

The Therapeutics of a "CAPS AD" in a Photography's Collective

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Abstract

Considering that it's fundamental to maintain a process of constant reflection so that the consolidation of the Brazilian Psychiatric Reform can take place without a "plastering" of practices that would hinder the proposal of personalized care, adequate to the specific reality of each case, it is important to observe the experiences that have been happening in the devices of Psychosocial Attention. For this reason, this article reports the experiences that occurred in a CAPS AD in the years 2011 to 2014, narrating the process of implantation of a photography workshop and its implications. It was noticed that, by proposing an open, flexible activity to the user's demands, it was possible to arouse artistic and management interests, which culminated in the engagement in a photography collective - something that was not due to an obligation to attend activities, but to an opening of the workshop to the interests of each participant, which worked best for increase "membership" and the frequency.

Keywords: *Psychosocial Care; Alcohol/Drugs; Artistic Expression; Photography; Therapeutic Link*

Abbreviations

CAPS AD: Psychosocial Attention's Center for Alcoholists and Drug Addicts; CAPS AD: Psychosocial Attention's Center; RAPS: Psychosocial Attention's Network

Introduction

Brazilian Psychiatric Reform [1], after previous movements and debates [2], is concretized on Law No. 10,216, 2001, followed by Ordinance No. 336/GM, 2002. With these laws, we have a reformulation of the assistance to the person with "mental disorders". In this context of advocating non-asylum forms of care and fostering attempts at community reintegration and the pursuit of autonomy, based on the creation of bonds of trust and openness between professionals and subjects cared for, according to guidance from the Ministry of Health, does not fit the hierarchy doctor-patient or religious-patient, present in earlier forms of Classical Psychiatry and religious-ideological institutions, such as evangelizing therapeutic communities and mutual help groups. For a care co-management, which respects the health service user and encourages them to gain rights, it is necessary to avoid the institutional rigidity explained by Barreiros [3], rigidity still encouraged in the case of care for people with use-related disorders (abuse of psychoactive substances). Such an incentive is due to the old conception that "character flaws" would be responsible for "vices", and the professional should be more rigid with users than he would be in his daily life, to effect a "moral treatment". In professional practice, however, we see that these attempts at "social exclusion" and "normalization of bodies" have a negative effect, sometimes functioning in an iatrogenic manner, sometimes as barriers to user access to mental health care.

Within this perspective, it is relevant to constantly think and rethink the therapeutic practices of the new devices of Psychosocial Care, avoiding that the "plastered" postures and activities can make the offerings less "welcoming", less adequate to the real and personal needs of each individual. Because of this, it is proposed, in this article, a reflection on the creation and implementation of therapeutic workshops,

through the course of a specific workshop (the Photography Workshop), focusing on the experiences that occurred in the period between 2011 and 2014. The purpose of this paper is to think about the relationship between artistic workshops, care provision and promotion of self-esteem and social reintegration of CAPS users.

Grupo Phoenix (Phoenix Group) - from setting up a workshop to the emergence of an artistic collective

Given the still recent character of the structural transformations of the National Mental Health Policy, it is still common, in the points of attention of the Psychosocial Care Network (RAPS), the presence of professionals who will "learn in practice" theoretical points, some of which are already established, and also, unfortunately, repeat misconceptions and practices rooted in services. That happens especially with professionals without much discussion about Collective Health and Mental Health during his process of formation. Zurba [4], for example, describes the process of modifying the curriculum of the undergraduate course in Psychology from UFSC, since 2008. This modification occurs in order to bring the students a closer comprehension of the psychologist's participation to Public Politics, including issues that they skipped in private practice. If even in Psychology (focused on Mental Health issues) this curriculum reformulation is (still) new, the same (or worse) happens in training of other health professionals who make up the CAPS team. In this sense, it is understandable that, by the end of 2011, a work could started with professionals with little theoretical background on mental health and therapeutic workshops. Thus, it was in the experience of setting up workshops, before it was decided to pursue academic studies, that it was realized that, for the work in a CAPS AD to be possible, it would be necessary more than the offer of several activities described in the National Policy of Mental health. For the feasibility of an effectively individualized Singular Therapeutic Project, the variety offered for therapeutic activities is not sufficient. Care practices "need to include the flexibility and scope possible and necessary for this specific attention", as pointed out by the Brazilian Ministry of Health [5].

Following this logic, it is easy to understand how other therapeutics workshops had to adapt to the interests and possibilities of users to function. In this effort of adaption, in the end of 2011, starts the proposal of a Photography Workshop, implemented jointly with the unit's pharmacist. Although this professional has a background in photography, and the other professional (a psychologist) have experience with video production, it is important that this workshop is not just an interest for the professionals, but the interest voiced by some users. It comes to meet the demand for some activity that took place late in the afternoon, when the other activities were already performed, the night is coming. This hour, CAPS is going to close, what makes an increase in time levels of anxiety for the clientele attended there. In addition of a request of photographic work we had, therefore, an "emergency call group" request. Patients wanted a group before returning home and have to wait for an appointment with your reference technicians.

Faced with the demands, we decided to answer with an one-hour group on Wednesdays, based on the idea of working with the differences between images, symbols and perceptions of reality, as well as observations about transformations "suffered" by purposeful and non-purposeful uses of physical and chemical particles.

Contrary to what happened on the "Movie" Workshop, described by Levy [6], the photographic workshop didn't have a rigid agenda, but a general activity guide. We decided that the learning of photographic techniques will happens in all the sessions, always starting from a moment of talking about daily issues and interests of the participants. Thus, the main focus of the workshop is not making a photograph, but being a trigger of a pleasant coexistence that has beneficial effects, as described by Menezes, Teixeira and Yasui [7] about a photograph workshop in a CAPS in Tocantins (North of Brazil).

Even so, the activity had her relevance increased by the progressive interest of users. Despite of the workshop remains open (what means receiving all the patients that wants to participate, although not selected by reference professional), a group of users starts at a regular frequency, interested in the management of this therapeutic space. It is very important to emphasize that this group is not made up of people who have this workshop as a requirement of their treatment plan, but people who do not have and build personal links with the workshop. It becomes more usual purposing photograph thematic sessions (visits to the Native American people museum and Botafogo Beach, for example) and non-thematic (rides in neighborhood), and the group becomes cohesive, constituting an artistic collective. After

voting, it was defined that the group would be called "Grupo Phoenix - Coletivo de Fotografia" (Phoenix Group - Collective Photography). Besides the name, which alludes to the myth of the Phoenix, a bird capable of being reborn from its own ashes, it was also decided that there should be an exhibition of the works and signature of the authors¹.

After a year of workshop, we made a first exhibition of works, held within CAPS itself. The title "Recuperação em Foco" ("Recovery in Focus") was chosen by vote, and inserted over a photograph, made by a participant of herself in a mirror. That picture was used in an advertisement of the public exhibition (from 17/12/2012 to 04/01/2013) and of the opening of the event, on the morning of the 17th. We printed photos taken by all workshop participants (users and technician professionals) and glued it to acrylic slabs hanging on the wall - so that they can be seen by everyone, and not just for those who sought them. Although the wishes from the collective's members that exhibition could "bothering", moves people from the usual, from the routine (what is a task of art and psychology), some professionals criticized that. We was called by the administrative management, who said that is a health environment, so it can not being disturbed by artistic activities, such as a piece of acrylic disrupting the path and maybe hurting people. Highlighting this criticism is not to disqualify the team, but to bring to the discussion a question of the art's place in the spaces of Mental Health: would it be entertainment? Would it be of expression? The one of experimentation of the playful? The one of new possibilities of action in the world? Of professionalization? Even with the already classic relationship between art and mental health care (described in Nise da Silveira's work, among others), the place of art still seems, in many moments, to be subordinate to that of biomedical practices.

However, this question does not imply neglecting the importance of photography as a clinic tool, described by authors such as Mattos, Zanella and Nuernberg [9], Freitas [10] and even Neiva-Silva and Koller [11], among others. As Ana Freitas [10] points out, a photograph "enables listening to the singular and the constitution of a desiring, autonomous subject, inserted in the social" (p. 21). This sense, Levy [12] points to the need for work in Mental Health, especially in the area of alcohol/drug abuse disorders, should be to broaden the range of possibilities of being in the world, increasing possibility of to glimpse, to create and to act according to life projects. This is possible in the Photography Workshop, where a group of people becomes united as artistic photographers, and not united by the pejorative burden on psychoactive drug use or the current difficulties in "treatment". Or even as "more commercial" photographers, once they are often called upon to record CAPS activities that are not promoted by the photography collective, such as Christmas parties and rides.

The success of the internal campaigns and the desire of participation by other workshops members motivated us to obtain a space for the external ones. This way, we realized an external exposition at the end of 2012 and participated in exhibitions organized by other institutions, such as the Municipal Coordination of Mental Health and the "Mostra de Arte Insensata" ("Foolish Art Show"), developed by Minas Gerais state. Although not realized yet, it is important to highlight the desire of participate in artistic campaigns that are not related with mental health care. And there is artistic potential for that [13,14].

Conclusion

As previously described in other papers, such as the Menezes, Teixeira and Yasui [7] one, also in the specific case of this photography workshop it was possible to realize that, in mental health therapy from the perspective of Psychosocial Care, it is important that the initial focus of the groups be on the participants, not the tasks. Although it is interesting that the participant can, in the long run, discover activities with which he identifies himself, this "identification" is only possible if the activity helps him in the constant process of constitution of himself as a subject, from the production of meaning about his life story. It is not in the photographing act itself, as in any other act (such

¹Some users of this CAPS AD prefer to keep confidential, using acronyms and nicknames to prevent prejudgements for the fact that they are in a CAPS AD (and therefore viewed as "junkies"). Even in that cases, however, it was preferable to value the uniqueness of the subjects and their artistic constructions, as in the paintings of of Nise da Silveira's patients, and despite of what occurs with the works in some CAPS. To know Nise's work, besides her books, such as "The World of Images" and "Images of the Unconscious", one possibility is in Sandra Fernandes [8], listed in the references of this paper.

as drawing, painting, crafts, writing, sports, etc.), what makes the activity intrinsically therapeutic, even if the use of art as a form of expression helps the work on psychic questions.

For the photography workshop to be, in fact, useful for its participants, it was necessary to set aside the institutional rigidity typical of these spaces, making time and activity choices more flexible. On the Friday before the exhibitions, for example, it was common for the collective (user and technician participants) to be in the unit at times beyond the normal opening hours of the unit, and at many times the workshop was open for hours far beyond what was programmed. This "plasticity in the provision of care", mentioned by Barreiros ([3], p. 51), was very important for the construction of bonds that remain even after the departure of some participants from the Unit. And also for the valuation of the subjects as "autonomous" citizens, able to manage their lives according to their dreams, values and interests - what constitutes the focus of Psychosocial Attention.

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