

# Bridging Polarities through Art

A presentation about  
the Facilitation Training  
and  
the Facilitators  
of this dynamic impulse of  
process oriented art  
and transformation  
in South Africa.

Prepared by  
the Foundation for Bridging Polarities through Art  
November 2014



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## How Bridging Polarities through Art came to South Africa

A deep desire by South Africans to use art as a therapeutic tool led to three art therapists and one music therapist from the Netherlands to bring their work to this country. They worked intensively to prepare this training, bringing the fruits of their many years of experience. These four women came to meet fifteen South African women. They taught them to discover and recover their own wisdom. It was a learning process for all nineteen women.

This training came to an end with the words “Bridging Polarities through Art will flower...” The work has been carried into South Africa helping people to gain confidence and an opportunity to discover and recover their wisdom. Two South African facilitator training courses have been completed in 2008 and 2013.



~ Real change is change from within ~

## **Training: Bridging Polarities through Art**

### **Our Vision:**

Working with art is a dynamic process of connecting and releasing, which helps to restore the contact with oneself, other beings and nature; the source of life. All art techniques and biographical investigation as used in the training work directly on the soul and generate more strength. They are a means to empathize and express oneself. Unconsciously they provide a contribution to one's wellbeing by recovering and harmonizing the soul and the physical body. Co-counselling supports these processes and offers the opportunity to receive more insight into old patterns and convictions. It solves and harmonizes what is unfinished.

Anthroposophical insights and methods are essential for this way of working.

### **Compiled by the Dutch Facilitator Training Faculty**

Marline de la Rive Box

Ellen Landeweert-Van Veen

Gré Terpstra-Grafhorst

Marlies te Witt-Nouwens



# Approach - Bridging Polarities through Art

prepared by the Dutch Facilitator Training Faculty

## Our approach: Art

Art connects you to the source where new impulses arise.

Artistic work creates moments of wonder and enthusiasm, of silence and feeling deeply connected.

You come into contact with your inner many-sidedness which becomes increasingly available.

Your inner experience becomes lively and rich and is used to determine your future.

Creating visual art is a way to express and investigate your feelings in colour and form. Through this composition of images you become conscious of what belongs to you.

**Clay:** starting with a meditative silence you explore the clay and feel the form developing in your hands from the delicate interaction with the material. You become dexterous.

**Paints and pastels:** how does it feel to start working on an empty sheet of paper? Which colours and images do you choose? What do you do with the colours and what do the colours do with you?

**Drawing:** lines and planes make up the composition of a drawing. You explore what it is like to deal with dividing lines, to fill in space or to leave it open. You create space on a two dimensional plane. Everything tells a story.

**Theatre improvisation:** You discover in the acting assignments what it is like to be aware of yourself in an accepting and playful manner. You discover versatility, you learn to improvise and to be open to change. By letting go of control you increase your flexibility and creativity.

**Dance and movement:** what is it like to take up space or to be centred within yourself? It can give you wings and affect you deeply. Experience freedom while being in touch with yourself and, dancing, meet the other person. Life will flow.

**Dance and movement:** what is it like to take up space or to be centred within yourself? It can give you wings and affect you deeply. Experience freedom while being in touch with yourself and, dancing, meet the other person. Life will flow.

**Creative writing:** you spontaneously put something into words. Anything may inspire you: colour, nature, photos, newspaper headlines. From within words string together and surprise you as you read your own story. You realize that you express what is essential.

**Expression of the Voice:** let yourself be heard. It is there and all you need to do is to let it come out.

Let your body ring/ sound. Give voice to what is within you. Breathing and moving we look for what lies hidden there.

**Co-counseling:** to listen from the heart is a gift for the one who is speaking. Co-counseling develops the skill of listening with an open mind and with empathy. In the safe and accepting situation you create for each other there is room for your motives, your feelings and emotions, which makes it possible to reach clear decisions.

### **Bridging Polarities through Art Dutch Facilitator Training Faculty**

- Marline de la Rive Box
- Ellen Landeweert-Van Veen
- Gre Terpstra-Grafhorst
- Marlies te Witt-Nouwens

**The Curriculum Vitae of the Faculty  
appear on The following pages.**



## Marline de la Rive Box [1946] Art therapist

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### WORK EXPERIENCE

2014	Facilitator Workshop Conscious Living and Conscious Dying, Cape Town.
2011 – so far	Care giver at Hospice, Zutphen.
2009	Coach of Facilitators Leadership Through Art Course, Cape Town.
2007 – 2008	Coach of Facilitators Training Bridging Polarities Through Art, Cape Town.
2006 – 2009	Facilitator Leadership Through Art Courses, Cape Town/ Pretoria.
2006	Facilitator Refresher Course Bridging Polarities, Cape Town.
2002 – 2003	Facilitator Training Bridging Polarities Through Art, Cape Town.
2000 – 2009	Facilitator Personal Development through Art, Cochenille [Centre for Psychosynthese and Art processes] Zutphen.
1993 – 1995	Facilitator 'Art as a means to self-development', Kunstzinnig Jaar Zwolle.
1992 – 1999	Art therapist at Anthroposophical Medical Health Centre, Zwolle.
1986 – 1990	Art therapist at Waldorfschool, Deventer.
1985 – 2008	Facilitator 'Art as a means to self-development', Vrij Kunstzinnig jaar Zutphen.
1985 – 2008	Facilitator short Art courses [Fairytale, Temperaments, Planet qualities, Zodiac qualities, Percival, Art History, exploration of Goethe's and Steiner's colour insights, Biography, Developing the artist in oneself]
1967 - 1968	Physiotherapist at a hospital and in private practice, The Hague.

### EDUCATION:

1980 – 1985	Vocational Training Art Therapy: Academy for Art Therapy. De Wervel, Zeist.
1963 – 1967	Vocational Training Physiotherapy: Academy for Physical Education and Physiotherapy, The Hague.

### TRAINING

2010	Creative Writing: Jacoline Vlaander, Driebergen.
2010	Mindfulness: Ans Hoogland, Zutphen.
2004	Training Personal Leadership: Margarete van den Brink, Doorn.
2004	Training Coaching Leadership: Margarete van den Brink, Doorn.
2003 – 2004	Play the Clown: Roelant de Vletter, Kampen.
2002	Creative Writing: Jacoline Vlaander, Driebergen.
1999 – 2010	Personal Development for Therapists: Neuenzell, Germany.
1994 – 1996	Communication for therapists [Core quadrants, ∞ counselling, focussing and voice dialogue] Training and consultancy Ineke van Keulen, Hilversum.
1991	Art course: Benno Sloots, Driebergen.
1988	Workshop The twelve senses: Marieke Bakker, Hilversum.
1987	Training Exploration of Karma and Temperaments: Ate Koopmans, Driebergen.
1986 – 1991	Art course: Hans Hermann [Head of the Art section of the Anthroposophical society. Dornach, Germany.
1984 – 1985	Training Biography: Rinke Visser, Zeist.

### MEMBERSHIPS

1980 – so far	Member of the Anthroposophical Association
1985 – 2011	Member of the NTKV [Nederlandse Vereniging voor Kunstzinnige Therapieën op antroposofische grondslag]





## WORK EXPERIENCE

2002 – 2003	Facilitator Bridging Polarities Through Art, Cape Town.
1984 – 2011	Art Therapist in Private Practice, Warnsveld.
1984 – 2000	Art Therapist at Anthroposophical Health Centre, Zwolle.
1984 – 1988	Facilitator Art courses VKJ Zutphen [Art as a means to self-development]
1974 – 1979	Primary school Teacher Rythmeen Bathmen.
1969 – 1971	Primary school Teacher Openbare School Deventer.
1967 – 1969	Primary school Teacher Jan Ligthartschool Veldhoven.

## EDUCATION

1980 – 1985	Vocational Training Art Therapy: Academy for Art Therapy The Werve, Zeist.
1977 – 1979	Vocational Training Application Waldorf Teacher: Waldorfschool, Zutphen.
1962 – 1967	Vocational Training Primary school Teacher: Academy Nutskeeweschool, Eindhoven.

## TRAINING

2004	A new future- training. Maastricht
2002	Play the clown. Roelant de Vletter. Driebergen
2002	Interapy - onlinetraining Burn out.
2001	Creative writing. Jacoline Vlaander.
1998 – 2001	Training Co-Counseling. Janneke Schmidt – EKR Zutphen.
1998	Training Mindfulness. Lies Bijl, Hilversum.
1997 – 2011	Personal Development for Therapists. Neuenzell, Ibach, Germany.
1997	The hygienic/ helping conversation. Gabriel Prinsenber, Zeist.
1994 – 1996	Communication for therapists [Core quadrants, co counselling, focussing and voice dialogue, living and working in real life from one's own core craft] Training and consultancy Ineke van Keulen, Hilversum.
1993	Working with clay. Mrs. Mossou, Zutphen.
1992	Summer Conference. Anthroposophical Centre, Zeist.
1991	Art training/ Painting. Atelier Sabi. Corrie Haverkort, Zutphen.
1990	Working on the Pottery Wheel. Marion Van Dam, Zutphen.
1988	Collot d' Herbois Light and Darkness, charcoal. Marieke Bakker.
1987	Karma training. Ate Koopmans, Driebergen.
1984 – 1991	Art courses. Hans Hermann. Dornach / Rüspe.
1984 – 1985	Training Biography. Rinke Visser, Zeist.

## MEMBERSHIPS

1985 – so far	Member of the Anthroposophical Association
1984 – 2011	Member of the NTKV [Nederlandse Vereniging voor Kunstzinnige Therapieën op antroposofische grondslag]



## Gré Terpstra-Grafhorst [1944] Art Therapist

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### WORKEXPERIENCE

- 2010 Coach of Facilitators in Preparing Pilot of Leadership through Art course.  
 2005 – 2010 Facilitator Leadership Through Art courses, Cape Town/ Pretoria.  
 2002 – 2003 Facilitator Training Bridging Polarities Through Art, Cape Town.  
 2000 – 2009 Facilitator Personal Development through Art. Cochenille [Centre for Psychosynthese and Art processes] Zutphen.  
 1999 – 2013 Coach Development through Art in Training ships for work. Driekant Ambachtscentrum. Zutphen.  
 1994 – 2001 Personal coaching Job Changes and Biographical work by Art, Meta Centrum, Zutphen.  
 1992 – 1995 Facilitator Self-development through Art : 12 signs or zodiac qualities with the Biographies of an Artist and Participants (Year course). Zutphen.  
 1992 – 1994 Individual Art Therapy for Adults with minimal brain damage  
 1990 – 2001 Individual Art Therapy. Private Practice.  
 1990 – 1995 Facilitator several Art Courses: Temperaments, Planet qualities, Gold and qualities of the heart, Rhythm of Sun and Earth, Four Seasons, Wisdom in oneself, Goddesses in oneself and Karma exercises. Anthroposophical Centre Zwolle and Zutphen.  
 Facilitator Curative Education course. Anthroposophical Community Centre Overkempe, Olst.  
 1989 – 2008 Facilitator 'Art as a means to self-development'. Vrij Kunstzinnig Jaar, Zutphen.  
 1972 – 1975 Care giving to children [2 - 5 year] and coaching parents at Medical Day-care Centre De Beukenboom, Delft.  
 1971 – 1973 Facilitator Creative Materials in a Community Centre. Westerkwartier, Delft.  
 1962 – 1970 Swimming Teacher [Different school classes and individuals] Wolvega, Leeuwarden, Den Haag and Delft.

### EDUCATION

- 1986 – 1991 Vocational Training Academy for Art Therapy. The Wervel, Zeist.  
 1974 Certificate Nursery Teacher. Playgroup. Den Haag.  
 1970 – 1972 Vocational training Art and Craft Teacher for Children A and B. Cultural Centre De Hazelhorst. Delft.  
 1962 – 1964 Vocational training Swimming Teacher. K.N.Z.B, Helperbad, Groningen.

### TRAINING

- 2008 - so far Ceramic, Porcelain and Stone clay. Hanneke Verhey, Zutphen.  
 2008 – 2009 Storytelling: Training and Presentation. Leontine Hoogeweegen, Amersfoort.  
 2003 – 2005 Autobiographical writing with manuscript guiding. Arpège, Jacqueline Vlaander, Zeist.  
 2002 Creative Writing Arpège, Jacqueline Vlaander. Apeldoorn.  
 1998 – 2002 Working on the Pottery Wheel: Marion Van Dam, Zutphen.  
 1997 – 2013 Personal Development for Therapists. Neuenzell, Ibach, Germany.  
 1997 – 1998 Light of The Night. Earth workplace Amiel, Brummen.  
 1997 Training Biography: Ron Henkes Zwolle.  
 1995 – 1997 Practical Human Image. Michaelshoeve, Brummen.  
 1993 – 1998 Art training/ Painting. Different courses. Atelier Sabi, Eefde.  
 1993 – 1998 Different courses organic sculpture. Earth workplace Amiel, Brummen.  
 1991 Collot d' Herbois Light and Darkness, 12 steps, charcoal. Marieke Baker, Hilversum.  
 1989 Making Flow forms with clay: Ernst Cats, Eindhoven

### MEMBERSHIPS

- 1990 – 2010 Member of the Anthroposophical Association  
 1990 – 2010 Member of the NTKV [Nederlandse Vereniging voor Kunstzinnige Therapieën op antroposofische grondslag]



## Marlies te Witt - Nouwens [1939] Music Teacher and Music Therapist

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### WORK EXPERIENCE

2014	Facilitator Workshop Conscious Living and Conscious Dying, Cape Town.
2009	Coach of Facilitators Leadership Through Art Course, Cape Town.
2009	Private Practice Voice Coach
2007 – 2008	Coach of Facilitators Training Bridging Polarities through Art, Cape Town.
2006 – 2009	Facilitator Leadership Through Art Courses, Cape Town / Pretoria.
2006	Facilitator Refresher Course Bridging Polarities through Art, Cape Town.
2002 – 2003	Facilitator Training Bridging Polarities through Art, Cape Town.
1998 – 2004	Member of the Board of the Foundation Elisabeth Kübler – Ross, The Netherlands.
1996 – 1999	Member of the Board of the Foundation Atalanta [raising a hospice] Zutphen.
1990 – 1993	Music Therapist at Rudolf Steiner School, Apeldoorn.
1988 – 1993	Music Therapist at Anthroposophical Therapeutic Centres. Doetinchem / Apeldoorn.
1987 – 1993	Music Teacher Vrij Kunstzinnig Jaar [Art as a means for self-development] Zutphen.
1972 – 1994	Music Teacher in Private Practice.

### EDUCATION and TRAINING

2012	Autobiographical Essay Writing [Jacoline Vlaander]
2010	Course in Mindfulness [Inner Pulse, Zutphen]
2008 – 2009	Vocational Training Voice Coach [Firm of Consultancy Hoogendijk]
2007 – 2012	Ridhwan Spiritual School [H.A. Almaas]
2005 – 2006	Individual Professional Writing [Jacoline Vlaander]
2004	Training Personal Leadership [Margarete van den Brink]
2004	Training Coaching Leadership [Margarete van den Brink]
2003 – 2004	Training Play the Clown [Roelant de Vletter]
2002 – 2005	Autobiographical Writing [Jacoline Vlaander]
2002 – 2003	Training Coach Dealing with Grief [Landelijke Stichting Rouwbegeleiding]
1999 – 2000	Training The Wisdom of Dying [EKR - Michael Murphy]
1998 – 2010	Personal Development for Therapists [Neuenzell, Ibach]
1998 – 2003	Training Co - Counselling [EKR - Zutphen]
1998	Course in Mindfulness [Lies Bijl]
1995 – 1997	Training Perceptual Breath [Ilse Middendorf, Maria Höller, a.o.]
1994 – 1996	Communication for Therapists: Core Quadrants, Co- counselling, Focussing, Voice Dialogue [Ineke van Keulen, Training and Consultancy]
1988 – 1989	Post-graduate Training Music Therapy [HS Leiden, formerly Studiecentrum De Horst]
1987 – 1988	Choir Conducting Courses [Kurt Thomas Foundation]
1984 – 1987	Vocational Training Music Therapy [HS Leiden, formerly Academy De Wervel]
1983 – 1984	Self-development by Art [Galina Ashley]
1962 – 1965	Vocational Training Social - Educational Music Teacher [HS Utrecht formerly Academy Middeloo]
1958 – 1960	Vocational Training Social - Educational Leadership Juveniles [HS Nijmegen, formerly Academy De Kopse Hof]

### MEMBERSHIPS

1985 - so far	Member of the Anthroposophical Association
1987 - 2006	Member of the NTKV [Nederlandse Vereniging voor Kunstzinnige Therapieën on Anthroposophical foundations.



# South African Bridging Polarities through Art

Trainers

Curriculum Vitae





## Ilana Rudolph

Trained with the Dutch Anthroposophical Art Therapists – the 1<sup>st</sup> Bridging Polarities through Art Training in 2002-2003

Contact Details: Tel: 0217945663 Email: [lunnyr@gmail.com](mailto:lunnyr@gmail.com)

### CV/BIO:

**Founder and Co-ordinator** (Liasing with Dutch Anthroposophical Art Therapists and gathering the 1<sup>st</sup> group), of the Bridging Polarities impulse in South Africa. 2001-2002

**Training facilitator** for the 2008 and 2011 **Bridging Polarities through Art Training.**

**Refresher Course in Remedial Work** – Extra lesson – Eileen Tippet – Cape Town South Africa 1993

**Post Graduate Teacher Training Course** – University of London Wimbledon - High School English Teacher plus Remedial Special Interest. 1977-1978

**Waldorf Remedial in service Training** – Michael Hall school England 1976

**Waldorf Teacher training and Foundation Year** – Emerson College England 1974-1975

**Bachelor of Arts Degree** University of Witwatersrand South Africa 1970-1973

I have worked collaboratively over the past 27 years with a multi - disciplinary Team of Therapists in 2 Waldorf Schools developing Remedial Work using Art, Craft and Waldorf Educational Remedial methods to help children with difficulties. I work with Children, Adolescents and Adults. I have attended 4 Kolisko Conferences – Austria 1994, America 1998, and Finland and South Africa.

### Where your work with Bridging Polarities through Art has taken you?

Bridging Polarities Art has become central to my work in the world. It has offered powerful tools for offering Support, Training, and most important of all, the means of connecting to my own Inner Wisdom to create meaningful Art processes.

### How has Bridging Polarities through Art has enriched your own life?

Finding and developing my own Inner Artist enlivens and enriches my life.

Finding the Seed of Possibility in every Circumstance inspires my Work.

### How do you see Bridging Polarities through Art developing in the social spectrum in Southern Africa?

To train people who are already in a field of care or trained in Art to use the artistic mediums as a means of Self Development, Social Awareness and Conflict Resolution.

To train people to work with individuals and groups, addressing the concerns, goals and themes or objectives of the person or organization. To equip people to be able to use Art as a Process-based tool.

To establish the Value of Art as a Tool for Self Development in South Africa. Our country lives daily with trauma, shock and violence and the Arts can play an important role in helping groups and individuals to heal and gain strength – most cannot afford 1 on 1 therapy.

### What further insights can you offer in relation to context and the vision you have for healing through the work of Bridging Polarities through Art?

To make a conscious effort to bring this training to our African Communities. (the 2011 Training invited 3 participants – 2 African Teachers and 1 early Child Development Trainer, in senior positions, to join us at highly subsidized rates).

### Participants' Testimonials

I am a wordsmith by trade and have never considered myself to be 'good' at art. I have been taking private classes with Ilana either once a week or bi monthly during term times for over a year now. I greatly look forward to my sessions. I so enjoy the imaginative exercises that my excellent teacher Ilana thoughtfully and compassionately prepares for me. This modality has given me the chance to play. I am changing. As I work with the polar opposites on the page, I am more easily able to merge the darker aspects with the brighter parts of myself. I realise that I can create a more expansive picture of my life than I had thought possible. The creativity I employ in this way of working can be used to steer my life. It has given me permission to seamlessly experiment with my shifting emotions in the same way that I dive into the colours on the page. When I put my pictures up at home, so that I can privately view them, the internal beauty they carry always surprises me."

Jai Landau



## Dru White

**Dates of Training and Completion:** Bridging Polarities through Art 2002 -2003 with Dutch Anthroposophical Art Therapists

**Contact Details:** Tel: 0216740899 Mobile: 0724326064 Email: [dru.white@tiscali.co.za](mailto:dru.white@tiscali.co.za)

### CV/BIO:

National Diploma In Art And Design 1965 -1968, B A Fine Arts UNISA (passed all subjects but uncompleted degree) 1980 -1985.

Personal Leadership through Art 2006, Refresher Course of Bridging Polarities through Art, 2006, Facilitator Leadership through Art 2009, Conscious Living Conscious Dying -through art, 2014

Printers artist 1969, Art and Design – advertising agency 1970, Handwork teacher Waldorf School 1990, Bridging Polarities through Art facilitator 2003 -2014, Bridging Polarities facilitator trainer 2007- 2008 and 2011 – 2013. Personal Leadership facilitator training 2009.

### Where your work with Bridging Polarities through Art has taken you?

Bridging Polarities work both in the receiving and the giving has deepened my understanding of myself and others. It has strengthened me in self acceptance and therefore to stand in the world with confidence. BP has given me a deeply enriching form of art that can take me or others on a creative journey ever varied and growing.

### How has Bridging Polarities through Art has enriched your own life?

I have received so much joy and fulfillment from this work and offering it to others and seeing them deeply enriched. I have released much along the way. No other form of art has been so satisfying as this conversation with myself, it is so revealing it is such a maturing process.

### How do you see Bridging Polarities through Art developing in the social spectrum in Southern Africa?

It is perfectly suited to take people exactly where they are, into processes that can bring a depth of understanding and growth, in this way it can be used widely and to address many situations, ie prisons, groups of all kinds, adult development, teachers, caregivers.

### What further insights can you offer in relation to context and the vision you have for healing through the work of Bridging Polarities through Art?

I can see that a process oriented form of art such as BP which has at its core a depth of rich understanding of the person as a spiritual being can offer people a means of self healing and growth. The methods open the way but the person themselves is in charge, it is a safe non-invasive way that brings as much as a person is ready for. It offers a way for people to recognize and own what is difficult in them and to take responsibility. It offers opportunities for realizations and inspirations.



## PARTICIPANT TESTAMONIAL

I have come to realize through experiencing deep insights about myself through the art, that BP is a direct and quick tool to use to access deep hidden aspects of myself and these aspects are made visible on paper. I meet myself and find out more about me.

Through BP through art I get to go on a surprisingly rich and revealing adventure in the kingdom of my own inner being. It translates messages my soul has for me into a picture, which is a lasting reminder or finger print of a moment of direct communion with a deeper greater part of myself.

Through BP I am instantly but gently coaxed out of "thinking and problem solving" into a state of openness, trust, receptivity and availability. Out of this state of 'being' arises all the insight wisdom and knowing I need and often much more than I expected. And experiencing this all within myself not from someone else, has been a powerful experience in learning to trust and rely on my own inner resources. This translates into great trust in life and the knowing that I have everything I need to manage life, right here inside me.

**Robbyn Paschke – a young mother of children at the Waldorf school. No art training.**

As a professional artist I spend most of my time alone in my studio, working on tasks that I have set myself. The Bridging Polarities workshops offer me a valuable opportunity to find out how I rise to challenges that I would almost certainly never have chosen if left on my own devices. Not only this, but I have the fascinating privilege of working alongside others who rise to the same challenges in different ways. Every session produces valuable new insights; both those that arise spontaneously within me in response to the exercises and those that come to me as I observe the extraordinary variety of ways in which my fellow students respond. Although the emphasis is on the process of self development rather than producing finished works of art, I do find that some of the work I produce has value as art. In a few cases I find the themes so inspiring that I feel the need to take the process further by using my Bridging Polarities drawings as sketches for large paintings. This always requires that I do more than simply produce large copies in a different medium. In fact the process of developing the work a stage further can be both extremely challenging and deeply rewarding.

**Lambert Kriedeman professional artist.**

Over many years I have learnt to trust the inherent process of Bridging Polarities. I find it truly astonishing that each and every work of art that is created in this way, has a most revealing message or idea about my inner feelings that I am not always aware of consciously. It is also very meaningful to live with and look at these various artworks after the sessions to have prolonged or extended close contact with whatever took place inside me while creating them.

It has provided me with a heightened sense of awareness and self-knowledge and an increased calmness of spirit. I also have a sense of achievement to be able to experiment with a variety of ideas, colours and mediums. This has increased my self-esteem and has encouraged me to be more courageous and bold.

**Johanna du Preez**





## Elaine Millin

**Dates of Training and Completion:** Original Training with Dutch Anthroposophical art therapists 2002/2003

**Contact Details:** Tel: 0217886493 Mobile 0833929129 Email: [elainemillin@gmail.com](mailto:elainemillin@gmail.com)

### CV / BIO:

1977 - 1990 freelanced in design, advertising and creating products with my own designs

1990 – 1993 Montessori Preschool Education

1997 – 2000 Waldorf Kindergarten Education

1990 - 2003 I worked in various schools and in a teenage youth leadership programme

In 2003 I completed the Bridging Polarities through Art facilitator training and in 2009 the Personal Leadership through Art facilitator training. Since these trainings I have worked with adult individuals and groups; parents of young children; trainee teachers at the Centre for Creative Education; Vendors of the Big Issue an income generating project [www.bigissue.org.za/vendor-art](http://www.bigissue.org.za/vendor-art) and as a Trainer of Bridging Polarities through Art with Ilana Rudolph and Dru White 2007/2008 and 2011/2013

Attended other courses with Dutch Teachers 2006 Personal Leadership through Art

2006 Refresher Course of Bridging Polarities through Art; 2014 Conscious living/Dying

2005 solo exhibition at The Lindbergh Foundation

2012 creative writing course

### Where has your work with Bridging Polarities through Art has taken you:

This work has opened up my life in a way that has enabled me to work with people in many different communities in a creative, inspiring and enlivened way. The nature of BP work is process oriented and this has helped me and the people I work with move away from self judgement into a deeper connection with themselves.

### How Bridging Polarities through Art has enriched your own life?

It has helped me connect with my own artist – it creates new spaces inside myself and new ways of expressing these experiences. It has brought richness and freedom to use a variety of mediums has given me many creative possibilities in my work with others.

### How do you see Bridging Polarities through Art developing in the social spectrum in Southern Africa?

Bridging Polarities is a creative, flexible and nurturing way of working – exercises can be created with a focus for any group or individual. It is beyond talking and takes people into themselves for deeper understanding. It can thus be used in any sphere, social, business, teachers etc. By working with and training people the work goes out into different communities.

### What further insights can you offer in relation to context and the vision you have for healing through the work of Bridging Polarities through Art?

In our country where there is so much trauma I would like to see more people being trained to work in this way.



## **Participants Testimonials**

“Bridging Polarities is a process that reveals, in a very subtle way, what really lies beneath all the layers of mind. Over the years it has been an invaluable process that has seen me through mind opening as well as joyful revealings of myself. The combination of the tactile working with art materials, the meditative and introspective silent space and the writing process is both liberating and enriching. I would highly recommend this process to anyone who is willing to explore themselves in a truthful and honest way.”  
(Linda Sitting participant in adult group for 10 years)

“Opening up after a long darkness the flow of colour, movement and words consolidated my recovery ...and progress. Guiding me through exercises distracted my conscious mind, thus allowing me to produce unexpected and wonderful results and break old habits and tendencies.”  
(Kent Smith participant in adult group for 7 years)

“Despite having participated in only four BP sessions, I have been completely surprised and delighted by the magic that happens each and every session. What appear to be simple -almost understated- procedures have had a profound effect in opening spaces in me I never knew were closed, allowing fresh insight and energy to flow in my life. I am not sure how, but the processes are able to bypass my inner critic totally (a big deal for me!), and I find myself curious and inspired by what appears on the paper before me, be it a drawing, a painting or a poem. The sessions have also fuelled my creativity in unexpected ways, and outside of the sessions I find myself playing with ideas and playfully producing work that not only gives me huge pleasure to do, but which comes from a deeply authentic inner directive, free from the need to please. I feel these sessions with Elaine have been an enormous gift to my own personal life journey, and if these are the benefits after only four sessions, I can only be excited about the long-term gifts.”  
Ainsley Taylor

### **Links to Big Issue promotions:**

#### **Interview**

<http://www.youtube.com/watch?v=hyE6D-L5tIE>

#### **Vendors viewing their art on coffee sleeves**

<https://www.youtube.com/watch?v=qDVx25sWPBE>



# South African Briding Polarities through Art

Facilitators

Curriculum Vitae

## Adrienne Milne

**Dates of BP Training and Completion:** Jan 2012- 2013 completed 2014 after the submission of the required number of Bridging Polarities through Art facilitated sessions and case studies (64 hours)

**Contact Details:** Tel: 021 794 2022 Email: [adimitart@gmail.com](mailto:adimitart@gmail.com)

### CV/BIO:

Many years as Eurythmist, Curative Eurythmist, Class teacher in Waldorf schools. Completed Bridging Polarities through Art training. Also Conscious living – conscious dying course with Dutch teachers. BP Refresher course -“The artist in you”

### Where your work with Bridging Polarities through Art has taken you?

I have worked with some of our administration staff members once a week for 5 terms (1 ¼ years)  
Also with a parent for 6 months (once a week)

### How has Bridging Polarities through Art has enriched your own life?

BP has given me another possibility of meeting the world and giving back.

**How do you see Bridging Polarities through Art developing in the social spectrum in Southern Africa?** A very definite need is with those in townships

I would like to develop a combination Of Eurythmy in the workplace and Bridging Polarities

### What further insights can you offer in relation to context and the vision you have for healing through the work of Bridging Polarities through Art?

Until I work more deeply in this art form I can say no more. I do enjoy holding the space for others to deepen and explore their own process—and watching their creativity emerge.

### Participants' Testimonials

Office staff at a school

“I have really enjoyed the art sessions over the past year enormously. Without fail, upon leaving the session I have felt better and uplifted. Some of the pieces were not easy, but pushing through my insecurities about my abilities has been a wonderful “letting go” experience. I particularly have loved the way each piece evolves – never coming out the way you think it will and the surprises that come your way.” Denise

“Weekly I feel nourished by my art experience – pressure free as I am not 'goal driven' – it just is. I enjoy the facilitation - I don't have to think about a thing, I can just experience.” Nanette



## Angela Hough-Maxwell

**Dates of Training and Completion:** 2011- 2013 completed 2014 after the submission of the required number of Bridging Polarities through Art facilitated sessions and case studies (64 hours)

**Contact Details:** Tel: 021 7090300 Mobile: 0835 168209 Email: [anghough@gmail.com](mailto:anghough@gmail.com)

**Website:** <http://anghoughmaxwell.withtank.com>

### CV / BIO :

1990/1992 BA Degree Rhodes University

1993 Higher diploma in Education Rhodes University

1994 Psychology Honours Degree Rhodes University

1999 Psychology Masters University of Natal Pietermaritzberg

2002 Masters in Educational psychology from University of KwaZulu Natal

#### Training courses

- Bridging Polarities through Art facilitator training Cape Town (2011 – 2013)
- Analytic Group psychotherapy training, (CGAS) Cape Town. (2010 – 2012)
- Mindfulness stress reduction teacher development intensive, KZN (2007)
- Yoga 300 hours teacher training

Angela has experience working as a teacher for emotional and behaviourally difficult children. She has worked therapeutically with groups, individuals and couples.

She extensive experience working in University education and NGO sector as a researcher, facilitator, trainer, supervisor and in developing materials, and distance learning curriculum for supporting vulnerable children and families affected by loss, HIV and poverty.

### Where your work with Bridging Polarities through Art has taken you?

Bridging polarities took me on a journey of self growth, developing in confidence and awakening in my spiritual journey. I use BP in work with some of my individual clients. I have run some group art processes, predominantly with women and a 2 children's groups.

### How Bridging Polarities through Art has enriched your own life?

Bridging polarities has enabled a deepening of consciousness and confidence for me. It is been a support during my midlife transition. It has begun an re-awakening of soul in my relating to the world. It has awakened the birth of the artist within me and a recognition of the need to cultivate this way of being and how important my artist is for my health.

**How do you see Bridging Polarities through Art developing in the social spectrum in Southern Africa?** I would like to see BP being a tool for bringing about healing of the racial and class split in south africa. I would like to use it with work with mothers, with couples and with enhancing creative impulse and soul in the world.

### What further insights can you offer in relation to context and the vision you have for healing through the work of Bridging Polarities through Art?

Art enables access to an inner wisdom, to working through heart, to not relying on words. I think it has deeply transformative potential in South Africa if treated with care. I would like to be involved in training community art facilitators. I would like to work with women in bringing about a new consciousness that cares for earth, that is ensouled and crosses ancient splits such as race.



### Participant's Testimonials from 8 week women's group 2013:

K: "This was a totally inspiring and very supportive course and I am very glad I joined! "

J: "The 8 week art process opened a door to my right brain. I enjoyed seeing my own artwork develop, while emotions and self-knowledge surfaced in surprising ways and unexpected moments. I felt supported by the presence of and sharing with other women going through their own processes. Angela provided just the right amount of input and structure, held the space and gave us space, all at the same time!"

KW: "What a wonderful experience, I thoroughly enjoyed it and learnt so much not only about the group but myself! The use of different colours and modalities every week was always a surprise yet brought out every corner of yet another aspect of myself. I particularly enjoyed working with the clay yet the pastels and paints were equally wonderful!"

RW: "The group for me was a deeply transformative and empowering experience through which I met parts of myself I had not yet discovered, stirrings in my heart as I felt inner change I longed for occurring...awakenings...they continue to stir as I continue painting."



## Avice Hindmarch

**Dates of BP Training and Completion:** Original training 2002/2003 with Dutch Therapist

**Contact Details:** Cell 072 174 1152 Email: avice.steed@gmail.com

### CV / BIO

Born Krugersdorp 24 June 1940, Matriculation Canada 1959. Secretarial Course 1960

Registered Nurse qualified 1964. Married and raised 4 Sons. All married and have 11 grandchildren.

1975 Studied Fine Art through UNISA, Sculpture – did not complete due to family pressure.

Took up Pottery and started teaching children with learning difficulties using natural veld and art studio, mostly clay work. – 5 years.

Pursued career in Sculpture, working in Bronze with horses as my vehicle of expression. Work in private collections; FNB and Perscor and overseas.

Changed from working in metal and clay to designing living landscapes, shaping land, in order to create living food forests that became more and more complex and fertile, while more stable in production and health and beauty. From poor land to productive land, land restoration etc.

### Bridging:

Heaven and Earth and Man – Biodynamic

Farm workers to students – on-farm apprenticeship program

Economics from Cost Accounting to Associative Economics

Autocratic top down management to Circular participatory process to include workers in decision making process.

Shifting from separation of monoculture to integration of diverse polycultures in farming. This all can only be achieved by team of people working, studying and playing together...

**Where has your work with Bridging Polarities through Art has taken you:** This has been a struggle as I am working on many fields at the same time to change the situations on THE farm. I have had to learn to create opportunities for change through meditation and listening for right time, many little attitude changes that influence and wake up workers to look and see differently. In changing outer circumstances, I have had to change my inner being. It is beginning to pay off and I can see the fruits beginning to appear.

### How Bridging Polarities through Art has enriched your own life.

To learn that art exercises and pictures tell and reveal inner processes for me to recognize and work with.... My own medicine. Problems are revealed as well as the solutions.... See the problems as messengers for growth, change and development.

### How do you see Bridging Polarities through Art developing in the social spectrum in Southern Africa?

I have to be constantly alert to grab opportunities as they present themselves. I find a rhythmic morning circle and close of day sharing, essential tools for laughter, communication, games, and exploring our humanity..... This influences all during the day. People learn to see each other, respect what they contribute into the working of the whole. A sensory perception develops with no words or names.

### What further insights can you offer in relation to context and the vision you have for healing through the work of Bridging Polarities through Art?

That wisdom lies in the body.... Learn to read the sensations of the body and how to steer or balance them. Know that I can heal my body by what I hear myself saying and observe what I do with hands and feet, what I choose to focus on. Optimistic or pessimistic.

I like to create fun group experiences with open outcomes, see where they go and discuss or observe the effect of the process. The focus now is on the process rather than the goal. If the process is healthy the outcome will be also. Goetheanistic observation and conversations a must to allow spaces to work.

**Dates of Training and Completion:** 2007 – 2008; completed in 2009 after the submission of the required number of Bridging Polarities through Art facilitated sessions and case studies (64 hours)

**Contact Details:** Tel. 021 – 7976158 Mobile: 0782246945 Email: gabriele.feiter@yahoo.com

### CV /Bio

Bachelor of Education

2 years of the Camphill in-house training. Bridging Polarities through Art facilitator. Healing Touch Level 3. Teaching Children with Dyslexia Course Level 1

**Present employment:** Class teacher Gaia Waldorf School; Pinelands Cape Town

**Previous employment:** Co-ordinator Federation of Waldorf Schools in South Africa: April 2010 – Dec 2013/ Craft teacher Class 10 Imhoff Waldorf School (Term 1; 2 2013)/ Class teacher Gaia Waldorf School (2006 – 2008)/ Support teacher (remedial) (2008 – 2010)

**Other teaching experiences:** Class 1 assistant Michael Oak Waldorf school (2002)/ Volunteer assistant Gaia Waldorf School (2000 – 2001)/ Class 1; 2; 3 teacher Wellridge School, Wellington (1999) /Class 8; 9 Art Teacher at Meadowsweet Farm School (1992 – 1993)/ Kindergarten and Class Teacher at Camphill School Hermanus (1981 – 1985)

### Where your work with Bridging Polarities through Art has taken you:

I am presently not working as a facilitator with Bridging Polarities through Art but many elements of the training have become an integral part of my work as well as my personal life. Listening, observation, self-reflection, and balancing are some of the skills which I appreciate much more consciously since the training which are essential in my profession as a teacher.

### How Bridging Polarities through Art has enriched your own life.

The training addresses the 12 senses in a balanced and sensitive way which I feel I still benefit from on many different levels. The awareness of relating to events as being part of a process which unfolds with time has been strengthened through the work with Bridging Polarities through Art

### How do you see Bridging Polarities through Art developing in the social spectrum in Southern Africa?

Most recently I have used Bridging Polarities through Art during a teachers' enrichment course in the Eastern Cape. It was very apparent how deeply the work touched the teachers and how enlivened and strengthened they felt after working in this way. In a session with employees of a pharmaceutical company the experience was similar. Through the training of many more facilitators who can take up this work and incorporate it into their professional life my hope would be that it can reach into all areas of the social spectrum in South Africa.



## Gillian Mathew

**Dates of Training and Completion:** June 2007 to Dec 2008

**Contact Details:** Mobile: 0827472098 Email: gillimathew@gmail.com

### CV/BIO

Born in 1961 in Johannesburg -I grew up in Cape Town, matriculating in 1979. I studied Fine Art at the Cape Technikon then did colour etching at the Cité des Artes in Paris for a year after completing my diploma. Thereafter I worked in various art related fields until I joined Michael Oak Waldorf School nearly twenty years ago, as an art teacher. I illustrated children's books for many years.

### How has Bridging Polarities through Art has enriched your own life?

I did the Bridging Polarities through Art course really to feed my soul after going through a difficult illness. I had no idea how deeply, but gently, these artistic processes work..and was profoundly moved and enriched by this healing modality. Many elements of Bridging Polarities I have brought into my art teaching - re-enlivening my job hugely.

### How do you see Bridging Polarities through Art developing in the social spectrum in Southern Africa?

There is no doubt that whether personally or more broadly, Bridging Polarities through Art can effect social healing.

**What further insights can you offer in relation to context and the vision you have for healing through the work of Bridging Polarities through Art?** I am quite sure that I will continue to deepen my understanding of this way of working, both benefitting me personally and enriching my pupils and possible clients: thus rippling out into the world.

### Participants' Testimonials

Ann's Reflection on her Bridging Polarities Sessions 2008

' These sessions have been a real gift to me, Gillian! It has been wonderful to have such a nurturing sanctuary available to me once a week. You provided a calm, safe and beautiful space, carefully prepared for me to step into. This felt very special. The quotes on the wall were so aptly chosen and always seemed to be just right! I loved the combination of playful and serious ones, and somehow you managed to combine these two qualities throughout the process. You are very insightful, and skilled at gently offering opportunities for exploration and growth, in a way that is totally non-threatening. I appreciated the space you allowed me, gently guiding and witnessing my process without being intrusive; being a reassuring presence in the background, holding the sanctity of the space through your silent presence.

It was wonderful to experience the range of activities you prepared, and I appreciated the way you gradually led me in through non-threatening, fun activities where I couldn't judge what I produced as good or bad, but just enjoyed the process and exploration. It was great to experience the freedom that you facilitated for me, culminating in the last session of painting where I so enjoyed just playing with the colours, and letting the colours play with each other and with me! '



## Isabelle Webb

**Dates of Training and Completion:** 2007/2008

**Contact Details:** 021 7892486 Mobile: 0721707542 Email: isabelle.louise.webb@gmail.com

### CV / BIO:

MAFA 1987, Stellenbosch University.

Have been teaching (both adults and children) whilst raising a family since then and recently started working as a full-time artist.

### Where your work with Bridging Polarities through Art has taken you?

It has been a very enriching process and I enjoyed applying some of the aspects as a teacher, whether directly or indirectly. It has also had a deepening effect on my own art.

### How Bridging Polarities through Art has enriched your own life.

See above -It has assisted in opening inner journeys and soul expressions

### How do you see Bridging Polarities through Art developing in the social spectrum in Southern Africa?

It can play an important role in establishing access to tools for self-expression, healing and true empowerment

### What further insights can you offer in relation to context and the vision you have for healing through the work of Bridging Polarities through Art?

I think a flexible and sensitive approach is required for relevant and appropriate application of the material.

### Participants Testimonials

"I started to relax, to let go of the busy mind, and to allow a slow sense of playfulness to emerge."

**Marlene**





## Margaret Laubser

### Dates of Training and Completion:

Training: June 2007 to December 2008 (All Four Modules Completed)

Completion of Facilitation Observation and Report Back: December 2010 (64 Group Facilitation)

Completing of Facilitation Observation and Report Back: 13 January 2012 (Individual 12 Hours)

**Contact Details:** Mobile 082 747 0530 Email: mlaubser@afterimage.co.za

### CV / BIO:

Born in Johannesburg and moved to Cape Town in 1992 to work in the advertising industry.

Diploma in Public Relations and Advertising 1988.

Children born 1996 and 2003 – Initiators of my real education.

Art of Being at the Centre for Creative Education 1999. Pivotal course to introduce me to an imaginative way of being.

Leadership through Art and Bridging Polarities through Art 2007 – 2008. Life defining courses.

Storytelling in the Community with the International School of Storytelling – 2009. My leadership training.

Theory U from the Presencing Institute MIT, Facilitator Training 2011 & 2012.

Ecological Facilitation at Schumacher College, UK. 2011.

**Current Role:** Social Artist, Creative Facilitator and Storyteller

### Where your work with Bridging Polarities through Art has taken you?

My work with Bridging Polarities through Art has taken me into fascinating places within myself, and without – in my community and in the social landscape as a whole. Within myself there is a sense of leadership and recognition that I would not have discovered without the interactive, creative process of the training and the facilitation. And in the communities and systems I have been privileged to work in, people have been touched, inspired and encouraged to look and engage differently to the world and the people around them. I stand in awe and humility of the transformative potential of this work.

The course that Helen van Zyl and I have created called: An Introductory Year to Creative Education through visual and expressive arts, is a powerful example of how BPthruART can facilitate learning and change linked to teaching and understanding child development. It is an ongoing example of how people can be nourished through this work and engage with different ways of knowing.

### How has Bridging Polarities through Art enriched your own life?

It has brought me to a nodal point where I can say 'I am an artist.'

### How do you see Bridging Polarities through Art developing in the social spectrum in Southern Africa?

It has the potential to change the nation!

### What further insights can you offer in relation to context and the vision you have for healing through the work of Bridging Polarities through Art?

I see the BPthruArt initiative developing strength and recognition – particularly with acknowledgement from the Goetheanum, which will bolster the work here in South Africa within the Anthroposophical environment and further afield. On a wider scale, it is powerful and transformative work and we as the Foundation could identify areas which the work could address and then collaborate to bring about social change in those areas. I would personally like to take this artful process more into change awareness linked to creative emergence and social observation an innovation.

**Testamonia:** I invited Margaret to facilitate a process for my business, to pay attention to the end of the year and to look toward the next year for reflection and inspiration, for myself and my staff. The vistas which we were able to access through the fascinating process, and the value of a picture of our individual purpose and future as a group, was pivotal in moving forward. AS – Tour Organiser



## Mirjam Macleod

**Dates of BP Training and Completion:** 2002/2003 Bridging Polarities through Art Facilitator Training with Dutch Anthroposophical Art Therapists

**Contact Details:** Tel: 0217886942 Mobile: 0735909985 Email: mirjammacleod@webmail.co.za

### CV/BIO:

Born in Switzerland 9 May 1965

1989 qualified as a Montessori Pre- School Educator

1995 qualified as a Flower Essence Therapist

2000 Foundation year for Waldorf Education at CCE

Assisted Julia O'leary part time in running a Children's Art Centre in 1989

Studied and taught Montessori pre school from 1989 till 1993

Opened my own Art Studio in 2004 and have been making and teaching art from there and at various institutions ever since.[ Art of Being course 4 years, Constantia Waldorf School 3 years, Valkenberg Hospital 3 years]

Attended weekly Art Therapy sessions with Nina Taplick for 6 months in 2013.

2006 Personal Leadership through Art / Refresher Course of Bridging Polarities through Art

2011 Mindfulness Stress Reduction Programme with Dr S Whitesman

2014 Conscious Dying through Art

### Where your work with Bridging Polarities through Art has taken you?

Bridging Polarities has enabled me to become an artist who creates artworks with a variety of artistic mediums but also creates social artworks by creating artistic spaces for people to meet themselves and others in.

I work mainly with groups and have felt deeply inspired by the creativity that arises out of people working together. I have also worked with groups of very impoverished, socially disadvantaged South Africans and have admired the dignity they can again feel within themselves when they are given the opportunity to be creative.

### How has Bridging Polarities through Art has enriched your own life?

All my life I wanted to use art as a healing tool. There has never been anything available in SA that I could have studied to make my dream come true. Bridging Polarities through Art has opened the door to the healing of my own inner artist and has given me the tools to support others in the recovery of their creativity. It enabled me to do the work I always knew I was born to do.

**How do you see Bridging Polarities through Art developing in the social spectrum in Southern Africa?** In this vibrant creative land we need to create creative opportunities for people to connect and meet each other in spite of our cultural differences. In South Africa one lives with deep polarities that divide its beautiful peoples. This divide needs a fresh creative approach in order for real change to take place. My experiences have shown me that using social art exercises has been an extremely effective way to create opportunities for meetings between people regardless of their historical baggage. I strongly believe that by connecting people to their creativity they are better equipped to meet the social challenges we face in this land.

### What further insights can you offer in relation to context and the vision you have for healing through the work of Bridging Polarities through Art?

For me the greatest gift in the Bridging work is the freedom to allow someone their own process, one never imposes anything on someone but rather offers them support to find their own innate inner wisdom and their own individual creative way.





**Dates of Training and Completion:** 2007 – 2008 completed in 2009 after the submission of the required number of Bridging Polarities through Art facilitated sessions and case studies (64 hours)

**Contact Details:** 021 7941492; mobile: 083925 7955; email: yvonneherringbruwer@gmail.com

### **CV/BIO:**

Constantia Waldorf School Cape Town - School counselor, teacher, SFC coordinator, BP art Facilitator (2000 to present time 2014)

Michael Oak Waldorf School Cape Town, Clinical Social Worker School counselor

Red Cross War Memorial Children's Hospital, Cape Town South Africa (1980 to 1989)

Clinical Social worker in Child and Adolescent Psychiatry Unit - Chief Social Worker.

HOD of 12 Social workers, Coloured Affairs and Alexandra Centre, Cape Town, South Africa Social worker, in child protection agency (1977 to 1979)

### **Where your work with Bridging Polarities through Art has taken you?**

My training as a Bridging Polarities through Art Facilitator has been another string to my bow and has enabled me to work more effectively with some children and adolescents. My work with colour and form has taken me into a non verbal arena and has proved to be most useful with children and adults of all ages.

### **How has Bridging Polarities through Art has enriched your own life?**

I have discovered art through this work. How to look at art, how to be art-ful and how art fills every moment of each day. And in my work....(see below)

### **How do you see Bridging Polarities through Art developing in the social spectrum in Southern Africa?**

This work could be taken to all social, mental health agencies and hospitals. BP can make a positive impact on all educational and community development work.

### **What further insights can you offer in relation to context and the vision you have for healing through the work of Bridging Polarities through Art?**

The above answer applies here cannot really add anything.

### **Participants' Testimonials**

#### **BP Art with Juliet Janse van Rensburg**

Juliet briefly had some art sessions with Yvonne Herring while she was still in primary school. She had joined the class in class 6, and come from a situation where she had been victimized. She was very self-effacing and shy, and to some extent the victimization continued in class 6 and 7.

When she joined the high school, it was clear that she needed support and assistance in building up her self-esteem and her voice.

She lacked confidence in her abilities in all areas; mathematics, art, drama, movement, language. The bullying behaviour she had been subjected to in the primary school, continued into the high school, contributing to her lack of confidence.

She has been seeing Yvonne regularly once a week for the past 18 months. The transformation in Juliet in this time has been extraordinary, and most importantly she is finding her own voice more and more.

Physically she stands more upright. She complains far less of headaches and colds, and generally seems healthier. She is able to express opinions and ideas in class discussion, and is very clear when she speaks. She is gentler on herself when she struggles in mathematics, and more willing to try, rather than just giving up.

She is also less shy and does not automatically shrink from expressing herself when she is not feeling happy. In other words she is far less self-effacing, and far more willing to experience her feelings, good or bad, rather than just blocking them out.

My picture is of a child who has been brought to more of an inner balance, and who is more connected in her three-foldness. I believe this is moving her more and more towards fulfilling her potential.

**Joan Rayner Class 9 Guardian Teacher Constantia Waldorf School**

# Addendums



**Dear Michael Oak Community**

Waldorf education places great emphasis on the artistic and imaginative presentation of all of our teaching. It recognizes the far reaching therapeutic effect of this approach in the lives of our children.

I would like to share with you something of the work of an Artist whose life and work with children, can be seen as an Inspiration.

***"People are like stained glass windows, the true beauty can be seen only when there is light from within. The darker the night, the brighter the windows."***

Elizabeth Kubler- Ross

**Friedl Dicker-Brandheis 1898-1944 – Artist and Educator, carried such light into the nightmare of Tereizenstadt ghetto. 1941-44**

**Her art classes with traumatised children laid the foundations for therapeutic art work, which can inspire us and confirm the immense value of the healing power of the artistic.**

*"There is only one way to remove negative and destructive aspects from the lives of the young. All educators are obliged to show children so much beauty and truth that there is no longer room in a child's soul for hideousness and falsehood – provide the children intellectual nourishment, lead them to new knowledge with enormous amount of imagination and thought; to stimulate the child to gain new perceptions. All of those things can only be achieved by artists and educators."*

These words written by the Self-Governing Board of Tereizenstadt Ghetto, concerned with the wellbeing - in particular - of their children, ring true right into our present time, here in South Africa, where trauma, shock, violence and distress play a part in the daily lives of many of our children.

The remarkable educator and artist Freidl Dicker- Brandheis - trained at the Bauhaus where the practise of Art combined spiritual engagement, political idealism and activism.

Friedl made a decision to use her time in Tereizen, teaching art to the children, giving her young students both structure and freedom. Alongside the colour studies and exercises in drawing and painting are lessons of friendship and hope. She wrote these words in the midst of horrific destruction of human life in Tereizen.

"Working with art enables the children to develop independent choice, the joy of discovery, the exploration of form. This has an impact on the child's personality enabling them to become stable and sincere. All of this ensures the road to beauty."

The assurance of a "road to beauty" if not a physical reality, was a spiritual possibility through the art.

5000 pieces of signed artwork left behind by the children, have travelled the world in exhibitions, continuing to stun the eye and move the heart.

What can we learn and take with us in the future, from this remarkable women's work during a period of unbearable trauma and darkness?

The classes with the children were not meant to make artists out of them. They were to free and broaden such sources of energy as creativity and independence, to awaken the imagination, to strengthen the children's powers of observation and appreciation of life.

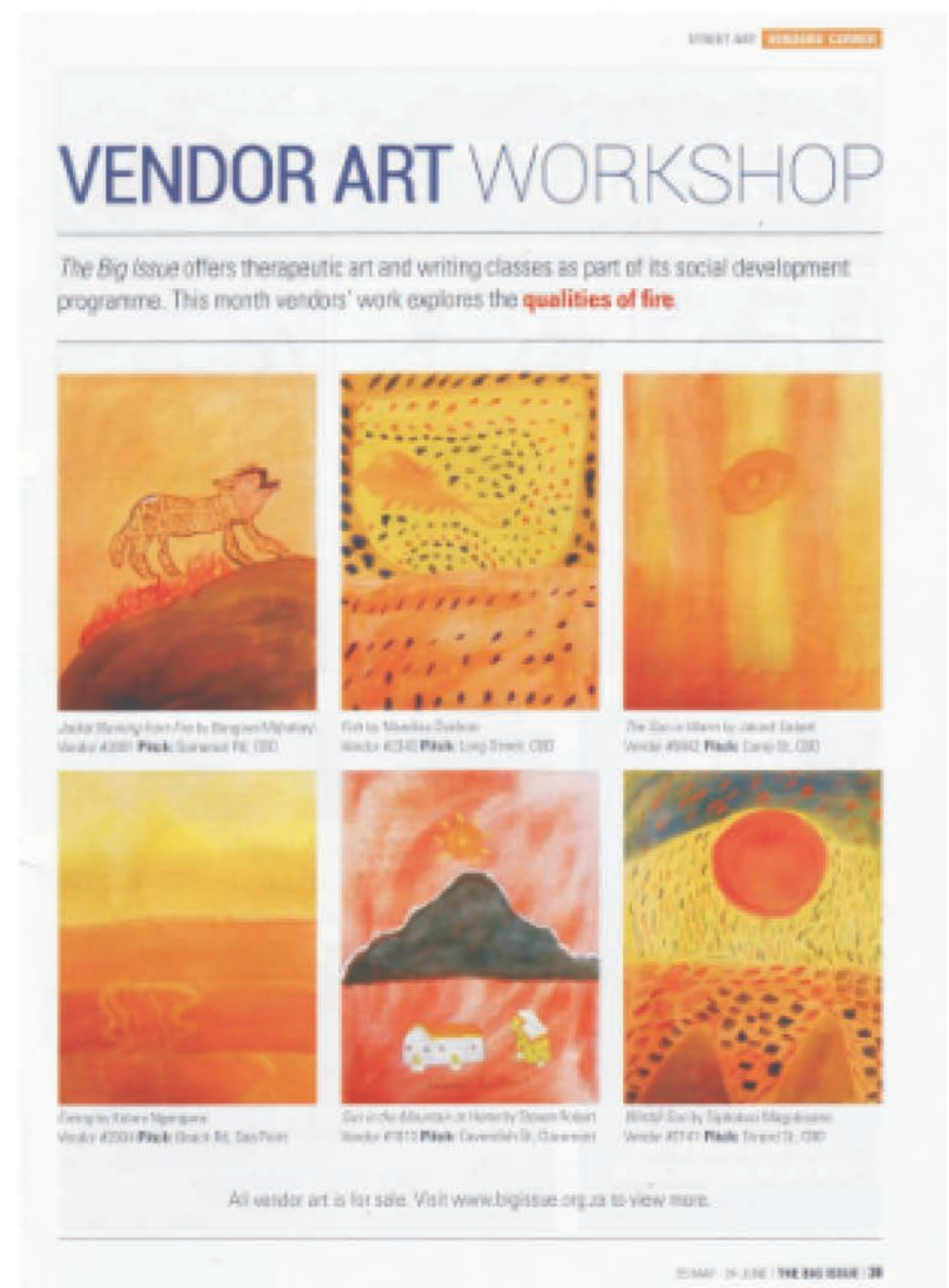
***It was not enough for Friedl to reveal the distress within the consciousness of the children. Her goal was to restore consciousness.***

Rhythmic exercises, drawing from a known fairy tale or story, model drawing, study of the old masters, and freely chosen themes – she applied all the artistic and pedagogic methods she knew. The system of her mentor Johannes Itten proved indispensable in Tereizen - his theology of the battle between the sun of light and sun of darkness became all too real. Friedl made practical use of his rhythmical exercises as a device in her battle against the chaos of time and space.

She was the only artist in Thereizen who chose not to represent the horror of their surroundings - there were no transports, no crowds, no soup lines, no dead bodies in her own personal paintings, nor in the work she inspired from the children. She strengthened the children's imagination and memory, clear goals and tasks were set, that helped them to rearrange their lives amidst the damaged reality of everyday life in the ghetto. She called upon the children to remember images from 'normal' life – kind people, the sky, trees, the apartment furniture from their previous life, the clock on the wall, rebuilding the connection to what sustained them. Themes for the art class were chosen to provoke reactions from the children. Some of her themes included flowers, butterflies, landscapes, storms and rainbows, the four seasons, streets, houses from inside and outside – all that belonged to the child's treasury of experience.

***Art created a belief in an internal rather than external sense of control of one's life. Individual identity could be reclaimed albeit momentarily through art. Art, music and performance transformed fear into freedom. It helped sustain hope, a sense of will to live.***







1/2 pastel

Laloba in pond

Robbyn Paschke artwork



1/2 Wild Woman the me in ongoing weekly sessions in charcoal



1/2 polarties in pastel

large scale painting acrylic and oil

Lambert Kriedeman artwork





man in pastels



Process - pencil



Wild woman theme in pastels  
Johanna du Preez artwork





‘The way to the new art of painting is not a dreaming,  
visionary state of subdued consciousness, but  
an awakening in feeling and willing.’

**Margarita Voloschin**

Compiled by the Foundation for Briding Polarities through Art

