

XXXI International Symposium of the German Academy for Psychoanalysis (DAP) e.V.

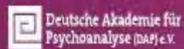
# 18<sup>th</sup> WORLD CONGRESS

of the World Association for Dynamic Psychiatry (WADP)

# CREATIVE PROCESSES IN PSYCHOTHERAPY AND PSYCHIATRY



World Association for  
Dynamic Psychiatry (WADP)



Deutsche Akademie für  
Psychoanalyse (DAF) e.V.



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und Gruppenpsychotherapie (DGg)



POLO  
PSICODINAMICHE



ERICH FROMM  
SCUOLA DI PSICOTERAPIA



INTERNATIONAL  
FOUNDATION  
ERICH FROMM

2017

Florence, Italy - April 20<sup>th</sup> to 22<sup>nd</sup>, 2017

# ART THERAPY & Migrants' PSYCOTRAUMA.

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**Arteterapeuta**

(codice Albo: ApiArt Associazione professionale italiana degli Arte terapeuti n.348 anno 2014).

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This man comes from Africa and is a descendant of the Bantous people. His name is Baba. He is thankful to Italy for the reception but also mournful for the heavy load he carries upon his shoulders. Africa, cradle of all humanity, so rich in resources, cries for help and ask all African political powers to come united in aid to African youth. Africa asks for help to rescue from oblivion their young, talented sons and daughters, obliged to leave their homes and Countries for unknown lands.

[OUSMANOU](#), CAMERUN - Seminario di Bordighera. Art Therapy - Sep. 2016





The migrants condition is **BLAME** and its source is threefold:

From the original environment who judges the migrant a **fugitive**

From the receiving environment who judges the migrant an **intruder**

From the very migrant, who would feel guilty of a **double betrayal** for the rest of his/her life

**ABSENCE** and **INTRUSION** is the double sense of guilt that drains the fugitives:

They are nobody in the homeland and nobody in the foreign receiving Country – a social and morale invisibility with no chance of redemption.

Being a **MIGRANT**, an **INTRUDER**, means to be nailed to a social destiny from the very beginning.



**Ousmanou from Camerun and Monica.  
Biblioteca Aprosiana - Ventimiglia - November 2016**

## THE CREATIVE PROCESS OF ART THERAPY

Art Therapy 'has something special to offer, not only because through artistic representations, it enables the non-verbal communication among parties to become concrete (*Robbins, 1980, page 26*), but also because it empowers the subjects to expand their capability to move forward in relation modes.

This process occurs via the use of three different ways to acquire experience identified by Odgen (*1992*), also found in the creative process (*Della Cagnoletta, 2006*), and *Arte Terapia (La Prospettiva Psico-Dinamica, by Mimma Della Cagnoletta - Carrocci Faber editor.)*

The creative process allows to express and transform an inner feeling (such as a dimension of intimacy, requiring to be alone, by oneself) into opening up and share with others. Following the creative immersions into one self, this inner feeling shapes up and permits to rejoin the external world of contacts, into the dimension of building relationships.

## **THREE MANNERS of the creative process.**

Odgen described as psychologic matrixes of experiencing the three ways in which the subject's relates with the material to give form to an image or an object during the creative process :

- 1. Bodily concentration. Sensorial basis of the experience. Sensorial dimension.**
- 2. Formal resolution. To be detached from the object created. Visual and structural dimension.**
- 3. Symbolic narration. To give meaning to own creation. Symbolic dimension.**

## BODILY CONCENTRATION MANNER.

The contact with the artistic material that is selected prevales, based on the physical quality: suppleness, hardness, dryness, roughness, etc. During this phase, senses are involved mainly: smell, hearing, touch, sight.

Due to its own physical characteristic, each material has an impact on the quality of the experience, the artistic process and its product. For this reason the art therapist must be familiar with the peculiarities of each material so to suggest those who are best suitable to the subject.

With reference to the Migrants, during a meeting discussing Identity, I have used soft material, tissue rather than paper, in line with the African culture.

During this phase there is a deep relation between bodily perception and the artistic object being created.

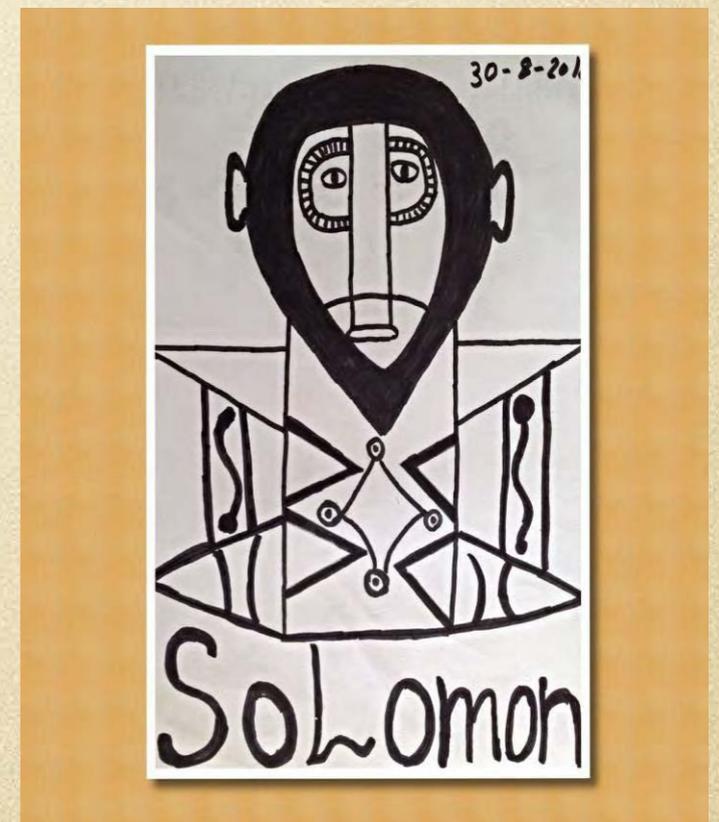


# FORMAL RESOLUTION MANNER

The focus is mainly form, spacial organisation rather than symbolic content. There is no particular bodily involvement, only on the beginning during the choice of materials designated to the form.

There is a distancing from the creation that allows to observe the object created from the 'outside' and so to decide what to keep and what needs modifying.

(Preparation of Totem draft.)



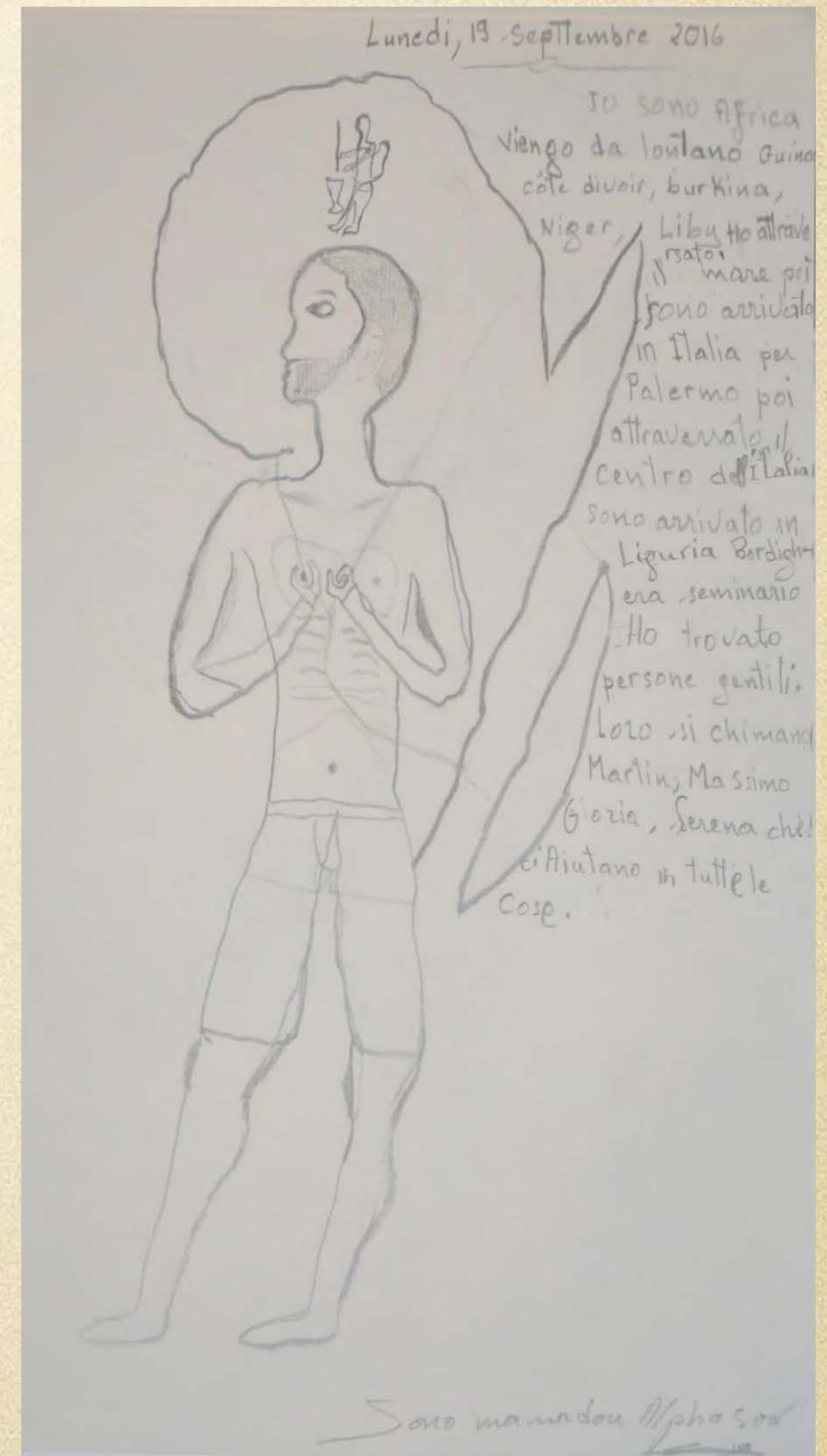
## SYMBOLIC NARRATION.

Symbolic Narration can be reached once the process inside of formal resolution dimension is completed.

We can give a meaning to our productions by linking together all the phases in our personal history.

The objective of the symbolic narration manner is to give form to an object that will speak of itself, that collects and contains all emotions felt during that moment. This is the case of the building of the Totem with the migrants.

By activating the creative process, the therapeutic art has for objective to facilitate the experience of all three manners that generate experience, reinstating and building those experiences that the individual has missed and that caused blocks in the development or in the ability to face change.



# ART THERAPY and Migrants' PSYCOTRAUMA.

**TRAUMA:** the word TRAUMA comes from the ancient Greek verb **TITROSKO**  
TO PIERCE, TO RUN THROUGH

CUT, WOUND, TEAR, MARK ON THE SKIN FROM SOMETHING THAT HAS PIERCED  
THROUGH

## TRAUMA ACTS ON THREE LEVELS

**COGNITIVE:** examination of reality, judgement, defences, memory, handling of affection.

**SOMATIC:** irritability, sleep troubles, anxiety, drug abuse

**RELATIONAL:** uncertainty, lack of confidence, isolation, avoidance of people and  
situations that may recall traumatic experiences.

Psychic **TRAUMA** is likely to insinuate in situations of greater vulnerability.

**MIGRANTS** are exposed to greater vulnerability because:

- a feeling of not-belonging
- difficulty of self identity and identification by others
- difficulty in adapting to new environment (language, culture, racism)
- fear of being repatriated
- difficulty to share area with other migrants that have different habits.

# WHY ART THERAPY and PSYCOTRAUMA in MIGRANTS

**“Grief emotion stops being suffering as soon as  
we have a clear and precise picture of it”**

Viktor E. Frankl, Austrian neurologist and psychiatrist, founder of speech therapy.

Art Therapy is used for a large range of Customers who have lived several traumas.

Many authors describe the advantages of Art Therapy for this Customer typology, such as:  
Appleton, 2001 Brett & Ostroff, 198 Howard, 1990 Rankin and Taucher, 2003.

It is stressed the importance of Art Therapy as a means to facilitate the manifestation of emotions, physical and mental status, the construction of the narration of a trauma otherwise more difficult by means of speech.

Art Therapy then allows to express, but also to remedy.

## Ethnic and individual identity

**My first sessions start by acquiring knowledge about the groups.**

My Art Teraphy interventions consist in 2 hours sessions on a weekly basis.

*(they have started beginning of July 2016).* **Closed group sessions with symbolic interaction is preferred.** Differently from an open group, **in the close group specific engagement and regular attendance is required.** American mode *(Malchiodi and Riley 1994).*

A given theme is assigned to the session, however proposals from the participating members can be integrated to the group work.

**The group is formed of 20 migrants aged between 16 and 30 years.** The migrants are hosted by the Seminario Vescovile in Bordighera, managed by the Caritas association.

The Countries of origin are mostly Nigeria, Ghana, Gambia, Guinea, Conakry, Ivory Coast, Sudan and Eritrea.

On Saturdays, my engagement is at the Red Cross in Ventimiglia with a different group of migrants, some of them coming from Bangladesh. These sessions are not taking place on a regular basis as in the case of the Seminario hosts.

## WHAT ARE THE OBJECTIVES OF THIS PROJECT?

**Elaborate on Trauma**  
**Rebuild the identity continuity**  
**Integration**



# ETHNIC IDENTITY









# African MAP

Samba Satty

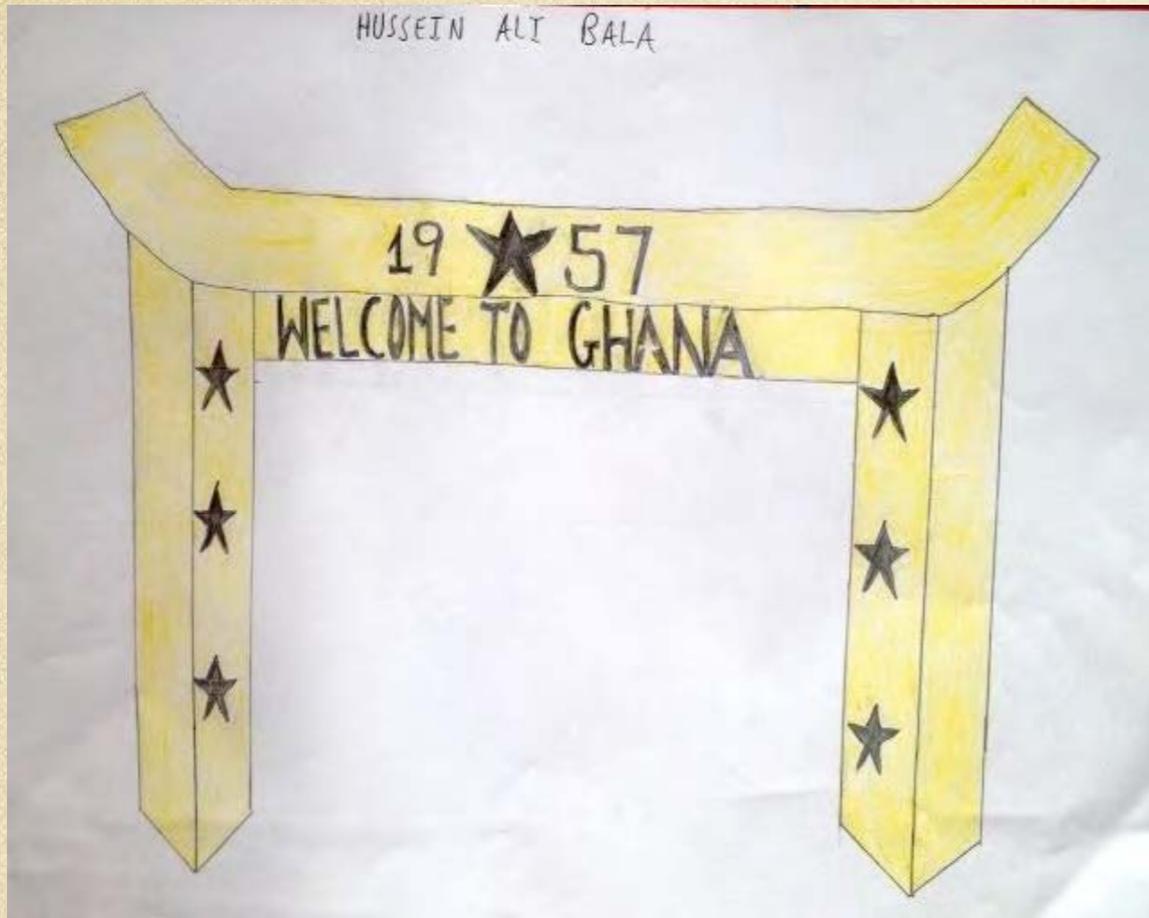


Red stand for danger  
Blue stand for rive  
White stand for Peace  
Green stand for Agricultural  
Africa one Family  
one love care about one and  
another

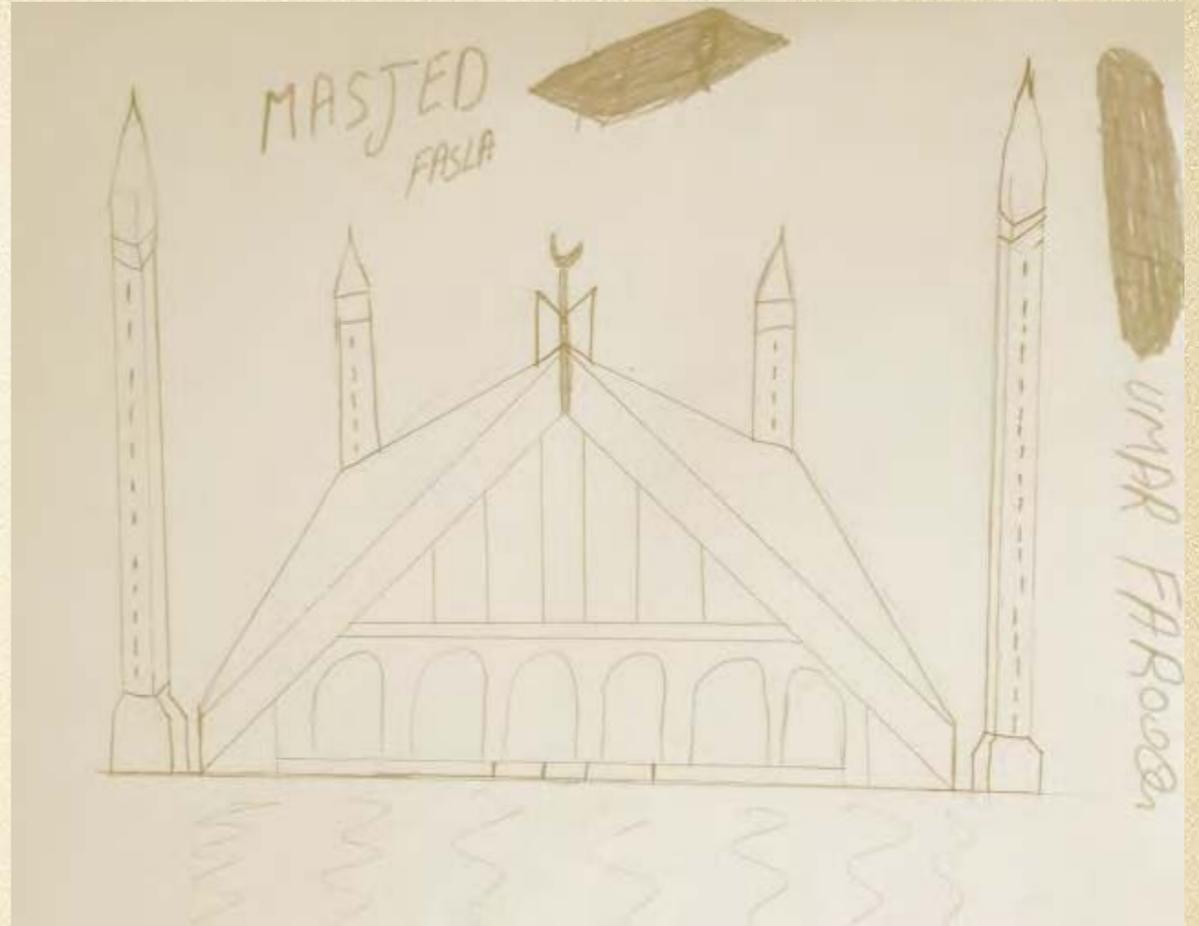
Samba Satty

~~Samba Satty~~

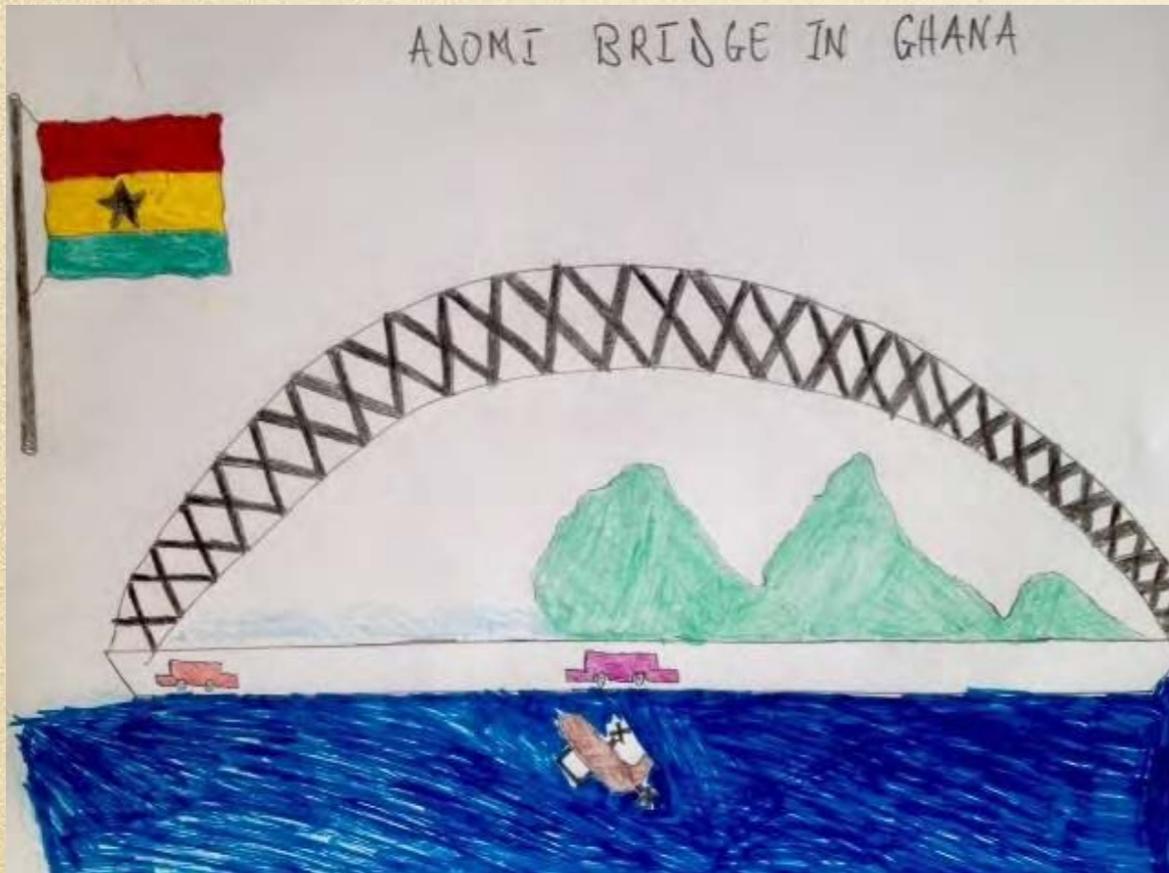
HUSSEIN ALI BALA



MASJED  
FASLA



ADOMI BRIDGE IN GHANA



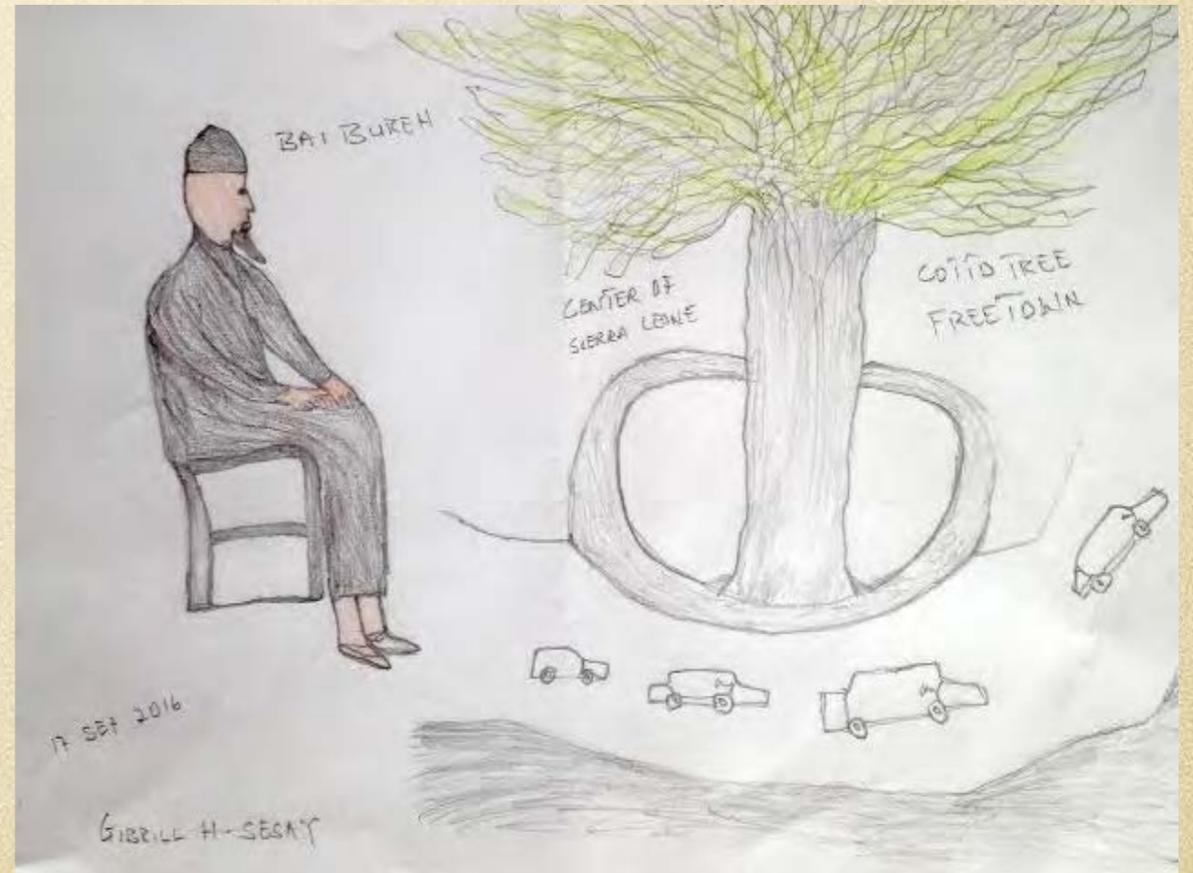
BAI BUREH

CENTER OF  
SIERRA LEONE

COFFEE TREE  
FREEDOM

17 SEP 2016

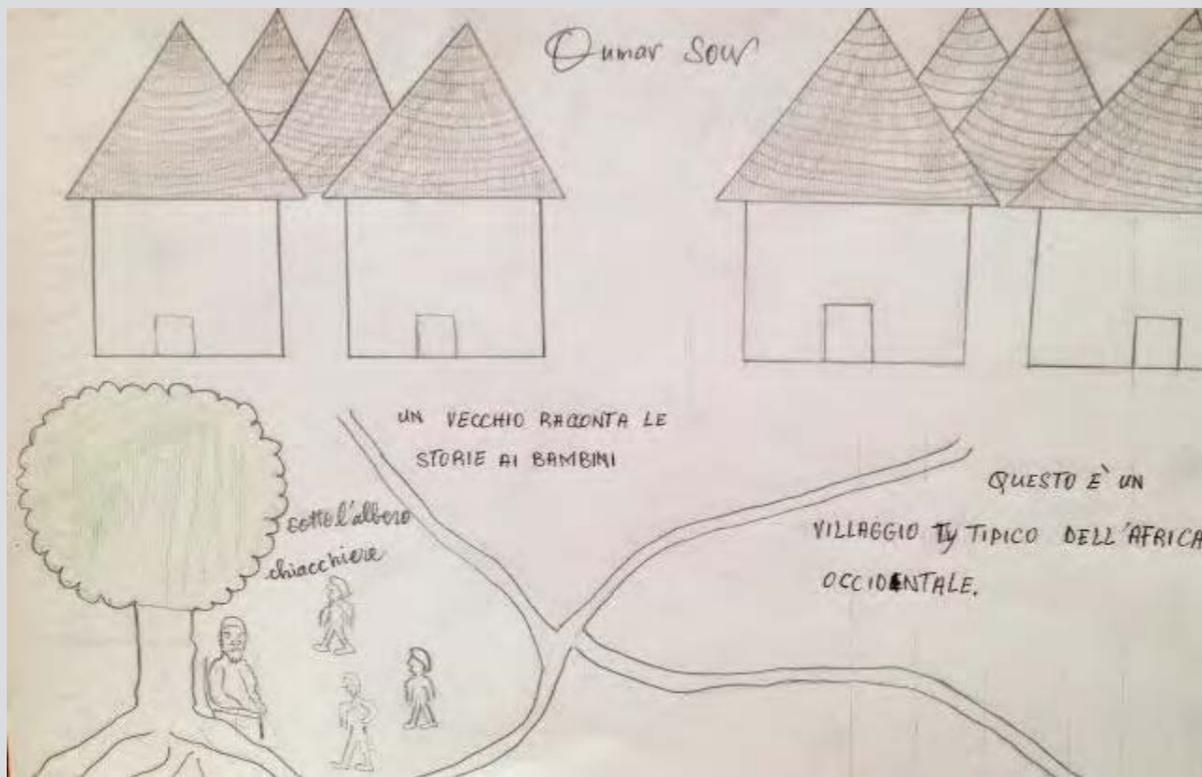
GIBRIL H-SEKAY



LOCAL WINE OF  
SIERRA LEONE

PALM WINE





Guinea Conakry



Nigeria



Sierra Leone



Eritrea

# INDIVIDUAL IDENTITY



# INDIVIDUAL IDENTITY



# BACKBAG and JOURNEY



# My attention ...

... is also drawn by the migrants baggage.

I stop to think over: what are the items migrants take along in escaping from home, from the home Country, from their every day life, risking all in their lives, towards the gloom unknown?

Very few things:

**a mobile phone** to stay in touch with their families,  
**a bottle of water ...**  
**few garments**







## **THE JOURNEY BY LAND AND BY SEA**

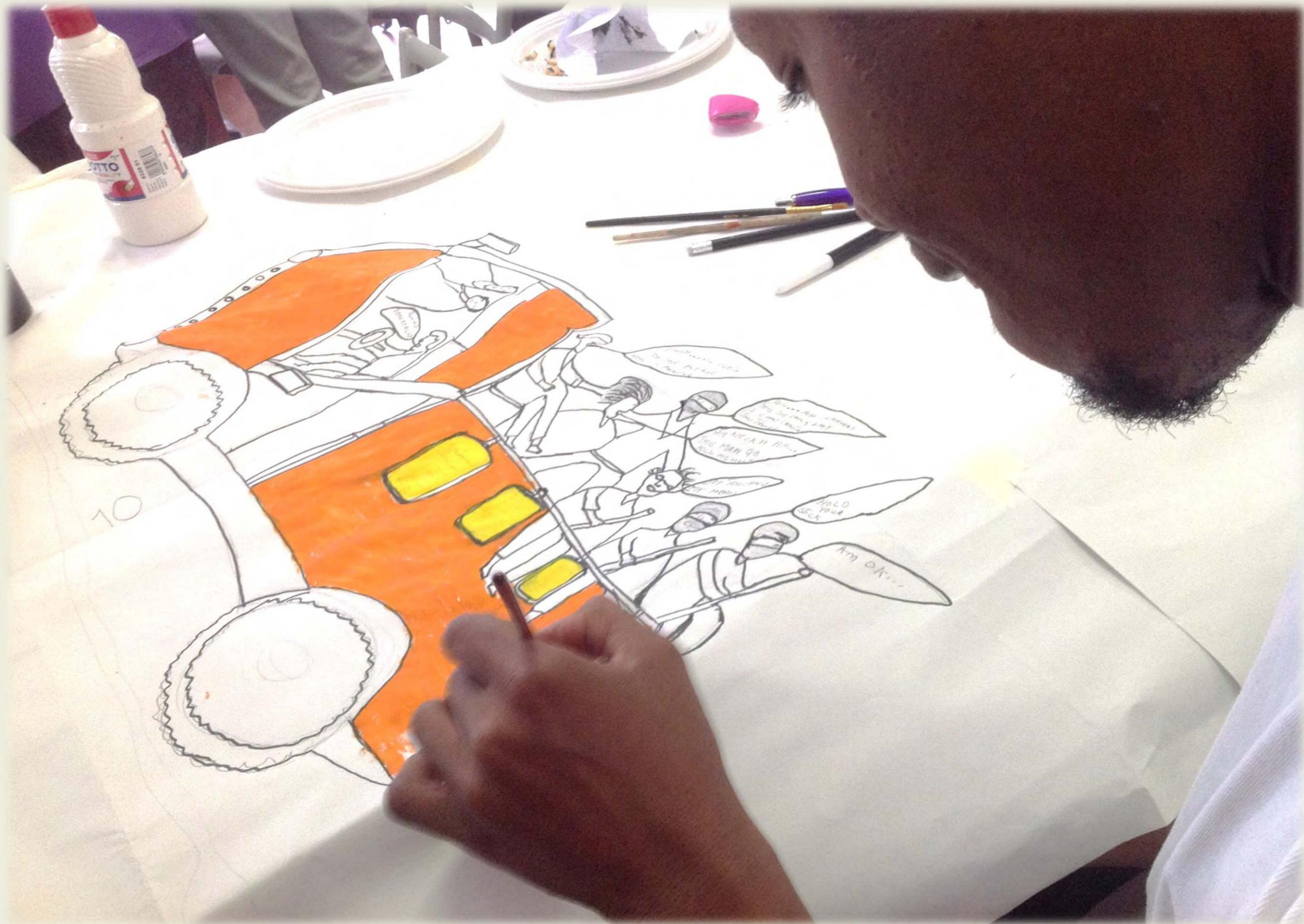
The migrant journey is by definition a move into space: it is going elsewhere but also beyond the known therefore into the unknown. To the geographical distance migrants face, a deeper cultural and psychological distance must be added - the latter most difficult to surmount without some kind of help and mediation by the receiving Country.

THE JOURNEY TO THE 'UNKNOWN'  
IS THE ONLY POSSIBILITY LEFT.

MIGRANTS TAKE THIS ONLY CHANCE,  
OFTEN RISKING THEIR OWN LIFE.



**Fear to drown...sharks!** Ibrahim - Mali



10

I'm OK...

HOLD YOUR SEAT

MY NECK IS ITCHING

THE MAN GOING TO MEET ME

DON'T GET TOO CLOSE!

DON'T TOUCH!

# DEAD ZOOON SAHARA DESERT



24 SETTEMBRE 2016  
GIBRILL H. SESAY  
G.H.S  
SIERRA LEONEAN



**FEARS**

**LIBYAN PRISON**

**SEA**

**DESERT**

**“In Libya I stayed only for 5 months because it is not a safe place. People threw stones against me and shouted me to go back to my country. One day I went out to buy something and the police took me up and drove me to the prison where a friend told me about the boats coming to Italy.”**

Ibrahim - Mali.



**“I was afraid to drown.  
My wife was pregnant.”**

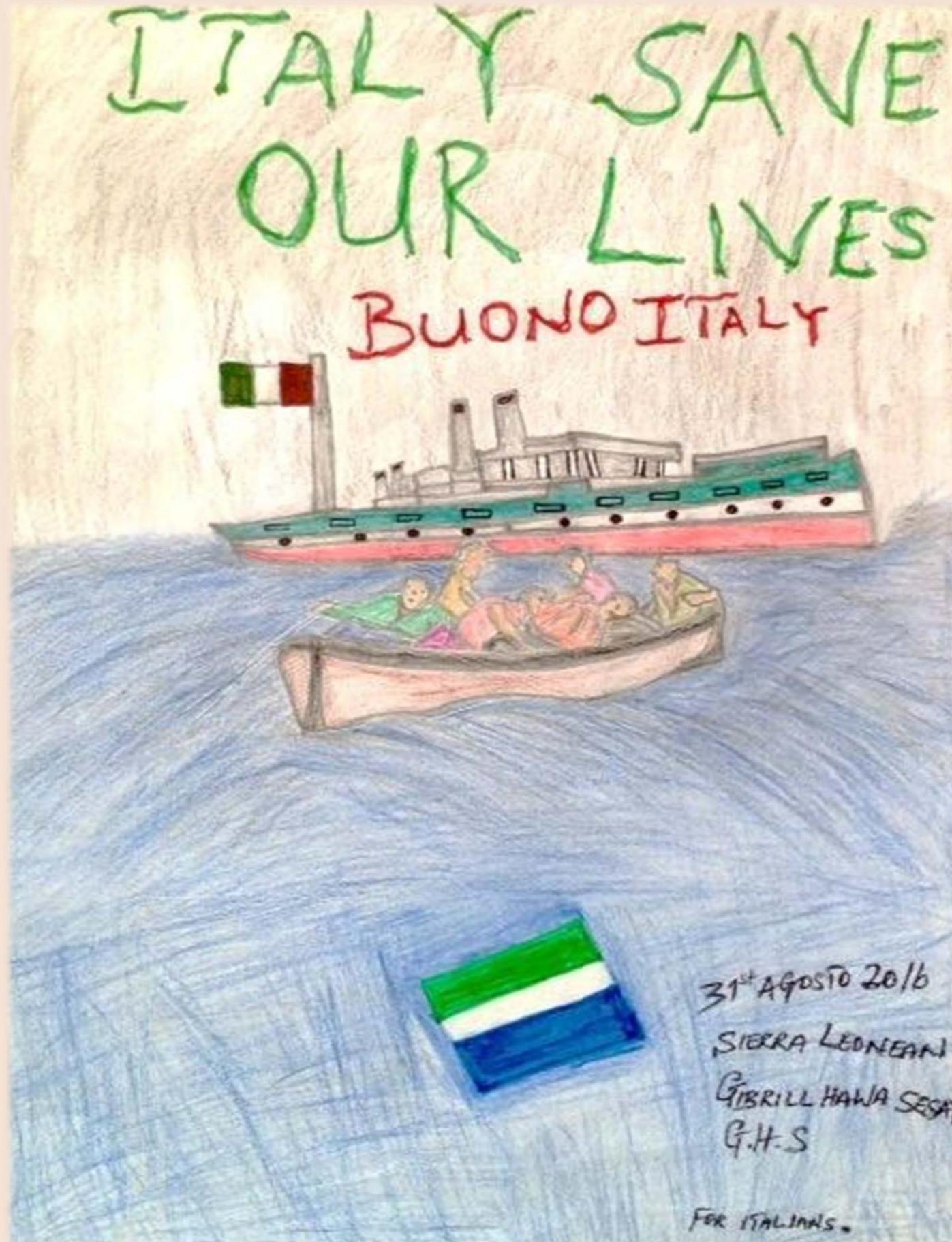
Ousmanou - Camerun



**“I had no fear before leaving, but then, during the journey I realized how dangerous the journey was; a friend of mine fell off the car and died in the desert.” Abou - Gambia**



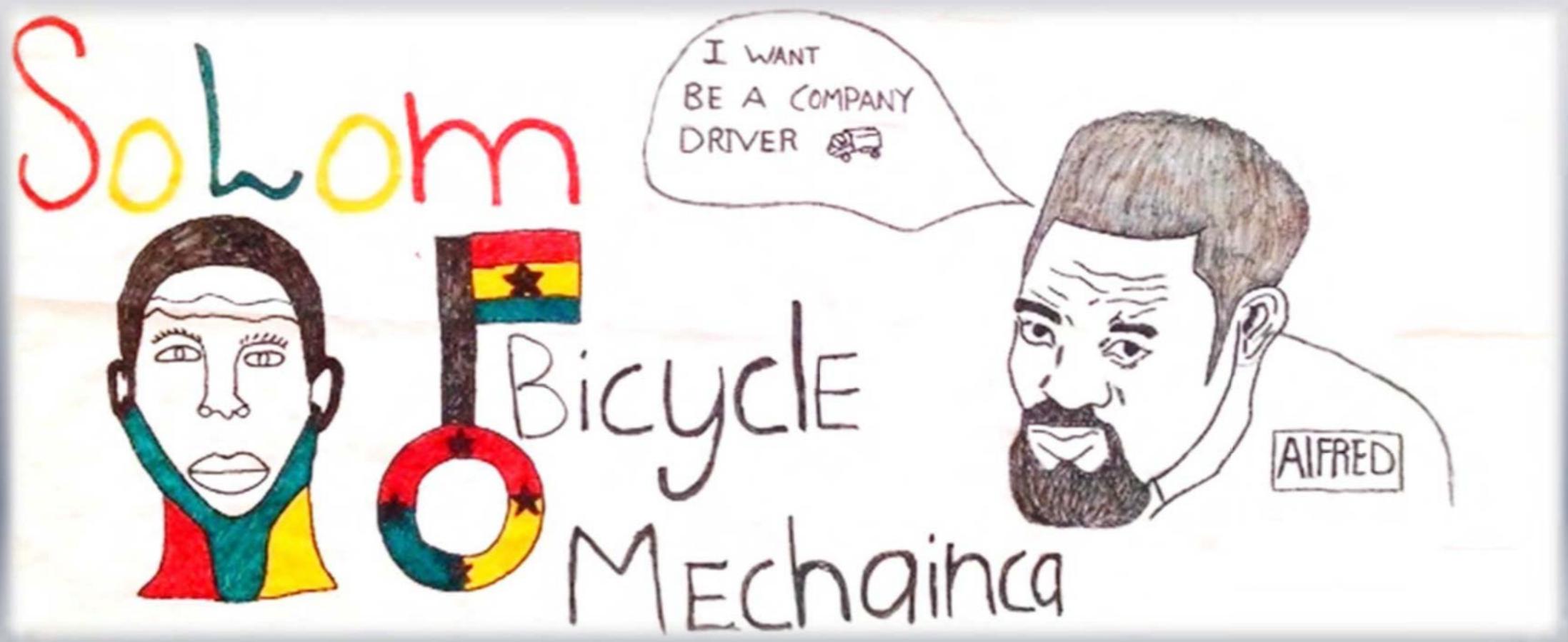
# ARRIVAL TO ITALY



# DREAMS AND HOPES



**“My duty is to save life. Doctors and nurses must respect life. We must respect them... they check our health”. *Gibril from Costa d’Avoirio.***



MED  
WHA



SONO PRONTO



ALWAYS READY

HE WHO LAUGH LAST  
LAUGH THE BEST  
JAH GUIDE  
ALLWAYS

DENTON

ABC  
SO

KELVIN BAIDOO  
I WANT TO LEARN ITALIAN

I WILL LIKE  
TO GET A BETTER  
JOB IN FUTURE



ABOUBAKA  
SONO IO

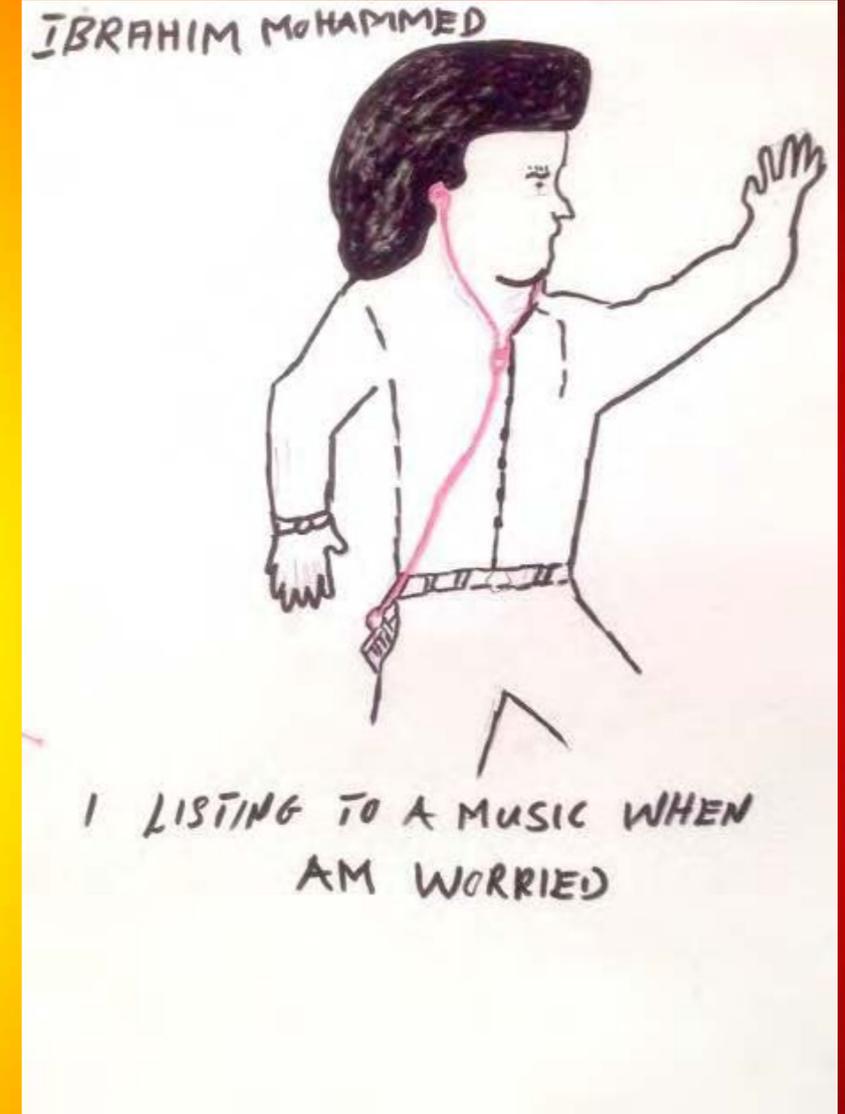
DIALLO  
SONO IO  
BUON  
LAVORO

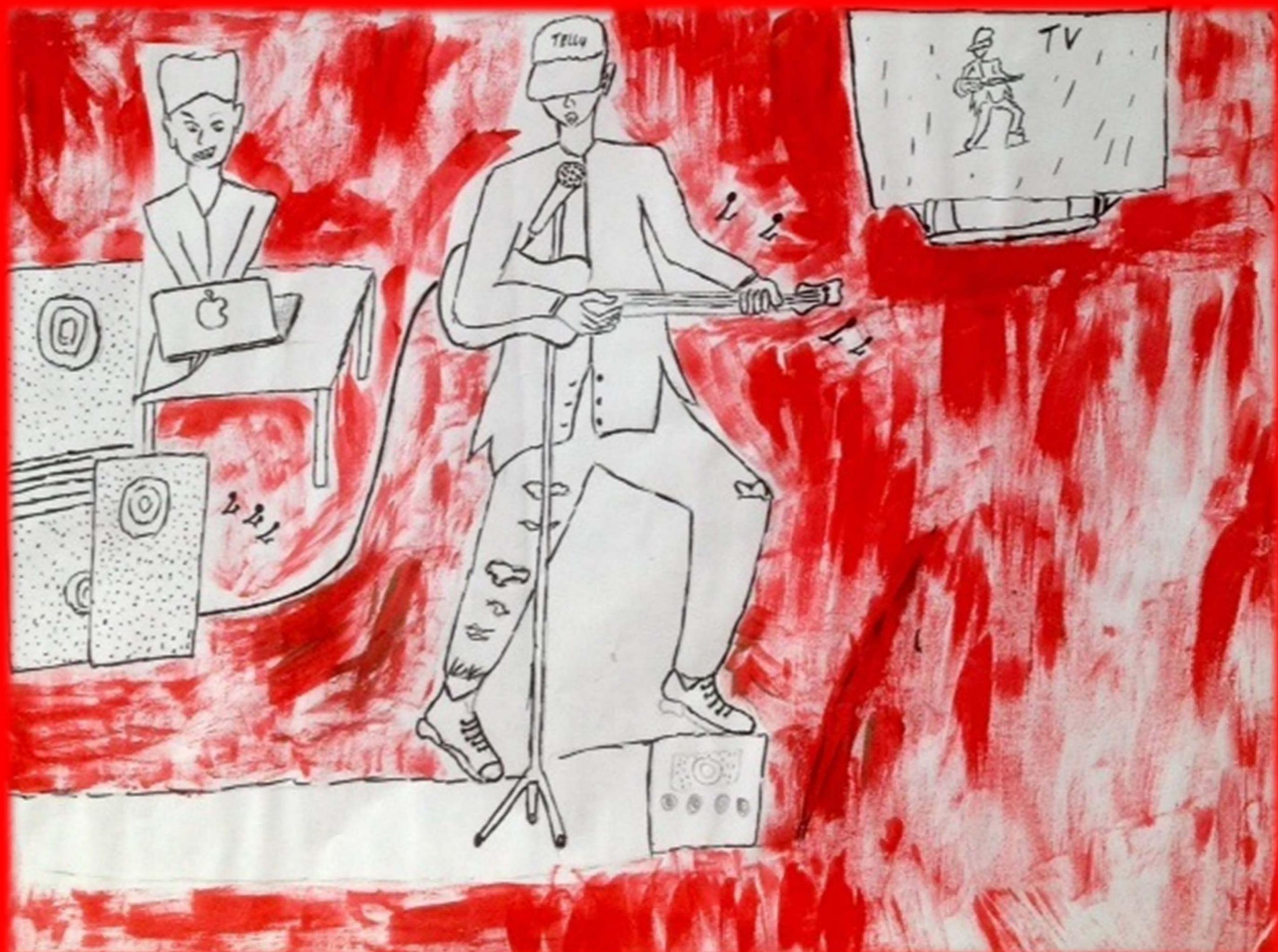


# MY RESOURCES IN THE DARKEST MOMENTS



# MUSIC





# FOOTBALL

EBRIMA FOFANA

17 OTTOBRE 2016

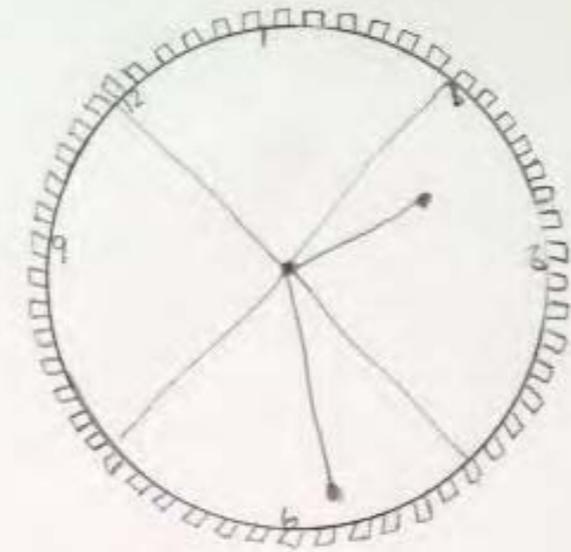


MARIO

BALOTTI

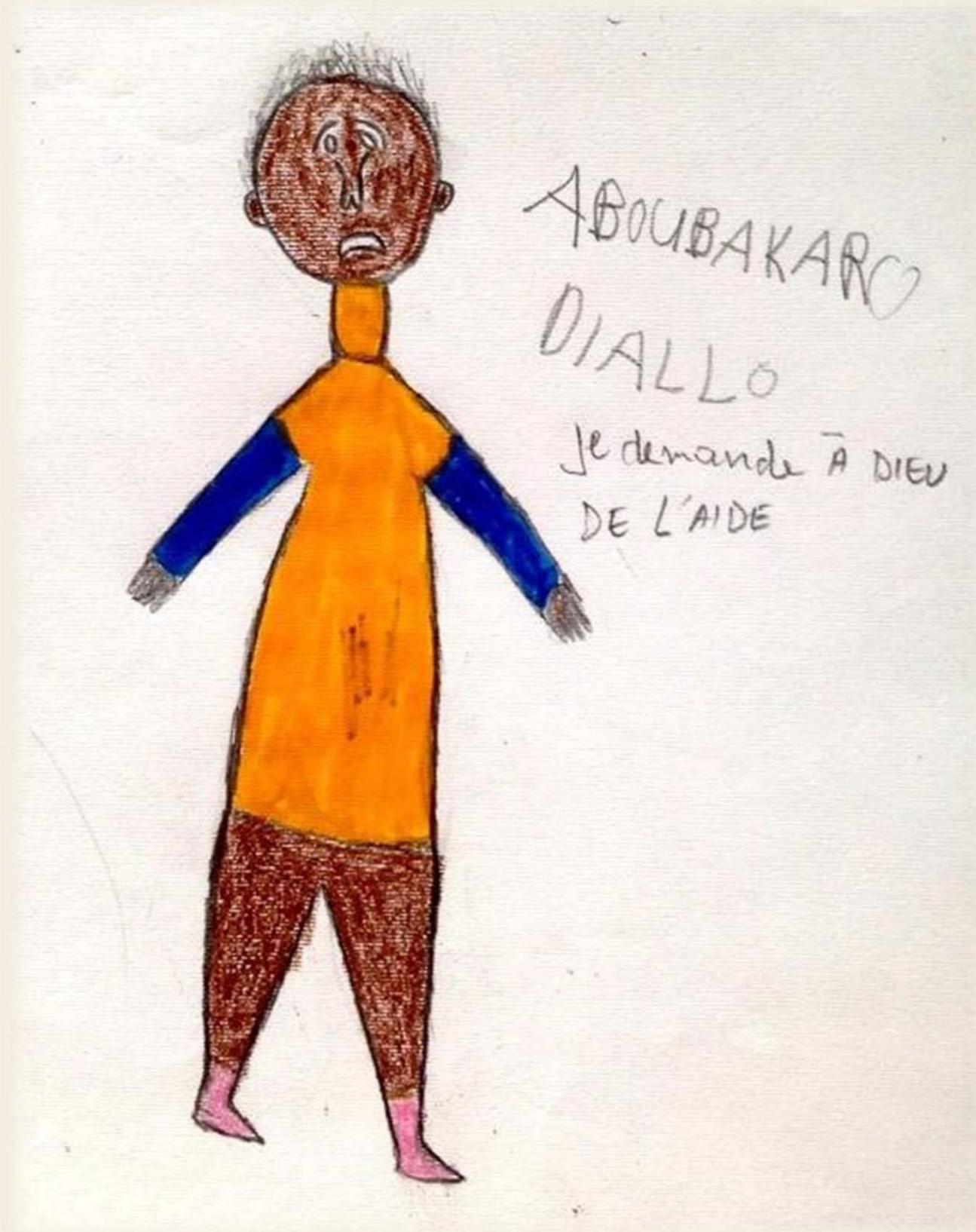
# COMPUTER AND MOBILE PHONE

17-10-2016  
BAIDOO KELVIN



I play this game in my phone  
Godwin

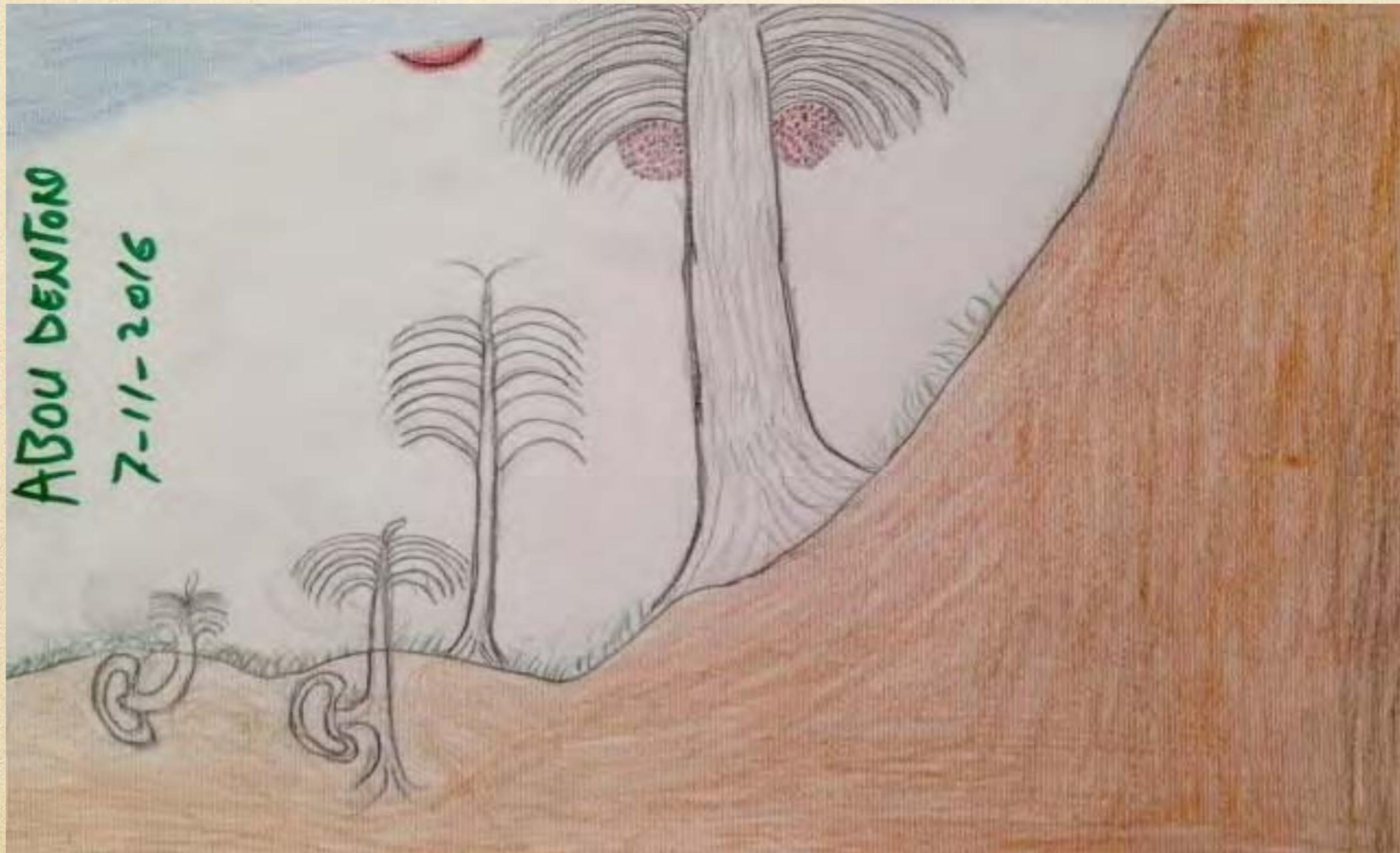
# RELIGION CONSOLATION



# From a seed...

For this boys there is hope to re-build  
a new life...here in Italy..

Imagine a solitary scenery...there is only one seed somewhere...  
imagine that it grows...



“**Art-therapy** help me to remember and take out the experiences I have lived.”

Ibrahim, Mali.

“**Art-therapy** It's a good thing because it helps me to remember”.

Abdulhei, Sierra Leone.

“**Art-therapy** is for me a space where I can express myself freely and integrate with others.”

Ousmanou, Camerun.

“**Art-therapy** introduced me to the art and the knowledge of what is good and what is bad.”

Mamadou, Guinea Conakry.





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**GOOD LUCK GUYS!**