Harriet S. Friedman and Rie Rogers Mitchell’s edited volume *Supervision of Sandplay Therapy* is a pioneering book regarding the complex process of sandplay supervision. Sandplay clinicians are required to do extensive training, consultation, and supervision, including experiencing one’s own sandplay process. Friedman and Mitchell’s book emphasizes a “Jungian approach” (2008, p.3) to the supervision of sandplay, one which focuses on the Self, the individuation process, and the archetypal contents of the psyche. The supervisor is one of these archetypes, influencing the supervisee on both conscious and unconscious levels in and outside of the consulting room. The authors point out that “supervising sandplay from a Jungian point of view is, in fact, supervision of the unconscious process and the creative imagination” (p.4).
Sandplay inherently works with Jung’s idea of a “prospective attitude” (p.4) in which the psyche heals through unification of the opposites and the creation of new paradigms. The act of building a sandplay produces new possibilities that emerge from the creative process. The sand tray acts as an alchemical vessel for transformation that affects both the patient and the supervisee. This in turn creates specific issues in the supervision process, involving the supervisee’s inner responses to the patient’s creations in the sand, and the complicated and deep interactions of transference / countertransference, cotransference (2008, p.8), and the field of relationships (p.95). Each of the contributors offers an original and thoughtful method of ushering the supervisee through the process of holding the “free and protected space” for their patients.

The book begins with the historical development of supervision in sandplay, including the experiences of the original supervision groups of Dora Kalff, Kay Bradway, and Harriet Friedman. These articles describe the challenges of the early groups and how sandplay supervision has developed since its beginning.

More contemporary models are then explored, including current ethical dilemmas that occur in sandplay supervision. The creation of more collaborative models of supervision are explored that focus on a sharing of knowledge versus the traditional hierarchical relationship between the supervisor and supervisee. The topic of transference and countertransference is discussed by Denise G. Ramos, and Maria Ellen Chiaia has contributed a fascinating article about the field of relationships in supervision.
Supervision of Sandplay Therapy is invaluable in terms of exploring the expansion of the use of sandplay in a rapidly changing world. Particularly intriguing is Sachiko Taki Reece’s article on the use of supervision in a community health center in south Los Angeles, where therapists work with low-income and ethnically diverse clients. Reece describes the diversity of issues among staff and clients, including immigration, literacy, substance abuse, poverty, and bilingualism. All of these issues are on the rise in urban landscapes, and are creating pressing needs in the populations we serve. In addition, Rosalind Winter’s article on her experience training sandplay to teachers and clinicians following the events of 9/11 is fascinating and particularly relevant today, especially in our collective dealings with crisis in the world such as events like Hurricane
Katrina, which seem to demand a response on a profoundly individual level that we have never seen before. These articles raise difficult questions about how we are using sandplay in the world, what populations we are serving, and how best to train therapists in this medium both quickly and effectively in times of need.

The contributors to this book cover an extensive international range, including Asia, Europe, Latin America, and the United States. This impressive array of talent offers a global range of views on sandplay supervision. Heyong Shen and Gao Lan discuss teaching and supervision of sandplay in China, where their students are “reflecting and manifesting the Chinese meaning of sandplay and bringing the benefits” of Chinese culture to it (2008, p.174). Ruth Ammann describes her experience with the cultural unconscious while supervising students from other countries who are multicultural and multilingual (p.110).

This book is an essential addition to the libraries of sandplay supervisors. We also need to see more writing by supervisors working in the public school system day-to-day, without crisis, where so many are practicing sandplay under very difficult and underfunded circumstances, and in areas of the world where there is continual crisis such as Israel and the West Bank, where therapists are working with traumatized children.

In a world that is demanding, complex, and pressurized, a Jungian-based sandplay supervision model is essential. It seems that we are increasingly dealing with the cultural collective on so many levels, in every consulting room we work in, both public and private. We are living in challenging times that are asking much of us. It is comforting to know that we as therapists can also experience a “free and protected space”; a place where we can exhale, and experience the mystery of our shared humanity in the sand.
About the author of this Reflection:

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SUPERVISION OF SANDPLAY THERAPY
Edited by Harriet S. Friedman & Rie Rogers Mitchell
A Reflection by Lydia S. Lennihan
Albuquerque, New Mexico, USA
ABSTRACT: Supervision of Sandplay Therapy is part of the Supervision in the Art Therapies. Series Editor: Joy Schaverien.
DONNA JOHNSON, LCSW, ATR-BC, CST-T is a Jungian psychotherapist and artist who was born and raised in the southeast United States. She currently resides in Atlanta, Georgia. For 30 years she has specialized in art therapy and sandplay therapy. She is a registered and board certified art therapist and a licensed clinical social worker. She is a certified sandplay therapist and a teaching member of the International Society for Sandplay Therapy and is a faculty and board member of the Sandplay Therapy Institute. Simultaneously, she has studied painting, first at Wake Forest University earning a BA in psychology and then at the University of Tennessee where she earned a BFA in 2003. She received an MA in painting at Savannah College of Art & Design specializing in encaustic painting in 2008. A number of her paintings have been published in the Journal of Sandplay Therapy due to their archetypal content. She was showcased to the Atlanta art scene as an emerging artist in 2009 in shows at both Alan Avery Art Company and Bill Lowe Gallery. Her encaustic work has received international acclaim in IEA EncaustiCon 2012 and Metamorphosis: Contemporary Statements in Encaustic. She is a fellow of Hambidge Art Center with residencies in 2011 and 2012. Her work is on view at Reinike Gallery, Atlanta, Georgia, USA. Donna Johnson’s work explores psychological and spiritual transformation merging her background as artist, art therapist, and Jungian psychotherapist. She is fascinated with abstracting the forms of archetypal motifs from alchemy and Jungian symbolism. Her desire to paint comes from a need to express visually what cannot be concretized into words.

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