

WHEN THE BODY SHOUTS

Lugar Específico - entre Arte e Educação



PURPOSE

GROUP CARE:

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

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. Before reflection or comments on final sculpture, revisit all different steps with your body - to integrate the whole experience.

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

- As a warm-up in the beginning of the activity, we suggest using OBR Romania's tool Body Sculptures.
- "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.