ISST and STA

Congratulations to Grace Hong who was accepted as our newest member of ISST/STA. Her two papers are "The Dragon as a Symbol" and "Sandplay Therapy Process and Outcomes With Children at High Risk." The latter was based on her work in MSTG's St. Stephen's Project. Her case report is entitled "Zana—Healing and Rebirth of a Preadolescent Girl in Sandplay Therapy."

To form a complete picture of the journey Grace undertook and how she was drawn to sandplay therapy we must look at the forces in her life. Although Taiwanese, Grace was born in Manchuria where her father was pursuing advanced medical studies. Her mother was a teacher who was elected first to the local government and later as a national legislator.

In her early years Grace was immersed in nature and developed a life long interest in sports and music. As a child Grace learned Taiwanese and some Japanese. Although written English was a required subject in junior high school, it was not until Grace came to the U.S. as a graduate student that she learned spoken English.

At the end of high school all Taiwanese who wished to go on for further studies must take the National Entrance Exam, the results of which fixes which college and course of study are open to each student. Grace studied at the prestigious National Taiwan University, and earned a B.S. in Psychology in 1964.

After working for two years in a mental health center affiliated with the National Taiwan University Hospital, she received a one-year fellowship to the George Peabody College in

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Dr. Kawai

# In Memory of Roy Maiden

Roy Maiden's passing on February 10, 1996 after a very long illness, leaves MSTG board and members with a feeling of sadness, but at the same time joy in having shared in his life, his enthusiasm, his humor as well as his professional contributions.

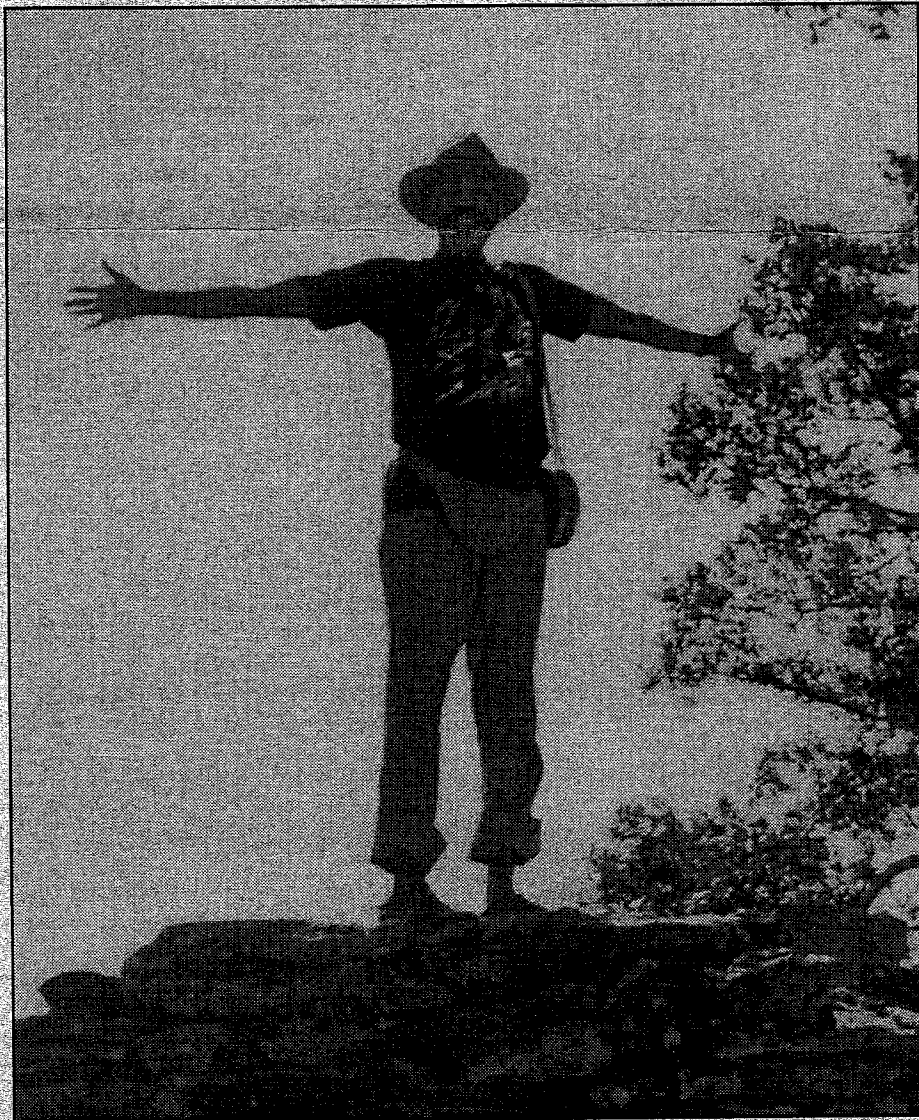
Roy grew up in Lufkin, Texas, and after serving in the Navy in the Vietnam War, he returned to finish college and attend graduate school in psychology. He first taught psychology at Texas Christian University. He came to Minnesota about eighteen years ago. He worked in private practice, at the Ramsey County Mental Health Clinic, and at the Washburn Clinic. He was one of the early and enthusiastic members of MSTG, and he served on the committee for obtaining miniatures, and as a therapist in the St. Stephen's Project. Those attending the first MSTG Mexico week have happy memories of Roy's often humorous as well as helpful participation.

When Roy became ill, he returned to Houston, Texas to be near his sister, Marcelle, and his parents who live in Lufkin. There he was attended by his immediate family and numerous relatives in the area.

Roy left many friends in the Minneapolis area: former colleagues, MSTG members, as well as his church. He left a special place in the lives of his many clients, particularly the children and adolescents whom he served so well.

Roy's family requested that memorials be made to MSTG's Roy Maiden Scholarship Fund.

—Alice Wagstaff



Roy Maiden at Coba, Quintana Roo, Mexico in 1991

## Calendar of MSTG Events

### — AUGUST —

Consultation Group Planning  
Sunday, August 4, 1996  
2:00-3:00 p.m. (before the pool party)  
Planning for ongoing Sandplay Consultation  
Groups for all interested members  
with Barbara Weller and Joe Meyer  
\* Home of Carol and Larry

Annual Pool Party  
Sunday, August 4, 1996  
3 pm and on at home of Carol and Larry\*  
Pot luck dinner  
- swim (bring a towel) - tennis - sun  
RSVP: Carol or Larry - 642-9104

MSTG Board Meeting (any member welcome)  
August 28th, 1996 at 6:30  
\* Home of Carol and Larry

### — SEPTEMBER —

In Touch Again Network  
Friday, September 6, 1996  
10:00-12:00 a.m.  
Indian Women's Resource Center

Advanced Sandplay Seminar: "Myths, Fairy Tales,  
and Sandplay"  
led by Barbara Weller  
Saturday, September 21, 1996, 12:00  
\* Home of Carol and Larry

MSTG Board Meeting (any member welcome)  
September 18th, 1996 at 6:30  
\* Home of Carol and Larry

### — OCTOBER —

"The Hara Connection: Sandplay and Jungian  
Analysis", Hayao Kawai, Ph.D.  
Co-sponsored by the Minnesota Jung Association  
Wednesday, October 9, 1996, 7:30-9:00 p.m.  
St. Paul Friend's Meeting House  
1725 Grand Ave., St. Paul  
(members: \$7, non-members: \$10)

Sandplay: The Silent Center  
in a Changing World  
Hayao Kawai, Ph.D., Kyoko Katayama, LICSW,  
and Lawrence Greenberg, M.D.  
Friday, October 11, 1996, 8:30-4:30 p.m.  
Earle Brown Center, St. Paul Campus of the  
University of Minnesota  
(members: \$60, non-members: \$70,  
lunch on own)

Advanced Sandplay Seminar  
"Myths, Fairy Tales, and Sandplay"  
Barbara Weller, MSW  
Saturday, October 12, 1996, from 9:00-4:30  
\* Home of Carol and Larry

\*2129 Larpenteur Avenue W. (NW corner of  
Cleveland and Larpenteur)  
Falcon Heights, MN 55113 (612) 642-9417

# Reflections on Initiation-Ritual-Sandplay

## The Mission:

**21** Bags of leaves, pansies just planted, a red cardinal in my tree - it is a slow cold spring, but clearly spring as I write this review. Exactly 6 months ago, - on Nov. 4 - it was clearly the beginning of the inner journey, the Minnesota winter journey - with a chill in the air, lengthening nights, silver geese heading south on the Mississippi flyway as omens of the winter to come. It seemed appropriate then and even more appropriate now as I look back, as the right timing for this workshop which took the risk to ask the question, to search the process, to allow experiences about the journeys to our mystery - our unknown, our darkness - and to see and feel how it aligns with the mission of our sandplay work as therapists. A worthy mission, and not an easy one.

Alexander Shaia, ISST member, is not a stranger to ritual or sandplay, with a background in psychology, spirituality and anthropology, and has been researching and seeking experiential counterparts on this subject for a long time in quest for understanding healing power and the steps along the journey. As stated in the brochure: "Sandplay by its nature is a rite of passage matching the four fold movement of ancient rites of initiation. As a rite of passage, sandplay inherently employs ritual and ceremony in the service of healing."

I believe that for Alexander a mission evolved for this workshop - not only to cognitively study the steps of initiation and the role of ritual in the process of healing the psyche, but to attempt a container of safety in which the four fold movements could be experienced in the community of the workshop. There is a paradoxical issue for sandplay workshops - and that is to "talk about" the sandplay process. The danger is that we as participants stay in our heads and it's very safe there. So this mission for participation and involvement for us, as the participants/therapists, was clear from the outset - but it was also a risky mission - for in this case, we all bring our baggage, our hopes, our fears, our dreams, our shadows and we will each experience the workshop according to where we are in that moment - and perhaps according to what we are each inwardly asking for.

## The First Movement: Preparation: Creation of the Temenos

**T**emenos: ground severed from the rest. In Alexander's words: "Ritual can only happen in a sacred place . . . safety to touch the unknown . . . It is a narrow passage . . . the psyche uses what we provide if we hold the work sacred." How does a group of people many of whom do not know one another, come to feel safe, for safety in a community must extend beyond self - and a workshop is a community for that instant of its unique existence.

For me, some critical elements are authenticity, safety to speak, not speak, disagree or agree without judgment - to trust our own perceptions for us and allow the perceptions of others. I felt Alexander went a long way in setting the temenos. One participant said in



by Kirsten Bergh

review, "More important than the content was the spirit and presence that Alexander brought to the group. I have pondered about the spirit he evoked from the group and how this community could have been transformed in a much less positive way by different leadership." How was this done? By

conceptualizing need for "temenos." By creating a space for "Heyoka," the Native American principle used in all gatherings honoring opposition, disagreement, shadow; by enlarging the space with chanting and story, by having small support groups, by ritual-partner experience; and by reviewing the experience the next morning so anyone who didn't feel safe could openly say so. This temenos built during the weekend. I knew something was different about this weekend when participants felt safe to bring up discomforts they had felt about the partner ritual - and they were acknowledged by Alexander. And other people stated how nurtured and cared for they felt in participating in the partner ritual. It reflected for me true authenticity where the construct of right/wrong is superseded by respect.

## The Second Movement: Liminality: The Dark Journey

**T**he leaving . . . wandering, ordeals, the labyrinth, a dramatic shift to the unknown in response to the unexpected . . . awareness opens . . . emotions enlarge . . . surrender . . . threshold . . . the point of initiation where the individual takes personal risks to meet something . . . death is imminent. Certainly this is a place we've all known . . . probably many times and as it is uncomfortable, not a place we go to joyfully (even with a mentor), but more so out of facing our destiny square in the eye. So to even touch this place on a weekend workshop is a challenging possibility - sure to bring up opposition, confusion, blind spots, avoidance, as well as to open the doorway through intention and support. And of the whole weekend, it was the time when contrivance could have reigned, as well as all the above - hard to have a journey in three hours - so there was discomfort, tension, sometimes anger, as well as shoulds, and positive openings - all allowed and spoken to honestly in the small groups. And the structure that allowed for the expression of opinions and questions regarding female initiation further broadened the model begun by Alexander and showed the construct of peerness - where one person may be a leader and bring knowledge, but there is respect and regard for new and different points of view or

# Movements of the Ancients Now and Then

From January 7 to January 20, 1996, a number of sandplay therapists came together in Akumal in the Yucatan area of Mexico. All came for a residential work with visits to close by sites; some stayed for a week of travel to the more southern sites of the ancient Maya. Our themes were sacrifice and movement—both of which are central themes to the Maya—who believed that their sacrifice of what moves them (blood) keeps the sun rising in the morning in the east and moving through the sky to the west in the evening when it enters the underworld to travel full circle back to the east. (The nocturnal jaguar symbolizes the sun's nightly movement.) The three essays that follow reflect our experiences.

## Week 1: Reflection on the Residential Experience in Akumal

For me, and I'm sure for Larry and Carol, Joe and Doris, Chris, Kate, Betty, Linda, Steve, Hilario and Gloria, Andreina and Sylvia, this residential experience was beyond words. We were blessed with many valuable moments. It was not just the musical instruments or the sites we visited; it was everything. The beautiful tropical fish and flowers, the exotic birds, the many-colored butterflies, the jungle, the wonderful food, the homeopathic medicine Chris brought which healed several of our ailments wonderfully, and most importantly, the people. The people included those who were with us and those who were missed, especially Bob Green, whose presence and absence were felt by those who knew him, and even by those who did not know him. The memory of him, when mentioned, touched us deeply and made me more aware of the continual cycle of life and death and the meaning of sacrifice.

Another touching moment occurred when several of us bravely approached the Seven-Room Cave and reached the final destiny by crawling and bumping into several obstacles. Our guide was a very small nine-year old child named Umbroso, who remained extremely quiet while we sat there in the dark for ten to fifteen minutes. In this underworld, we were con-

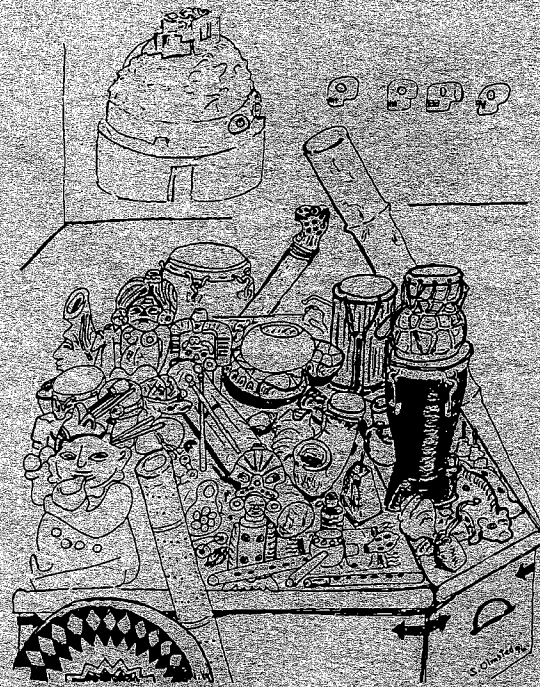
nected to each other and to Mother Earth.

Other moving experiences included: drumming, greeting the morning with the sunrise dance which Hilario led and listening to Gloria's singing, visiting Hector's art store and working with clay, climbing the pyramids, sharing stories and experiences, snorkeling, experiencing Karson's wonderful massage therapy, and, of course, buying miniatures. To conclude this reflection, I would like to share the story which Chris related to us about drumming. Before birth, every one of us participated in a meeting with God and our guardian angels to discuss what was going to occur when we came to earth. An agreement was reached, then we were born. Before we came into the world, we all touched the Tree of Forgetfulness. At that moment, we lost the memory of everything which was discussed. However, every time we beat a drum in this world, we would begin to remember bits and pieces of the information discussed in that meeting. This is because the drum is made from the Tree of Remembering. We all remember those wonderful moments we shared circling around the altar, beating the drums of life. Thanks to Chris who taught us how to drum and most importantly, how to reach our deepest souls.

—Grace Hong

## The Altar

An altar created by wooden chests and adorned with Musical Instruments provided sacred space for the Sandplay therapist's residential seminar, *Movements of the Ancient Now*. Music for the ancient Maya was instrumental in rites to communicate with the gods. Musical activities served as fitting metaphors for the major themes of movement, sacrifice, creation, and passage. The experiences involved us deeply in relation to symbols which have through the ages characterized man's attempt to connect with the vast cosmos of existence and which at the present moment created awareness of Self and God within us. The musical instruments spoke through us to inspire creation, honor life, and appreciate the order of the universe.



Percussion instruments represented the pulse of the seminar. Pulse indicated the presence of life and signaled blood flowing through the veins. Blood was the essence of sacrifice for the ancient Mayans. Through blood the people hoped to keep the forces of the universe alive, insuring the rebirth of the sun after its daily demise, bringing the life-giving rain, and keeping the heart beat of the universe in motion. It was fitting that our musical guide Chris Holder started our drumming with the rhythm of the heart beat.

As the seminar progressed, we mastered new rhythms and kept together by the "holder of the beat" which Chris pointed out was represented by the clave. While we shared many experiences during the week each of us had the opportunity to express uniqueness, to go within oneself, and to be alone. This aspect of the experience was illustrated when each participant chose an instrument and created his or her own musical signature.

The altar held many kinds of instruments including those representing natural elements. To the ancient Maya, the snail symbolized the wind. This connection was repeated daily by the blowing of the conch trumpets. (Holding a conch shell to one's ear can also bring forth the sound of the winds and waters.) Flutes, ocarinas, whistles brought forth tones and tunes. They breathed life into our assembly and connected us to our energies.

Another life form represented among the instruments was the tortoise drum. The turtle itself is symbolic of unifying the heavens and the earth. Other Instruments included rattles, bells, shakers — all of which provoked movement in each of us as we created and responded to their sounds.

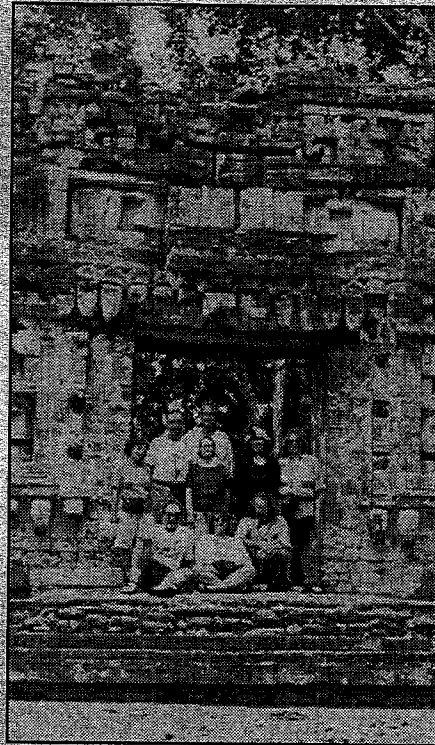
The murals on the walls of the House of the Sun lent a fitting atmosphere for the seminar. The skulls from the Tzompantli at Chichen Itza were reminders of ancient rituals of sacrifice and the continuing cycles of life and death. Without death there is no life. The observatory at Chichen Itza, the Caracol (snail), signified the Mayan recognition of the forces of the universe represented by celestial movements.

This was sacred space. We honored and sought blessing of the Instruments by the burning of copal. Candles were lit. Conch trumpets brought us together for assembly. We greeted the day with prayer and ritual dance and likewise respected the close of day. In between, the seminar took us to various sites that brought the ancient to the current experience of each of us. We bathed in the clear waters of the cenotes. We climbed pyramids and we descended into caves where ancient peoples found connections with the underworld. We traveled the four directions, received energy from the heavens and gave it to the earth and received energy from the earth and returned it to the heavens. Our connections in intimate ways with the symbols reminded us of the spiritual aspects of the Sandplay process. The seminar brought us into the sand trays again and connected us with the elements of water, earth, wind, fire, and with life cycles, and the cosmos; the movements of the ancient now.

—Stephen W. Olmsted



Chris Holder and Larry Greenberg  
"playing the stones" at Calakmul



The travelers in the mouth of the serpent  
at Chicanna

## Week II: Movement and Sacrifice

We began our week in Akumal with a visit to the Xel Ha ruins and Andreina Navone's presentation of a case that she had intuitively brought with her at the last minute. As we reviewed the sandplay slides together, we saw the unfolding transformation (movement) of a woman through a symbolic sacrifice/death. The case and the ensuing discussion dramatically and effectively bridged our two weeks.

In Xel Ha we were able to visit several small temples with frescoes of the descending jaguar god, turtle, and hand prints. We learned that when the wind was right, flute-like sounds were produced in one of the temples. Carrying on our music from week I, we "played the stones" by rhythmically striking resonant slabs with small stones.

Our next visit was to the new museum of the Maya Culture in Chetumal where we viewed the World Tree, wandering from the depths of Xibalba (the Underworld), through the four directions of this plane, and into the 13 levels of the Heavens. We "worked" the Maya calendar and viewed models of the principle ruins and stelae. The museum visit set the stage for the coming week.

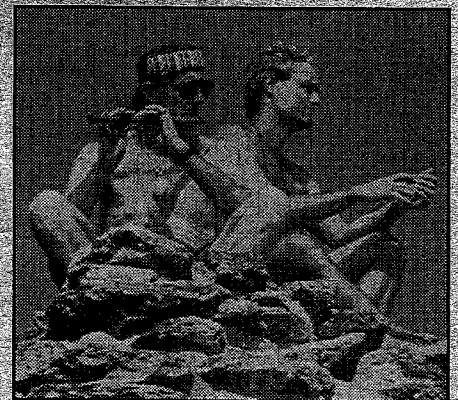
After a brief visit to a rural Maya village and 10 cent cokes, we made our way to the recently opened Dzibanchen ruins and found ourselves alone to experience the grand and tranquil plaza and pyramids. Flute (Hilario) and shaker (Chris) music added to the mystery. Our themes of movement and sacrifice were the common threads that were woven throughout all of our experience, our discussions and silences, and our sense of fullness. Contrasts heightened our awareness and receptivity. We looked down upon the canopy of the forest from the heights of pyramids, we traveled through Maya villages and milpas (cornfield), and we revisited the depths of the ceremonial caves.

In our next site, Chicanna, we quietly moved through the ruins as if in a dream state and posed for a group picture standing in a doorway symbolically representing the open mouth of the serpent. (What wonderful dreams were shared the next morning.)

We then split up into two groups so first-time visitors could be in the grandeur of Becan with its dramatic ball court (speaking of movement and sacrifice). The other drove several hours through the rain forest to the newly accessible Calakmul, one of the largest city-states from the Classic Age. From the top of its pyramids we could see El Mirador and, on the horizon, Tikal in Guatemala. We celebrated our visit by "playing the stones" in front of one of the temples. When the guards came we thought we'd be in trouble, but, instead, they joined us.

Returning to Akumal for our last day together, we noted that we came tired, worn-out, and even sick. We left in good health and full of rich, stimulating experiences that guided us to a central place.

—Carol Kindschi and Larry Greenberg



Chris Holder on shakers and Hilario Hiler  
on flute atop a pyramid at Dzibanchen

## Reflections

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ideas. This concept has important implications for all movements, including that of the sandplay community.

What actually happened? Each person was to choose an intention of focus, and then a way to spend the time - in solitude or with others, in nature or with art materials. And to process afterward in small groups. Some journeyed to see thousands of migrating whistler swans; others walked the hills in silence; others immersed themselves in an art medium.

### The Return: Purification and Enlightenment

“Some nights stay up ‘till dawn, like the moon sometimes does for the sun. Be a full bucket pulled up the dark way of the well and be pulled out.”

Perhaps in modern civilization the part of the ritual most lost is that of Celebrating - authentically to let out the joy after the journey, to drum and dance after we have named ourselves, to risk moving together in a new dance. In most workshops which are focused on content this process of community is lost. So for many of the participants of this workshop, a major high point was Saturday evening which began with a naming ceremony, alluringly simple but remarkably profound in which each person who wished, named themselves and lit a candle, and then named others - departed, not present but needing healing. A sense of the deepest forgiveness and love filled the space. To backstop this experience followed the announcement that Rabin had been shot. The conference leaders and participants were able to drop all agendas, and respond from the heart to this profound loss - to listen to what was needed in the moment. Out of this came a storyteller's weaving of a tale of transformation, followed by the

naming ceremony.

And then - came the drumming. And then came the drumming. And then came the drumming. And from the mind, through the heart to the body, the healing came. And from the mind, through the heart to the body, the community gained. And from the mind, through the heart to the body, the people danced a true joy of inter-connectedness. We danced around the candles placed in sand in a huge

*My life flows on in endless  
song, Above earth's lamentations*

*I hear the real though far off hymn  
that hails the new creation*

*No storm can shake my inmost  
calm while to that rock I'm clinging*

*Since Love is lord of Heaven and  
earth how can I keep from singing*

black cauldron - danced until they had all burned down.

*TRULY THIS IS A HOLY NAME,  
HOLY NAME. TRULY THIS IS A  
HOLY DANCE, HOLY  
DANCE. TRULY THIS IS HOLY  
LIFE, HOLY LIFE.*

And for many people, this was the moment of release, and of a change from usual workshops - even sandplay. A quote from one participant "Everyone I spoke with wanted to do more drumming, including me. Dance and Candles, YES!"

### The Fourth Movement:

#### The Return:

#### The Renewing Community

The next morning we saw one of Alexander's sandplay cases that showed the stages of initiation of a Black male with diagnosed HIV. Seeing this case after our own experiences of the weekend deepened its meaning. Then we spoke about moving back out into our own worlds. How do we work with these principles of journey - personally and professionally? And what about the intention of community? "When a community forms for a weekend and then disperses, how do we deal with that?" There was no answer. This is a beginning.

#### A Personal Note:

I came to this weekend exactly three months to the day after the passing of my husband. I had been very internalized and felt this topic could help me in my process of grief and re-emergence to life after such a sudden life change. I was not disappointed. I was able to stop time and go deeply into a place of grief and rebirth being held in an unconditional love that buoyed me and let me open to my tears at a very private, deep place. I was able to write a poem and share it in my small group. But perhaps most interesting to me was that for the first time since his death, with the penetration deep into the loss of my partner, I was able to find joy again, and dance and feel a coming home. So as it states in my evaluation, "I'm sure

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## Ongoing Sandplay Consultation Groups

Barbara Weller and Joe Meyer will meet with all of those interested in ongoing (monthly) Sandplay consultation groups from 2:00-3:00 p.m. on Sunday, August 4 (one hour before the Annual Pool party). If you have been in a group (with Lauren Cunningham or Lucia Chambers), or if you would like to be part of one, please join us.

## Hong

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Nashville, TN where she earned her MA (clinical psychology) and met David Hong who had also graduated from National Taiwan University and was working on his masters (Economics) at Vanderbilt University across the street. Grace laughed as she told me that most of their courtship consisted of long hours studying together. She also laughed as she said that their first year in the U.S. was their first opportunity to practice spoken English. When David was offered an assistantship in 1967 at the University of Minnesota and the chance to work on his Ph.D. they decided to marry and move to the Twin Cities.

In addition to raising her two children, David and Minna, Grace has always been active in her Taiwanese Christian Church and in the Taiwanese community. In Taiwan her family was somewhat unusual, being Christian while the majority of people around them were Buddhist, Taoist, or practiced Confucianism. In the past few years Grace has studied the Eastern religions and way of life. Now she is back to studies of Christianity in a more open minded way.

After two years as a psychologist for Vocational Rehabilitation, Grace joined

the Department of Court Services (which later became the Bureau of Community Correction) where she is a senior clinical psychologist. In 1988 Grace began studies at the Minnesota School of Professional Psychology and obtained her doctorate in psychology in 1993. As part of her degree work, Grace obtained specialized training in cognitive behavioral and psychodynamic psychotherapies with individuals, couples, and groups.

Grace has long worked to use the therapeutic relationship and to understand the power of transference and counter-transference in the healing process. She has always felt that regardless of how bad the system was, or how difficult the individual's situation was, that she could have an impact, even with the most disturbed patient or the worst criminal. Grace continues to look for opportunities to make a difference.

In 1991 Grace was taking a class from one of our MSTG members, Alice Wagstaff, who presented a short introduction in the use of sandplay therapy and showed the class her sand-



Grace Hong

play collection. Shortly after that, another MSTG member, Jackie Weirsmo, told the class about sandplay and arranged for ISST/STA member Barbara Weller to give a lecture. Grace was hooked! She knew this would be an important piece of her training and actively pursued her own sandplay process and training.

Grace sees sandplay as a help in bridging the spiritual and the physical and as a help in reducing some of the distance

between psychology and religion. The potential of using the body to help heal the mind and spirit of individuals who use the sand and the miniatures has a strong appeal to her.

She has a small private practice in her home and where she also keeps the MSTG Miniatures Store. Grace said she plans to continue studying and learning more with her sandplay colleagues and we look forward to a long and fruitful relationship with her although she would like to fulfill her dream of one day taking sandplay to her native Taiwan.

— Joe Meyer

# Renew (or begin) your MSTG membership today!

The Minnesota Sandplay Therapy Group was formed in January, 1988, to support the work of the International Society for Sandplay Therapy at a local level. Its interests include public education, professional training, and research in sandplay. It supports the guidelines for the professional practice of sandplay therapy as established by the ISST.

### Benefits of Membership include:

- \* Priority in MSTG seminars and workshops
- \* Discounts on MSTG seminars and workshops
- \* Priority for individual sandplay hours with visiting ISST members
- \* Discounts on books, toys, and miniatures purchased through the MSTG
- \* Special members events

### Regular Membership is offered to:

1. Persons holding membership in the ISST
2. Persons holding licenses or certification in the discipline which has included training in psychotherapy such as psychiatry, psychology, social work, psychiatric nursing, pastoral counseling, and others as approved by the MSTG Board.

### Associate Membership is offered to:

1. Persons in training in a field of psychotherapy as listed above.
2. Persons interested in and supportive of sandplay therapy.
3. Psychotherapists living more than 100 miles from the Twin Cities.



## Minnesota Sandplay Therapy Group Membership Application

\_\_\_\_\_ Regular Member (1 year, \$35)      \_\_\_\_\_ Associate Member (1 year, \$25)

Name \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Phone (H) \_\_\_\_\_ (W) \_\_\_\_\_

*Thank you for your participation and support*

License or Certificate In:  
(Check those that apply)

- Psychology
- Psychiatry
- Social Work
- Psychiatric Nursing
- Other \_\_\_\_\_

Please mail to:

Treasurer  
Minnesota Sandplay  
Therapy Group  
3616 19th Avenue South  
Minneapolis, MN 55407

## Reflections

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there are ways to improve the workshop . . . but for me the over-all feeling of integrity, authenticity, love and caring supercedes detail . . . And who can take away the uncomfotableness of our process of self-looking . . . Some clarity washed over me after a lot of confusion and feelings of loss, and for that I am grateful . . . My ability to grieve and feel joy with this community of known and unknown persons shows me that this weekend was temenos. The fact one participant could share upset with the seminar leader was temenos . . .

That fact the lecture could stop at hearing of Rabin's death was temenos. The process was sacred because that tenet was set by workshop organizers and Alexander and structures supported it. This workshop took several steps in humanness beyond any I have attended. And the drumming, dancing, candles, singing, poetry brought the concepts into the body to merge people into oneness for that moment. For all these things I am grateful." And I think they bear looking at in terms of creating future sandplay workshops that are authentic and enlivened. Thank you MSTG and Alexander - for taking the risk.

—Linda Bergh

## Announcement

Dr. Nena Hardie writes: The Canadian Association of Sandplay Therapists is holding a conference to be held in Toronto, Ontario, Canada, October 4, 5 and 6, 1996. The conference will feature case presentations illustrating Jungian Sandplay Therapy. Conference materials will be sent out in July. Inquiries can be made to 905-847-0914

or to: C.A.S.T.  
265 Ranrock R.d. #209  
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## In Touch Again Network

The In Touch Again Network is being relaunched! Nancy Hawkins, MSTG member and In Touch Participant, has agreed to coordinate the quarterly meetings. New interest in the In Touch Again techniques from participants from greater Minnesota and the American Indian community has motivated lengthening the meetings to include presentations regarding new uses of the materials. A meeting was held on May 31, 1996 hosted by Chris Wallin, Minnesota Indian Women's Resource Center Training Manager and In Touch Again Participant. It was exciting to check in with people and to work on shields. The next meeting will be held Friday, September 6, 1996 10:00-12:00 a.m. at the Indian Women's Resource Center.

*Sandspiel* is the newsletter of the Minnesota Sandplay Therapy Group, 3616 19th Avenue South, Minneapolis, MN 55407. Tel. 612-724-0854. *Sandspiel* means "sandplay" in German. The MSTG was formed in 1988 to provide education and training in the area of Sandplay, developed by Dora Kalff of Switzerland. 1996 board members: Lawrence Greenberg, President; Priscilla Braun, Regina Driscoll, Ethel Griggs, Carol Kindschi, Joe Meyer, Jackie Weirama and Barbara Weller. *Sandspiel* Editorial Staff: Regina Driscoll, Lawrence Greenberg, Carol Kindschi and Stephen Lander. Typeset and Design: Clay Schotzko.



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