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Misogynart: Gendered Identity and Art Psychotherapy with Women in Prison

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- 2. Collier, J. (2015) 3 Man Unlock: Out of sight, out of mind. Art Psychotherapy with a woman with severe personality disorder in prison. *Psychoanalytic Psychotherapy*. Taylor and Francis**

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Declaration

This PhD by Published Work is my own work. It includes two publications based on collaborative research. My contribution was significant and comprised conception, research, drafting, writing, reviewing and agreement of the final version accepted for publication. I confirm that this thesis has not been submitted for a degree at another university.

Abstract

Female prisoners experience entrenched societal misogyny which systemically categorises them and proliferates demeaning stereotypes. This research offers an original contribution to the interdisciplinary dialogue between feminist criminology and art psychotherapy to examine how images made by women in art psychotherapy in prison contribute to understandings of the complex construction and self-perception of gendered identities in prison. These identities are explored through a number of different modalities and methodologies including my original term misogynart. This is a concept I use to express the inherent misogyny underlying art made by and about women in a patriarchal society which may affect their sense of identity and how they are seen by others, and which may reveal more about their perspectives and experiences.

Introduction

“You discover things in the making of a painting. It can reveal things that you didn’t expect.

Things you keep secret from yourself.” Paula Rego

The texts comprising the main body of this submission for PhD by Published Work offer an original contribution to the interdisciplinary dialogue between feminist criminology and art psychotherapy. This body of work engages with women in prison and considers the following research questions:

- How do images made in art psychotherapy by women in prison contribute to understandings of the complex construction and self-perception of gendered identities in prison?
- How far do such artifacts support the prisoner to understand their own identity and the meaning of their offence in relation to systemic misogyny?

In attempting to address these questions, each of the publications presented in this portfolio is centred on the experiences of women incarcerated in prison in England. They explore this through a number of different modalities and methodologies. Feminist research can, in part, be defined as pluralistic:

“[...]feminist research... tends now to be much more methodologically pluralist, with many researchers recognizing the value and salience of different research methods, if applied from a feminist perspective” (Burman and Gelsthorpe, 2017, p226).

This plural character includes personal and theoretical reflexivity and feminist standpoint theories which, in the case of my own published works, are key perspectives that have helped

position women prisoners at the core of my research and psychotherapeutic practice, writing with the interests and perspectives of women in mind (Cain, 1990, Comack, 1999).

The primary visual focus binding these publications together, and which is woven throughout the portfolio, is the consideration of art images made by women in art psychotherapy sessions in prison between 2010 and 2020. This visual data, alongside art works known in the public realm, has been central to developing in this summary my original term, “misogynart”. This is a concept I use to express the inherent misogyny underlying art made by and about women in a patriarchal society which may affect their sense of identity and how they are seen by others. This portfolio further examines the context and impact of generational trauma and sexist societal expectations in the prison institution and on the group of women I worked with. The small number of publications that describe art psychotherapy with women in prison in England written by other authors (ie; Cronin, 1994, Rothwell 2008, Delshadian 2003, Wassall and Greener 2016, Lennon and Atkinson, 2019) do not consider the sexist social context and have focused on the images made by the prisoners without considering the influence of wider visual culture (Talwar, 2010). Conversely, the papers presented here examine how female prisoners can use image making to understand better their own identity and the meaning of their offence, not only in relation to internal psychological factors determined by classical psychoanalytic and art psychotherapy theories, but also taking into account the misogyny of the penal system and the structural misogyny of patriarchal society. I do this by engaging my practice and research with multidisciplinary encounters with visual images; including art history, forensic psychotherapy and feminist criminology. In other words, while I offer a psychoanalytic account of these images, I also seek to provide a comprehensive sociological context to these women’s lives and to their creations.

As stipulated in Warwick's 'University Requirements for the Award of Research Degrees', a candidate's portfolio submitted for the PhD by Published Work must be accompanied by a covering document introducing the submitted works, their relationship and significance and should also include an appendix, and details of the candidate's publication history: In order to fulfil this requirement, the rest of this document details my distinctive research. It offers a way of understanding women's identities in prison and seeks to make a substantive contribution in the fields of both feminist criminology and art psychotherapy in the UK.

What is art psychotherapy and prison art psychotherapy?

Art Psychotherapy is a form of psychotherapy that recognises the use of art media as an important mode of communication (BAAT, 2022). In forensic settings the overall aim is to enable an individual to better understand the meaning of their offence so as to support change and progress on a personal level through the use of art materials. From a feminist perspective, it would also aim to understand how the social position of women contributes to their offending; how these offences are judged and how the gendered experience of being in prison is communicated in images made in therapy sessions.

In Britain, art psychotherapy as a recognised, regulated profession, is widely considered to have evolved from the work of Adrian Hill, who coined the term "art therapy" in the 1940s. Having used art making himself whilst suffering from tuberculosis, he went on to create the first art therapy programme in partnership with the National Association for the Prevention of Tuberculosis at a number of hospitals throughout the UK (Hill, 1945). Following the Second World War, Edward Adamson worked with Hill and was invited by the Netherne Hospital to facilitate a research studio to explore mental disorders. This morphed

into an open art studio, run by Adamson for the next thirty years. In his later career, Adamson published important work on art psychotherapy (Adamson, 1984).

In a parallel development a Jungian psychoanalyst, Irene Champernowne, established a therapeutic community, Withymead. This synthesised art and psychoanalysis and influenced the development of art psychotherapy due to the informal training it offered alumni who later became influential in the formation of the British Association of Art Therapists (BAAT) in the 1960s. The influence of these founding practitioners characterised certain social values, prejudices and principles. For example, at Withymead notions of gender and class were stereotypical of the time and Champernowne insisted on a split between male and female roles believing "... that matriarchies had never existed and could never survive, and that men were 'better at authority' than women" (Waller, 1991, p70). This reductive, gendered perspective of systemic power hierarchies may still be felt in the limited critical feminist literature in the profession (Hogan, 1997).

While art psychotherapy was evolving in hospitals and therapeutic communities, artists were also entering prisons, notably Joyce Laing who worked with Jimmy Boyle and others at the Barlinnie Special Unit in Scotland in the 1970s (Boyle, 1977). HMP Grendon, has also long used arts therapies as an integral provision in the prison Therapeutic Community (Genders and Player, 2001, Sullivan and Shuker, 2010). Whilst these are both men's establishments, incarcerated women were offered art psychotherapy at HMP Holloway until its closure in 2016, when the provision was reduced and moved to HMP Downview. Art psychotherapy has also been provided intermittently on the 24 bed Democratic Therapeutic Community at HMP Send, and on the 12 bed specialist Personality Disorder Unit at HMP Low Newton. However, it is not considered a core therapy in either establishment. In the early 1990s, the Arts Therapies Sub-Group to the Prison Service Arts in Prison Working Party was created in collaboration with the Home Office. As a result, Colin Teasdale

published Guidelines for Arts Therapists Working in Prisons (Teasdale, 1997) and a paper setting out recommendations for practice (Teasdale, 1999). The work of this group, now primarily offering professional advice and conferences, continues today as the Forensic Arts Therapies Advisory Group (FATAG) of which I am the co-convenor (<https://www.fatag.org.uk>).

The exclusion of women prisoners in British art psychotherapeutic literature

Despite these attempts to formalise forensic art psychotherapy, including formative publications edited by Marian Liebmann (1994, 2008, 2021) and Kate Rothwell (2016), there is scarce scholarship on art psychotherapy with women in prison in England. In a recent review of the literature, there were only twelve peer reviewed chapters or articles concerning women undertaking art psychotherapy in English prisons, eight of which were authored or co-authored by myself. The solid foundation of critical thinking regarding art psychotherapy from a feminist and intersectional stance, prominently the work of Susan Hogan (1997, 2003, 2012, 2019) and others (Wright and Wright, 2013, 2017, Eastwood, 2012, 2021) continues to grow. This is important and influential work covering diverse social systems, environments and institutions, but not women's prisons. As noted above, HMP Holloway, the largest women's prison in Europe until its closure, had a long and rich history of art psychotherapy from at least the 1990s (Cronin, 1994). Indeed, all but one (Wassell & Greener, 2016) of the published peer reviewed papers on art psychotherapy with women in prison in England have been authored by HMP Holloway staff alumni.

Nevertheless, it is difficult to find accurate numbers on how many art psychotherapists are currently working in prisons throughout England. A recent call out to the FATAG mailing list received only thirteen confirmed responses from active prison art psychotherapists, only one of which (myself) was working in a female establishment. These

limited responses may suggest that prison mental healthcare services do not utilise arts psychotherapies as widely as they employ psychology programmes, perhaps due to on-going criminological research into psychological therapies with women in prison which views art psychotherapy as a “complimentary therapy” and minimises the impact on the women who engage (Player, 2022). It might also be argued that with a relatively smaller female prison population, for instance in July 2022 there were 3,219 women in English and Welsh prisons, and their overall proportion has consistently been around 4.5% of the overall prisoner population (Ministry of Justice, 2022), there is limited research interest in this group, particularly in relation to therapeutic options available to women. However, due to issues of family breakdown and concerns regarding childcare when women are convicted, the impact of their punishment on society is much greater than this small number suggests.

The apparent indifference shown by art psychotherapists towards women prisoners has not been replicated in other clinical disciplines. For instance, forensic psychology and forensic psychotherapy have formulated a number of theories and developed a small but solid literature on women who perpetrate violence (Welldon, 1988, Motz, 2008, Motz et al, 2022). This prompts questions about the implicit and unconscious feelings professional art psychotherapists hold and may suggest art psychotherapy training deficits concerning social and critical thinking (Collier and Eastwood, 2022). It also largely corresponds with the judgement and disapproval of the general population as reflected in and mediated by the media (Mayr and Machin, 2012) towards criminalised women. A critical, feminist focused prison art psychotherapy aims to challenge the biologically deterministic stereotypes and myths that women are intrinsically good and nurturing, and only warrant support if they are mad, bad or sad (Gelsthorpe, 2010). The research presented here, seeks to utilise images to reframe misogynistic public perceptions of female offenders as “monsters” by visualising their experience as complex and layered.

Women's gendered experience of prison

The treatment women receive at the hands of others as well as the trauma they have endured and the resilience they have built, both as victims of personal and structural abuse, and also as perpetrators of sometimes violent offences, is different to the experiences of imprisoned men. Their unique perspectives warrant a dedicated, feminist approach. Such an approach seeks to visibilise and give voice to women, it "...allows women to speak for themselves, rather than [appropriating] knowledge about men's worlds presuming to be about women's worlds too" (Burman and Gelsthorpe, 2017, p225). Imprisoned women in this country are some of the most socio-economically marginalised; an issue that has been examined at length by feminist criminologists (Smart, 1976, Gelsthorpe and Morris, 1990, Bosworth, 1999, Carlen and Worrell, 2004), psychologists (Motz, 2008, Motz et al, 2020) and campaigners and activists like Women In Prison and Sisters Uncut. It is clear from this sustained body of research that women's attempts at survival often lead to their own criminalisation and imprisonment. This structural lens is particularly true for women because they are frequently criminalised on the basis of their response to their own subjugation and experiences of oppression due to their (failed) gender performance (Carlen and Worrall, 2004, Gelsthorpe and Worrall, 2009, Motz et al, 2020). Women are then expected to navigate a penal system designed by and for men (Carlen 1990; Bosworth, 1999) and are regularly subjected to treatments that seek to further consolidate their gendered subordination and limit their future prospects. For women serving long sentences, as the individual case studies in this portfolio demonstrate, their violent and sexually abusive histories shape the gendered experience of their sentences in a way which is not comparable for men, and which for some may be exacerbated by traumatic separation from children and the loss of their identity as a mother. The way they are controlled in prison then "compounds the forms of trauma and degradation that almost all the women... suffered prior to their sentence" (Crewe,

et al, 2017, p1375). This portfolio shows how women not only have to negotiate the external prison in which they are confined, but also their own psychological prison, imposed onto them by misogynistic laws and mores which leave them both dependent and burdened. For women serving life sentences, who are under represented in research across disciplines, this may be particularly painful (Ibid).

The women in this portfolio

The visual data that comprise this research were created by women referred for art psychotherapy at HMP Holloway and HMP Downview between 2010 and 2020. The exception to this is **published paper 7** where an informal open group is described. These women were not referred, and in the approximately two years it ran numbered in the hundreds, comprising women who were resident on the reception landing at HMP Holloway. Their personal circumstances were not known except those which were disclosed during sessions. The women who engaged in the Mentalisation Based Art Therapy (MBAT) described in **published paper 1** were referred, but again the information collected was limited to what the women disclosed about themselves.

Demographic information was collected from the prison healthcare records of the women who engaged in the psychodynamic group described in **published paper 7**. Where their offences could be determined, they included robbery, burglary, failure to surrender, wounding with intent and supply of class A drugs. A number of these women were in prison on licence recall. Of the 23 women who attended this group 14 identified their ethnicity as white British; 2 as white and black Caribbean; 1 as black Caribbean; 1 as other black background; 1 as other mixed background and 4 did not specify. Their ages at the time of referral to the group were between 26 and 42 years old. It was not possible to ascertain which of these women were mothers from the records.

The women referred for individual art psychotherapy, and whose images are described in **published papers 2-6 and 8** were unusual in the female estate due to the nature of their index offences. Most women in prison in England and Wales have been convicted of non-violent crimes. However, these papers describe work with women who had mostly been given long or life sentences for violent and/or sexual offences. These offences included murder, child murder, grievous bodily harm (GBH) with intent, rape, indecent assault, theft and burglary. According to the House of Commons Committee report Women in Prison (UK Parliament, 2022), only 16% of perpetrators convicted of violence against the person and 2% of perpetrators convicted for sexual offences are women, making the cases here particularly rare, and complicated further by the change in gender identity of the composite individual described in **published paper 8**. Of the 6 individuals described in these papers, 3 were mothers and 3 did not have children. Of the mothers, 1 was convicted of murdering her child and 1 was convicted of historic sex offences against her step-children. The third mother's children had been in long-term foster care or were looked after by a family member. Hence, the women here represent some of the most stigmatised in the criminal justice system and some of the least studied in criminological scholarship (Player, 2022). They are then, a complex group of women on a personal, sociological and feminist-political level, but as I note in **published paper 5**, "It is important to substantiate the fact that women, like men, are human beings, and consequently encompass the full human range of emotions and actions; some of which are troubling to accept" (Collier, 2021, p65).

Theoretical framework: Psychoanalytic accounts

The foundation of my own practice and thinking has depended on psychoanalytic theories that are taught widely on art psychotherapy programmes throughout the UK alongside art psychotherapy theories (Hogan, 2016). These include classic psychoanalytic

theories established by Melanie Klein (1946), Anna Freud (1936), Donald Winnicott (1951) and Wilfred Bion (1962). However, given my specialist work with women in prison, the scarcity of research specific to this population means particular forensic psychoanalytic theories have also been instrumental in developing my ideas. These include American psychoanalyst James Gilligan (2000), Estela Welldon (1988) and Anna Motz (2008). My thinking has been further guided by colleagues during my time as the co-editor of the *International Journal of Forensic Psychotherapy* and my role on the Executive Board of the International Association for Forensic Psychotherapists (IAFP) between 2019 – 2021.

Theoretical framework: Feminist and intersectional perspectives

These classical psychoanalytic theories are not necessarily aligned to intersectional feminist thinking, although this is slowly beginning to change (Motz et al, 2020). My desire to work with women in prison stems from my intuitive and long-standing identity as a feminist and my interest in gender politics, originating in my lived experience as a lesbian, acutely difficult during the 1980s while the local Government Act Section 28 prohibited the promotion of homosexuality. This experience has influenced my positionality regarding systemic injustice and abuse of power, which seems to me to reach its apex in the imprisoning of women from largely deprived, violent, impoverished backgrounds who are criminalised due to their experiences of violence and oppression. This includes the over-representation in prison of black women, women of colour, Gypsy, Roma, Traveller (GRT) and foreign nationals (Smart, 1976, Motz et al, 2020). The importance of intersectional thinking in relation to the connection between private violence experienced by oppressed women and their mass incarceration via a racist and misogynist political system is paramount, and women's vulnerabilities can be understood as part of a series of intersecting, systemic

injustices endured by them. Kimberle Crenshaw, who coined the term intersectionality (1989) clarifies:

“... mass incarceration or punishment comprises multiple intersections – not just of identity and power but of systemic dynamics that do the work of subordination... systems work in tandem to create and justify conditions that render women vulnerable and subsequently punish them for their vulnerability” (Crenshaw, 2013, p25).

This stance does not divide knowledge from values and politics but sees knowledge arising from engagement (Smart, 1990, p80). Thus, my consequent interpretation and understanding of the therapeutic relationships established, and the images created and the stories told within these, could be seen as sitting in the framework of feminist standpoint theories. Feminist standpoint epistemologies explore “ways of knowing” that prioritise and privilege subjugated perspectives while accepting uncertainty as part of knowledge creation (Harding, 1987, Cain, 1990). Simultaneously, an intersectional stance encompasses the understanding of emotions such as anger and grief as expressions of identity arising from oppression and marginalisation, and not detached psychopathology. As Talwar writes, “Our feelings arise directly from our social positions in culture and society” (2015, p101).

Art psychotherapy as practice

This espousal of uncertainty aligns with most art psychotherapy theories, which support the notion that shifting layers of meaning can be contained within images and the therapeutic relationship and do not have a single interpretation, elucidating the notion that knowledge is not fixed. As Hogan reminds us, “symbolism is multi-faceted and able to contain manifold and contradictory meanings... The art works, the space and the viewer can interact to create new meanings” (2016, p1). These images may hold meaning in and of

themselves, but also prompt further verbal enquiry through conversation about what they encompass, as embodied, emotional, relational and aesthetic communications providing a way of discovering more about identity intrapersonally and, as highlighted, in response to social context. As Hogan goes on to say, “pictures can be seen as providing women with a tool for carving out a self-identity which might challenge dominant exemplifications or those representations connected with their gender or particular socio-economic status” (2016, p117). As such in my work, I maintain that in prison, art psychotherapy offers women an opportunity to examine the internal images they may have of themselves as a result of their gendered experience of violence, both as victim and perpetrator, and find different images to express themselves which may disrupt their own, and the public’s, conception of them as evil and monstrous. As I wrote elsewhere:

“Art psychotherapy offers the opportunity to create a different narrative, a story which both encapsulates the current feeling of the individual and encompasses the enduring psychological influence of the past” (Collier, 2019, p110).

If women’s experiences have been too overwhelming to put into words, images can embody the gravity of emotion felt and offer a profound ontological knowledge which encapsulates feeling. As Elliot Eisner proposes, “... the arts in research promote a form of understanding that is derived or evoked through empathic experience... the products of this research are closer in function to deep conversation and insight dialogue than they are to error free conclusions” (2008, p7). This is the aim of art psychotherapy; to transform unconscious feelings into conscious thought. In my own practice, images are made in relationship, under intimate observation and in exploration of meaning not yet understood. Eisner suggests the arts contribute to knowledge by developing ways of thinking that reveal different ways of perceiving and interpreting the world and by stimulating empathy that engenders action. The

images made in art psychotherapy by women in prison evoke meaning that would otherwise remain unknown.

Feminist methodologies, reflexivity and ethics

At the heart of psychotherapeutic practice and of feminist research is active listening.

Listening to one's affective story enables learning and challenges prejudices (Qhogwana, 2022). Encouraging aspects of these narratives and identities to be made visual is my primary methodology, as well as engaging in what artist and psychoanalyst Bracha Ettinger terms "with-nessing" (Pollock, 2010, Collier, 2015). Qhogwana goes on to suggest that "Listening is... shaped by the researcher's life experiences, identities and more immediate experiences... our researcher positionality is important" (2022, p5). The significance of reflecting on my own standpoint and countertransference is underscored throughout this portfolio, as I explain elsewhere, "I must appreciate my own vulnerabilities and be aware of the difficult feelings and personal responses my patients may bring up in me" (Collier, 2015, p4). Dupuis et al (2022) suggest that feminist methodologies offer alternative perspectives to prevailing and conventional models of research by emphasising aspects of research that are embodied and experiential. These features are important in prison as "women's experience of imprisonment is embodied... via their bodies and their senses" (Chamberlen, 2018, p56). Far from dominant methodologies that deride feelings as subjective and unscientific, Dupuis et al suggest that "... knowledge is not disconnected from, but rather entwined with, emotions and experiences" (Dupuis et al, 2022, p4). They suggest that specific to feminist research methodologies are themes of embodiment, relationality, emotions and intersectionality, all of which can be understood through "... practices of sharing, storytelling or by engaging creative and artistic mediums" (Ibid). Art psychotherapy is fundamentally a process of personal narrative; expressing emotions through the embodied format of art making and the

intimacy of the therapeutic relationship. This embodied and relational sharing of feeling is simultaneously recognised through the self-reflexive understanding by the art psychotherapist of the differences in power, hierarchy, identity, life experience, prejudice and systemic oppression within the relationship and which informs any elucidation of the images (Talwar, 2010). As scholars have noted, emotions are not static affects, they are fluid and illusive and play a key role to our own self-perceptions as human (Pink, Hogan and Bird, 2011, p15). As Talwar notes, “A reflexive practice resists inflexible conclusions” (2019, p 68).

Importantly, Dupuis et al acknowledge that “... feminist approaches take time” (2022, p295). Earlier research cements the significance of this by warning that “constant change in the relationships observed requires: building duration into the investigation” (Cain, 1990, p138). The thirteen years I have worked in prison with women constituted meeting hundreds of individuals, engaging in many thousands of hours of conversation, open ended discussions, dialogue, storytelling, image making, exchange and connectedness; all methods of feminist research (Dupuis et al, 2022). This distinctly human and humane aspect of my practice is deeply feminist in its rejection of strictly positivist, empirical evidence (Gelsthorpe and Morris, 1990). In addition, working with images allows imagination to come to the fore as an intrinsic method of understanding and connection; “... imagination opens up the listener/viewer/witness to the lives and worlds of others” (Pink, Hogan and Bird, 2011, p18). During the many hours I have spent immersed in the narratives and evocations of my patients’, ontological knowledge production is taking place in the relationship between myself and the prisoner and in the making of art images. This portfolio covers only a small fraction of this shared clinical experience. It is important therefore, to acknowledge that my standpoint and positionality reflect not only the cases presented in this portfolio, but the years of deep listening that have influenced my broader practice and enquiry (Qhogwana, 2006, Blakemore et al, 2021).

Reflexivity attends to varying perceptions of gender theory and attempts to dismantle, or at least understand, power hierarchies in the research process (Talwar, 2019, Burman and Gelsthorpe, 2017). This consideration must be applied to both prisoner and therapist, as unconscious responses are communicated by both parties within the therapeutic relationship. As Talwar notes, “Reflexivity refers to the bidirectional nature of relationships” (2019, p67). Emotional responses left unexplored may contribute to therapists experiencing vicarious trauma, burn out and moral injury, potentially responding punitively as an unconscious re-enactment of previous familial or societal patterns because “... as therapists, we too unconsciously engage in the re-enactments played out by patients” (Collier, 2019, p174). Thus, to practice safely and ethically, reflexivity is fundamental to art psychotherapy as a clinical discipline. Structures of power, privilege and prejudice can only be examined if art psychotherapists have an awareness of their positionality and recognise how this affects them and their work (Talwar, 2019). Working with women in prison is particularly marked by power differentials. “An analysis of the prison must therefore be reflexive and multifaceted. The criminologist must be honest about her own structuring ‘prejudices’, both as an individual and as a criminologist” (Bosworth, 1999, p7). These power dynamics are attended to throughout this portfolio in an attempt to foreground the inherently stigmatising and pejorative societal position women prisoners are situated in and the ethical dilemmas that come from misogynistic and racist laws and politics that themselves engender trauma (Talwar, 2017). This matters in the therapeutic exchange, as well as for research purposes, because the the production of knowledge, the context in which knowledge is produced and the people involved, are central to reflexivity (Alvesson and Skoldberg, 2009). To be reflexive is to notice similarities as well as differences between myself and the prisoners. This means acknowledging uncomfortable feelings and recognising over-identification. Clinicians must accept and embrace their own vulnerabilities and prejudices. “Our reflexivity

is only as good as our desire to really understand our motivation to work in such a powerful position with vulnerable people” (Collier, 2022, p130). In addition, Gelsthorpe and Morris (1990) suggest that feminist theory must acknowledge the validity, as well as the problems inherent in documenting subjective experiences for research, and that this is essential for knowledge creation.

The themes covered in this portfolio and the women’s backgrounds indicate complex experiences of trauma and abuse. It is my professional practice to ensure I minimise the prisoners’ exposure to risk. Confidentiality protocols are essential to this process, and all material used has been produced following professional standards. Consent was discussed during the post-therapy evaluation stage of the therapeutic relationship and most of the women who gave written consent described altruistic motives to do so.

The research data was gathered according to BAAT research governance that stipulates that research must respect the dignity and protect the welfare of participants; abide by the laws, regulations, ethics and professional standards governing the conduct of research and publication appropriate to their circumstances, their academic organisations or employers; and that information collected must be held or stored confidentially and anonymised before submission or publication. Having followed principled procedures throughout my research, my application for ethical approval was granted by the Humanities and Social Sciences Research Ethics Committee at the University of Warwick (HSSEREC 109/21-22). It is also important to keep in mind the significance of the power differentials in requesting consent for research, and the unconscious ways in which the women might feel obliged to acquiesce. In prison, women are often punished for refusing to do as they are asked, “... [this] leads once again to the oppressed colluding with the oppressor” (Collier, 2022, p198). It is essential to mitigate this potential abuse of power and I reiterated to the

women throughout the consent process that there would be no consequences if they refused permission.

Visual methodologies

Art as a form of knowledge production has not always been taken seriously. The connection of art and epistemological matters has been undermined by the positivist notion that knowledge must be empirically informed and should not engender emotion whose value cannot be defined. This may be because meanings in images are not fixed, "... there is no right or wrong way to see an image" (Rose, 2016, p148). However, more recently visual research has grown to incorporate many different methods. These highlight the fundamental significance of the materials chosen, the process of using them and the context in which they are used.

"For art therapy this means that the making of art is a process that engages all the senses and therefore the understandings that we develop from art and it's making need to be derived from more than just the visual image... it demands further attention to empathic and experience-based ways of knowing and understanding." (Pink, Hogan and Bird, 2011, p17)

However, when painting and drawing is used as visual research in art psychotherapy, this has often tended towards response art made by art psychotherapists as a form of visual enquiry or social justice approaches (McNiff, 2013, Wright and Wright, 2017, Talwar, 2019), as participatory art elicitation groups (Pink, Hogan and Bird, 2011), as isolated single case studies (Gilroy, 2006), or as a randomised controlled trial (Crawford et al, 2010). In contrast, the novelty of this portfolio, is that it brings together a number of individual and group case studies that give shape to the experiences of a particular demographic; female prisoners in England, to formulate a distinct question that considers the experience, understanding and

self-perception of gendered identities in prison. In prison art psychotherapy, identity and experience can be explored and understood in art images and through the creative process itself. Throughout this portfolio, emotional substance and non-verbal communication is instrumental to the women revealing their gendered experience of prison and beyond. Visual research attends to cultural signs, symbols, sublimation and semiotics as central to knowledge production, so images and stories made in sessions which have explicit connections/connotations to art works in the public realm, misogynistic markers in the media and images from art history, are also important as indicators of the women's experience. These explorations and juxtapositions weave throughout this portfolio. "Artworks can be interrogated within art historical and phenomenological frameworks that sit more comfortably with our primary discipline than those that equate the formal elements of visual representation with pathology" (Gilroy, 2006, p98).

Thus, the visual methodological lens used in this portfolio is an approach which typifies feminist methodologies in its embrace of emotion, embodiment, relationship and intersectionality in relation to the consideration of images made by and discussed with women prisoners. This differs from more traditional visual criminologies which have focused either on the content and/or concerns of media representations of crime and the social influences and ethical questions therein (Young, 2014, Carrabine, 2012). Visual criminology has often utilised analyses of documentary film, television, digital imagery and photography, and as Carrabine notes, "contemporary societies are saturated with images of crime" (2012, p 463). Indeed, it is becoming more difficult to distinguish actual crime from depictions of crime as the representation and seeing of images and visuals of crime in contemporary society becomes more blurred (Hayward and Presdee, 2010). What is needed, cultural criminologists have argued, is a "methodological orientation towards the visual that is capable of encompassing meaning, affect, situation, symbolic power and efficiency, and

spectacle in the same ‘frame’” (Hayward, 2010, p3). This approach describes the art psychotherapy images explored in this portfolio.

Art psychotherapy case studies

The psychoanalytic case study has been an accepted, if challenged and at times disparaged, qualitative methodology since Sigmund Freud published the first in a series of formative studies at the beginning of the twentieth century (Freud, 1905). Positivist researchers have criticised them due to their inability to produce evidence that can be generalised. Nevertheless, case studies offer research that is easily digestible because it tells a human narrative, a story. “The purpose of case research is to understand a real-life situation by studying it in-depth and with its context” (Kapitan, 2018, p132). Case studies allow us to see our work in the context of individual human experience and within the broader organisational and societal context. This type of research helps us put theory into everyday practice and allows us to engender theory from practice, especially in the context of art psychotherapy.

While classic psychoanalytic case studies have historically looked at clinical material as pathology particular and internal to the patient and distinct from systemic influences, the art psychotherapy case studies in this portfolio encompass a trauma informed (Covington, 2022, Sweeny et al, 2018) and creative approach, and a sociocultural perspective of art psychotherapy praxis (Talwar, 2010). Theoretically, this regards the social and external environment as a factor in the patient’s actions and responses, and repudiates the classic psychanalytic notion that it is the person who is broken and needs fixing, not society. The art psychotherapy case studies summarised here also integrate images and visual research methodologies as an intrinsic aspect of the case study, and so add the patients’ own creative expression. Narrative case studies offer broad descriptions and cumulative accounts that

create a picture/argument to shape a theory from the data collected through non-directive image making and ensuing conversations during therapy. In the case studies that form this portfolio, a wealth of visual data is interrogated to inform understandings of gendered encounters with incarceration. For example, the experience of being imprisoned is manifest in **published works 2, 4, 6 and 7** through images of frames, cages, citadels and cells. Through these images the women may recognise their own “un-thought thoughts”, making the unconscious conscious and representing their feelings and identities. These can then be contrasted with pre-existing visual representations in the public realm: studying art images for information about society, culture and history and viewing these alongside the images made in the session to look for aesthetic links which suggest a shared gendered experience of violence done to or by women. As Gilroy clarifies, “the social, political and institutional practices and relations that produce and interpret an image... enable investigation of different ways of seeing the world, how images articulate social difference and how different visions have social effects” (2006, p 95). As she suggests, a case study approach is at the heart of clinical practice and thus also informs the work in this portfolio, “case studies describing work with people from the same population, with similar problems and using the same clinical approach contribute to the cumulative evidence base of the discipline and form the bedrock of all forms of clinical research” (Ibid, p100).

Art history and “Misogynart”

Images from art history influence not only how women are seen in society by others and how they see themselves, but typify damaging tropes and myths that disregard their personhood as full adult women. This works to overlook the emotional experiences of women who commit crime. The systemic denial of offences some women have perpetrated may leave them unable to understand what they have done wrong; particularly as public images revile

women who commit violence as evil or monstrous. All this silences and marginalises their affective perceptions. As I have previously suggested, “Images [made in art psychotherapy] may be able to hold some of the rage, shame, guilt and humiliation that cannot be acknowledged verbally. Such unspeakable crimes can perhaps be thought about less disturbingly through visual metaphor or symbol” (Collier, 2019, p101).

Nevertheless, this portfolio demonstrates a number of ways in which art made *about* criminalised women, the responses to this art and the content of it, differs from the art made *by* criminalised women in art psychotherapy, and considers how this can help women negotiate their identities and the gendered discrimination they have to contend with in prison. For example, in **published paper 3**, we see the severance of thoughtful consideration demonstrated by the feverish public and critical responses to art that attempts to explore women’s violence creatively. The frenzied emotional uproar described around Marcus Harvey’s painting of a child murderer “Myra” contrasts with the images Sherry herself made in prison, which reveal introspective visual attempts at understanding her grief as a mother regarding the loss of the daughter she murdered (Figure 1).

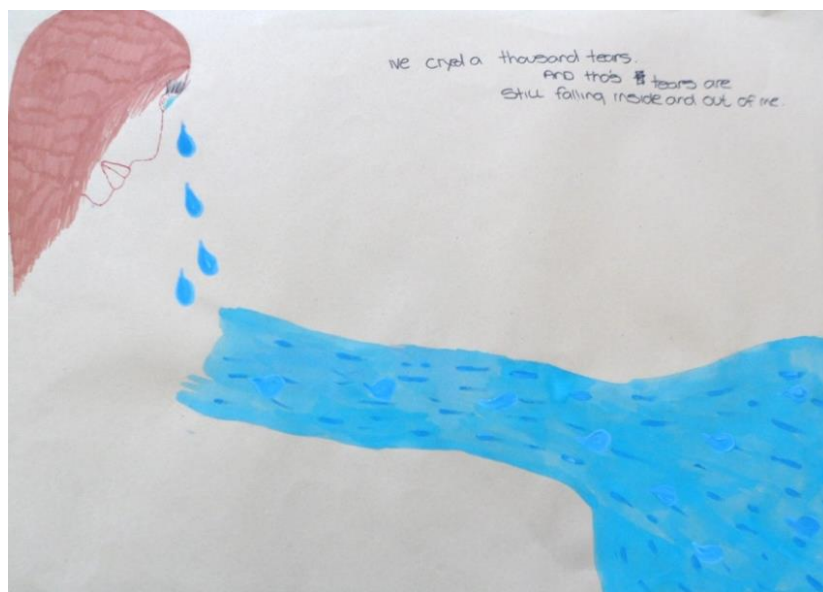


Figure 1

Likewise, the portrayal of women as vengeful or degenerate in nineteenth century artworks highlight the misogynist trope that female offenders are monsters. This both aligns and diverges with Sherry's evocation of her actual identity and internal psychological experience explored through her image making. A nuanced understanding of women's experience and retaliation to the violence and fear they have experienced (and perpetrate) is sought in **published paper 4**. Monumental public art designed as memorials and containers of trauma are contrasted with the intimate pencil drawings holding the shock and emotional suffering of a woman convicted of a brutal assault attempting to process her unforgotten experiences of trauma (Figure 2).



Figure 2

In **published paper 6**, well known works by women artists are employed to determine how systemic misogyny and racism traverse across renowned visual images seemingly into the collective unconscious, as demonstrated by the uncanny similarity between Shelby's and Nan Goldin's (celebrated) self-portrait (Figure 3).



Figure 3

Throughout this portfolio, what Griselda Pollock formulates as the fundamental abuse of women in admired and established Western art history through intersections of class, race and sexuality (2020, 2022) are considered alongside rebuttals to this canon in the form of feminist artists' work and art the women in prison make themselves. The stark contrasts, and paradoxically the similarities described above, may be particularly useful in supporting prisoners and the public in understanding their resistance to seeing women as violent without denigrating or fetishizing them. This portfolio stands as a foundation for further exploration of these artistic phenomena which could also make use of my original term misogynart.

This original concept can be defined as:

- i. Visual art which depicts women in demeaning, objectified or stereotypical positions and contexts.
- ii. Visual art in the public realm that can be interpreted as depicting or implying misogynistic acts or inferences.
- iii. Visual art made by women or girls for public consumption or in private spaces not meant for public consumption that can be interpreted as depicting or implying internalised misogynistic acts or inferences and which describes their gendered experience in society.

Moreover, misogynart from a female prison perspective would also include:

- iv. Visual art made by female prisoners for public consumption or in private spaces not meant for public consumption that can be interpreted as depicting or implying internalised misogynistic acts or inferences and which describes their gendered experience of crime and incarceration as perpetrator and/or victim.

Misogynart proposes that art images made within a misogynistic patriarchy designate visually, consciously or unconsciously, a women's gendered experience. This may manifest as explicit sexist tropes depicting women as passive, sexualised, objectified, monstrous, mad and/or victimised.

Art psychotherapy and gendered identity with women in prison:

Coherence and significance

“[man] considers woman's body an obstacle, a prison, burdened by everything that particularises it” (de Beauvoir, 1949 cited in Hogan, 2016, p109)

This PhD contributes new transdisciplinary knowledge to feminist criminology using art psychotherapy as a methodology. As such, I believe it offers a significant and novel contribution to scholarship in both fields. Images made in art psychotherapy speak without researcher direction to the most painful and private experiences of identity and epistemic injustice (Fricker, 2007). Therefore, they offer a new way of looking at events, relationships and identities that include victim, as well as perpetrator, that traverse across disciplines and permeate deep into the gendered and embodied experiences of women. This portfolio fills an important gap in understandings of women prisoners' self-perceptions using this unique lens because the papers bring to the fore the embodied, emotional, psychological and creative exploration that is particular to art psychotherapy theory and practice. The research brings a completely novel approach to existing academic research on art history, women and prison, and demonstrates women's emerging understandings of their gendered self-perception, their

identities and the meaning of their offences in relation to systemic misogyny and patriarchal structures. This portfolio also attends to the key conception of the ‘pains of imprisonment’. These were originally articulated through five foundational deprivations (Sykes, 1958) but have since expanded to include numerous formulations (Haggerty & Bucerius, 2020) including gendered pains (Chamberlen, 2018, Crewe et al 2017, Bosworth, 1999). The broadening of these deprivations is important in understanding the gendered identities and treatment of women in prison, not least because two of the original deprivations; autonomy and security, assume an experience in the community that for many women might not be correct.

This portfolio was written and published in chronological order and is grounded in clinical practice. It addresses my practice and concerns in real time, demonstrating my practical and theoretical progress in identifying the women’s gendered experiences in tandem with my own developing interest in how to consider, share and express what I understand as meaning making and ultimately, significant knowledge creation arising from practice. This happened in three distinct phases which are rationalised as follows:

Part One: Psychoanalytic explorations

In 2009, I applied to work at HMP Holloway as the sole art psychotherapist within the psychological therapies team. This was a unique women’s prison healthcare service (Reeves, 2019) overseen by a consultant psychiatrist in psychotherapy who provided regular clinical supervision rooted in psychoanalytic theory (Franciosi and Rowe, 2019). From 2011, until her untimely death in 2016, I was fortunate to be supervised by the late Professor Gill McGauley. Her specialism as a psychoanalyst was in attachment theory (Bowlby, 1988) and deficits in mentalization with forensic patients with a diagnosis of personality disorder (McGauley, 2017); a group over represented in the female prison population. In 2012, she

supported me in setting up the first MBAT group in a women's prison which ran until the closure of HMP Holloway was announced in 2015. The group encouraged women to explore their emotions and identity in relation to other women and they were able to express how the group sessions had impacted them, "MBAT offers women the chance to use their own creativity to view their peers and themselves in a different light. In the words of one participant; 'It gets you thinking, you find a way to be dignified'" (Collier and Gee, 2015, p90). This early psychoanalytically informed paper demonstrated the women's gendered experiences, for example, the sessions aimed to stimulate discussion around "creativity, perceptions and perspectives, layers of meaning and identity" (Collier, 2015, p88); aims which cohere with feminist methodologies. On the basis of this co-authored chapter, Professor McGauley invited me to submit an article for her guest edited issue of the peer reviewed journal *Psychoanalytic Psychotherapy* (<https://www.tandfonline.com/journals/rpps20>). Writing **published paper 2** and focusing on the internal experience of the woman through a psychoanalytic lens, was useful in thinking about her identity as a life-sentenced woman clearly experiencing gendered pains of life imprisonment (Crewe et al, 2017). She was seen by the establishment as "an unusually demanding and dangerous woman who... was a prolific self-harmer and was seen as difficult to contain" (Collier, 2015, p6). Her images and actions, particularly her self-harming, was clearly a gendered response to incarceration (Motz, 2008, Chamberlen, 2016, Crewe et al, 2017). This paper also ignited my interest in how the women I was working with were controlled, oppressed, objectified and stigmatised by the prison environment and by society. Tina's emotional pain and fear of intimacy in the sessions was palpable in her selection and use of the art materials. As I wrote, "...she paints a single flower with a dry brush... It is uncomfortable to watch and sounds and feels horrible, as if our being close is impossible to bear" (Collier, 2015, p252). At the end of this paper, I observed that Tina eventually managed

“physically to describe what was happening to her, the mess, the fold of shame (Figure 4) and the violence of her internal fragmentation” (Collier, 2015, p258). Shame, as explored throughout this portfolio, is instrumental to the women’s original offending and is exacerbated further by the shame of being stigmatised as “unnatural”, “unfeminine” or “monstrous” by transgressing their “femininity” and being incarcerated. As Mary Bosworth reminds us “...women in prison are controlled and punished through the enforcement of ideals of feminine behaviour...” (Bosworth, 1999, p5) many of which rely on layers of shaming.

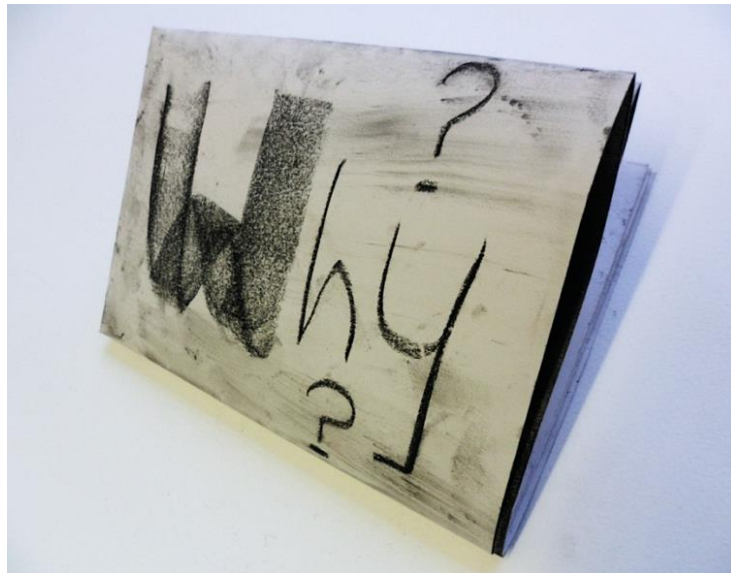


Figure 4

Part Two: Feminist encounters with art history

From the writing of **published paper 3** onwards, my own theoretical agenda became more focused on the misogynistic power hierarchies that are endemic in our society. I sought to explore how these might work alongside the psychoanalytic theories outlined in my earlier work, and also how I might incorporate images and literature made by artists in the public realm into my own theorising and epistemology. In **published paper 3**, my own standpoint

aligned with Kay's expressed as a strong countertransference response to a shared experience of neglectful mothering; a primary source of gendered stigma and transgression for women in prison. In addition, Kay's gendered experience of prison became apparent in her images. She depicted herself as armed and dangerous, but simultaneously clad in high heels and scant clothing; her performance of sexual allure perhaps alluding to a significant defence mechanism in psychologically surviving the trauma of interfamilial child sexual abuse and the corollary shame, violence and imprisonment (Figure 5).



Figure 5

In her images, Kay appeared to be both subject and object; a defining feature of women's lived experiences (Bartky, 1990) and one that describes women prisoners. "Women's self-perceptions as both objects and subjects are important in understanding how the process of self-making is influenced by a mixture of oppressive structures" (Chamberlen, 2018, p108). Indeed, Kay defended herself from the objectification of my therapeutic gaze by creating a barrier, as noted, "Kay would hold a drawing board in front of her so I could never see what she was making unless she chose to show me herself" (Collier, 2019, p172). This act of authority and ownership over her own creativity gave Kay the opportunity for agency and

power in the therapeutic space and relationship. This was important as previously the only control she had utilised as an abused and criminalised woman was her sexuality; a gendered response to powerlessness that left her blaming herself for the years of childhood sexual abuse she had endured. This abuse was enacted in the prison by unboundaried and sexually predatory staff and compounded the trauma and degradation she had survived prior to incarceration (Crewe et al, 2017). The danger was evident in her images (Figure 6) highlighting issues of power and control that are intrinsic to women’s gendered experience of imprisonment (Gelsthorpe, 1990) and demonstrating how the “disciplined, female body is a body of conformity to social order... easily transformed into a ‘docile’ body” (Chamberlen, 2018, p110).



Figure 6

At the end of our work together, Kay’s familiarity with art and literature offered her an opportunity to explore her loss, sadness and fear through an image of the evicted rabbits in the novel *Watership Down* (Adams, 1971). In the usual context of visual criminology, this evocative pencil drawing (Figure 7) would unlikely be construed as a portrayal of the

uniquely gendered harm of incarceration, which for women includes concerns for survival and personal safety after release (Crewe et al, 2017).



Figure 7

In **published paper 4**, Sherry’s acceptance of society’s judgement of women who hurt their children as “monsters” was explicit in her art. This was considered in the context of the internalisation of the imagery of violent mothers portrayed in the media, in contemporary visual art and throughout art history using examples of images in the public realm that could be defined as misogynart. “Sherry made an image in which she depicted herself as a monster. She titled the work ‘what I see in the mirror’” (Collier, 2019, p104) (Figure 8). Female characters in European folklore are invariably women who are scared of what they will see in the mirror; haggard, infertile monsters, a crude metaphor of what is reflected back by society and the internalised shame of being oppressed as a woman, and for women prisoners, as a punished subject (Chamberlen, 2018). Earlier in the paper, Sherry had used sequins to embody the search for her identity. “She said she wanted to understand who she was, who she had become... Sherry spent time searching through jars of sequins and I was struck how authentic the search seemed...” (Collier, 2019, p101). Sequins can be understood as a

particularly gendered art material. Associated as they are with embroidery, sewing and decoration, they are ubiquitous as a signifier of femininity (Kearney, 2015).



Figure 8

It seems plausible then, that Sherry's search for her identity was specifically a search for her identity as a woman and as a mother of the daughter she had killed. The paper then describes her working through, in a highly embodied and almost visceral visual process, her grief and loss, and her gradual ability to mourn her dead child. Sherry depicted in her images actual internal organs; the emptiness of these perhaps reflecting her lost identity. Through the creative and embodied process of visualising her experience, she began to search for her sense of self and identity as a bereft woman in prison. "Her images merged into art works that used words to represent how she felt and these words began to flow: guilt, pain, failure and many others appeared on the paper" (Collier, 2019, p107). Her processing of her grief incorporated gendered adjectives to describe "failed" motherhood and possibly an introjection of the moral demands of the public that she must "feel guilty forever" (Figure 9).



Figure 9

These manifested alongside words and images describing her emotional pain (Figure 10).

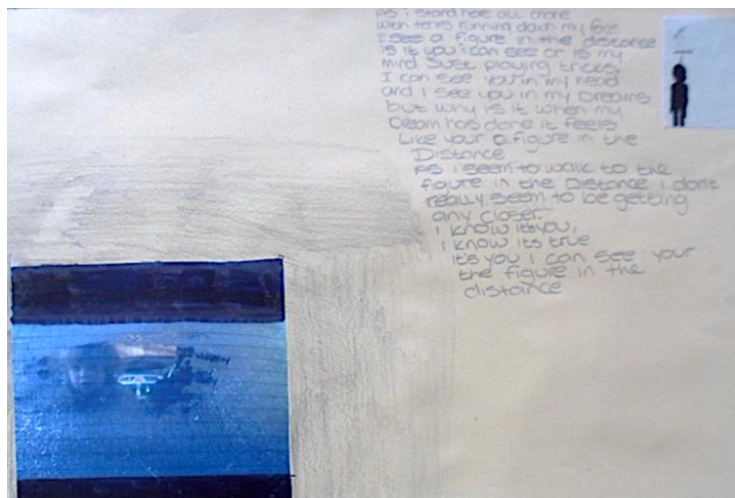


Figure 10

This suggests movement from her embodied self-perception as a stigmatised child killer, deserving of punishment and typifying what Goffman (1963) called the “spoiled identity”, to a more acceptable self-identity as a *grieving* mother that she could embody through her sentence.

Maternal transgression and the experience of women who have sexually abused children is explored through art history and image making in **published paper 5**. In this paper the idealisation of the family, and of motherhood in particular, is explored by way of the failure of the state to imagine Linda as a sexual predator. She was given custody of two generations of children she abused. This failure to see potential harm is compared metaphorically throughout this paper with the fictional refusal to see truth and the subsequent blinding of Sophocles' Oedipus Rex. As noted earlier, very few women are imprisoned for sexual offences, and the paper examines the problems that arise due to the corresponding denial between abuser and society that women commit these violations. Linda lost contact with the children she did not abuse. This painful loss of familial contact is felt particularly harshly for imprisoned women (Rowe, 2012, Crewe et al, 2017) and was demonstrated through Linda's visual attempts at recreating fondly remembered family moments that appeared dark and foreboding (Figure 11).



Figure 11

Linda's family history also aligned with findings that incarcerated women have suffered appalling deprivation in their own lives which influence their experience of prison (Crewe et al 2017). For Linda this included incest, domestic violence, poverty, illness,

familial alcohol abuse and substance misuse. Motherhood in Linda's experience was both desired and abhorred, as evoked in pencil drawings of her dreams which conjured frightening maternal symbols of breasts and spiders (Figure 12), Louise Borgouise's association between arachnids and idealised motherhood used here to demonstrate the simultaneous idealizing and blaming of mothers (Azzopardi et al, 2017); once again, imagery that could be considered misogynart.



Figure 12

An important aspect here is the acknowledgement that women do perpetrate acts of sexual violence, not only due to the disempowering systemic power hierarchies that feminists have identified as pivotal to female offending, but also because women are human and thus encompass all human traits, “an uncomfortable reality that feminists have had to grapple with” (Ibid, p262).

Part Three: Intersectional understandings

The final publications in this portfolio prioritise the importance of intersectionality to highlight that misogynart evokes a gendered embodiment of the experience of prison.

Published paper 6 once again examines the idealisation of motherhood and heteronormative family and the way in which this demonstrates structural misogyny and exacerbates the misogyny women themselves internalise and the abject conditions they face. In this paper, Shelby visually explores her gendered identity in relation to abusive familial relationships through her images, “Shelby drew stereotypically female images; bunches of flowers, teddy bears and love hearts. Slowly, however, as she described the way she had been used as a substitute wife, she began to see her father differently (Figure 13). Her images became



Figure 13

subverted; flowers surrounded by barbed wire, a teddy with a noose” (Collier, 2022, p202). The way she is seen and treated by prison and probation staff echoes the powerlessness she experienced outside, leaving her without authority or agency concerning where or who she will live with, unsure about who to trust and disregarding her emotional well-being; all factors in making imprisonment (and release) so excruciating for women (Crewe et al 2017, p1375). This paper explores the inherent misogyny experienced by women like Shelby through her images and the intersections of gender and class, and more generally the

discrimination faced by minoritised women in prison. It also uses examples of misogynart by renowned female artists to demonstrate the internalisation of misogyny at the intersections of race and ethnicity and the way in which this affects women through generations, as when Kara Walker asks, “How much further do I have to go to escape all I’ve internalised?” (Als, 2007 cited in Collier, 2022, p 200).

Published paper 7 explores women’s experiences of group art psychotherapy in prison as seen through neoliberal policies (Skaife and Martyn, 2022) that make the environment of prison even more hostile for women, and especially minoritized women who are over represented in England and Wales (Prison Reform Trust, 2022a). For the women this manifested in misogynart illustrating experiences of feeling judged, unheard, stigmatised, constricted and unsafe. Nevertheless, this lack of safety appears in the artworks to relate to the social and physical burdens the women are under outside, which paradoxically may make some prisoners feel safer inside prison than in the community (Bradley and Davino, 2002). The paper concludes that while art psychotherapy groups in a woman’s remand prison were exceptionally difficult to facilitate, due in part to the systemic control and surveillance of the institution, the women involved were able to think together in a group about their gendered identities using imagery to prompt conversations about emotional defences and deprivation. As noted earlier, feeling seen and listened to is transformative for many women understanding the prejudice they experience while incarcerated (Qhogwana 2021 p5) and in these group case studies “the women were heard” (Collier, 2022, p142).

The final **published paper 8** tentatively examines the complex experience of a transgender woman incarcerated in a female prison and the ethical and clinical concerns that increasingly need to be addressed as the transgender prison population grows. This includes intersections of gender, race and class, additional to the transphobia that is inherent in the criminal justice system in England and Wales. As with the other papers in this portfolio, the

art psychotherapy is concerned with the prisoner recognising her own agency and identity through her image making and acknowledging the plurality and diversity of experience that transgender women, indeed all women prisoners, represent. The importance of reflexivity, the acceptance of uncertainty and the appreciation of diverging professional perspectives are also highlighted here, bringing together aspects of practice and theory that connect the entire portfolio.

Summary

There is very little literature that attends to the images made in art psychotherapy by women in prison in England (some of whom have committed sexual or violent crimes towards children), giving this research a unique position in extant scholarship on art psychotherapy and criminology alike. The perception of women offenders represented by images in the media and the western cannon differs from - but also responds to - the perception women offenders have of themselves as represented in their own images made in art psychotherapy. Thus, this portfolio offers a distinct understanding of the gendered identities and experiences of women in prison by representing their embodied experiences as expressed and contrasted through the original concept of misogynart.

The works in this portfolio have already influenced arts psychotherapy and forensic psychotherapy pedagogy with their call for the inclusion of feminist and intersectional research to be incorporated into new training modules and arts psychotherapy praxis. For example, the co-edited books that include **published papers 4** and **6** are recommended reading on programs including the MSc Music Therapy at Queen Margaret University, Edinburgh and the Forensic Psychodynamic Psychotherapy (D59F) qualifying course at the Tavistock and Portman NHS Foundation Trust. However, it is hoped this PhD will begin to consolidate the potential connection between feminist arts psychotherapy and feminist narrative criminology in academic discussions so as to expand understandings of the lived

experience of women in prison and influence the development of improved gender specific services for women who are, or have been, incarcerated, as well as developing more formal feminist forensic arts psychotherapies practice. Nevertheless, this portfolio is a foundation on which more research and theory needs to be built. Further research is needed using art psychotherapy as a methodology to understand gendered identity and visual narratives that can interrogate the intersections of art, gender, stigma and imprisonment in more detail, and not offer too diluted a version of interdisciplinary concerns. Additional exploration that acknowledges the plurality and diversity of women's experiences in prison is necessary. To this end, I have a number of practice-based publications planned or in progress, applying intersectional feminist art psychotherapy with women in prison to examine themes including how women prisoners develop a sense of self when they have cognitive deficits and brain injury or physical disabilities, are serving Imprisonment for Public Protection sentences, and consideration of older women serving sentences for historic sexual offences. As prison sentences become longer (Prison Reform Trust, 2022b) I have recently developed and facilitated an art psychotherapy group for women serving life sentences at HMP Downview which seeks to support prisoners to foster a sense of themselves as women who may not experience living in the community again. Currently, four women are engaging in this group who are serving a combined minimum sentence of 78 years. This innovative practice must be at the heart of interdisciplinary examinations of women's gendered identities in prison.

Crucially, images and artworks offer an accessible way for the public to comprehend and sympathise with women who have been criminalised. The art historical term 'pathos formula' has been used extensively by scholars across disciplines (Carrabine, 2016, Pollock, 2022) to analyse the "rhetoric of an image and its place in regimes of power" (Carrabine, 2016, p253). There is no space here to properly consider how this concept might be used to understand misogynart and its analysis as part of the institutional and social structures that

surround images. Nevertheless, the impact of cultural memory and expressive affect that can be connected to emotion, pain and suffering may be an important lens to explore in future research given that it embraces the notion that affect can be held in art objects and images and conveyed through space and time (Schankweiler and Wüschner, 2019). Prisoners become aware of themselves and their identities because of what they feel and sense in their bodies and minds (Chamberlen, 2018) and this can be visualised and understood through the making of images. In this portfolio, the acts of violence committed by the women were so contradictory to their perceived role in society, and later as women in prison, that they lost their own sense of self. Their images gave them an opportunity to recognise, and ‘re-see’ parts of themselves that had not previously been accessible. We see throughout this portfolio that women prisoners’ images offer a pathos and plurality of emotion that is absent from the images made about them. Their own images both defy and reflect such misrepresentations. It is argued here that my concept of misogynart is useful in supporting women prisoners to understand that the implicit misogyny present in private and public images construct and reinforce gendered identities, leaving them feeling stigmatised, ashamed and without a sense of self. This can be an important starting point to guiding them towards resisting such patriarchal depictions of their complex lives and stories.

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