



LIVING STATUES

Metodo Integrato Marchio-Patti®

BY ASS. LA CITTÀ DEL SOLE



N° of pax 5-10



outdoors



2 hours



art expression
(theatre)

PURPOSE

SELF EXPRESSION

- improving awareness of how you relate to the others
- appreciation of how the group works and the roles of each individual

PREPARATION

- The facilitator of this activity is also an active participant, bringing to the group an external viewpoint, as if they were a kind of mirror.
- He/she chooses the best space and background music for the performance, precisely as a director would do. It is important, however, that he/she is always aware of the needs of the group and is able to safeguard both the group and the individuals. It is important to film every part of the performance.

* INTRO

The Living Statue is an activity in which painting, theatrical performance, photography and storytelling cross paths until they blend perfectly. The final result is a three-dimensional image that is fixed and immovable. The audience can witness the creation of a living statue, with the feeling that they are part of a fascinating sensual experience.

The facilitator acts as a director for the group's stage performance: personality, dynamics, relationships, movements, and collective and individual emotions. Despite it being an ancient technique, it has been modified in the Metodo Integrato Marchio Patti®.



STEPS

The participants are given a short introduction and clear instructions as to what they are going to do. The material is then handed out and everything available for the purpose is detailed. The space to be used is introduced, specifying which part will serve as the 'stage' and which will be the imaginary "audience". As this is a semi-structured activity, it is important that each participant knows the timing for each phase and does their best to keep to it.

1. (5 minutes) The group is brought into a state of relaxation and connection with themselves. The facilitator can use some music in the background to get into the topic that he/she would like to have on stage.
2. (15 minutes) Each participant is asked to write down a thought - for example a memory, a current or past emotion, something they experienced, a dream, or a plan they may have - that then will make up the written part of the theatrical work.
3. (10 minutes) The participants are then asked to freely choose from the available material, whatever helps them to put their words on stage, and prepare to perform their part.
4. (10 minutes for each participant) One at a time and in no given order, the participants join the stage following their own rhythm and pace, and when they feel ready, they can read out their written thought and take up a distinctly set position, as if they became a statue. The next "actor" joins the stage only after the previous one has finished reading. This pattern continues until everyone has taken their position. In this phase, the facilitator films the entire process that leads to the participants becoming statues.
5. The facilitator takes a final picture, from the angle/point of view that he/she believes to be best and ideal. The picture signals the end of the performance.
6. The participants come away from the part they played (emotionally and also physically by taking off what they needed to wear) and sit in a circle. This is when the facilitator shows the final picture to the participants. Finally, the video of the performance will be shown.



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REFLECTION

- What was your experience like?
- Were you surprised about any aspect of the final result?
- How do you think this activity can lead to resilience building?

COMMENTS

The facilitator of this activity is also an active participant, bringing to the group an external viewpoint, as if they were a kind of mirror. He/she chooses the best space and background music for the performance, precisely as a director would do. It is important, however, that he/she is always aware of the needs of the group and is able to safeguard both the group and the individuals. It is important to film every part of the performance.

This art-therapy activity was inspired by and integrates: the theatre technique known as Tableau Vivant (Living Picture); and the technique of family sculpting, used in psychotherapy and psychodrama.

As this is art-therapy, it is important that the facilitator has understanding and skills in art-therapy and psychology, or is shadowed by someone specialised in these areas.