WHEN THE BODY SHOUTS

Lugar Específico - entre Arte e Educação



Cultural Mediation | Sculpture

N° 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 materiais
- 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

WHEN THE BODY SHOUTS

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: - T**hen 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?"

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.