

FROM THE LINES IN MY HAND

Lugar Específico - entre Arte e Educação



Cultural Mediation | Art Expression

PURPOSE

SELF KNOWLEDGE:

- creativity / art expression
- Reflection on the areas of Life

MATERIALS

- A3 paper
- colors (pencils, crayons, markers, pastel oil, wax)
- recording device (smartphone, recorder)

PREPARATION


- prepare an available room where you can be undisturbed
- prepare your materials

INTRO

Escher's artwork *The Drawing Hands* has each hand drawing the other, which can be a metaphor that we can draw who we are, which is the inspiration for this activity.

There are those who believe that our life gets registered physically in our bodies and those who can read our destiny in our hands - the Palmistry occult science, originated in ancient india. What we propose is to recreate this practice through a symbolic approach. This exercise is an invitation for an active meditation through observation and drawing.

STEPS



1. Get a paper and a pencil, focus your attention on the palm of your non-dominant hand until your mind can disconnect from the idea of "hand", and allow an abstraction of the formal perception of the object. Can the hand stop being a hand and become a surface that has tangled lines? What can these lines tell us? What is hidden in them? To what paths can they lead us to? Get lost in the details and lines marked on them. Then, without deviating the look, start drawing on the paper all the lines that you can see. Do it for as long as you need.

2. Now, take a look at your drawing and try to find 3 symbols or shapes that you recognize among the entangled lines, and outline them with a color. At this point write near each shape the first word that comes to your mind when you look at each of the 3.

3. Consider the words you identified, think which one can be associated with the 3 pillars of your life: Health (self care, time for yourself, food, mental, emotional and physical health); Love (family, friends, relationships); Work (creation, construction, tasks, commitments, responsibilities). Then write the area of your life you have chosen next to each shape.

4. Finally, reflect about the messages that can be hidden in the associations made, while recording an audio that you can hear later.




FROM THE LINES IN MY HAND

REFLECTION



- How did you feel during each part of the activity?
- What did you learn about yourself, life pillars and the associations?
- How do you think this activity can contribute to resilience building?

COMMENTS

- You can listen to the audio and look at your drawing everytime you feel you have lost yourself to reconnect or recall who you were at that time.
 - You can redo this activity 6 months to 1 year later and notice the differences, because we are constantly recreating ourselves.
 - Being aware of our bodies (pain, marks, tensions) can bring us important information to align it with our purpose and our true self, which makes an important practice to introduce in our lives.
 - This activity is inspired by the book *Drawing on the Right Side of the Brain*, by Betty Edwards.
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LUGAR ESPECIFICO

LIGHT & DARK OF YOURSELF IN SPACE

SELF REPRESENTATION

Lugar Especifico - entre Arte e Educação



individual or
group of maximum
20 people



indoors | outdoors



1-1,5
hour



Cultural Mediation | Art Expression

PURPOSE

SELF AWARENESS:

- non-verbal communication
- self expression
- self knowledge

MATERIALS

- A3 paper
- colors (crayons, markers, pastel oil, wax)
- mirror

PREPARATION

- prepare an available room where you can be undisturbed
- prepare your materials

INTRO

An artist's work is almost always a portrait of himself and self-portraits are the mirrors of personality.

Dina Fawakhiri painted a Ying Yang Self Portrait with one side is predominantly black (ying) and the other white (yang) as there is light and dark/shadow in all of us.

What we are inside is in constant interaction with the outside, and the Swiss painter, Dieter Roth illustrated that with a series of self-portraits where he experimented depicting himself in different situations.

In this activity we invite you to represent that, by drawing your light side, your shadow side and what is around you at this moment.



STEPS



1. Look into a mirror for 3-4 minutes, without judgment and without identifying anything - just looking at that image, colors, lines, traits. After that, draw the silhouette of yourself on your A3 paper.

2. **Light side** - Divide the silhouette in 2 and in one part represent all that is light about yourself: what do you like about yourself? What have you already discovered you are good at or that you are proud of? What is in you that contributes to the world? **Shadow side** - On the other side of your silhouette represent your shadow-side: What are you hiding (from you and/or from others)? What is intriguing? Is there something unpleasant and maybe it is recurring? What do you need help with? What fears pollute your mind and actions? **Space** - What is around you? How is it around you? What has been orbitating or trying to call your attention or impacting you? Represent that around your silhouette.

3. If you're doing this activity alone, move on to the reflection part. If this activity happens with a group, proceed to divide the participants in groups of 4 people. **Mirror** - each participant will see his/her self-portrait performed by the others. First, he/she will show the drawing without saying anything. Then, the 3 other members of the group will choose what part they want to express: the light side, shadow or space. In 1 minute, they must interpret and feel the part they chose, and perform it all together while the "drawer" watches. The process is repeated until all 4 members see their self-portrait performed. In the end, they reflect about the experience: how did you feel as a watcher and as a performer?

4. After this discussion in small groups, participants gather in a circle and reflect on the experience as a whole.



LIGHT & DARK OF YOURSELF IN SPACE

REFLECTION

- How did you feel during each part of the activity?
- What did you learn about yourself and what's around you?
- How do you think this activity can contribute to resilience building?



COMMENTS

- Variation: you can use magazines from where you cut and paste instead of drawing to do this activity.
- To represent yourself you have to self connect, to see yourself from an outer perspective and communicate with yourself without words.
- Life is a journey and we are infinite beings in constant co-creation. An important part of knowing oneself is recognizing what we have yet to learn and to keep learning on a regular basis. Therefore it can be interesting to do this activity again 1 or more years later and notice the differences.

"One does not become enlightened by imagining figures of light, but by making the darkness conscious." - Jung
"Without darkness, nothing comes to birth, as without light, nothing flowers." - May Sarton





ORGANIZING CHAOS

Lugar Específico - entre Arte e Educação



PURPOSE

FIND THE PURPOSE OF LIFE AND ITS VALUES:

- self knowledge
- group work
- art expression

PREPARATION

- Research the artwork of Joaquín Torres-García on this link : <http://bitly.ws/sh9E>
- Prepare the room so you can either project the artwork on the wall or prepare printed images for participants. Define which artworks of the artist you will show and prepare a slideshow.

INTRO

We can be inspired by artists or artisans, by their creative process or their creations. Enjoying and interpreting artwork can allow us to create and organize the world around and inside of us.

Joaquin-Torres Garcia is an Uruguayan modern artist whose artwork is related with the purpose of trying to find meaning in life and its fundamental values:

'It was necessary to put order in that world that right now seemed a chaos'

In modern times artists believe that art has the potential to transform the modern world, disturbed by permanent crises and restore order. The constructivism of Torres-García is integrated in this utopic projection motivated by an unsettled and idealist personality, dissatisfied with materialism and the absence of spirituality.



MATERIALS

- 1 flipchart paper/group
- colors (crayons, markers, pastel, pencils, wax, etc.)
- black markers
- projector or big screen with computer **or** prints of the painting: A3/each 2 people

STEPS



1. Arriving: The facilitator guides a short exercise to bring the participants to the present, like: "Close your eyes and try to focus on the fact that you are here now, with your energy, your being, your mood. If any thoughts emerge let them go as if they were clouds in the sky. Now open your eyes, walk around and look at the space you are in and at the people you are with. When you feel you have arrived, stop and breathe in and out 3 times." When all participants are stopped the facilitator knows that he can start the activity.

2. Observe, interpret and share: - The facilitator asks the group to sit and to just observe the painting projected on the wall. Then he asks the participants to notice what catches their eye and what images they can identify. Afterwards, they can share some observations. - Then he asks the participants to share: "What do they think it is about? What does it represent? What is being communicated in the image? What could be the author(s) messages to us?" All ideas are welcome and since there are no right or wrong interpretations, just maybe different points of view, the group is invited to listen with curiosity and to avoid judgment. After the first sharing the facilitator can propose to find things in common in some or all perspectives.

3. Putting order in chaos: The facilitator asks participants to form groups of 3 to 4 persons. Each team has a dialogue about "How to organize the chaos around us?", taking notes on a paper, about the idea of life purpose, values, priorities and the creation of pillars for a better future. After the dialogue they should write the keywords and draw a symbol to represent each one of these pillars. Each group receives a flipchart paper and colors where they will try to place the different symbols and words, considering the size, the color, the position on the page, the categories existent and how to represent them. Now the group will focus on what words or ideas that come to mind from the artwork they have created, and on writing, in a form of poem or other, a manifesto for the new future, that they will read and perform (dance, drama, etc) to present its artwork

4. Exhibition and performance - each group should expose their artwork in the place of the room they feel is better, creating an exhibition. Then the whole group visits the exhibition together, stopping at each artwork where its authors will perform the manifest. Afterwards the participants can share their ideas about the experience of the exhibition and the manifestos presented.



ORGANIZING CHAOS

COMMENTS

- This activity can also be done individually.
- If you want you can choose another artist/artisan or artwork to be the basis to reflect on the meaning of life and values associated with it.
- Remember: this is not an Arts class, we are simply looking for inspiration in the artist.
- This tool can be used at the end of a training/ journey to organize and reflect on the experience.

REFLECTION

- How did you feel during each part of the activity?
- What did you learn?
- How do you think this activity can contribute to individual and group resilience building?



LUGAR ESPECÍFICO

POETRY RECITAL

Lugar Específico - entre Arte e Educação



Nº of pax 5-20



Cultural Mediation | Performance



1-2 hour



indoors | outdoors



PURPOSE

CULTURAL SHARING (POETRY)

- self challenge/ public speaking out loud
- get to know each other
- self connection

PREPARATION

- Each participant chooses a poem that they like and reads it until it they're prepared to read it out loud
- The facilitator can propose and prepare a scenario and light that can set the atmosphere for the recital - like a caffè, a bar, a waiting room, a train station or even a recital stage.

INTRO

Choosing a poem that you identify with allows you to find words for what directly or indirectly has been going on inside you, to feel you are not alone and even to inspire you to be who you want to be. To then be the voice of that, is to affirm its importance to you and to be its embodiment: to express its emotions, its magic and its messages.

MATERIALS

- Poems
- smartphone/camera
- scenario props



3 STEPS

1. The facilitator welcomes everyone, makes an introduction to the moment of reciting poetry, and invites all participants to take their place in the scenario or to sit in the audience (as if it's a poetry recital stage).
2. The performance starts and the participants recite their poems according to the order arranged. The facilitator can, if the participants feel comfortable, record on video or audio so they can watch it later.
3. At the end of each performance, the participants can clap and the performer can share the reason why that poem was chosen. In the end, participants can gather in a circle and share what resonated with them from listening to the other poems.
4. The facilitator asks to form groups of 4-5 and gives a page to each group. Inspired by the "exquisite corpse" the surrealist writers used to do, one by one, the person writes a verse from his/her poem folding the page after and passing it to the next participant to do the same. At the end, the groups, one after another without stopping, unfold and read the new combined poem.



REFLECTION

- How did you feel during each part of the activity?
- What did you learn about yourself, others and the poems?
- How do you think this activity can contribute to individual/group resilience building?

COMMENTS

- This activity can be linked with another tool: Zoom In/Zoom Out, and recite the poems created in that exercise.
- Poetry allows you to understand others better, cultivate empathy, read into someone else's soul.
- Poetry is emotional, it allows you to get in touch with your feelings, to be touched, to open doors of suppressed feelings and to put some light in the dark/hidden places that are usually closed.
- Poetry is an example and inspiration of how to process experiences, emotions and awe states.



LUGAR ESPECIFICO

SHOW HOLISTIC PROCESSING

Lugar Especifico - entre Arte e Educação



Nº of pax 5-20

2 hour

indoors | outdoors

Cultural Mediation | Movement | Drawing



PURPOSE

COLLECTIVE PROCESSING OF A SHOW EXPERIENCE

- Body Documentation
- Art expression
- Co creation of meaning and collective understanding

MATERIALS

- A3 paper
- colors (crayons, markers, pastel oils, etc)
- A4 paper & pens for notes

PREPARATION

- Choose a cultural show: theater, dance, concert, new circus, performance, etc.

INTRO

Witnessing cultural performances (theater, dance, music, etc.) can bring health and wellbeing benefits.

We can all be in the same show and each one of us will have a different experience. Each experience is unique and when shared can enrich the experience and perspective of all. At the same time, during the show, we can feel united with others by the experience through the universal language of art.

STEPS

1. Before the show:

The facilitator proposes a guided exercise to bring participants to the here and now. It can be as simple as asking participants to close their eyes and take three deep breaths, or another exercise of the facilitator's choice.

2. After the show: The facilitator must find a space that is quiet, like a private room inside the show's building or a garden nearby. Body - "What is with you now?" - • Our body registers all the experiences, and therefore its expression is a great source of documentation. First the participants close their eyes and try to express through the body what is with them now as a resonance from the show. • Then the participants form pairs, one will move to express not what was in the show but what is present in his/her body, during 1 min, while the others observe. Afterwards, the observer tries to replicate the movement he/she witnessed. • Then, they switch roles. The mover takes some time with closed eyes to go back to the show experience and the movement he/she did when the show just finished. The observer then tries to replicate the movement he/she saw.

Art expression - "What called your attention?"

The participants draw on a paper the scene/part of the show that they liked the most. Then one by one they present it and explain why it is their favorite.

Nature - "What was the show about?"

the participants form small groups of 3-4 people to dialogue about what they think

was the nature of the show, considering: • Fire: What was the strength/light of it? • Water:

How did it flow? • Earth: In what principles was it rooted? • Air: What it inspires you to do/be?

Then each group shares their ideas with the others in the larger group

REFLECTION

- How did you feel during each part of the activity?
- What did you learn about yourself, others and the show?
- How do you think this activity can contribute to individual/group resilience building?

COMMENTS

- In a show we can project our inner world and experience it through the performers, to enable us to relieve strong emotions by catharsis or even being able to see situations from an outsider perspective.
- The experience in itself is an invitation to the present moment, to connect with something happening outside of us and to engage in it with our inner world, through our own understanding and unique experience of it.
- Through the Greek tragedy, people used to face the darkness of human existence together, fostering compassion and understanding.
- Matthew Hancock, a UK politician, launched what he calls an "arts diet" for all "They are not just a right of each of us in the search for the truth and the expression of the human condition. It is scientifically proven that access to the arts and social activities improves the physical and mental health of individuals".

SHOW HOLISTIC PROCESSING





LUGAR ESPECIFICO

THE MUSEUM OF CULTURAL HEALING

Lugar Especifico - entre Arte e Educação



Nº of pax 5-20



Cultural Mediation



developed in the
course of 1 week



virtual or
in person

PURPOSE

COLLECTIVE CREATION OF
A CULTURAL EXPERIENCE

- Art exchange
- Co-creation of meaning and collective understanding

MATERIALS

- Computer and wifi connection
- paper, writing materials and printer (if done in person)
- Devices to share your artwork choices (smartphone, etc)

PREPARATION

- Login to <https://www.artsteps.com> and see how it works

INTRO

Experiencing art can contribute to stress relief and wellbeing and it has been prescribed by doctors in Canada since 2018, and in Belgium since 2021.

In this activity, besides being visitors, the participants will be co curators of a collective exhibition.

In the workplace we do not always have the opportunity to share personal matters, and artwork choices can be the mediator of that in a way that you keep private, and simultaneously we feel united and a sense of belonging to the group. By using the Artsteps platform, participants will be able to create a virtual museum, in which they will exchange their cultural artistic preferences.

3 STEPS

1. Gather the participants and choose 5-10 categories to fill each room of the museum (poetry, books, painting, film, video, sculptures, music, dance, photography, theater, new circus, gastronomy, installation, street art, performance, monument, landart, nature as the artist).
2. Each participant finds their favorite artwork for each category and sends it to the facilitator during 1 week, who will put it in the right room on the museum platform. The participant has to give an image or audio/video, the title, the name author and a short text with the reason for their choice.
3. The facilitator announces the opening of the exhibition (which will be open) and the participants can visit each artworks' choices.
4. After 1 week, the participants gather to the event "Talk with the Curators" with some drinks & snacks, where they will share impressions of the artworks exhibited, where they will talk about how this sharing contributed to group bonding and to get to know each other better. And also how witnessing artwork can contribute to wellbeing and resilience.



REFLECTION

- How did you feel during the different parts of the activity?
- What did you learn about yourself, others and their artwork choices?
- How can this activity contribute to resilience building?

COMMENTS

- Variation 1: in your workplace organize a Live Museum of Cultural Healing a day to build and open the exhibition with printed images, reading of poems, objects, etc.
- Variation 2: If you wish to, you can invite your friends to visit, share and comment the exhibition
- This activity can be used to exhibit drawings, paintings, photographs, sculptures and other elements made by participants during a training.
- The website allows users to freely design a museum and upload different content (the platform allows users to upload images, videos, audio files, text and 3D objects)



THE WANDERER

Lugar Específico - entre Arte e Educação



individual



Cultural Mediation | Walking



outdoors



30 min-2 hours

PURPOSE

SPACE AWARENESS

- Body-mind awareness and self-knowledge
- Mind wandering and following intuition
- Connection to the present and to outside world

PREPARATION

• Choose a starting place, but do not plan a route. The starting point can be in an urban area or in nature, like the entrance of your house or a forest. • Take a talisman with you. A talisman is an object that has meaning to the carrier. It may bring you good luck, good energy or calmness. Your talisman can be a natural object (like a leaf, a flower) or an object you have at home (a book, a ring, a gift,...).

INTRO

*"I only went out for a walk, and finally
Concluded to stay out till sundown, for
Going out, I found was really going in."*

John Muir, Unpublished Journal

Wandering is "the act of unplanned, aimless walking/ exploring/ambuling with a complete openness to the unknown". When wandering, we are only focused in the present, in observing what is around us and understanding our emotions. It also ends up being a moment alone with ourselves. All these are key aspects for wellbeing and resilience building. Plus, the act of wandering can be a great stimulator of creativity - many artists were/are professional wanderers (Walt Whitman, Fernando Pessoa, Virginia Woolf, Gertrude Stein,...).
"It is solved by walking" Saint Augustine



MATERIALS

- notebook
- pen/pencil

3 STEPS

1. Starting the walk: **a.)** Begin by taking 3 deep breaths **b.)** Close your eyes and turn around slowly until you feel the energy of a direction and then stop. **c.)** Open your eyes and start walking aimlessly, with an open mind - what can I discover? Follow your body and intuition, let them naturally tell you where to go.

2. During the walk: **a.)** Pay attention to the ground beneath your feet and to what comes to your senses (smell, touch, sight,...). **b.)** Collect and gather what you find along the way. You can document your findings by taking an object home, taking a picture, writing or making a drawing. **c.)** Write down any ideas or feelings that emerge. Allow your mind to be imaginative and to daydream.

3. Ending point: **a.)** Once you feel that your walk is coming to an end, start looking for a nice place to wrap up this experience. **b.)** Sit and let the memory of the walk come to your mind, body, heart and soul. **c.)** Now, look at what you have collected and written during the walk, reflect on what could have been the purpose or an important thing you discovered and, based on it, give a title to your walk.



THE WANDERER

REFLECTION

- How did you feel during the different parts of the activity?
- What did you learn about yourself, about the place you wandered?
- How can this activity contribute to resilience building?

COMMENTS

- Variation 1: You can do this activity on your way to work everyday, changing the route or the focus of your attention.
- Variation 2: This activity can also be done in a group, defining a common starting and ending point and adding a sharing stage of the individual walk to the group. At first, wandering may seem like a task without any goals, but wandering is in itself the goal. By wandering, we can improve our concentration, our observant gaze, our connection to the world and ourselves. Wandering can actually be considered a form of meditation.
- This activity is inspired by the book *The Wander Society*, by Keri Smith.



VISIT TO A CULTURAL SPACE

Lugar Específico - entre Arte e Educação



Nº of pax 5-20



2-3 hours



indoors | outdoors



Cultural Mediation | Drawing | Writing

PURPOSE

COLLECTIVE EXPERIENCE OF A CULTURAL SPACE

- Body awareness
- Art expression
- Co creation of meaning and collective understanding

PREPARATION

- Choose a cultural space (designed for visitors to learn something in it): museum, art center, cultural center, library, botanical garden,.

INTRO

Cultural spaces have been considered important for mental health. When we witness art or something outside of us that is attractive we can disconnect from the intense inner struggles, and be one with the moment and the space/object. Moreover when we visit a cultural space we can feel that something that was arranged in a certain order, which in itself brings relief and peace, communicates metaphorically that putting order in chaos is possible, bringing even subconscious inspiration and hope that whatever is bothering us inside can be organized.

When we experience something with a group we can feel united through the experience, we can enlarge our individual perspective with the sharing of the others and we can get to know each other more - which can bring us closer together.

STEPS



1. Intro - "Where are we?" - The facilitator welcomes the participants to the place and asks if anyone has been there before, if anyone knows something about it. Then shares the purpose of the visit, and to inspire and create some mystery around the visit, he/she can say "there is something about this place that will be revealed to you and you only during your visit".

2. Body - "How does your body feel in space?" - Our body is a sensor and quickly understands how we feel in a place. Walk around the place focusing your attention on your body sensations and define the meeting point 1 and time to gather. - The groups gather at meeting point 1 and start all simultaneously sharing their body sensations with no words through flowing movements, postures, walks, etc. Then the facilitator calls participants 1 by 1 and the others stop to watch. / **Art expression**

- "What is attractive to you?" - The participants receive 1 paper and pen and walk through the space making stops near what calls their attention for a while and define a 2nd meeting point and time to gather. - Then they choose one of those spots and represent it on paper somehow without words and/or take a picture of it. - Then they gather and one by one present the draw and explain what was attractive in it to them and then compare it to the photo (if there is one). / **Words and Meanings**

- "What words and ideas come to your mind?" - The participants will do a last walk focusing their attention on the words and ideas that are formed in their minds while they walk around and then will meet at the 3rd meeting point.- At that point, there is a flipchart paper. Without talking to each other, everyone is invited to write the words they found in the shape of a visual poem. Everyone stands up and reads what is in the poem.

Then the participants form small groups 3-4 and inspired by the visual poem they wrote they dialogue and take key notes about the meaning of the cultural space experience. From the conversation notes they try to write one sentence that can summarize it all, like a quote. Then each group shares with the big group their sentence and some of the key notes behind it.



VISIT TO A CULTURAL SPACE

REFLECTION

- How did you feel during each part of the activity?
- What did you learn about yourself, others and the cultural space?
- How do you think this activity can contribute to individual/group resilience building?

COMMENTS

- Since 2018 doctors in Canada prescribe up to 50 Museum visits/year/patient for stress and mental health related diseases, like burnout or anxiety. In 2021, following the WHO recommendation of Canada's good practice, Belgium doctors started to prescribe visits to museums for stress diseases related to the Covid-19 pandemic.
- Intuition is the intelligence that can better indicate to us about what we should or not do, where we should or not go, who we should or not be. It communicates through our BODY SENSATIONS, from which we are usually disconnected or which we leave behind for the sake of overvaluing mental intelligence. Therefore any body awareness practice is essential for mental health.
- What attracts you and the words that come to your mind in any present moment is not random, we are constantly projecting what is inside us and reading reality through the filter of what's going on inside and wants our attention. Dedicating attention to it can not only connect us with what's going on but allow us to work on the relationship with ourselves.





WHEN THE BODY SHOUTS

Lugar Específico - entre Arte e Educação



Cultural Mediation | Sculpture



Nº of pax 5-15



indoors | outdoors



30 min - 1 h 30 min

PURPOSE

GROUP CARE:

- Body and self awareness
- Art-expression
- Group work

MATERIALS

- Recyclable or natural materials
- Clay, Playdough, Flour dough
- tools to shape
- paper
- pens/pencils

PREPARATION

- Find a space that creates a safe and comfortable environment.
- Choose a calming song/playlist.
- Collect the material and place it around the group (on the floor or on a table)

INTRO

What is your body telling you? When living a stressed lifestyle, we can easily forget to pay attention to our own bodies. This activity is both meditative and artistic, as it gives us a chance to look into ourselves, express and heal through art as a mediator. It also develops the ability to self-help and heal by the visualization and materialization of body sensations. All of this while creating a collective art piece.

"The most powerful art in life is to transform pain into a healing talisman. A butterfly is reborn, blossomed into a colorful party!" Frida Kahlo

STEPS

1. The part that "shouts":- Each person closes their eyes, takes 3 deep breaths and makes a mental scan of their body and tries to identify which parts or organs feel more tense. - Concentrate on one of them and try to visualize it. What does it look and feel like? - Give a shape to that tension with clay/ flour or playdough / paper. For example, give shape to the feeling or sensation instead of to the organ/body part. - Look at your sculpture and write a word that represents it. **2. Path to healing:** - Then take a moment to feel gratitude for that sensation, even if it seems negative to you. This is the key for healing.

- Touch your sculpture again and try to relieve the pain, and alleviate the tensions.

3. When we gather: - Ask the participants to place their sculptures in the center and invite them to look at all of them in silence and welcome everyone's shapes.

- Now without words, the participants can move the sculptures in order to form a collective one - anyone can move any sculpture in a way that "the parts that shout" of each member get healed. - The final sculpture arises when no one else wants to move any other. - Each participant answers the question "What words come to mind when looking at the final sculpture and when thinking about this collective process?".

Then write it down. **4. Conversation about:**- What is the power of a group? How can a group be strong although there are "parts that scream" of its members? How can each part be healed by the group?

5. To finish the activity, the facilitator presents Louise Bourgeois' work that expresses childhood traumas related to sexuality, body and the unconscious: <https://www.wikiart.org/pt/louise-bourgeois> "I need to make things. The physical interaction with the medium has a curative effect. I need the physical acting out. I need to have these objects exist in relation to my body." - Louise Bourgeois. To her, artistic expressions were a way of catharsis. The facilitator asks the group: "Could you feel catharsis while sculpting your part that screams? What about when the group transformed it?"



WHEN THE BODY SHOUTS

REFLECTION

- How did you feel about the different stages of this activity?
- What did you learn about yourself, others and the group?
- How can this activity contribute to building individual and group resilience?

COMMENTS

- "Pain is the body's way of letting us know something is wrong. Pain is also how the universe let us know that we are in need of growth" Nikita Gill
- Working the clay is in itself a way to express - put out - the pain stuck in our bodies. To give a specific shape to it we need to know it, to connect to it and that research can lead us to its cause, and to a way to get free from it.
- We bring the wholeness of us to a group, including our tensions, what one feels is felt by the whole group, even if they are not aware. That's why it's important to take care of ourselves to contribute in a healthier/positive way.
- This activity can be highly sensitive and delicate for the participants, so the facilitator should be experienced in emotional safety.



LUGAR ESPECÍFICO

ZOOM IN/ZOOM OUT CHANGING PERSPECTIVE

Lugar Específico - entre Arte e Educação



PURPOSE

PUT THINGS IN PERSPECTIVE

- self & group connection
- mental/physical wellbeing

MATERIALS

- smartphone or digital photo camera
- 2 A4 paper/ participant
- 1 pen/participant

PREPARATION

- Choose an outdoor place from your local area: a monument, a public artwork, a garden, a street artwork, an interesting facade or another stimulating outdoor space that is full of details and that is pleasant enough to spend some time in/nearby.

INTRO

What if what worries us the most suddenly becomes less relevant? What if, on the other hand, a good feeling could be amplified? Can it all be a matter of perspective? Can we change the perspective of things? Does it really help to see the big picture? Might connecting with others help us see things in another way? In this activity you can become aware that in your life you can be a director of a film by playing with the zoom of your inner camera and giving it healthy perspectives.

STEPS

1. "Awakening a state of Awareness:

- In a circle, the facilitator asks the participants to observe the others as if they were a camera making zoom in and zoom out, looking for details of their body posture, expressions, traits, without judging, just contemplating, like if it was a landscape, dedicating around 1 min per person. The facilitator asks "how did you feel while observing? How did you feel while being observed?" and the participants share their impressions.

2. Collecting tiny treasures - The facilitator asks the participants to contemplate without judgment the space/artwork they are at, to look at shapes, colors, textures, etc. Then, he/she asks them to choose **1 part to photograph as the zoom-out photo**. At this point the facilitator asks them to collect **5 details of that part using the zoom-in** of the camera - to a point that you could never understand where it comes from.

- Afterwards the facilitator asks the participants to observe the 5 zoom-in photos and to reflect: "Where does my look tend to go? Are the details related between them? Do they have something in common?" With this in mind and the 5 zoom-in photos, the participants are invited to write 1 A4 paper the narrative of the beauty of the little things.

3. Changing Perspective - In pairs each participant exchanges their 5 zoom-in tiny-treasures photos, being careful not to show the zoom out photo. From the tiny treasures of the other, they have to write a story about that on an A4 paper. Then, they share the stories they just made. - Afterwards each one shows the other the zoom out photo with the context of the 5 tiny treasure zoom-in photos and share what they wrote on step 2 - the narrative of the beauty of little things. - Now they guide their partner to visit the spot with the part and details they photograph and have a small dialogue about it.

4. In the end the facilitator gathers the group and opens a conversation about: - What is the role of the context (zoom out) and how can it change our perspective? -How can the other perspective make us see new ones and even change our first perspective? -The facilitator closes by asking the participants to show their zoom out photos, and pointing out how although they were at the same place everyone chose different parts (zoom out), which they can choose to visit together.



...ZOOM IN / ZOOM OUT - CHANGING PERSPECTIVE...

REFLECTION

- How did you feel during each part of the activity?
- What did you learn about yourself, others, perspective and the outdoor place?
- How do you think this activity can contribute to individual/group resilience building?

COMMENTS

- Conscious observation is becoming aware of how you observe and how observing interferes with the observed. The physics already explained it with the observed effect and the changing behavior of the quantum particles changing when observed.
- We are social beings and inter-are, so our perspectives of reality together can help us see the big picture.
- We cannot change what happens to us but we can choose the way we want to perceive it. *The perspective of the imagination can help us deal with reality - "Without art, the crudeness of reality would make the world unbearable." George Bernard Shaw.*