

ATOL: Art Therapy OnLine

Finding places and spaces for recognition: applied art therapy training and practice in the mitigation against unthinking acts of violence and intolerance

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Abstract

This paper explores the potentialities of Community Art Counselling techniques and processes in South Africa and how not only do these offer therapeutic spaces for traumatised communities, but can also serve as interfaces between psychoanalytically-informed practice, active citizenship and participatory action research opportunities. Case examples are drawn on in order to elucidate the multifariousness of Community Art Counselling at both a national as well as an individual level. Methods include photography, video, advocacy programmes, social dreaming and image-making.

These examples, in particular an intervention in response to xenophobic attacks in the country, address intergenerational and intercultural transmission of trauma; the necessary adaptation of the traditional psychoanalytic frame of time, setting and disclosure; and the mitigation of 'otherness'.

Importantly, the author suggests that whilst reaction to continuous trauma, may include denial and shutting down, action can often be a first response.

She suggests that art therapy as a modality offers an opportunity for a thinking action, which is more likely to be curative and sustainable – as opposed to unthinking action, which is the opposite.

Keywords

Visual research, trauma, Social dreaming, Xenophobia.

Introduction

This paper, originally presented at 2016 International Art Therapy Conference, partly illustrates my journey of engaging with different audiences over several years, a journey which began after returning from art therapy training at St Albans in the United Kingdom (now the University of Hertfordshire). Back in South Africa, the place of my birth, in 1993 I formed a non-government organisation (NGO) called The Art Therapy Centre. Initially established as an attempt to deal with the effects of violence and trauma associated with the struggle against apartheid, the organisation was re-named Lefika La Phodiso (a Sotho phrase meaning the rock of holding/healing) in 2003. The primary objective of the organisation remains capacity-building with an emphasis on community art counselling training, and ongoing supervision and skills development of trained community art counsellors (CACs). Its mission is to make art therapy accessible to under-resourced communities. Narrowing the gap between professionals and community workers through training in group work, Lefika contributes towards addressing the deficit of therapeutic services in the country. Through collaborative enquiry, reflexive practice and a cultivation of activism, the hope is to develop a robust and replicable model of practice to manage the complexities of trauma, violence and loss within the South African context. In recent years the focus has shifted to managing the effects of the HIV/ Aids pandemic and the resulting legacy of multiple loss, as well as its effects on poverty, crime and abuse. A number of the interventions have been in response to the increasing prevalence of xenophobic attacks on immigrants and refugees from other African countries, and on creating safe spaces for the rising numbers of abused and neglected children in Johannesburg's inner city.

Thinking action, unthinking action and trauma

This paper takes as its premise that South Africa's collective psyche is deeply traumatised as a result of its oppressive history. Psychoanalytic theorist Christopher Bollas, whose lexicon of ideas has informed much of Lefika's model of practice, suggests that trauma inhibits symbolic elaboration and that this results in concrete enactments and repetitions rather than a capacity to think about and integrate experience into the self. Trauma institutes the censorship of the self's right to be – its impact is oppression (Bollas, 1995; 2015).

Bollas differentiates between the *return of the repressed*, a Freudian concept and the *return of the oppressed*. The 'return of the repressed' is the process whereby repressed elements, preserved in the unconscious, tend to reappear, in consciousness or in behavior, in the shape of secondary and more or less unrecognizable derivatives of the unconscious. The 'return of the oppressed', however, includes the 'cumulative degradation of the forms of perception, thought and communication.' These distortions of mental functioning 'of ideas half formed but left disabled... leaves the self at a loss, in a state of unconscious grief and a mourning that, if it goes unrecognized can be endless' (ibid: 2015, p8).

Oppression dismantles the capacity of the mind to think. Perhaps it is naïve to imagine that therapeutic interventions can ever undo trauma, however, they can provide spaces in which the horror that led to trauma can be creatively expressed and thought about with another. My many years of engagement with different audiences in this context of trauma has necessitated a need to find different ways of processing and digesting traumatic stories – for both my clients and myself. Bion (1967) in referring to psychopathological developments, which in this context I would argue are synonymous with the impact of trauma and oppression, points to the 'breakdown in the

development of thoughts, or a breakdown in the development of the apparatus for thinking' or dealing with thoughts or both' (p111).

This is why a space to think with others in un-traumatized containers or vessel/s is necessary and significant. For me, these digesting spaces have included my own psychotherapy, supervision, a psychoanalytic intergenerational trauma group, a writing group, and a group of senior Community Art Counsellors.

Drawing from Bollas' iconography of object experiences, his terms '*conservative and terminal object*' are particularly useful in describing the foreclosing of the capacity to symbolize and think.

'The terminal object is selected because it ends the self's disseminative movement. It ends the natural forward movement of those departing trains of thought that are the elaboration of any person's idiomatic experience of life' (Bollas, 1995, p75).

Lefika's objective of the creation of multiple potential spaces as part of the containing process for the generation of thinking spaces has been to expand those spectrums to include and promote generative and elaborative object spaces.

Bollas (1992) uses terms such as a '*transformative object*', '*elaborative object*' and '*generative object*', to describe experiences that move us into spaces that extend our '*personal idiom*'. These spaces where we may carry repressed or oppressed unconscious states of mind, memory and experience, are there to provide containers for recovery, re-presentation and restoration enabling that which is known, to be transformed into elements that can be thought.

Containment, within a Bionic paradigm, is the process of transforming beta function (un-integrated chaotic feelings and thoughts) into alpha function. This is essentially a parental responsibility (Bion,1962). When there are large numbers of individuals in South African society without parents or significant adult role models, compounded with a government that fails as a trusting holding presence these societal responses give birth to a parentless nation.¹

One of the most powerful mitigating factors against the propensity for Post-Traumatic Stress Disorder is 'good enough' parenting.

'The ability of care-givers, whether parents or others, to tolerate or contain painful feelings and to think about their experience, has been shown to be critical to the support of development' (Rustin, 1984, p5).

CAC training for 'good enough' parenting

Lefika La Phodiso contributes to addressing trauma in South Africa, by training community workers to become symbolic good enough parents increasing the internal spaces and external places of safety, empathy and healing. Its community art counselling training programme, broadly based on the Masters in Art Therapy training at Hertfordshire University, is 18 months and currently being accredited with the South African Education and Training Authority and has also been lodged with the Health Professions Council of South Africa as a new category of 'mid level' professional. With the evolution of this new category, opportunities are created for community development workers, who may not have a degree, to work in large groups applying psychoanalytic thinking and art therapy practice. The term 'couch to community' and 'couch to country' is used broadly in the South African psychoanalytic community to refer to applied psychoanalytic thinking. 'The

¹ There are an estimated 3.5 million orphans in South Africa. Most – around 2.13 million – have lost their fathers. Around 611,000 children could be classified as 'maternal orphans' and 812,000 children had lost both parents (www. africa.check.org. Hall & Meintjies, 2014).

working principle of the consulting room can be transferred into other settings' (Rustin, 1984,p 7)

Over the past 22 years Lefika La Phodiso has trained over 200 CAC's and reached over 160 000 beneficiaries. Counsellors are equipped to disseminate facilitative parental functions, promoting alive, engaged experiences that will hopefully generate more meaningful ways of being. One of Lefika's key tenets is that: in being more alive we become empathic, we can contribute to society and be co-creators in our lives and worlds, we can thrive. One of the organization's goals is to create and contribute towards a work force that can respond to national traumas and thereby encourage a new generation of active citizens, social activists and social entrepreneurs.

Psychoanalytic thinking has informed Lefika's model of working and, in particular, the principles of the free associative technique, originally mooted by Sigmund Freud. This has become interwoven with image-making as part of the group art psychotherapy process. Free association allows for the investigation of the unconscious mind. When in a relaxed state, the client engaged in free associative thinking reports all passing thoughts without reservation. It allows for meaning to be continually deconstructed and unravelled. 'All journey's have secret destinations of which the traveller is unaware.' (Buber in Parsons; 2014).

The Community Art Counsellors have been trained in the capacity to digest and break down what for many are the indigestible feelings and thoughts resulting from trauma. Once such thoughts and feelings are gathered, remembered, found, created (the primary process) they are broken down into bits in a free associative way, bringing even more parts of the self into view. A deconstruction (secondary process) and then reflective process (tertiary process) bring the pieces together so they are seen in a glance. This level of recognition allows one to find a place and space in the world: the more

individuals are recognized the more they will recognize others, mitigating the level of unthinking acts of violence and intolerance.

The place of research in clinical training

Over the years Lefika's focus has become as much on the need to engage in visual research, social action and social entrepreneurial skills to sustain the work, as it has been on clinical training.

In the current global climate of political, economic and psychosocial demands and restrictions, agencies and institutions continuously have to prove themselves and give evidence that proves that what is done works and matters. In this scenario, the demands of others become our driving force and the danger is that we often lose the essential core of our integrity. In this work, we also become 'researchers'. We write about our clients and our work 'with consent'. We say how things were like 'this' at the beginning and 'here we are now'. In doing so, we may, forget that this linear evolution of thoughts and feelings may cyclically return. 'Before and after' images provide an illusion of evidence. This so-called 'evidence' is what funders, government structures demand and our own 'superegos' desire. 'Success' feeds our quest, on a deep intra-psychic level, for visibility not only as someone who knows, but someone who can.

Much has been written about participatory action research as a democratic method of research carried out in collaboration with the participant, gathering data for research purposes. (Bradbury and Reason (2001); Wang (1998); Wenger; (1998) Hollway and Jefferson (2000)). Participatory Action Research is a liberating and infinitely more relational method of engagement than many other forms of research. Social action methods including photo-voice², body

² 'Photo Voice is a participatory action research strategy by which people create and discuss photographs as a means of catalyzing personal and community change.'(Wang; P75; 1998)

mapping, and community mapping, may reveal but do not necessarily heal. Participation does not necessarily imply ethical or therapeutic engagement.

The dialectic between research as an opportunity for therapeutic empathic engagement and therapeutic engagement as opportunities for research is an area of exploration that is under-researched and warrants extensive further study. Bion's thinking about how we come to *know* is particularly relevant in exploring the relational dimension of our experience (Bion;1962). The process and method of practice and research in exploring the efficacy of this work relies on an understanding of inter-subjective and relational exchange. A core focus area of this approach to research is about exploring the affect and effect of creating spaces to think and feel and to make use of conscious and unconscious experience to facilitate psychosocial change. The research process itself becomes something alive – something that could contribute to facilitating aliveness in others. This would occur where the method of research translates into practice and the practice generates research.

One such method is Social Dreaming and image-making discussed below and in more detail in a forthcoming publication (Berman and Manley, 2017). By working in a group (commonly called a 'matrix') in Social Dreaming, and by creating mental and concrete images, participants are able to express embedded, traumatic, and repressed experiences in a safe group setting. Data collected, through written transcripts and photographs of images, can be used to provide a complex profile of such situations.

One of the questions that arises in this kind of work is how can everything we do enhance visibility and recognition? The paradox we face is located in the interface between confidentiality and safety. We have to be seen to be safe. We have to be safe to be seen. What makes it safe in a context like a group or a public forum? What facilitates and enhances opportunities for safe forms of visibility? An answer to this conundrum can be found. Within the boundaried therapeutic frame where love and respect is allowed expression

and where simultaneously those same feelings evoke loss, anger and need. This 'area of cultural experience' provides spaces to discover the beauty and the evocative potential of creativity to discover an 'I' or the 'self' in relation to an 'other'. Interchanges may be anarchic or collaborative. Any group context provides opportunities for visibility or invisibility. We need to first be visible to ourselves and thereafter there are moments for negotiating the self in the group. If we can test out spaces with different role models providing reflexive thinking, such relationships will be sought out at a later stage.

Applied Practice

Based in the inner city of Johannesburg, Lefika cannot ensure the safety of the external living conditions of the individuals we work with, but what we can do, and are attempting to achieve, is to create an internal sense of safety where individuals can grow their sense of resilience and resourcefulness to withstand the horrors that they are exposed to daily. We cannot change the propensity for continuous trauma but we can build capacity to manage it and make meaning thereof.

Open Studio

An important service provision has been the creation of Open Studio spaces, for young children, adolescents and adults from the inner city. This model differs from the origins of this practice in hospitals and mental health facilities in that it is not about a service for mental health difficulties but rather a space to enhance mental health outcomes. This after-school programme offers an integrated therapeutic space for inner city children in Johannesburg and has fast become a key site for on-going learning and services. For three afternoons a week at-risk-youth and children with disabilities are offered a supportive environment and given a nutritious meal. The space is 'open' in the sense that children come on their own volition, they self-refer – an open invitation is extended to join and engage with a consistent stream of Lefika-trained Community Art Counsellors, artists, students, volunteers and interns. This model creates a mindful, creative space where learning, thinking and introspection are encouraged. The children are seen and respected for their

individuality, witnessed as they explore their inner worlds creatively, cared for and held as they expand their knowledge; guided within Lefika's code of ethics in Community Art Counselling. (Lefika Publications, Nsenga & Berman 2016).

The Open Studio space offers a place where difficult and un-thought processes can be made manifest in the presence of a mindful and thinking adult. The formation is a large group ranging from 16-40 children. Children are not 'identified' as needing therapy or pathologized for particular behaviours or learning disabilities. Many children who do come, struggle from the impact of insecure attachments and exposure to violence. This makes them prone to enacting and playing out experiences that they have been exposed to. This cycle of violence and inter-generational trauma can be addressed when we can think with, think about and model something different.

One child's narrative within the Open studio space illustrates the idea of how thinking can emerge out of a contained, still space. Themba (9 years old) comes twice weekly. He made an image, which he described as representing the 'king of kings', and said that this was Obama not Zuma. His associations with South Africa's current president, included violence and greed. This boy has been continually disruptive in the group but keeps coming. Over time he has been able to share parts of his life with the Community Art Counsellors. He disclosed that his principal at school put him and some of his friends, as punishment, in black dustbins. He then threatened to photograph them and put it on social media. The following term there was an incident at Lefika during the Open Studio time, where this same child photographed another child on the toilet and circulated it on social media. We understood this to have been a re-enactment of what he was exposed to that has not yet been digested and metabolized. With much thinking, supervision and reflection these kinds of patterns are made more visible, able to be thought about and then perhaps understood allowing the cycles of trauma to cease being repeated. He was enabled to do this through processes such as photo-voice,

taking images of his world and life and having opportunities to narrate and potentially exhibit this world. Such a process offers another powerful alternate mirror and healthy witnessing. Within the context of Lefika's Open Studio space a new situation is created which contributes to mitigating against the abusive mirrors of his parents, school, and traumatic aspects of his community.

Holiday Programme

Similarly, Lefika's *Holiday Programme* offers an invaluable continuum of support for children from the Open Studio and other children who are most vulnerable during the school holiday period. There are times when over 100 children arrive and are worked with in specially created art counselling groups according to their ages. The programme provides a safe space to extend learning, play, therapeutic resources and creativity in a collaborative supportive environment using art based methods. These programmes address the deficit of safe spaces offering the provision of safe adults and opportunities to be children.

Different responses to national traumas: 2008 and 2015

2008: Group therapy

In 2008 the first wave of xenophobia erupted in SA. A manifestation of unthinking enactments with violent spates of attacks on immigrants and refugees from all over Africa including Somalia, Rwanda, Mozambique, Zimbabwe as well as non-Zulu speaking South Africans. The texture of violence was reminiscent of the 1980s and 1990s apartheid South Africa before Mandela became the first democratically elected President.

Burning bodies, rape, pillaging of homes and violation of space resulted in the loss of the capacity to see the other empathically, as well as a loss of the capacity to think. People were forcibly removed and fled into refugee camps set up by the South African disaster management team in collaboration with

UNHCR, the United Nation's refugee agency and Save the Children. Lefika set up group art therapy spaces in a refugee camp of 900 residents. Despite the transient physical spaces, the groups provided pockets of care to think in the presence of available parental figures and art materials providing holding, quiet moments for individuals to re-find a mind of their own.



Fig 1

In the spirit of collaborative enquiry, consultation and responding to the closing of the camps, a film was created with the voices of the camp residents, statements and portraits taken and an exhibition held at Constitution Court. Together with an extensive education programme to conscientize educators and learners about xenophobia and reducing racist thinking and perceptions about othering, the exhibition provided a public advocacy platform (Berman (2010)).



Fig 2



Fig 3

2015: Social dreaming

In 2015 there was a resurgence of xenophobia in a similar and more widespread form of violence, fear and displacement.

‘Engaging upsurges and resurgences of xenophobic violence in SA must intersect with other analyses and engagements with the broader structural violence that continues to dehumanise and violate many South Africans’ lives in post-apartheid State’ (Langa and Kiguwa (2016 p 77).

With the knowledge of the unconscious and intergenerational impact of apartheid, benefit of hindsight, and on reflection, it was felt that perhaps Lefika’s previous efforts to intervene to the xenophobic attacks still included an element of impulsive action rather than something more considered.

In recognizing that a different sort of engagement may be useful this time, Social Dreaming was suggested as a method that invites conversations including not only the individual unconscious but also the social. The social unconscious expressed through social creativity and the visual arts in Social Dreaming can mobilise change and lead to personal and collective acts of transformation that go beyond symbolic acts of change. The process itself acts as a container for undigested thoughts and allows gestation to occur, leading to a potential birthing of new thoughts. The impetus to develop and expand the potential of the social dreaming matrix within the realm of creativity and image making aims to de-differentiate and reduce the splits that occur in most psychoanalytic literature between worded free association and imaged/ non-verbal psychic elaboration.

Social Dreaming, a familiar language integrated into the training of Community Art Counsellors since 2006 is a way of coming to know something of the social unconscious drives that may be at play. The social dreaming matrix takes the form of sitting in a seating arrangement that discourages direct eye contact between participants, with a 'host' holding and weaving the streams of consciousness. Participants are invited to bring night-time dreams, and associations to the space without censorship or interpretation (Lawrence, 2005; Manley, 2014). Images created in the mind through dream imagery and associations are elaborated upon with an extended invitation to translate the experience into created images in the studio space with a wide range of materials available.

A question we engaged with was the possibility that xenophobia was perhaps a defence against something more fundamental. Could this current wave of xenophobia be the result of the absence of a parental figure, leader, mentor or role model that promotes peace, equality, democracy and compassion?

Images from social dreaming

The material gathered from this matrix is multi-tiered. It consists of the material generated from the group in the form of both dreams in the matrix, visual images created in response to the dreams, and reflections of the images in the group.

The first dream is spoken, somehow like the first analytic dream or the first image in an art psychotherapy session providing an indication of what is to come. This paper will offer fragments of the matrix as a way of exploring the vicissitudes of applied research, art psychotherapy and Social Dreaming process rather than an in-depth analysis of the matrix content which can be found elsewhere (Berman and Manley, forthcoming 2017).

Dreams, images and commentary

“So I had a dream about a priest from Nigeria, drinking blood out of a bowl. He was looking into my eyes and saying that I need to pay for the xenophobia attacks that have been happening.”

Associations following this dream referred to recent gruesome, bloody attacks leading to a further recounting of violent and turbulent dreams, including the following:

“Red, white and black images of xenophobic victims with their faces chopped, with blood all over their faces. Horrific, really horrific pictures of what’s really happening out there.”

The matrix also spoke of babies, lost babies, dead babies and then images of colourful playgrounds with butterflies and abundance, followed by dreams of poverty, deprivation and thirst.

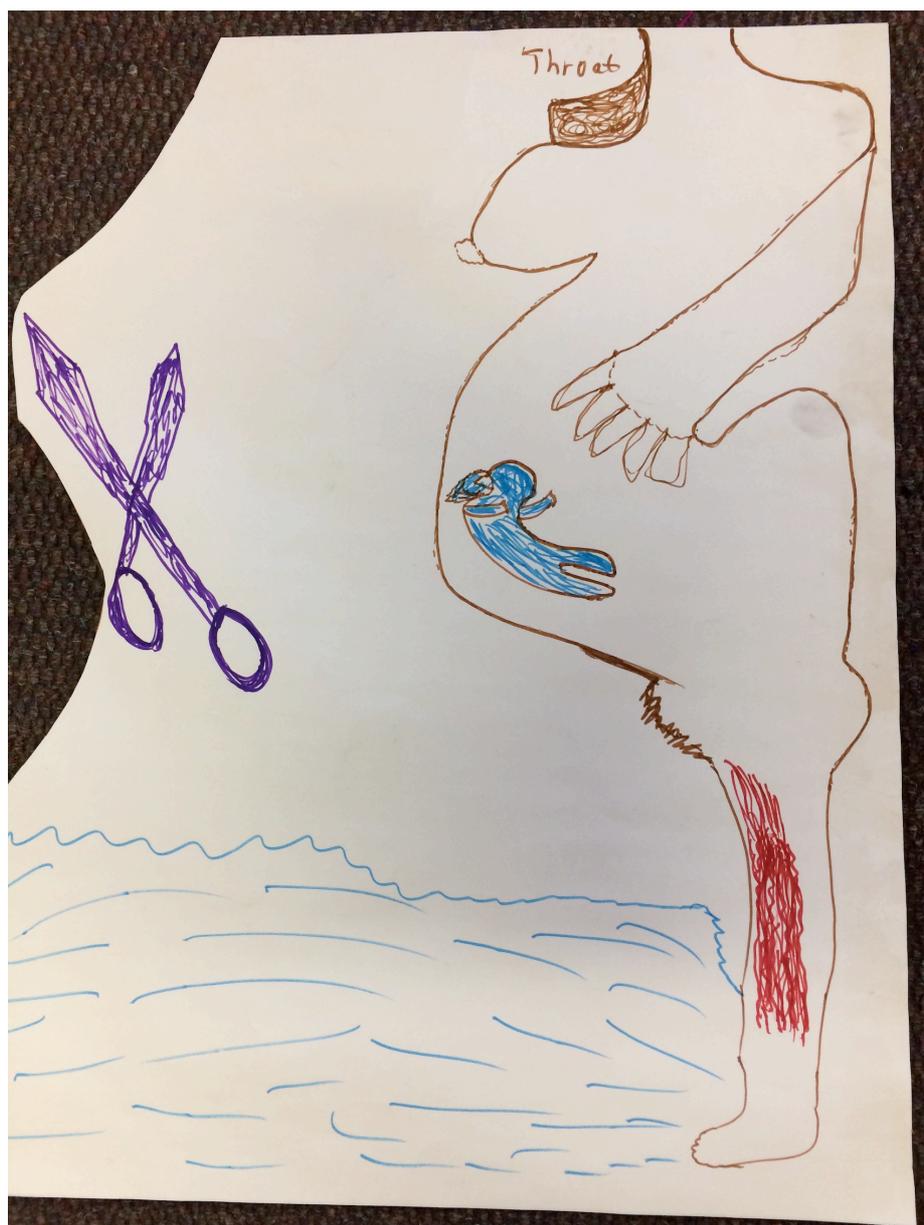


Fig 4.

As part of the process, threads are woven by the host:

"Babies that have been lost or missing or pushed in wheelbarrows with transparent covering that are ours but not ours. There is no accountability. There is beauty and green grass and beautiful flowers. But where are the children? I am thirsty but I can't drink, I am naked and I am not like I was before. Something has changed. The Nigerian priest drinks blood from a gourd. The elusiveness of water. Water we all needing to take in to feel nourished and replenished".

The value and importance of the host's role is to bring the often-disparate fragments into a form that can be assimilated and held. The collation of thoughts, associations and images open up space for further associations and images to arrive potentially reducing a sense of overwhelm.

The next dream that followed felt pivotal to the underlying unconscious texture of the experience.

“ The image that came to me was of a starving person who was holding this huge pot that had milk in it. They are starving but they are not able to actually drink the milk, they don't know how to use it. Because they have a huge pot of milk but they are not able to access it. Something about humans being disconnected from the mother not knowing how to get what they need”.

Host: *“I think it's about how you make this huge beautiful container that's full of milk available, it's there.”*



Fig 5

Taking the material elsewhere: further digestion

The Intergenerational Trauma Research Group set up by the South African Psychoanalytic Confederation, facilitated by Mark Solmes was established in 2012 to research the almost always-unconscious trans and intergenerational transmission of trauma relating to apartheid. Here are some of the comments made on presenting the transcription of the matrix and the images.

“How does actual trauma and its representation differ? It’s not just a picture or image there really is death and blood”.

Facilitator: *“Because that’s what it is, whatever else it is... it’s just about things that are not being addressed and that’s what comes out from this. Interestingly, you know you were talking about primary and secondary process, the overarching impression I get here is very psychoanalytical. First you free associate, like you report a dream or say what’s on your mind without censorship. It was the first part of this process. It was quite disturbing. My thought was...what the F### is this for you know, these people are going more and more mad and this is all mad. There is a sort of alpha function that comes into it partly though as you say making the images and the talking about it and it gets processed. But what comes out in the primary process stage of it, is all sorts of unexpected things. In a secondary process thinking talking about xenophobia you would not talk about missing babies and miscarriages and forests, jugs of milk and cutting peoples knees”.*

This material was taken up by one of the group members; a psychoanalyst from Italy comparing it to the migrant crisis in Europe. Europe is awash with hundred’s and thousands of refugees fleeing conflict and poverty, where migrants are trying to find a place of belonging and oppressed in the face of violence and intolerance.

“The contents are about violence, blood, death, life... they are very strong images, that are very touching! What comes to my mind is that they are universal images. They themselves help to overcome the xenophobia because they show that the symbols, which our interior world is built on, are common to everyone, despite the cultural and racial differences.

I was pleased to hear that the participants talked about children: xenophobia makes people lose their creative attitude to children and their capacity of looking at the world with curiosity and sense of discovery.

Also the subject of spirits is very interesting. It refers to an idea of trans-generational transmission of violent contents that are hidden and not worked through. They may be represented like spirits that float without having been buried and who need to be buried. The drawings are very meaningful and vivid. I like very much the one with a tree which roots are (in) blood. A wonderful expression of the link between life and death.”



Fig 6

The un-nameable horror and visceral presence of the material was made more digestible through these multiple levels of thinking and being thought about. This is essentially the function of research. The combination of Social Dreaming and art therapy techniques involved testing the capacity to stay vulnerable to the material, mirrored in the vulnerability of the participants. It involved a digestion of the primary process of thinking, including the words and images, transcribing, taking this into the secondary process of containment which returns the rawness of the material into a narrative with linking and thinking. The feeling of being overwhelmed is distilled and returned.

Taking the material to different groups to consider and engage with is perhaps the tertiary process of digesting. The layers and levels of holding and containment are vital. It is not just about making sense of other experiences but the weight and responsibility of being the container and being witnessed and validated in that function:

‘ When the oppressed is returned through psychoanalysis [and image making] it is transformed from compromised forms of reception, thought and communication into the ordinary forms by which we live’ (Bollas, 2015, p 9).

The containment of the process

There were concerns about whether the Social Dreaming group was contained. As a country South Africa is uncontained and the question emerged whether this was repetition compulsion. In writing this paper I found it important to go back, revisit and attempt to record the chronology of the unconscious, making it conscious returning to the unconscious in the images and back again. Each level of rawness aids the going back and working with it. With each telling it becomes more contained. Developments of trauma theory and processes accentuate the importance of moving forwards and backwards (www.luna.co.uk). This is important in order to have the capacity to

unlock the buried crypts of the paralysis of thought. From a neuroscience perspective it is freeing the passageway from the amygdala where our vigilance is located to the hippocampus of order and the return of thought. Employing a psychoanalytic methodology necessarily invites deconstruction and fragmentation, opening up the material to multiple discursive forms. (Derrida,1978)

Conclusion

‘There is a pervasive form of contemporary violence to which the idealist most easily succumbs: activism and overwork. ...The frenzy of our activism neutralizes our work for peace. It destroys our own inner capacity for peace. It destroys the fruitfulness of our own work, because it kills the root of inner wisdom, which makes work fruitful.’ (Merton;1966 p 73)

This statement by Thomas Merton, a Catholic monk and Buddhist scholar alludes to the dangers of giving birth to too many things within a traumatic context. This invites the question of what kind of adaptation and identification occurs in a country with so much loss and trauma. Action as the first response is not necessarily the only or most helpful response. Action typified the Lefika intervention in 2008; stillness, the 2015 intervention. This captures the importance of the need as art psychotherapists to engage in the meanings and feelings associated with social action and in that knowledge move beyond it to finding long term solutions extending into a social entrepreneurial approach.

This allows a deep understanding of the context leading to the possibility of facilitating transformation of societal mind-sets, inviting new cognition, and new symbolic representations. The Lefika model of practice is highly replicable, portable, cost effective and relevant in helping to address the multitude of trauma we are confronting on a global level as a social enterprise.

The inclusion of social entrepreneurial skills in the training of Community Art Counsellors encourages dissemination and access to art therapy resources, creating jobs and assisting in tackling deeper societal issues on a sustainable long term level.

‘Social entrepreneurs are catalysts of the social-change process; instead of pursuing change directly, [as a social activist may], their objective is to make sure that in the long run, the change dynamics will lead to durable, irreversible social change.’ (Praszkier and Nowak; 2011 p 138)

As Art Psychotherapists and psychoanalytic practitioners, we need to keep transcending the boundaries of practice to ensure that we do not collude with the spellbound unconscious ‘ghosts of undigested history’ (Rozmarin, 2011 p 339). Our practice cannot arrive at a place where systems and concepts are accepted and mindlessly carried out in comfort. We need to embrace the paradox and complexity of stillness within turmoil and amidst a constant creation of new discourse and theory to break the multiple oppressions we support through silence and modes of working that keep these structures of oppression in place. Stillness is not the same as silence. Stillness creates the necessary life force to emerge and respond ‘empathically, ethically and creatively to the situation at hand’ (Batchelor, 2015 p 232).

Within that still and curious space, there is room to gently excavate, narrate, create and re-find the repressed or hidden treasures internally and socially that can generate increased aliveness of being.

Biography

Dr Hayley Berman is an Art Psychotherapist, social activist and practicing artist. She has worked in private practice with individuals, couples, families, groups as well as supervising psychotherapists for the past 23 years. She completed her BAFA (Hons) at Wits University, Johannesburg in 1990. She trained as an Art Therapist in England at St Albans in 1991. She since completed her PhD in Psycho-Social Studies at the University of Western

England, Bristol. She is the Founding Director of an NP0 – Lefika La Phodiso/Art Therapy Centre based at the Children's Memorial Institute in Johannesburg. Lefika's core work is to increase mental health resources in South Africa. Hayley is currently the Course Leader in the MA Art Psychotherapy at the University of Hertfordshire

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