



UNIVERSITY
OF
JOHANNESBURG



Cultivating creative agency through artmaking:

Unlocking artmaking with found and home-made materials

A RESOURCE BOOK MADE AS PART OF THE COMMUNITY AND PROFESSIONAL PRACTICE MODULE OF THE BA HONOURS IN ART THERAPY.
FOR REMOTE APPLICATION IN COMMUNITY WHEN COVID19 LOCKDOWN PREVENTED PHYSICAL SOCIAL ACTION ENGAGEMENT IN THE SITES.



Co-authored by Leigh-Anne Alexander, Kerry Irvin, Saxon Kinnear,
Masehlele Mashitisho, Paula Risi, Lauren Ross, Kara Schoeman,
Nompumelelo Sikhakhane, Joanne van Zyl
Foreword and Art Therapy programme convener Prof Kim Berman

Cultivating creative agency through artmaking:

Unlocking artmaking with found and home-made materials

**A RESOURCE BOOK MADE AS PART OF THE COMMUNITY AND PROFESSIONAL PRACTICE MODULE OF THE BA HONOURS IN ART THERAPY.
FOR REMOTE APPLICATION IN COMMUNITY WHEN COVID19 LOCKDOWN PREVENTED PHYSICAL SOCIAL ACTION ENGAGEMENT IN THE SITES.**

**Co-authored by Leigh-Anne Alexander, Kerry Irvin, Saxon Kinnear,
Masehlele Mashitisho, Paula Risi, Lauren Ross, Kara Schoeman,
Nompumelelo Sikhakhane, Joanne van Zyl
Foreword and Art Therapy programme convener Prof Kim Berman**

2021

Published by the Division of Art Therapy, Department of Visual Art, FADA, University of Johannesburg.

Permission for use of images and stories obtained by the authors.

Contributors:

Designer: Rozanne Myburgh

Contributors: Leigh-Anne Alexander, Kerry Irvin, Saxon Kinnear, Masehlele Mashitisho, Paula Risi, Lauren Ross, Kara Schoeman, Nompumelelo Sikhakhane, Joanne van Zyl

Forward and Art Therapy programme convener Prof Kim Berman



All images, designs and photographs may be reproduced and used with consent of all the authors who innovated and created these activities as part of their AT Hons credits for community engagement during lockdown

Contents

| | |
|--|-----------|
| Pinhole cards | 8 |
| This activity uses pinhole art to create striking gift cards, decorative window pieces or night lights. Developed by Lauren Ross | |
| Mock-etching on Plaster of Paris | 10 |
| The technique offers a lot of possibilities. It straddles the line between an art making skill and therapeutic work. Developed by Paula Risi | |
| The Bravery Method | 12 |
| For some of us, making art requires a kind of bravery. This method is designed to help those who use it to challenge their perception of what art (or 'good' art) is, and to value their own capability of being brave throughout a creative process. Developed by Saxon Kinnear | |
| Crochet mandala | 16 |
| Crocheting can be a very relaxing activity which can also promote mindfulness. Developed by Masehlele Mashitisho | |
| How to make drawing charcoal | 18 |
| This activity will teach you how to make drawing charcoal from twigs. You will be heating twigs in a tin that is placed on a fire. The tin limits the twigs' exposure to oxygen, creating charcoal instead of burned twigs. Adult supervision is needed in making the fire. Developed by Kara Schoeman | |
| Charcoal body paint: self-acceptance exercise | 20 |
| In this activity, you will paint with charcoal onto your body. It can be used as a "cleansing ritual" where you practice self-acceptance. Developed by Kara Schoeman | |
| Weaving on a cardboard loom | 24 |
| A simple method of circular weaving on cardboard, to create a "spider web" to rival those made by the weavers of nature. Developed by Joanne van Zyl | |
| The Mountain Exercise | 28 |
| In this exercise, group members use their imagination, collective brainstorming and drawing to complete a shared challenge. This fosters new connections and is fun. Developed by Kerryln Irvin | |
| Flour paste stencilwork | 32 |
| This project is creating a design on painted fabric using flour paste as a stencil. Developed by Nompumelelo Sikhakhane | |
| Making Playdough: The No Cook Method | 34 |
| Playdough is versatile, cost effective and easy to make. Playdough is a great sensory medium. It can be squished, squashed, and pounded to give proprioceptive and tactile feedback. Developed by Leigh-Anne Alexander | |

Foreword

Foreword by Kim Berman

This resource book is produced by the BA Hons Art Therapy cohort of 2021, and designed by Rozanne Myburgh, facilitator and managing director of Lefika la Phodiso. The skills module forms a part of the Community Engagement module and was facilitated by Art Therapy Honours course coordinator Amalia Beagle. In the second semester, each student designed and presented a new artmaking skill to each other online. They received feedback from the group before refining their presentations as short videos to accompany the instructions included in this manual.

This manual as a resource book of artmaking skills, is the second in the series. The first, compiled by the first cohort of Art Therapy students in a ground-breaking new programme was a poignant and innovative response to the South African lockdown in 2020. These resources were shared with teachers, guardians, parents and community centre leaders to support creative activities for children using found and accessible materials in the home. The 2020 COVID-19 Lockdown was particularly devastating for many children who could not access the community centres where they find support, stimulation, and nourishment that builds confidence, self-worth and hope. This series of resource books and videos, which we hope will expand each year, are designed for children who do not have the privilege or

access to learn 'online' and have their own creativity and play as their source for resilience.

The nine Art Therapy honours students of 2021 conducted their community placements as hybrid engagements, both in person and virtually, with our community partners at the Alex Art Academy in Alexandra, the Trevor Huddleston Centre in Sophiatown and Lefika La Phodiso in Hillbrow. This became the context to provide resources for the community centres and children to extend their ongoing and sustainable engagements with artmaking without the physical presence of one-off interventions by University students as part of their service-learning. Many of these children live in homes that are impoverished of art materials

"Children can lose hope and spirit without creative stimulation and nurture."

and play, and where the scarcity of food and water takes precedence for survival.

Children can lose hope and spirit without creative stimulation and nurture.

As has been emphasised in the motivation of the first resource book in the series, artists and artmaking have a vital role to play in responding, restoring and re-enlivening that hope and creative energy. When one can imagine possibilities of change and the capacity to aspire for a more hopeful future, social transformation happens (K

Berman, Finding Voice: A visual arts approach to engaging social change 2017).

Jean Paul Lederach refers to art as a route into a collective imaginative domain that generates constructive processes. It can "invoke, set free, and sustain innovative responses to the roots of violence while rising above it" (Lederach 2005:172). Through this lens, we see the leadership of artists as active citizens or who employ participatory values in their work as co-creators with communities.

According to Lederach:

The aesthetics of social change proposes a simple idea: Building adaptive and responsive processes requires a creative act, which at its core is more art than technique. The creative act brings into existence processes that have not existed before. To sustain themselves over time, processes of change need constant innovation (Lederach 2005)

Art as therapy is a process of healing and nurturing through the creation of safe spaces for children

"Art as therapy is a process of healing and nurturing through the creation of safe spaces for children to create and find ways to connect with themselves and express their own voices."

to create and find ways to connect with themselves and express their own voices. The period of lockdown and the pandemic caused by the corona virus, reinforced the

understanding that empathy towards self and others can be facilitated through creativity and image making. Artmaking enables the creation of spaces that can explore, invent, imagine, or even reject ways of knowing. The practice of art-making imagines new possibilities and can create pathways to navigate transformative ways of becoming.

The Community Engagement Module within the Art Therapy Honours programme aims to

support facilitators to enable co-creation, community participation and citizen action. These approaches are key in engaging social action using the arts, as well as using the arts for healing and wellbeing. Students are presented with arts-based research methods which widens the scope of doing participatory research that integrates the boundaries of action, practice, research and assessment.

This resource book of art activities and techniques are

experiments and processes invented by the Honours cohort in the Faculty of Art and Design at UJ. We consider these first two cohorts as the trail blazers of a movement for an indigenous practice of Art Therapy in South Africa. Thank you to these inspiring individuals who are the pioneers of Art Therapy South Africa as new movement to consolidate the field of social change through the arts.

This is the second chapter in this resource book of more to come.

Acknowledgements

Thank you to Amalia Beagle for facilitation the Skills module of 2021

Thank you the Rozanne Myburgh for the beautiful design of this series.

Funding for this project and Resource books made possible by the UJ Teaching and Innovation Fund with appreciation.

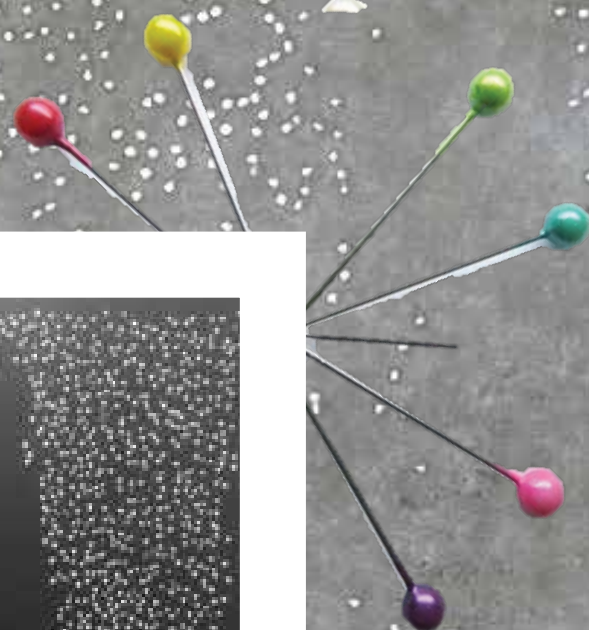
References:

Berman, K.S. 2017. Finding Voice: A Visual Arts Approach to Engaging Social Change – Series: New Public Scholarship. Ann Arbor: University of Michigan Press. Available: <https://www.press.umich.edu/9256315>.

Lederach, J.P. 2005. The Moral Imagination: The Art and Soul of Building Peace. Oxford: Oxford University Press.

(FN: The BA Art therapy Honours is the first stage of the Masters of Art Therapy, the qualification required for professional practice accredited by the Health Professions Counsel in South Africa).

Pinhole cards



This activity uses pinhole art to create striking gift cards, decorative window pieces or night lights. Developed by Lauren Ross

It can spark conversation around pain, grief, darkness and light. It is also a simple and effective technique that allows us to create something beautiful and meaningful with little to no art training.

Use this project for

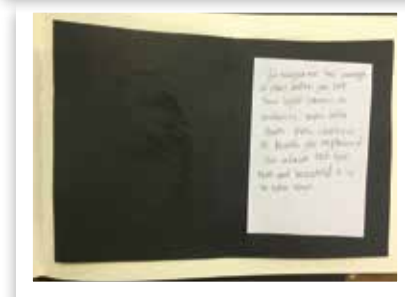
This activity can be used for adolescents (13 year+) with adult supervision, as it makes use of sharp pins.

Benefits

- The repetitive process can engage us and take us to a place of mindfulness, which can be healing.
- The technique can be used as a metaphor for pain, allowing light and/or positivity to shine through in dark times and to initiate conversations around death, grieving, remembrance and hope.
- The product is rewarding and can make us feel proud and empowered.
- Limited skills are required, however, technical lessons on tonal value, negative and positive shapes, and contrast can be applied.

Materials needed

- A printed photograph (high contrast) This can be a loved one that has passed away, a self-portrait, a significant object or lettering for a meaningful word.
- 180gsm black paper
- Scissors
- Glue
- Press-stick
- Fabric (blanket/towel/jersey folded)
- Piercing Tool (see next slide)
- Writing materials



Facilitating Questions

- Tell me about the person in the picture.
- Are you proud of your artwork?
- What are you going to do with your artwork?
- Sometimes we experience painful things, like the pin pricks. What could the light shining through represent?

Instructions

1. Make the tool by sticking a pinhead into a spot of hard-drying glue inside an old pen casing. Wait for it to harden and secure. Fold the cloth twice over to create a soft surface on which to work. Place your black paper/card on the fabric with the high contrast image covering it.

NOTE: Your paper/card should be double the size of your image (as shown below.) Place it in a landscape orientation with the image on the right side. This will allow you to fold it in two to make your card.

2. Pierce the white areas of the image. Leave the black areas alone.
3. Remove the high-contrast image and hold your paper/card up to the light.
4. Fold the paper to create the card and write a message inside for yourself, for someone who has passed away or to give to a special person.

Tips and suggestions

- The closer together the pinholes are, the lighter the area will appear.
- Pinholes should not be closer together than about 1mm in order to avoid the paper tearing.
- Shades of grey can be made by piercing the pinholes further apart.

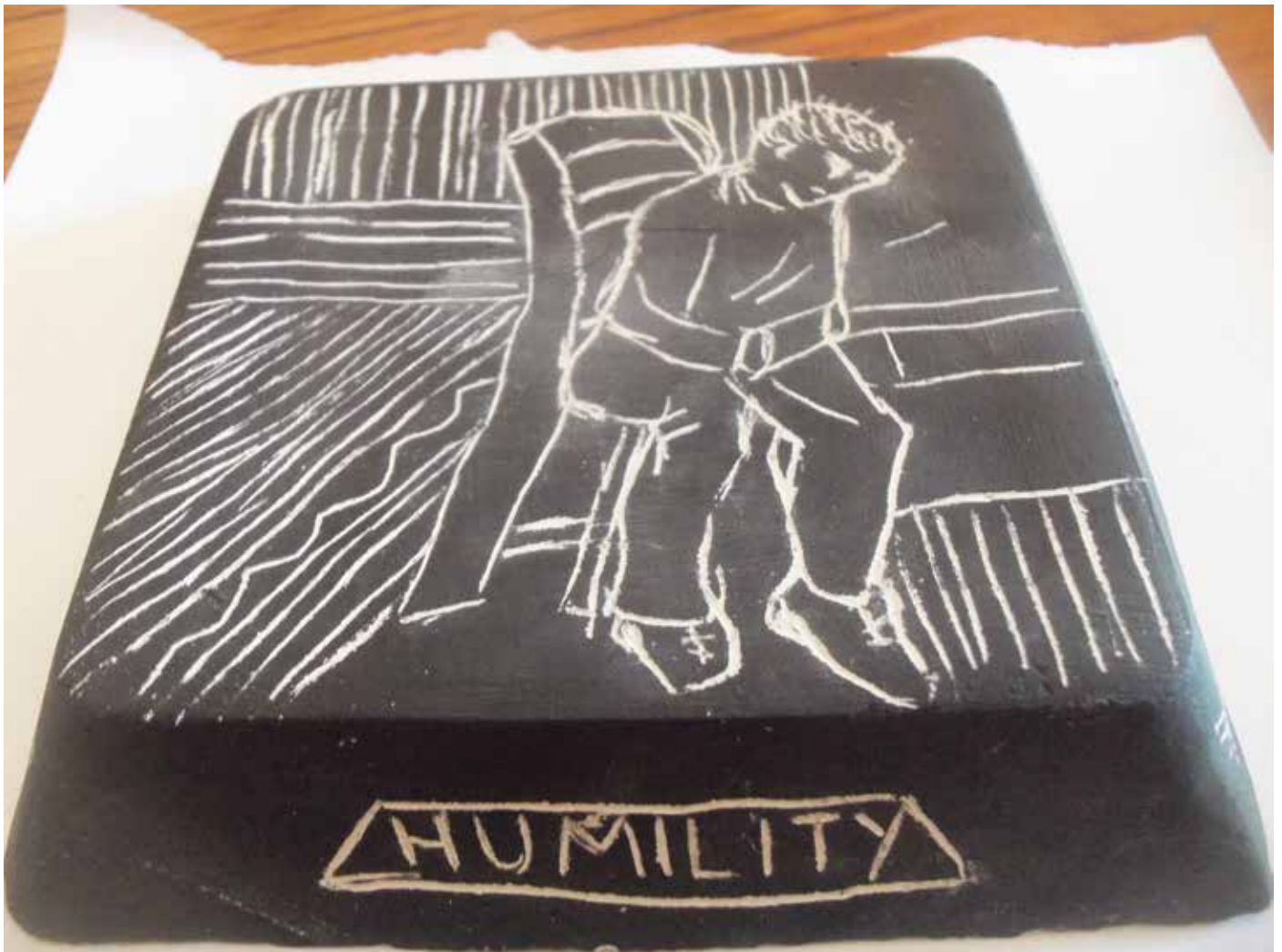
Mock-etching on Plaster of Paris

The technique offers a lot of possibilities. It straddles the line between an art making skill and therapeutic work. Developed by Paula Risi

- This is a simple activity for a more complex process
- Usually it is on a metal plate, instead this is on a plaster of Paris base
- The figure and the ground are in reverse: etching is black on a metal background this is white on a black background
- The use of line is important
- Generally it is two tone (but one could experiment with other colours)
- Images as well as patterns can be engraved

Use this project for

Paper weights, potholder, wall hanging, if use small discs you can make a mobile. It offers many possibilities.



Materials needed

- Moulds – for eg.: an old ice-cream tub, take away plastic dish, round or other shaped containers that will create the base. Polystyrene will not work.
- Plaster of Paris.
- Black Paint, preferably tempera style paint, to which a small bit of sunlight liquid is added so as to avoid a skin being formed. If a skin is formed this will peel off from the mould when you etch into the base rather than allow one to engrave into the surface.
- A sharpish object or tool with which to engrave into the surface: skewer, needle or nail.
- Prepared sketched image to transfer on to the base – if desired.

Benefits

- There is research around the therapeutic value of a Monotype process.
- It can aid children who are initially mistrustful to engage in art making,
- It gives a sense of achievement.
- It can be abstract or you can use words only to send a message or express something.
- The act of etching, and digging into the surface has a therapeutic value.
- There is no pressure to perform, as is sometimes the case in painting.
- There is less guardedness. If you make a mistake it provides the opportunity to work with how it can be rectified.
- It contains the three part understanding of Art Therapy: person, process and product.

1. To make the plaster of Paris base, have the desired amount of plaster of Paris and water ready to mix. This is 2 parts Plaster of Paris and 1 part water. You will have to gauge how much is needed for the particular mould you have chosen.



2. Place the water in the mould and sprinkle the plaster of Paris in, stir and allow it to set. It will set quickly but not dry so quickly. Allow a few days for it to dry before you apply the paint.



3. Once dry you could sand down the outside if you would like a completely flat surface (the plastic container may have created a ledge). However the sanding is optional.



4. Apply a layer of paint on the base, both on top and underneath (underneath is optional). Using a roller gives a smooth finish.



6. Etch into the surface with the etching tool (needle, skewer etc).

Tips

There are many different ideas you can get for images and designs from the internet. The following provides a few examples of what you may find.

5. Trace your chosen image onto the base, with a pencil. Decide how else you wish to decorate the moulded base. You may also be inspired by your own ideas.



The Bravery Method

For some of us, making art requires a kind of bravery. This method is designed to help those who use it to challenge their perception of what art (or 'good' art) is, and to value their own capability of being brave throughout a creative process. Developed by Saxon Kinnear

Each letter of the bravery acronym offers an opportunity to let go, have fun, be fully present, and appreciate the capacity that each and every one of us have to be brave whilst making art (and in life). Anyone of any age, from anywhere can make use of the bravery method.

Materials needed

- 7 sheets of white paper or cardboard
- A mirror or a cellphone capable of selfie mode
- Pencils, pens, pencil crayons, wax crayons, inks, kokis*

*The more materials you have on hand, the better. If only one type of drawing material is on hand, the method will still work, however a white pastel/white wax crayon and ink is a requirement. Paint is the only material not particularly suitable for this process.

The self-portrait is one of the oldest art practices we know of, and is associated with some of the most famous artists in history. It's no wonder then that the prospect of creating a self-portrait can be a little daunting! Phrases like 'I can't draw' or 'it doesn't look anything like me' are often heard from children and adults who attempt self-portraits. This method aims to totally disarm your critical judgement, to remove any expectation of artistic skill or accuracy, and to encourage you to simply play with the materials on hand. There's no right or wrong, no good or bad, this method is about non-judgement and creative experimentation.

Instructions

Follow the steps outlined by the bravery acronym below, spending approximately five minutes on each step*. If the context allows for it, there are a number of questions and prompts that can be asked by the facilitator at every step.

*Each step can be done in any amount of time, but a limit (provided by the facilitator's timing) is useful. The process can be shortened or lengthened depending on the ages or capabilities of the participants too.





B: Bilateral

Using the materials of your choice, create a self-portrait using both hands at once. Try to keep both hands moving simultaneously. You can allow your left hand to draw the left side of your face, while the other hand does the opposite, or you can move both your hands in unison. Don't worry about whether the drawing is accurate. Just focus on how it feels to be drawing with both hands at once.

R: Resist & Reveal

Using a white pastel or wax crayon*, create a self-portrait. When you feel as though you have worked with the material enough, use water and ink to reveal what you have created. What does it feel like to create an image that is invisible? How do you feel about the image that has been revealed?

*If neither are available, a candle stick will work just as well.



A: Alternate Hand

Using your non-dominant hand, create a self-portrait. Pay attention to the way that your body feels whilst making the image. Does your non-dominant hand feel weaker? Is it easy, enjoyable or frustrating to use your non-dominant hand? Remember not to judge the image on its artistic quality, but rather pay attention to what the process is bringing up for you.

V • Varied Materials

- Create a self-portrait using a variety of different materials, swapping the type of material every thirty seconds.* How does it feel to have your process regularly interrupted? Are you drawn to certain colours or materials? Why do you think that is?

*The more materials you have here the better, however, if you have fewer materials available, try to swap your colours instead.



E • Eyes Closed

- With your eyes closed, and using the material of your choice, create a self-portrait. Pay attention to your breathing, and to your body. Relax your shoulders and your arms. How does it feel to create an image without being able to see? What thoughts or feelings come up for you?

Y • Your Choice

- Using whichever process and materials that you have enjoyed most throughout the process, create your final self-portrait. This is an opportunity to feel relaxed and more at ease, you are now in control of your artwork. What method have you chosen to use, and why? Do you think that you would ever have considered creating a self-portrait in this way before? Why or why not?



R • Reverse

- Create a self-portrait in reverse (i.e. drawing your chin at the top of your page, and your eyes at the bottom). How difficult it is to shift your perspective in this way? Does drawing upside down allow you to focus on the details of your face more closely, or does the opposite occur?



Tips and suggestions

- For younger age groups, an introduction that discusses the meaning of the terms 'bravery' and 'self-portrait' can prove useful.
- The project can be extended by giving the participants an opportunity to bind their self-portraits together to create a bravery book. This can be done by using two pieces of paper or cardboard to create a front and back page and recycled binding materials such as yarn, ribbon or string to tie the pages together.

Crochet mandala

Crocheting can be a very relaxing activity which can also promote mindfulness. Developed by Masehlele Mashitisho

We can be so caught up in trying to predict the future and caught up in all the things that are wrong in our lives. Both the constant need to pre-dict, control and dwell on what is wrong or could go wrong can be stressful, cause anxiety. This workshop is designed with the aim to get people to relax, focus on and embrace the present while also thinking about the positive things in their lives. Mandalas are largely used as a form of meditation and a way of practicing mindfulness. With the crochet being a relaxing activity, and mandalas being a form of meditation this makes them a great combination in terms of mindfulness, relaxing and help-ing with anxiety.

I believe sustainability is im-portant, what this skill has a po-tential of doing is leaving people with something sustainable. Something they can use in many ways once the workshop is over, a therapeutic tool that is easily ac-cessible and a valuable skill that can create income , they can make clothing from it and many other things if they decide to ex-plore it further. The good thing about plastic is that it is easily accessible, and this can also be a form of recycling . it is suitable for audience from 13 years old to any age group upwards. This activity can also be done at the comfort of your home, at your own pace.



Benefits

- Helps with insomnia
- Promote mindfulness
- Reduces stress and anxiety
- Can be a group therapeutic activity when done together (has potential to bring communities together)
- Can help with relaxation
- Helps with processing grief

Materials needed

- Crochet Hook
- Plastic
- Scissors

Alternative materials

- Fabric (Cut)
- Finger (Can use fingers instead of crochet hook)
- Wool



Instructions

1. Fold and cut plastic into a long string that you can use to crochet
2. Tie a knot on the plastic you have cut
3. Inset crochet into the knot
4. Yarn the crochet over the plastic and then pull it inside the knot (Repeat 6 times to create a chain)
5. Once you have a chain inset the crochet into the first knot you made
6. Pull out the plastic to create a slip stitch then you will have a small circle
7. Yarn the crochet hook over the plastic and then pull it out of the thread (repeat twice) to create a chain
8. Yarn over the crochet and then inset it inside the circle pull the plastic and hook out of the circle (You should have 3 threads on the crochet)
9. Yarn the hook over the plastic, pull out from the two threads



10. Yarn over the hook and the pull it out (there should only be a single thread on the hook)
11. Create a single chain (Yarn crochet over the plastic and then pull it out of the thread)
12. Repeat step 8 -10 until you have reached the end of the circle

Tip: Always repeat step 11 after this

13. To finish off create a slip stitch
14. Cut the remaining part of the plastic

Limitations

- Can be difficult for people with no basic crochet skills
- Instructions are hard to follow online
- Workshop must have 2 sessions , one for crochet skills teaching and another for making mandalas

How to join different colours

1. Between the stitches (double Crochet) there will be holes separating them, inset the crochet hook inside the hole then pull out a different colored plastic
2. Create a chain (2 of them)
3. Yarn the hook over the plastic and then inset int inside the same hole from instruction 1
4. Pull the plastic and the hook (You will have 3 threads on the hook)
5. Yarn over the hook pull out and the yarn it over again and then pulls it out to create a double crochet (Repeat step 3-5 twice on the same hole and then move to the next then repeat twice again until the end of the circle)

Tip: Always create a single chain each time you go to the next hole

6. To finish off create a slip stitch
7. Cut off the remaining plastic
8. Repeat step 1 – 6 of this section until your circle is big enough

Tip: You can make 5 double crochets in a hole and then 2 chains of separation.



How to make drawing charcoal

This activity will teach you how to make drawing charcoal from twigs. You will be heating twigs in a tin that is placed on a fire. The tin limits the twigs' exposure to oxygen, creating charcoal instead of burned twigs. Adult supervision is needed in making the fire. Developed by Kara Schoeman

Use this project for

The finished product is charcoal. The charcoal would mostly be used for drawing. The exercise is useful in areas where access to shops that sell charcoal is limited. The activity is cost-effective, it works out cheaper to make your own charcoal than to buy it from a stationery shop. You can crush the charcoal to make charcoal body paint as explained in the next activity. You can use the same method to make charcoal on a large scale to use for fire-making/braai. It develops a skill that can further be explored as a business venture either in selling charcoal or in selling artworks drawn with charcoal.

Benefits

Making your own charcoal is extremely rewarding. Firstly, because you do not have to buy charcoal from shops anymore and secondly, because it gives you a sense of accomplishment as you probably never thought that you would be able to make your own charcoal. The completion of the activity gives you a sense of independence, it enhances self-esteem and confidence, and it develops self-sufficiency. You will develop a new skill that you can use at any time in the future. You can use charcoal to develop your drawing skills, especially if drawing with charcoal is a new medium for you.

Materials needed:

- A tin or paint can with a lid
- Softwood twigs
- A sharp object to punch holes into the tin
- Firewood and firelighters
- Tongs
- A wet cloth



2. Clean the twigs, take the bark off, and cut it into a size that will fit into your tin. Please note that the twigs will become thinner when it turns into charcoal, therefore choose slightly thicker twigs than your preferred thickness for the charcoal. Around 1 to 2 cm diameter. Place the twigs into the tin. Make sure the lid sits tightly on the tin. Make sure you punched 3 to 4 air holes into the tin, the air holes can be around 3mm in diameter.

Instructions

1. Collect all the materials needed.
2. Collect twigs from trees with a softwood like willow tree or poplar tree or whatever softwood trees grow in your environment. The twigs need to be completely dry before you can start with the activity. Make sure your tin has a lid. You need to make 3 tiny holes into the tin for air to escape. Collect firewood and firelighters to make a fire. The hotter the fire, the better. Use tongs to move the tin in and out of the fire. You will place a wet cloth on the tin when you take it out of the fire.



3. Make a fire and place the tin into the fire. At first, the tin can be on top of the fire, and later, you can move the tin into the fire. The tin will be in the fire for at least 1 hour. You will see steam escaping from the air holes and the lid. Thereafter you will see small flames coming from the air holes. Once the tin has been placed inside the fire, and you do not see any steam, smoke, or flames escaping from the air holes, then your charcoal is ready.

4. Use the tongs to remove the tin from the fire and place the tin on a non-flammable surface. Make sure you place the tin upside down, the airholes facing the ground. You will now place a wet cloth on top of the tin to cool the tin down. The reason for the upside-down placement is so that the water from the cloth does not enter the tin through the airholes. Once the tin is cooled down, you may open it and check if the charcoal is black throughout the whole twig. If there are wood/brown areas, then you need to place it in the fire again. Your charcoal is now completed to be used in any way that you prefer. Enjoy and congratulations.



Charcoal body paint: self-acceptance exercise



In this activity, you will paint with charcoal onto your body. It can be used as a “cleansing ritual” where you practice self-acceptance. Developed by Kara Schoeman

Use this project for

You can use the charcoal body paint as a fun and relaxing self-care exercise. You are encouraged to do the activity alone in a relaxing environment.



Benefits

The true benefit of this activity lies in scrubbing the charcoal off of your body. The Vaseline makes the charcoal stick to your body, you will thus require soap and a washcloth to scrub the charcoal off of your body. The scrubbing and washing are physical metaphors for cleansing yourself from unwanted thoughts and negative self-perception, which enhances self-acceptance and self-compassion. The activity requires you to be honest with yourself. You will be expressing any negative self-perceptions that you have about yourself and/or your body with the charcoal paint. You will do this by reflecting on your negative self-talk and negative self-perceptions while you paint the charcoal onto your body. You can also focus on painting the body parts that you often criticize. You are encouraged to practice mindfulness during this activity by placing all your attention, focus, and awareness on the activity. The therapeutic aims are to enhance self-esteem, develop self-compassion, overcome self-doubt, break negative thought patterns, practice self-acceptance, practice mindfulness and develop self-care habits. Charcoal is known for eradicating and extracting toxins from the body. You can think of the charcoal as cleansing your skin but also your thoughts, emotions, and beliefs about yourself. You are also developing your creativity and painting skills.

Materials needed

- Charcoal in powder format (you can crush the charcoal sticks yourself)
- Vaseline (petroleum jelly)
- Stick, spoon, or paintbrush for mixing charcoal and Vaseline
- Small paintbrush (optional)
- Water
- Soap
- Washcloth

Suggestions

The activity is very messy so make sure you use an old washcloth and that you partake in the activity in an area that can get messy such as a bathtub, a shower, or even a large water source such as a dam/river/swimming pool. You can create a relaxing atmosphere by lighting candles and adding essential oil to the water while partaking in the activity.



1. You can buy charcoal or make charcoal yourself. You can find instructions on how to make charcoal at home in the previous activity. If you did not buy powdered charcoal, then you need to crush the charcoal pieces into powder yourself. You can use a pestle and mortar or any other equipment to crush and grind the charcoal into a powder.



4. Wash the charcoal off your body. You can start with only your hands and then use soap and a washcloth. Use this time to release your negative self-perceptions while you physically engage in the scrubbing off of the charcoal. It is difficult to wash the charcoal off because of the Vaseline, this gives you time to release your negative perceptions and engage in self-acceptance. Notice the effort that you are using to scrub the charcoal off, use the same amount of effort to let go of your negative self-perceptions.



3. Paint the charcoal onto your body using your fingers or a paintbrush. You may create any shape, form, pattern, or picture, it is up to your own creativity. You are encouraged to use this time, to be honest with yourself and to think of any negative perceptions that you have of yourself or/and your body while you paint the charcoal onto your body.

2. Mix the charcoal with Vaseline to form a clump of paste. Use a stick, a spoon, or a paintbrush to mix the two ingredients together. The mixing can be tricky and might take a few minutes





Weaving on a cardboard loom

A simple method of circular weaving on cardboard, to create a “spider web” to rival those made by the weavers of nature. Developed by Joanne van Zyl

This simple technique introduces the idea of strength and stretch in a structure or network. This builds on the theme of support networks and resilience.

Materials needed

- cardboard
- scissors
- pencil
- yarn
- scrap fabric lengths (0.5 cm wide, 30cm long)
- compass (or circular object to trace around)

This weaving technique lends itself to cultivating mindfulness, fine motor skills, pattern recognition, textural awareness. It is also useful to cultivate cohesion in groups or communities (emphasising the importance of the human “web” of social support networks). The “over, under” rhythm of weaving induces calm, focus, perspective and reflection. The stretch and give of the materials add to the structure and increases its strength (similar to a natural spiderweb). This speaks to the idea of an interweaving of social networks adding to our strength and resilience as humans.

Instructions

1. Draw a circle on the cardboard with a compass (min 18cm diameter).
2. Make twelve pencil lines (0.5cm long) around the edge of the circle resembling the numbers on a clock face. Start at 12, then the opposite number(6), then 3, then 9 and then fill in other numbers in-between. Try to keep spacing equal.
3. Cut slits into these lines with the scissors.
4. Thread yarn into number 12, leaving a 2cm tail at the back of the loom, which will be taped down.
5. Bring the thread through the slit opposite 12 (no. 6). Then bring thread across the back and thread into the slit at 1(from the back). Bring yarn down to thread it through the opposite number (no.7). Keep doing this until you have fed the yarn through all the num-bers. The threads should intersect in the middle. These are called warp threads.
6. Choose another colour of yarn or a fabric length. Make a knot around no 12 thread, close to the middle where they all intersect. You now have a weft thread. This is the thread you will weave with.
7. As the knot is on top of the thread at no. 12, we will consider it to be “over” 12. We would then thread the weft under no 11, over 10, under 9, over 8, under 7, over 6, under 5, over 4, under 3, over 2, under 1 and under 12 again. Whatever you do to thread 1, you do to thread 12. This is to ensure your pattern changes each time around. You can also work in a clockwise direction or change direction intermittently.
8. Weave around the circle as many times as you would like. When you are ready to change yarn, cut the weft thread, leaving a 2cm tail. Simply knot the new colour onto your weft thread and continue weaving.
9. When you have finished your spiderweb, cut the warp threads, two at a time, and knot them together. This retains the structure of the web. Alternatively, you can leave it attached to the cardboard and decorate the cardboard accordingly.

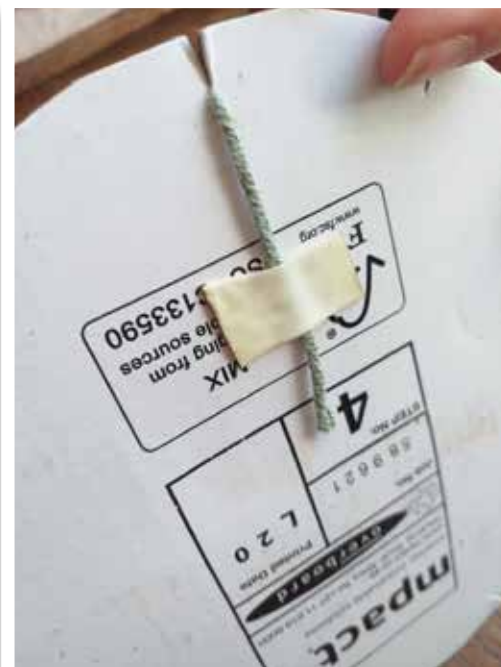


Measuring diameter of circle



Circular template

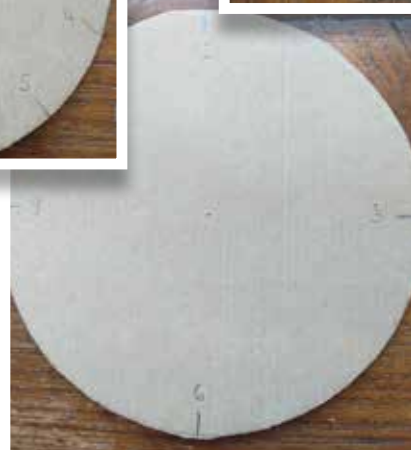
Tape tail (2cm) at the back of the loom



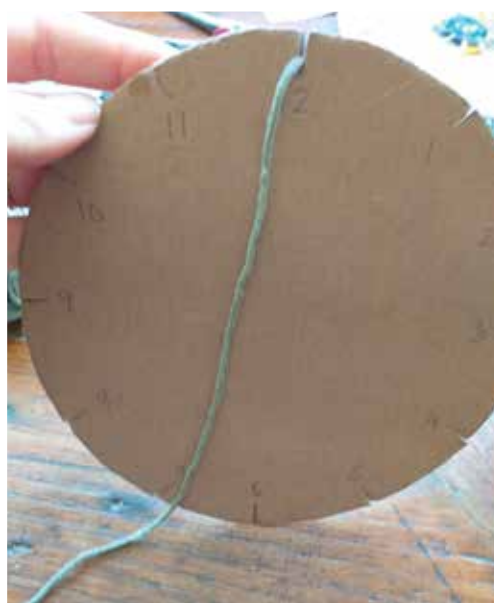
Cutting slits

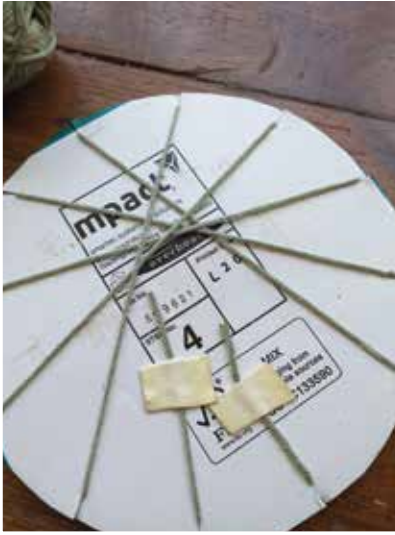


Numbering the clock face



Thread the yarn through no. 12





Thread yarn through opposite numbers

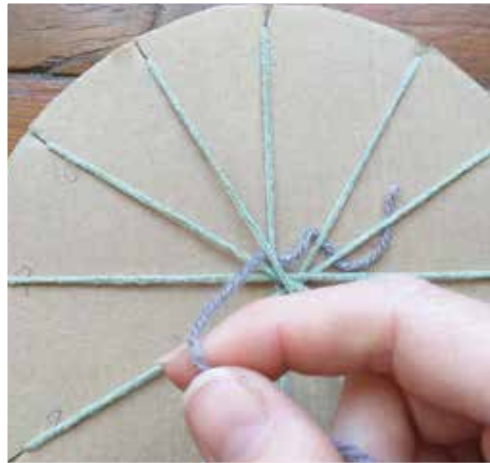
Tape 2cm tail at back



Knot a different piece of yarn onto thread no. 12 (this is the weft thread)

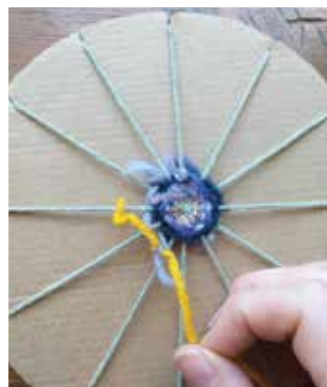


Warp threads intersect in the middle



Weave over and under each thread, starting at 12 as "over", working clockwise or anti-clockwise

When changing thread, leave a tail of 2cms to attach the new yarn with a knot

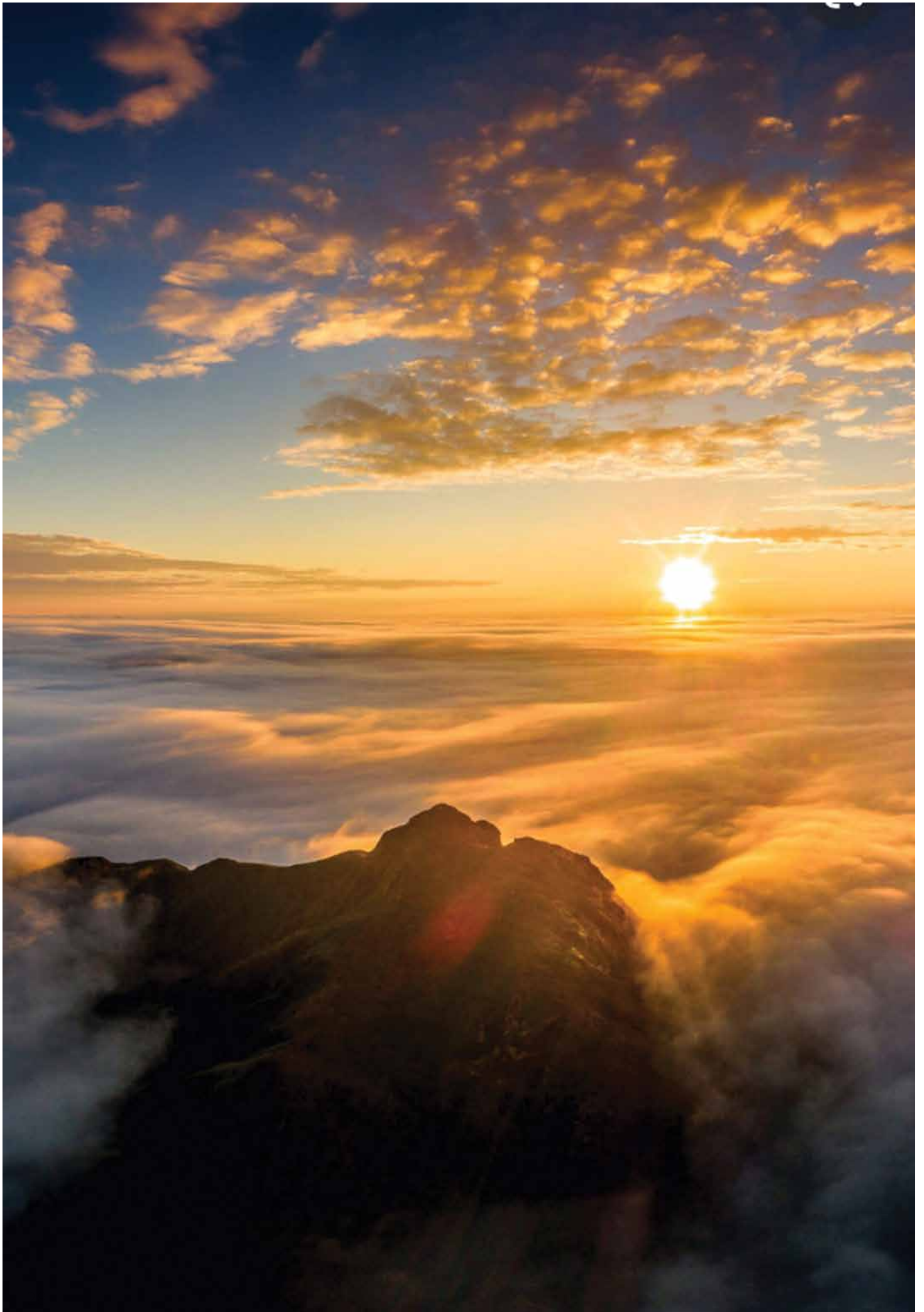


When you have finished weaving, tie a knot on the closest warp thread.

Cut two warp threads at a time and knot them together.

Your spiderweb is complete





The Mountain Exercise

In this exercise, group members use their imagination, collective brainstorming and drawing to complete a shared challenge. This fosters new connections and is fun. Developed by Kerry In

Materials Needed

Nice to have:

- Handheld device/laptop connected to a projector and speakers.
- Dimmable lights

Have to have:

- Flipchart paper (if this is not available, A4 pieces of paper will work)
- As many colourful marker pens/crayons as possible (preferably with a thick tip) – the more colours the better. If you don't have access to pens and paper, the group could find objects when the exercise asks them to create symbols

For remote groups:

- A "digital room" facility that has "Breakout Rooms" and a "Whiteboard", e.g., Zoom

Benefits

This is a great way to kick off a new group, or project team. Members get to know each other while having fun. The exercise allows people to engage outside of their friendship groups and is a way to shuffle a group. The exercise encourages interaction allowing quieter people a comfortable space to come out of their shells. It is also useful to use when there are people from opposing groups who are normally resistant to engaging because of the different roles they play in a particular context.

Overview of Exercise:

- The group may have settled amongst friends or known members. To shuffle the group, ask them to sit next to people they barely know or have never met before. (If you are using a digital platform for the session you will need to create breakout rooms. In this case, give some thought to who should work together – placing people who do not really know each other into the same breakout room).
- Group members are taken through a meditation. The group leader describes the sensation of standing on top of a mountain. Once this scene is set, members are asked to imagine standing in that space with a group of people. Their shared feelings and emotions are described.
- Group members are sorted into groups of four (paired with the three sitting closest to them). Each group brainstorms "what got them to the top of the mountain together", aiming for an exhaustive list of points. Competition between groups can be fun.
- Group decides on the four most important points on their list (or from their discussion).
- The group draws symbols for the four most important points from their brainstormed list. Four points = four symbols. (Or the group can find four objects that represent their four chosen points).
- All groups present and explain their four symbols/objects. To ensure that every member of the group is involved in the presentation, each person presents one symbol/object.
- There will be many points that are shared between groups
- The group will explore why there is repetition between groups and what struck them as interesting about the exercise (You will see that reflecting on the exercise strikes up quite a bit of conversation. This might change depending on why the group exists)

| What the instructor does | What the instructor says | What the instructor/ delegate uses |
|--|--|--|
| Dim the lights | | Dimmable lights |
| Play “Mountain Landscapes” slides and music (it is not a train smash if you can’t show the slides – the sound track – “Mumbai Theme Song” works well on its own) | Sit back, relax and watch the visuals and listen to the music for a few minutes. | Laptop/handheld device Projector & speakers Place song on a repetition cycle |
| Turns lights off (make room as dark as possible) | | |
| Turns down music so that voice will be heard, keeping it playing in the background. Reads through meditation to the right (Try not to rush the meditation. Speak slowly and pause after each sentence) | <p>Close your eyes.</p> <p>Take a deep breath in and sigh it out. And once again. Scan your body feeling the different places it touches your chair or the floor. Feel your back on the chair, and your sits bones too, and your legs. Feel your feet on the floor. I’m about to describe a landscape. Imagine as much as you can.</p> <p>You are standing on top of a mountain.</p> <p>It is early morning. There is a beautiful light touching the earth for as far as you can see...and you can see far because you are so very high up...it feels like you can see to the end of the earth.</p> <p>You turn around you and everywhere you turn is sky. You have never been surrounded by so much sky before. The clouds have the most incredible colours of the sunrise reflected on them – the pinks, oranges and purples.</p> <p>The rich, orange light of sunrise rests on everything you see. The crevices of the visible mountain, the green of the trees, bushes and grass, the beautiful variation of browns and reds of the rocks and earth.</p> <p>It is so very peaceful in this place, very tranquil.</p> <p>There’s a cold air rushing against your face. You take a deep breath in and feel this cold air fill your lungs, and then you sigh it out. You feel a strong sensation of joy rise from your stomach into the rest of your body. You feel this sensation shape the expression on your face.</p> <p>You notice the point way, way below that you started this journey, and for a moment you are strike by how far you have come and you cannot believe how far away your starting point seems.</p> <p>You look around you and rest your eyes on the faces of the people standing up there with you. You notice that their faces beam with the same joy you feel in your body and on your face. You catch the eye of one of them and you both begin to laugh. You point towards your starting point. They look to it and then look back at you, holding their mouth showing their disbelief that you have come this far.</p> <p>It dawns on you that you are standing in a place that not many people will stand and you feel completely and utterly alive.</p> | 5 mins |
| | OK...you can open your eyes. Let’s say that the three people sitting closest to you were on top of the mountain with you. | |
| Divide delegates into groups of four by quickly motioning who will work with whom | “The four of you will work together. The four of you. The four of you. The four of you.” You might end up having a group of three depending on your numbers | |

| | | |
|--|--|--|
| Digital platform users can rather say | I am going divide you into groups by placing you into breakout rooms with 3 other people and it is preferable if you don't really know them or haven't worked with them before. I might need your guidance with this because I don't know how well you all know each other) | |
| Provides delegates with instructions for their group to follow, and keeps time giving the group 10 minutes to complete this part of the exercise | <p>I want you to brainstorm what it is that got you to the top of the mountain... together. When I say brainstorm, please don't bore yourself with being right or wrong, just come up with as many points as you possibly can with regards to what it would take for you to get to the top of a mountain, together with this group of people.</p> <p>There are pens and flipchart paper in front of you. Use them to list the points that you come up with. For the person writing, forget about your spelling – we all know that it can be difficult to spell when you have people looking over your shoulder. You have ten minutes to complete your list of points. Your time starts now. (Let delegates know when 5 mins are up – the time pressure can increase excitement. Counting the number of points on each team's list and announcing the biggest number reached, for example, 25 points, can also increase excitement. In a digital setting you could broadcast a note to your groups at the 5 mins mark saying something like, "You have 5 mins left, really go for it - I once had a group who came up with 60 points"</p> | <p>10 mins</p> <p>Thick marker pens</p> <p>Flipchart paper</p> <p>Continue playing mountain footage and music for awhile and then put up slide 1 (Mountain Exercise Instructions</p> |
| Provides group members with their next instructions | <p>Your time is up. Now, choose the four most important points from your entire list (or discussion), and then create a symbol (or choose an object) for each of the points chosen. This means that you will be creating four symbols (or choosing four objects). Just to clarify, a symbol is a simple picture that gives meaning to your point. Stay away from words. Pictures only.</p> <p>Once again, you only have ten minutes to complete this task. Your time starts now.</p> | <p>10 mins</p> <p>Thick marker pens in a number of colours</p> <p>Flipchart paper</p> <p>Slide 2 (Mountain Exercise Instructions)</p> |
| | Your time is up. Each person in the group must choose a symbol (object) that they will present to the entire class. Take about one minute to decide who does what, and then about thirty seconds to think through what you will say. You can briefly cover your point and the symbol (object) that was created (chosen) and why you chose it. | 3 mins |
| | We are going to tackle the presentations in a popcorn fashion - that is, I won't be deciding which group goes first, rather, when your group is ready, you can simply put up your hands and start, provided the group before you has finished. Who is going to go first? | +/- 15 mins |
| | <p>Those were really creative.</p> <p>Anything strike you as interesting while doing this exercise and from the symbols presented? There is so much that can come out of this discussion and this will really depend on why the group exists. If there is a lull after you have asked the above question, you can get the discussion going by saying, "for instance, why do you think there are so many points in common between the groups?"</p> | |

DOPE

Sangoma

ART
IS
Therapy

ART
Therapy
in SA



I HAVE A RIGHT TO
FULLY EXPRESS
ME

Flour paste stencilwork

This project is creating a design on painted fabric using flour paste as a stencil. Developed by Nompumelelo Sikhakhane

Materials needed

- A2 or A1 old fabric with a solid color like red, green, navy that would be able to absorb flour paste, it should have a solid single color
- water paint
- paint brushes
- funnel /plastic bag to create a hole where the flour paste can come out

Instructions

1. Draw the outline of the design that you want on the fabric. You can use chalk or pencil to draw the design.
2. Make a flour paste by mixing half a cup of flour with one cup of water.
3. Place the flour paste in a funnel or an old plastic bag with a small hole in.
4. Lay out your fabric on a flat surface or the floor.
5. Follow the outline of your design with the flour paste.
6. Leave overnight to dry.
7. When dried, scrape the dry flour paste of the fabric so that the design is revealed.

Benefits

Self-Affirming statements, confidence, relaxation, mindfulness and empowering.



you're
OKAY



Making Playdough: The No Cook Method

Playdough is versatile, cost effective and easy to make. Playdough is a great sensory medium. It can be squished, squashed, and pounded to give proprioceptive and tactile feedback. Developed by Leigh-Anne Alexander

Playing with playdough helps to improve fine-motor skills, hand eye-coordination and helps those that are sensitive to tactile feedback. Playdough can be molded into a three-dimensional figure akin to clay. It can also act as a medium to do projective work. Projective work includes activities that help uncover feelings, desires and conflicts that are hidden from conscious awareness.

Suggestions

- You can add aromatic oils such as lavender, peppermint, rosemary or lemon oil. Using the aroma oils adds to the sensory experience, just be careful to only add a few drops otherwise it can be overwhelming
- You can add glitter for spark and texture.
- Store the playdough in an airtight plastic bag or container. It will last for up to 6 months. Add a few drops of water if it dries out.
- Wear latex gloves if you do not want your hands to be stained from the food coloring.

Materials needed

Equipment:

- Wisk
- Spoon
- Measuring cups and spoons
- Two Bowls
- Measuring jug
- Non-stick Mat to mix the playdough on (Optional)

Ingredients:

- 1 cups flour
- 2 Tbsp cream of tartar
- 1 Tbsp cooking oil
- 1/2 cup salt
- 1 cup boiling water
- Food colouring
- Essential oils (few drops)

Instructions

1. Mix dry ingredients first – flour and cream of tartar together





2. In a separate jug mix boiling water and salt and stir to dissolve the salt. Allow to cool slightly. Make sure the salt is fully dissolved in the boiling water otherwise you get gritty playdough. If you want the texture skip step 2 and just add salt into dry materials (step 1)
3. Add oil and essential oils (if needed) to the hot water.
4. Add hot water mixture (not boiling) together with dry ingredients and knead it into dough using your hands. Add more flour if the dough is too sticky.
5. Section out as many playdough balls as you would like.

6. Mix in food coloring. The more food coloring the brighter the color will be.



Video links

View all the instructional videos on Lefika La Phodiso's YouTube channel.
https://www.youtube.com/channel/UCvL4ZVfgxLE2_7EKag5QICw

Afterword

"I hope that this book may be a source of inspiration and joy to all those who read it. P.S. Always remember that you are braver than you think!" – Saxon Kinnear

"The idea for this book came from art therapy students who have been unable to fully immerse themselves in communities this year because of lockdown and COVID-19 restrictions. As a result, we had to put our creativity and all that we have learnt somewhere ... and this is the place we have chosen! The best ideas come out of a bit of hardship and a great deal of teamwork and our hope is that you'll not only find simple and effective ways to express yourself creatively, but that you will experience the power in doing so." – Lauren Ross

"We make art to heal, express and speak our minds and it is how we tell our stories. This resource book offers communities the skills to expand their vocabulary in this language." – Rozanne Myburgh

"Doing this project not only provided a skill that appealed to me but in the process I learnt a lot about a momo-type art process. This allowed me to see the depth and richness that such a process can bring." – Paula Risi

"It is so fulfilling to develop ways of repurposing and recycling everyday items into new objects that hold meaning and therapeutic value whilst enabling a sense of connection and community." – Joanne van Zyl

"This skills book is a wonderful example of our approach to learning, where students can learn from and with each other. This creates a much richer experience for everyone involved. The publication of the book extends this idea. And spreads the work to a bigger audience. This empowers our students and in turn empowers others." – Amalia Beagle

"The pandemic has made us aware that Art is a constant in our lives, this book is important because it provides different ways of expression and skills which have therapeutic benefits which one can enjoy and practice at the comfort of their home." – Masehlele Mashitsho

"I hope that these activities will not only be enjoyable but also insightful regarding introspection and personal interests. The activities were chosen as they can have possible therapeutic value along with being a fun leisure activity." – Kara Schoeman

"Creative arts provides us with the ability to bring our inner selves into a tangible format that oozes with transformational potential. How wonderful that this project can promote such a valuable medicine for the soul, especially to those that need it the most." – Helena Edwards

"Mess the paint. Make the flop. Smudge the page. Art making is all about unlearning to be perfect, and to rather to embrace yourself with all your beautiful imperfections" – Leigh-Anne Alexander

I really enjoyed the 2020 skills book. Its great to be part of the same in 2021. This reminds me of the make and do parts of encyclopaedias, which were my favourite. We've had fun experiencing each other's exercises; plus doing something with your hands always lands you in the present. And doing something collectively allows for unforced connection - it reminds me of some of the best conversations I have had while driving in cars. May these exercises be a structure that supports moments of authentic human connection - either to yourself or others and hopefully both." – Kerryln Irvin

ABOUT THE ART THERAPY HONOURS PROGRAMME

The purpose of the programme is to develop students' creative, imaginative, and critical knowledge, skills, and academic research capabilities within the domains of the art therapy discourse, visual arts and psychosocial and therapeutic industries. The Honours programme will equip students with an intermediate knowledge of Art Therapy theories, and research methodologies, as they relate to eventual practice as an Art Therapist on completion of a Masters in Art Therapy, as well as an ability to think competently, safely, and ethically in a range of observed clinical settings. The programme facilitates the process of exploration and critical inquiry, on both an internal and external level, to understand how meaning is created through art making, which can then be applied in a clinical context. The programme focuses on creative, critical thinking and how this applies to clinical contexts according to ethical and professional standards (as outlined by the appropriate professional governing Boards of the HPCSA (Health Professions Council of South Africa) and SANATA (South African National Arts Therapies Association) in order to explore Art Therapy approaches within South African, pan-African, and international contexts. In keeping with the University's focus on promoting African scholarship, this programme addresses the need for academically adept, discipline-sophisticated, and civic-minded graduates who are able to complete this Honours as the first step to entering into a proposed Masters programme to respond to psychosocial challenges in a globalised environment through the use of art making, building on a sustainable model and practice for the arts in the realm of psychosocial environments.

NOTE: The student obtaining this Honours qualification cannot practice clinical Art Therapy before obtaining a Master's qualification, which is a registered profession with the HPCSA.

