

December 2010 – January 2011

Art Therapy Project Scalabrini Centre of Cape Town





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Why an Art Therapy Project?

Xenophobia has been an issue in South Africa for many years. In 2008, it received international attention through wide spread violence and the displacement of thousands of foreign nationals. Since then, xenophobic attitudes and behaviours have continued to be a reality on South African streets, in public transport, township communities and institutions. Unfortunately, the issue has never been recognized and adequately addressed by state authorities, including the police. Therefore, in late 2009 I drafted a questionnaire on incidents of xenophobic hate crime. The aim was to gain an understanding of the scope of the matter, to document cases of hate crime, to assist individuals with trauma counseling and, to follow up with the police where necessary.

I started interviewing Scalabrini clients who had been affected by some form of violence which they perceived as xenophobic and soon realized that a xenophobic attack can have physical, psychological and socio-economic effects that are a lot deeper and more serious than one would imagine. I furthermore realized that many individuals had not been attacked once, but repeatedly and sometimes over a period of several years. The term “xenophobic attack/violence” thereby implies both verbal insults and physical assaults, both of which can have similar effects on the individual.



Xenophobic violence towards refugees and asylum seekers and the trauma it causes needs to be seen in relation with previous experiences of violence and persecution that many refugees face before they arrive in South Africa. Persons who have been repeatedly traumatized and cannot return to their home countries because of fear for their lives may get to a stage in which they perceive themselves as powerless victims in a foreign society. Hopelessness, constant fear, and distrust of everyone around them, makes people unable to take up employment, look after their families and make plans for their future. This in turn adds to financial struggles to pay the rent, school fees, transport, and food in order to survive.

Realizing that this situation of despair was not a problem of certain individuals, but a common phenomenon among people who had experienced repeated traumatising, the thought of offering an art therapy project came up. Since the beginning, we planned to combine a variety of practical techniques which would allow the participants to go through a process of reflection by using their hands to release the mind. We wanted to avoid confronting people openly with their trauma by asking them to talk. Instead, we aimed at providing a safe space where people could meet and use clay, drawings, collages and acupuncture as means to release stress and start healing their inner wounds.

The various art therapy techniques applied through professional facilitation would furthermore provoke the participants to become more conscious of their own identity and capacities. The ultimate aim of the project was to restore people's emotional well-being, ultimately allowing them to confront their current challenges in order to shape their future in South Africa.

We selected the participants very carefully and invited them individually to explain the approach of the project. It was not easy to convey the concept and aim of the project beforehand. Considering this, today I am very glad to see that even people who were initially very skeptical and fearful of attending an event outside their 'comfort zone', decided to come and after a couple of sessions started looking forward to the next sessions.



Eight workshop sessions over a period of two months might be too short to achieve a deep change in the participants. However, we hope, and through the participants' feedback and comments we believe, that the project did succeed in providing a safe space that allowed the participants to engage in the activities, start reflecting on past experiences, their own behaviour patterns and mindsets. All of this will in the best case mark the beginning of an inner healing process. At Scalabrini, we would be happy if even one of them left the workshop with a more positive attitude.

-Lena Opfermann, Human Rights Advocacy Officer

Art Therapy – A Definition

Art therapy is a way of using art for therapeutic purposes. It involves the use of visual and tactile media as a means of self-expression. Art therapists and art psychotherapists aim to enable clients both to discover an outlet for often complex and confusing emotions that cannot always be expressed verbally, and to foster within themselves self-awareness and growth.

Art Therapy provides a way for people to come to terms with emotional conflicts, increase self awareness and express unspoken and often subconscious concerns about their lives. It can act as a distraction for participants, providing time for relaxation, managing stress and promoting clarity of thought, all of which assist in leading to a greater sense of well being

Art therapy is not about teaching art and it's not necessary to be artistic in order to benefit from the process. Emphasis is on the creative exploration and not on the art product, so even making simple strokes on a page can lead to enlightening results for participants.



The relationship between the therapist and the client is of central importance, but art therapy differs from other psychological therapies in that it is a three way process between the client, the therapist and the image or artifact. Thus it offers the opportunity for expression and communication and can be particularly helpful for people who find it hard to express their thoughts and feelings: trauma, isolation or exclusion.

Art therapists have a considerable understanding of art processes underpinned by a sound knowledge of therapeutic practice, and work with both individuals and groups in a variety of residential and community based settings, for example: adult mental health, learning disabilities, child and family centers, palliative care and the prison service.

The art therapist's work is always challenging and calls for skill and sensitivity; those who wish to pursue a career in art therapy should be mature, flexible people. Applicants to training courses, which normally combine theoretical and experiential work, must practice two or more artistic techniques, have a first degree in psychotherapy and some proper experience of working in an area of health, education or social care.

Art therapy is a diverse profession and it is important to ensure that those who practice it are maintaining the standards and ethics that govern health practices. The sessions are entirely confidential and take place in a safe, non-judgmental environment.

"The therapy adds to art the project of transformation of oneself. Art adds to the therapy the ambition to appear in an enigmatic way the broad topics of the human condition. Creation - act and result - can allow the major transformation of the creative subject. Behind the personal and cultural differences, it is also a question of putting at the day the conditions of the creative act and the creative production, of perceiving specificities of the media used and of including/understanding their impacts. Vis-à-vis spontaneous creations of the person (symptoms, behavioral problem, marginalisation, dreams, memories) the art-therapy, rather than to carry out an analysis as in traditional psychotherapy proposes the creation of other complex forms: painting, music, writing, theatrical improvisation, tale, clown, etc. The art-therapy consists of an accompaniment of these creations in a course symbolic system with the service of the development of the person towards an outward journey-good and a being more".

-Jean Pierre Klein, Psychiatrist and Art-therapist



An Observation of the Art Therapy Workshops

In January 2011 I had the opportunity to sit in as an observer in the Art Therapy sessions conducted by Sylvie at the Scalabrini Centre of Cape Town. Although unsure of what to expect from these particular sessions, I arrived confident in my own convictions of the valuable role that art can play in the healing process and the benefits of creativity for self-expression

Day 2: Self Portraits. “Who Am I?”

I missed the first session but was fortunate to join the group by the second one. The room felt calm, open and bright, filled by participants originating from the Democratic Republic of Congo and Zimbabwe. A few late stragglers came and joined us but their tardy arrival did not disrupt the flow of the session, as participants worked in silence, absorbed in their task of writing a letter defining themselves. After almost an hour of work, the participants shared their pages with one another

“I am a woman – a mother – a child of God.
I love myself – God – my kids.
I pray to our creator to stop xenophobia – war – destruction.”

Their words are simple, strong and powerful. For some, they require the assistance of those of their same nationality to help them express themselves more adequately. They make reference to themselves in relation to their families and to God, and address their desire to move forward from the way things currently are. To me as an outsider it sounds optimistic, but cautious the reality that even after many years in South Africa, they have not fully settled here, unable – or perhaps refusing – to put down roots here for want of another permanent home

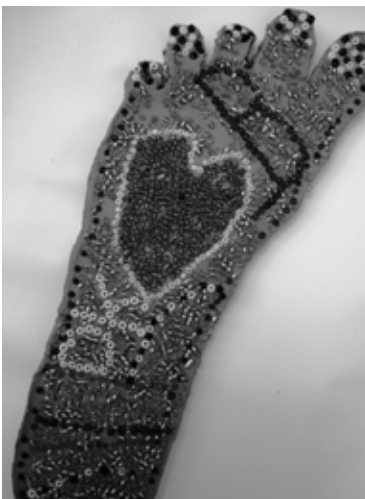


Day 3: Contours of the Feet. “Where do I come from – Where am I going?”

This week the group arrives on time, if not early. There is a noticeable shift in the air, as participants exude a newfound sense of confidence evident not just in the way they are smartly dressed but also in the way they exchange friendly, genuine “hello’s” much different from the previous week. Interactions are starting to become convivial, and you can sense that trust and relationships are growing between the participants.

After tracing their feet, magazine cutouts were used to collage and fill in the concept of destinations left behind and voyaging to. Participants worked with acupuncture needles in their ears, a calming compliment to the thoughtful work.

A few of the participants only use “I like...” to start each sentence when describing their collages, so it’s hard to know how much of this is because they did not understand the exercise or because of their own language limitations. English is not the primary language for a few of the Congolese who don’t feel confident enough to fully express themselves in it. However, they give it their best effort and this is the benefit of self-expression through art – that it fills in where words cannot. The others listen patiently and acceptingly, for their pictures also tell stories, regardless if their dialogue can or cannot.



It seems that the Zimbabweans produce pictures which are brighter and more positive than the others. It may be that the transition has been easier for them because they haven’t had to deal with the language barrier, or that they are closer to home and less inclined to going back. Either way, the places left behind are longingly mentioned and there is a strong desire to return. They are on a journey to some unknown destination, making their current location one of limbo and temporality.

Day 4 & 5: Body tracing in the shape of a baby

“How do I fit in to society, how can I integrate?”



This struck me as an interesting question, one worth thinking about. It challenges the pressure placed on locals to accept foreigners, and presents the idea of how the foreigner can also take responsibility in the integration process

“People see you like an animal.... Our integration is not accepted... We are traumatized and depressed in relationships...Churches opened the doors to us...”

Sylvie shared with me the previous work she's done in this area and her rationale behind it. “If one can communicate, one can integrate and participate”. It resembles similar work she has done with refugees in France, and proves that these people are not victims – they all have hopes, desires and dreams. Through the art, they are given a chance to communicate, share stories, and create understanding. It truly does seem to be a journey of self-discovery and acceptance. “Once I can accept and welcome myself, I can accept and welcome others”.

“We wish for a peaceful place. We have suffered like old people – we do not want our children to suffer the same

Day 6: Drawing to music “Do whatever makes you feel”

Today one of the new counselors who will be interning at the SCCT came to facilitate a session. Although it didn't fall in line with the thematic progression that Sylvie had been following, the group embraced the exercise, chuckling under their breath at the music and incorporating the music into the story of their journeys. I'm not so sure the participants would have been open to this kind of activity prior to the sessions but at this point in the program they seem open and willing to try anything. Another woman from France also helped during this session.

.....
“I see there is a way to achieve my aims and inspirations
It's not for me but for other people
What I want is for my life and my family
I'm going in the good direction. I'm leaving the people
I'm obliged to go somewhere. I must go to help the other
people
My goals are not only for me but for the society in which I stay
You must leave behind even though it's hard;
you must go to a better place”
.....

(Reflection by participant while sharing their portrait)



Indirectly, the art provides an opportunity for self-expression and exploration of these concepts, of working through the past and creating a new outlook for the future. It is hoped that participants don't get stuck in their stories of the past, but come to understand them, integrate them into the reality of who and where they are today, and use them to move forward into the future. At the same time, Sylvie also uses body maps to teach about art form contours, and uses clay work as a calming and therapeutic way to end the sessions. It is hoped that the sessions dig deeply into the traumatic issues while at the same time provide a safe, comforting place to come and enjoy making art.

Over time, the group became more comfortable sharing their inner selves and the sessions created a community of support; a place of understanding and acceptance. It is hoped that what has begun to develop here will continue to move these individuals toward wholeness, integration, and acceptance

-Tanissa Martindale, Scalabrini Intern

A Diary of the Workshop

By Art Therapist Sylvie Groschatau

Body Mapping is an Art therapy technique developed by the San people where image is used as a healing power to help retrace a story or a memory; to face it in colour.

This technique was used throughout the Art Therapy Project at the Scalabrini Centre in Cape Town.

Draw the outlines of the body:

accept to be seen, to look at yourself (an image of self).

Image maps (drawing, painting, texts, collages...) working on themes:

Exile: where do I come from/where do I run from?

Where do I go/what am I seeking?

Identity: "I am" letters and clay works

Session 1: 2nd December 2010

Motivation Session: The Hands: clay & beads

An initial group of 18 people has been identified and are willing to attend.

The large and sunny conference room is allocated for the duration of the project.

Lunch is offered from the soup kitchen and brought to the group at midday.

The first session is designed to be a motivation session with a short presentation on the project and its expected outcomes. Marcel is helping with Swahili translations and that is really a great approach as there are language barriers. Marcel is also known to the participants as he has been assisting with the initial part of the project and this helps create trust, eased the first moments together and make the purpose understood.

I present the exercises as "beauty parlor" as we are going to do your hands, feet, etc. and the Flying Needle project is offering ear acupuncture to all participants. A notion of pampering, time for oneself and self reflection.

A time of quiet, where questions and stories will surface by themselves along the way. No forcing.

A group of 14 persons has been identified who are willing to attend the workshops. 12 persons will arrive on the day and form part of the permanent group to all the bi-weekly workshops during January and February. The first two sessions served as teaching the techniques that are going to be used to help self expression: clay works drawing, painting, collages, texts etc

At the end of each session, each participant shows his/her work to the group and comments on it:



"That girl runs so fast she can just jump over the snake, she cries but when she will resume running, she'll see she can be fine."



"I have things to do, I want to grow myself and things, this is why I draw flowers and plants. I come from a beautiful land (Zimbabwe)"

It is decided to offer the workshops twice a week (Tuesdays and Thursdays) to the participants. Their comment is that they get a sense of belonging, having something to look forward to.

The art therapy sessions were complimented by acupuncture, the NADA acupuncture project hosted by the Scalabrini Centre

Session 2: 11th January 2011
Writing, Drawing, Collage, and Clay Hearts

"I am Letters"
Where do I come from?
I am. I do. I wish.

Tanissa and Kristina participate actively. It is great to have such support and wise help (the Scalabrini touch!) This is a good team and the group is formed. Marcel's cheerful Swahili translations for the two initial sessions were very valuable.



*"I was raped,
there is war, I tried
to find a better
land that now
makes me so
scared"*



There is crying, gently, silently handled by the group

Session 3: 13th January 2011
Clay Feet

Where/what do I go away from?
Where do I wish to go?

Everyone arrives very cheerful and the girls all dolled up. There is a lot of smiling and expectation.

Tanissa has been participating fully in all the sessions. Her active presence, enthusiasm, kindness and professionalism are very well perceived by everyone.

There are now 12 people participating. One participant came with a friend (a woman from the Congo) "because she is all alone crying at home and nobody to communicate with". I took her in.

The group is very much looking forward (rather than the past) and even during proposed exercise such as "where do I come from - where do I run away from" they choose to make it all about their hopes for the future. This shows in all the works.

Words come out also: talking about fears and isolation and the way those workshops help them cope and shed off their anxiety, their fear of the outer world.

Anita who offers the ear acupuncture every Thursday to the participants is extremely sensible in her approach and everyone enjoys the treatment.

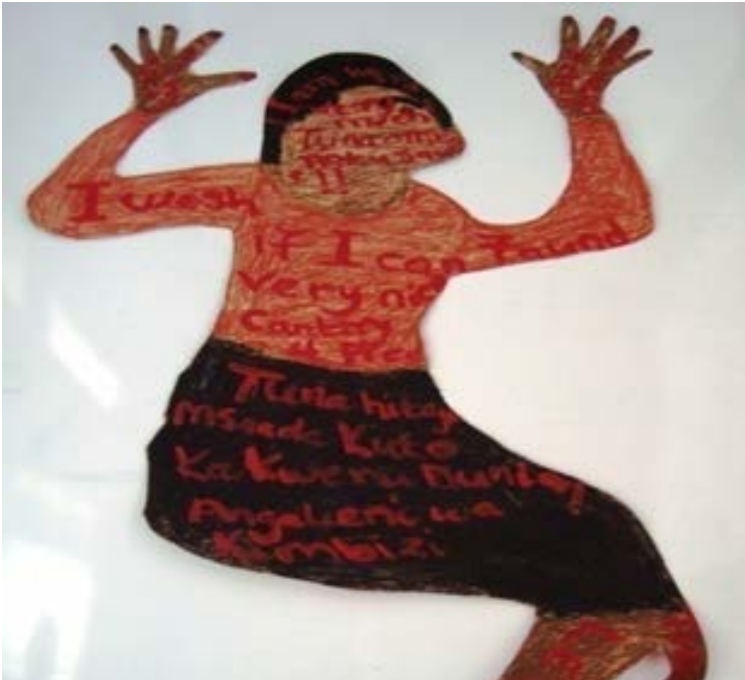
The group is very together. Workshops twice a week work very well and make everyone closer and motivated.

The greetings are very cheerful every morning (obviously everyone is eager to participate) and arrive on time. Everyone one leaves relaxed, and with a big smile on their face.

Session 4: 18th January 2011

Writing, Painting and Collages

A first series of Body maps is achieved; together with the “I am letters”



Session 5: 20th January 2011

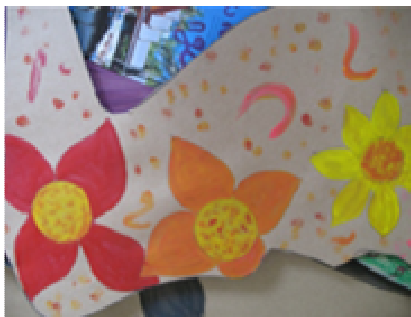
January Perceptions

Guest Scalabrini intern, Nicola de Kock proposed an exercise to start the session: Music is played and imaged. “What does this music make you feel? Draw/paint pursuing the mood, the perception you are in.

“I was lucky enough to attend one of the body maps workshops and to present an activity to do with the overall theme. In the activity the participants listened to a piece of music and drew a picture expressing the emotions that the music evoked within them. It was very interesting to note the different works that each person produced, and the themes that emerged. I thoroughly enjoyed the short time I spent involved in this project.”

Very interestingly all the drawings came out with similar stories : characters go, leave some peace place to follow a long road, some with seasons, some with waters, following a dream, a hope for a better life following the road to better parts where to be fulfilled. The destination is always out of the page: it appears in none of the drawings but is somewhere else still to be reached.

Guest art-therapist, Nathalie Duveau proposed two exercises on perception: the way you perceive the world, changes the way you feel: i.e. “I am just breaking stones or I build a cathedral” and a reflection on security versus freedom: the group’s perception is that there is no freedom without security



Session 6: 25th January 2011
What am I seeking?



Second body maps: cut out of shapes

"I am letters": What do I need now?

The hearts and hands have been fired and are showed to the group.

We start with clay: The Masks

Session 7: 27th January 2011
Clay Masks

Two new Scalabrini interns, Taryn Harverson and Monique Simon attended the beginning of the session and did their clay mask with everyone.

It was the day when Madiba was taken to the hospital, there was a sense of unrest and the participants felt a lot of stress about taking the trains i.e.: facing the constant threats "if Madiba goes you people go" "never mind government, we're coming after you" which are some ongoing attitudes and instill an everyday sense of fear in their lives.

Session 8: 3rd February 2011
Who are they?



Forum of discussion (Scalabrini Library lounge):
talking, sharing, questioning

We started from last week's exercise on perception:
"How do I perceive others (do I know anything about them?) because it will necessarily impact on how they perceive me".



To see and seek the similarities rather than the discrepancies:

A lot of south Africans have suffered from the apartheid and are not all healed and reconciled yet. Practically, most had never seen a person from another country until few years ago.

And a story Laetitia shared with us on positive life choices i.e.: to weigh a decision, to think about and discuss it with a companion or a group. To act on reasonable thinking (positive) instead of emotional (anger, fear).

This was followed by a walkabout of the exhibition "Masters Moving Out" at the Michaelis University where different "universes" were discovered: a garden, family portraits, inflatable animals, memory maps and a garish court of justice. Five solo shows by 2010 Michaelis Masters of Fine Art Degree

Session 9: 20th February 2011

How can I forgive?

Threatened and robbed on an everyday basis.

The need to forgive, the need to let go: forgiveness means I can stop punishing myself with what others did to me (they will carry the load for themselves) but forgive and be freed of anger.

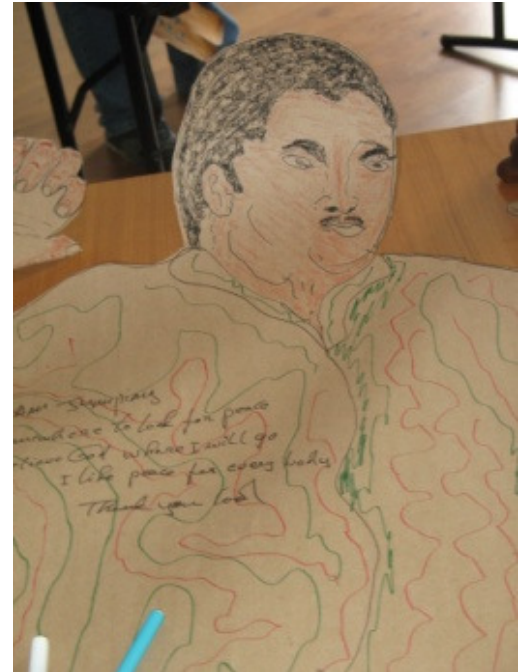


Comments of the participants :

The need for peace to grow and nurture my children

The group helps me talk about my issues, maybe overcome or organize my thoughts.

The art making makes me feel and think different, become stronger.



Session 10: 17th February

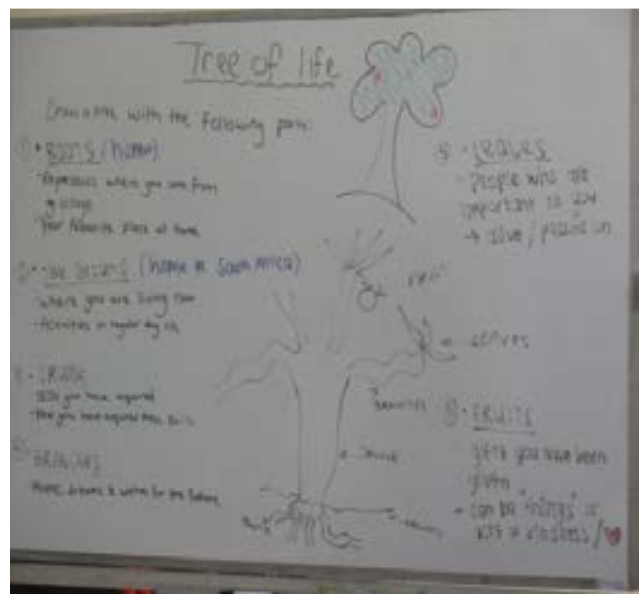
The tree of life

On Thursday the 17th of February, Taryn Harverson, Monique Simon and I, had the wonderful opportunity to run an exercise for the Art Therapy workshop. We decided on a Tree of Life exercise which involves drawing a tree of one's life with the various parts of the tree representing different aspects of one's life.

For example, the roots were to represent one's home town, village or a favorite memory associated with home. The ground was to represent one's home as it is now, in South Africa, as well as the activities that occupy one's day.

The trunk is representative of the skills that one has acquired and how one has acquired them. The branches symbolize one's hopes, dreams and wishes for the future. The leaves represent important people in one's life who are either living or have passed on. Finally, the fruits of the tree symbolize any gifts that one feels that he/she has been given, these may be material things or they can be acts of kindness, love or appreciation.

It was very interesting to see how the members of the Art Therapy workshop translated their life into picture form and how they embodied their lives in a tree. The exercise was interpreted either quite literally or quite symbolically and each individual produced their own unique artwork.



Session 11: 24th February Last Session

In the morning of our last session the group looked at their work together, how the artworks combine, recalled each person's story, and then finalized the collages and paintings.

I liked the way that everyone, at some point, wanted to come with their children or a friend so they could also participate and create.

Scalabrini staff was invited at the end of this session, around 16:00, to wrap up the project with an exhibition and personal explanations by the participants.



For the show, each participant chose a space in the conference room to install their artworks which were pasted on the walls. Amazingly, they were all very willing to speak about their work and how they explored their situation to the Scalabrini visitors, (some with the help of Micheline as a translator). This was very alive and poignant. It was also a huge step from "mute" beginnings, where no one was ready to share those stories or knew how. All the present participants manage to express themselves not only with visual arts, which are already standing alive, but also with their own words, sometimes sad, but often hopeful.

Each participant left with her/his ceramic hand and heart.

The last ceramic pieces, the feet, were individually given to each participant together with a Certificate of Attendance and the present publication.



Thoughts from the staff...

Monique Simon, intern counselor

My studies in Psychology were entirely theoretical and I now have the privilege of experiencing the reality of what psychology really entails. I chose to do my internship through Scalabrini as I will have the opportunity to experience counseling within a truly South African context, which includes both South Africans as well as individuals from all over Africa. This is a unique opportunity to engage with a diverse range of people from multifarious cultures



Taryn Harverson, intern counselor

It is an exciting time for the profession of psychology and those joining it. The psychology profession needs to transform to make it more relevant to the local context. I am interested in contributing to this process. It is therefore important that I work with people from different life experiences to myself. The Scalabrini Centre has provided me with a unique opportunity to work with people from many different countries and cultures. The insights I gained from this experience will contribute to the transformation process of the psychology profession.

Marcel Mulombo Tshikuta, welfare consultant

At the beginning, Art Therapy was strange for me. I had no idea what art therapy was, but I wanted to know how, through its sessions, a person can move past stress and suffering. I was quickly given the responsibility of interacting with the selection of participants; calling them, explaining what art therapy is, and paying for their transport. Before each session, I would have to remind them about the program.

During the first sessions, I was present for language translations, such as Swahili, Lingala and French. Initially, 21 people were invited, however only 17 responded positively to the invitation and attended the first meeting on 2 December 2010. Of these 17 people, 11 regularly attended the sessions in January 2011 and continued until February, which showed a lot of dedication and interest in the program. Unfortunately, one woman who was willing to continue, is now missing, even her family doesn't know where she is.

January and February are very busy months in South Africa. Parents who were late to enroll their children in school must quickly find a school for them. Others must raise money to buy educational materials for their children. Regardless, these 11 participants attended the workshop until the end, despite economical problems they were facing.

Some travel from far away to attend the art therapy workshop, meaning they enjoy the workshop and find it helpful. In the future, I would suggest that the same program take place in De Doorns, where maybe there are more people who would also benefit from it.

Reflections on the Impact of the Workshop

The fact that we are working with people who experience constant fear because of constant repetitive attacks, made the task complex. We not only work on trauma, trying to release memories, express anxieties but with also with persons who, even when catching a train to attend the art therapy sessions, are subject to threats. This shows the courage and resilience of the participants and their willingness to heal and survive their ordeal.

This is South Africa, where everyone had had their share of violence and fear, of being taken away, raped and cut into pieces. The massacre of farmers, rape, and killings are now referred to as genocides. So, in a way, I feel that South Africans should very much have both access to art therapy, as well as field work, done by local social workers and psychotherapists. Wishful thinking. Peace is a utopia at present in our societies, where a murderous history sunk its confusing roots deep, and hate and resentment are still very much alive. This is an enormous danger, leading to war and violence : the fear of the other, of the unknown, of our own shadow.

Here are perfectly able and loving individuals and families who cannot start anew with their life because others won't let them and because of hate and ignorance in a climate of hopelessness, helplessness. Still, there is a sense of better, lighter being thanks to the art therapy and the fact that there is this group, together, in a safe environment where self expression can exist and be shared.

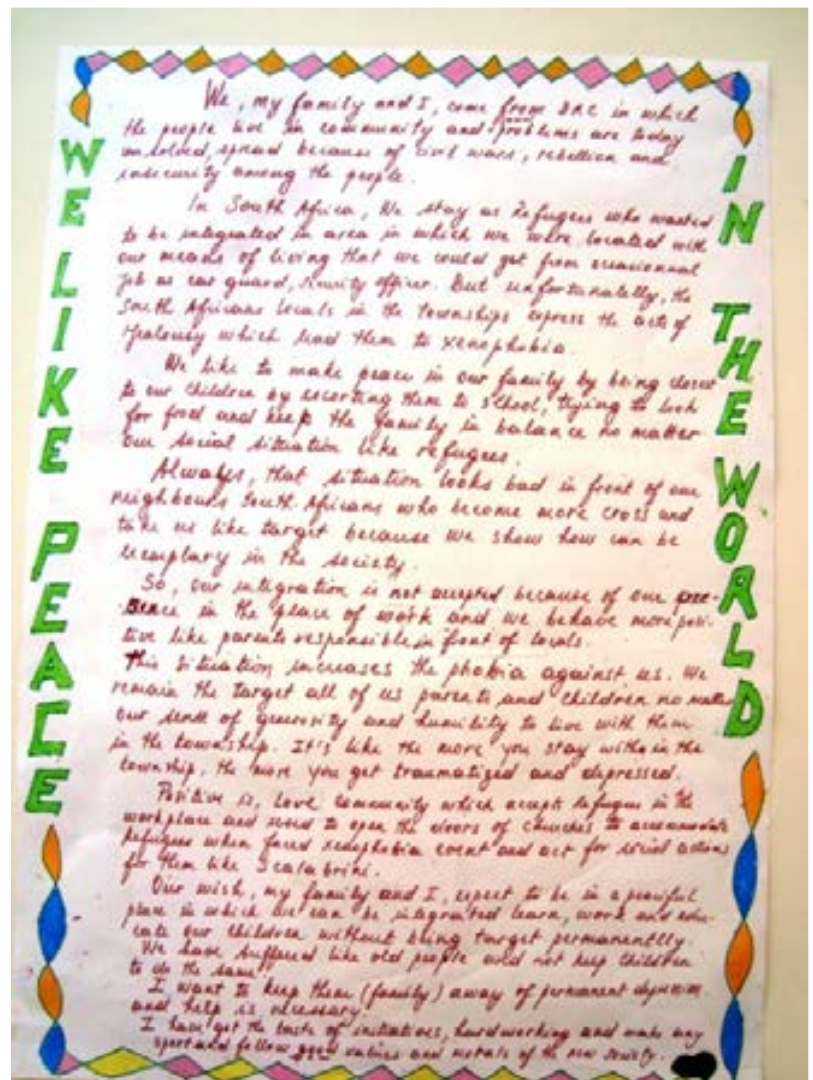
Art therapy is a healing process that has a strong human approach; here the therapist engages closely with the group and each individual to help release stories and anxieties through the making of artifacts that are used as transitional objects to overcome fear and trauma. The art making itself helps relax, focus, and leave the participant with a sense of well being. It aims at bettering self expression and help individuals engage with a group, face their pains and heal together. Be heard.

Everyone attends with total enthusiasm, dedicated to do something that is bold and organic, that grows like a starfish, heals its own being, which has a full body and talks loud. These artworks are made sometimes in silence, sometimes in story telling, with crying and laughter, always a smile, and they all clamor of love and forgiveness.

This is why I feel strongly about exhibiting the artworks: dare to express and witness. Show and see.

It has always been a strong positive experience to work with the Scalabrini team, whose staff of varied talents and compassionate professionals dedicate their time to the bettering of others.

The courage, resilience and caring attitude of the participants are outstanding; they fear but never showed hate or wish of revenge, they are very positive (albeit very anxious) about how their future should unravel, they are all caring parents and couples, trying to find solutions to survive.



-Sylvie Groschatau, Art Therapist

NADA Ear Acupuncture



The project participants (staff included) received ear acupuncture based on the NADA Ear Point Protocol. This protocol is used globally as a complimentary therapy for the treatment of all types of addictions and psychological issues such as post Traumatic Stress Disorder. It has been found to help participants become relaxed and more comfortable with their own thoughts, enabling them to experience a sense of 'letting go' of tensions and apprehensions. The effectiveness of the Art therapy Project is thus enhanced. It supports the treatment and recovery process by making the participant stronger physically and mentally. Some clinical effects reported are:

- Relaxation
- Stress reduction
- Craving reduction
- Mental Clarity
- Increased Sense of Purpose / Wellbeing
- Better Sleep
- Increased Energy
- Improved Appetite

The Ear Point Protocol involves the gentle placement of 3-5 small sterile and disposable stainless steel needles in specific sites on each ear, by qualified acupuncturists. The needles are left in for about 40 minutes with the participants sitting quietly in a group setting. For this project the treatment occurred towards the end of the morning art therapy session. At times the participants chose to continue with their art project with the needles in situ, thus continuing the artistic flow. Over the weeks it has been encouraging to see an acceptance of the technique being used and an opening up to the creative process. There seems to have been an emergence of inner peace, trust, acceptance and happiness, individually and as a group.

-Anita Acker



Art Therapy in the context of Migration and the Scalabrini Centre's Work



As migration to South Africa has accelerated, there have been growing tensions over the struggle for access to basic services, especially in peri-urban slums where poor South Africans and poor immigrant workers, refugees and asylum seekers congregate. Their influx is easily identified by locals and has led to tensions resulting in the massive xenophobic violence of 2008. This violence has continued within the Western Cape, notably with the displacement of 2500 Zimbabweans from their homes in De Doorns in November 2009 but also with numerous isolated individual incidences of violence and intimidation across Greater Cape Town.

Due to deteriorating political and economic conditions at home, it is broadly estimated that 2 million people, including Somalis, Congolese, Zimbabweans, Malawians and Mozambicans and others are in South Africa seeking work and asylum. Whilst the South African government has ratified the Organization of African Union and United Nations conventions on refugees, adopted its own refugee legislation in 1998, and reworked its immigration legislation in 2002, it has failed to implement these legal provisions as a result of many factors including lack of resource, lack of political will, lack of skills, lack of management capacity, corruption and high staff turn-over.

It is within this context that the Scalabrini Centre offers welfare and development programmes to refugees, asylum seekers, migrants and local South Africans. The Centre consists of a 4-floor building in Commercial Street. The ground floor accommodates a free clothes shop, a large hall with a stage, a kitchen and other conference facilities. The first floor houses the Centre's reception and consultation offices for clients, as well as our administrative offices. The second floor offers classrooms dedicated to training, two computer laboratories, the Health Clinic, the Sewing Workshop and a meeting room. The third floor contains 12 en suite rooms for an in-house Responsible Tourism Project. The profit from this tourism business supports the Scalabrini Centre's welfare and developmental activities

Our work is developed by the following guiding principles; our development work strives to stimulate opportunity for our clients, by increasing skill, platforming talent and offering access to information while our welfare work encourages a pro-active response from beneficiaries.

We are conscious that a sense of well-being is essential to achieving success and that welfare must work alongside a demonstrated willingness from clients to change their own life circumstance and confront their own fears. We believe that skills training, sports, arts and culture are excellent tools to enhance social transformation, personal healing and growth of individual confidence; and that through these activities and by encouraging people from diverse backgrounds to participate we can promote unity in diversity

Art Therapy offers our clients a therapeutic space to express and interrogate the trauma from violent past experiences and through this process to heal



-Miranda Madikane, Director Scalabrini Centre Cape Town

Other Bodymap Projects run by Sylvie Groschatau

Graulhet, avec le soutien du Contrat Culturel Local

Les Cartes du Corps, Plateforme d'Alphabétisation, France, 2009/2010



Scalabrini Centre of Cape Town, Art Therapy Project , South Africa, February 2010





Exhibition, Médiathèque de Graulhet, the Month of Women, March 2010

Exhibition, Cape Town City Library, South Africa, February 2010



Tangible Invisible

Body Mapping: Art as Therapy



An exhibition of works by refugees and women in exile during Art therapy groups hosted by the city of Graulhet, France and the Scalabrini Centre of Cape Town between 2008 and 2010.

An exhibition in November 2010 at the Cape Town National Library was part of the Unite as One Campaign.

The exhibition "Tangible Invisible" was part of the Unite as One Campaign and has been initiated, followed up and co-curated with Sylvie Groschatau-Phillips by Marianne Bang, advocacy intern at the Scalabrini Centre, Cape Town.

The exhibition Tangible Invisible showcased large works created by refugees and women in exile during Art therapy groups facilitated by Sylvie Groschatau-Phillips in France and South Africa between 2009 and 2010 ([www.volubilo.com/Sylvie Groschatau Les Cartes du Corps](http://www.volubilo.com/Sylvie)) and Body Maps created by the Voyage Ensemble for HIFA (Harare International Festival of Arts) 2008 in Zimbabwe (www.scalabrini.org.za/voyageensemble)

The Tangible/invisible exhibition was used as a platform to inform Government, funders, potential Clients and the public at large on the benefits of art therapy in cases of trauma, bereavement and exile.

And as an introduction to the Art therapy workshops in Cape Town offered at the Scalabrini Centre between January and February 2011 to refugee persons victims of xenophobic attacks in collaboration with in-house acupuncture project: the flying needle (NADA) and Lena Opfermann assisted by Marcel Mulombo Tshikuta, advocacy and welfare staff at the Scalabrini Centre.



Other Exhibitions

The Art Therapy project will continue and some of the works created during the Scalabrini art therapy workshops will be exhibited in Toulouse, France: *The City Cultural Centre of Toulouse* this coming April

CENTRE CULTUREL DES MAZADES

Du 11 avril au 13 mai 2011

Collectif d'artistes « AFRIKA SUD L'EVENEMENT POIETIQUE »

avec l'association Twistree arts et savoirs poietises Vernissage le jeudi 14 avril 2011 à 18h30

Participation in the exhibition *Les Cartes du Corps* in December 2011, Médiathèque de Graulhet, France, is planned as well.

In addition to those exhibitions in France, the Scalabrini Centre of Cape Town would also like to offer further art therapy workshops for its clients, if possible on a more long-term basis.

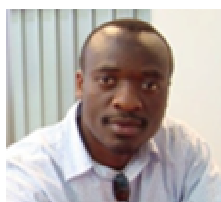
The Staff



Lena Opfermann started working with the Scalabrini Centre in August 2008. She first got involved with the organization as a project manager in a pilot reintegration project for displaced foreign nationals affected by the 2008 xenophobic attacks. Since July 2009 she has been working as Rights Advocacy Officer. In this role she offers legal advice and practical assistance for refugees and migrants whose rights have been violated. She thereby focuses on unaccompanied foreign children, persons affected by xenophobic violence and disabled refugees. In addition to assisting individuals she conducts 'higher level' advocacy with the aim to change legislation or ensure the implementation of existing laws and procedures. Noticing the long-term consequences of violence experienced by individuals encouraged her to propose and coordinate this art therapy project. Contact: lena@scalabrini.org.za



Sylvie Groschatau is a practicing art-therapist (graduated cum lauda, 2006). She worked in Cape Town over the past ten years and initiated Art Therapy projects at the Valkenberg mental hospital of Cape Town, Youth at Risk on the Oude Molen eco Village and Voyage Ensemble, an art project interrogating xenophobia hosted by the Scalabrini Centre Cape Town in 2005-2008. Her Body Map project was invited to France in 2009 to offer art therapy sessions to women from Maghreb displaced in France and she ran a parallel project with refugee women and young South Africans with HIV at the Scalabrini Centre in January-February 2010. A further Art Therapy Project was offered at the Scalabrini Centre in Cape Town from December 2010 – February 2011, this time with a focus on persons traumatized through xenophobic attacks. Sylvie Groschatau lives between France and South Africa since 2009. As curator and art therapist she works on the themes of xenophobia, identity and integration. Contact: sylviegroschatau@yahoo.fr, www.volubilo.com, sylviegroschatau.lescarterducors.voyageensemble.org on www.scalabrini.org.za



Marcel Mulombo Tshikuta was a Welfare volunteer at the Scalabrini centre of Cape Town between April 2010 to September 2010. As of October 2010 he is now a Welfare Consultant. Marcel assisted with the art therapy project by identifying the participants and helping with Swahili translations in the initial sessions. Contact: marcel@scalabrini.org.za



Daniele Boccalon graduated in Hotel/Catering-Management in 1993 and has since then worked in different environments and countries with an interest in gathering different aspects and insight of cultural diversity. This path has led him to the Scalabrini Centre in May 2008 when he joined the staff as a volunteer, supervising the Soup-kitchen programme. Since November 2009 he acts as the Welfare and Advocacy Manager, coordinating different Scalabrini Programs such as the Welfare Desk, the Tailors Workshop and the Counselors. His specific role within the Art therapy workshops has been of supervision and internal coordination. Contact: daniele@scalabrini.org.za



Tanissa Martindale, Scalabrini intern, is Canadian Masters student completing a four month coop placement at the Scalabrini Centre as part of her degree in Conflict Resolution. Her area of focus is peace-building through the arts, culture and sports, and their ability to bring unity, empowerment and understanding. She has vast experience working in cross-cultural environments working with immigrants and refugees both in Canada and abroad. Contact : martindaletj@gmail.com

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