

DRAAIBOEK EXPERIMENT 4

Onderzoeker: Sofie

Facilitator: Sofie

Deelnemers: 8

Duur: 2u

Locatie: Museum of Contemporary Art, Skopje

1. INTRODUCTIE - 10'

1. Master kunsteducatie - research project - personal motivation
2. Everything is recorded - research purposes
3. Constellation work
4. Basic hygiene constellation work:
 - Take care of your own comfort: hot, cold, boring, you need something
 - No right or wrong
 - Remain in your physical awareness.
5. Museumhygiëne: - We will engage with two artworks today. What is allowed and what not? Other people in the museum - part of the whole - distraction is not a problem
6. Delineate the field
7. Order of the exercises: warm-up exercise + two small exercises + one large exercise
8. Introduction tour: who you are and where you stand now?

UITLEG OPSTELLINGSWERK

> constellation work is a therapeutic method
> you take a position in the space with the dynamics that are there and from there you investigate what it is like to stand in it
> it is about the awareness of your experience
> we use that here for art experience.

> In classical constellation work we listen to the story of one person
> the family, the parts of the story or the different parts of that person are literally arranged in space
> with people taking up or representing a certain part.
> here we listen to the story of the art work

> the invitation is to simply stay with your awareness, especially physically.
> so if we go to our heads and analyze, that's okay too, but it can be a bit blocking at times.
> so just let the experience of your body speak.

> In this context it has no therapeutic angle.
> we're just going to explore.
> but of course you connect with yourself and share your personal experience.

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So if we go to our heads and analyze, that's okay too, but it can be a bit blocking at times. So just let the experience of your body speak.*

In this context it has no therapeutic angle. We're just going to explore. That does not mean that you cannot connect with yourself or share your personal experience.

2. MINDFULNESS EXERCISE - 3'

Since this experiment is an invitation to really get to your feelings, to get to the awareness of a physical sense, we are going to do a brief exercise to introduce that.

You may take a comfortable position and close your eyes or stare at a point in front of you on the floor, whichever feels pleasant at the moment. And while you're sitting here, here on this moment in this Museum of Contemporary Arts. See if you can bring your attention to your breathing. Just how your breathing is in this room right now. Without judgement, without expectations. Just see how that can be inhaled and exhaled here. You don't have to change anything. Just stick with what is there. Maybe your thoughts are all over the place. That's fine. You can always bring your attention back to my voice or to this space.

And while you are paying attention to your breathing, see if you can broaden your attention to the rest of your body. Once again, the search simply shows how you are doing in this space at this moment, in this situation. Perhaps you feel the tension of relaxation. Maybe you feel touches with the floor, with your clothes. Perhaps you are mainly concerned with the sounds or the temperature. Just check how you are sitting. While you are paying attention to yourself... See if you can also find a word to answer the question: 'How am I doing right now?' Here and now.

If it is good for you, you can return your attention to your breathing. Breathe in a little deeper and out a little longer. And if it feels okay to you, at your own pace you can open your eyes again and come back into this space and this group.

3. OEFENING 1



From where you are sitting

- > take a look at the work of art that we have chosen
- > examine it, take a look at it, walk around a bit
- > choose a spot in relation to the artwork, based on that movement, that feels appropriate
- > consider distance & proximity and also viewing direction
- > when you feel ok, stand there for a moment
- > I will come around briefly and ask everyone WHAT IT'S LIKE TO BE THERE

Observeren hoe mensen hun plaats innemen (zoekend / vastberaden...)

Herhaal na een tijdje (als het te lang duurt):

- > when you feel 'I have found a place that is suitable for me at this time'
- > I'm going to come around to listen to everyone briefly
- > that will require some attention to listen
- > perhaps also require attention to speak a little louder so that the others can also hear
- > the invitation is to see what it does to you to hear someone else's experience
- > above all: stay true to yourself

*Eerst rondgaan bij de mensen die snel hun plek hebben gevonden
Dan ruimtelijk logisch verder rondgaan*

WHAT'S IT LIKE TO STAND HERE AND WHAT HAPPENS?

*Lijfelijk meevoelen hoe het is om daar te staan
Daar iets van teruggeven
Herhalen wat de kern is van wat ze zeggen
- zodat ze het zelf nog eens horen
- zodat iedereen mee is met wat er beleefd wordt
Humor inbrengen
Evidentie inbrengen
Nieuwsgierigheid en verwondering*

- > you may have heard some things, or not very clearly
- > given the things you have heard, is there a movement you would like to make, a new position?
- > nothing is necessary, 'I will remain standing'
- > or given what is said or heard 'I want to make a certain movement (steps / movement)
- > take a look at that invitation and what it may bring about

Open, vrijblijvend
 Alles is ok, er is geen juist of fout
 Goed invoelen

Herhaal na een tijdje:

- > from where you are sitting or standing now
- > is there anyone who would like to say something?
- > I will come and have a look

CLOSE EXERCISE

- > thank you
- > we are going to complete this exercise slowly
- > you can shake a bit, move and breathe

And then I will immediately ask you, from where you are sitting, to take a look at the work of art that we have chosen or that is standing there, to examine it, to walk around a bit and then you can choose a spot in relation to that work of art based on that movement. that feels appropriate at the moment. And consider distance and proximity and perhaps also viewing direction. That can sometimes help. And just see when you feel like okay, it's okay here... I'll stand here for a moment. And what I'm going to do is come around briefly and ask everyone what it's like to be there. But that's for a while. Good?

When you feel: 'I have found a place that is suitable for me at this time'.

I'm going to go around in a moment to hear from everyone briefly. That will require some attention to listen and perhaps also require attention to speak a little louder so that the others can also hear. But just see what it does to you to hear someone else's experience. And above all, stay true to yourself. That's the invitation. Let me start it here. What is it like to stand here and what happens?

What's it like here?

You may have heard some things, some things may not have been heard very clearly, but given the atmosphere there now and the things you have heard now, perhaps there is a movement that you would like to make, either a new position or not yet. So nothing is necessary, right? It may be that you say: 'no, I will remain standing', but it could also be that, given what has been said now, what has been heard, that you say I want something different or I want to make a certain movement. It can be steps, but it can also be a movement. So take a look at what that invitation may or may not bring about.

Ok, and why are you sitting now, understanding or experiencing so much about the work of art...? If there is anyone else who would like to say something, that is not necessary and I will come and have a look.

Thank you. We are going to complete this exercise slowly, so you can shake it a bit, move and breathe.

4. OEFENING 2

I would actually like to suggest moving straight on to the next one. And because I feel that it is most appropriate. Uhm I've heard a number of things h So to experience with, from the emotion, from the work of art itself, from the woman, from what happens there and also material. And the next invitation is a stretch. Uhm, instead of actually choosing one aspect of the work of art based on your own experience. And to start moving from that aspect or that characteristic. Now that sounds very abstract. It kind of is. But it can be about material, color, soul, breath, direction of view, artist, his piece. And different things can pass there. But choose one aspect or one characteristic of the work of art and, as it were, we will embody that and from there choose a position that is appropriate. Are you with us or are there any questions there?

What's it like here?

In this museum we go on to the next sculpture. I'm going to ask someone there to be the questioner, that's what it's called. And the other to be representative. Uhm. And the questioner will explain his or her experience of the image in relation to the rest. We'll listen. Uhm and then I'm going to ask to represent certain properties or pieces. And we'll see what those properties will be or whatever they are. You don't have to think too much about it either. But I'm going to ask her for someone later. So think about that for a moment after whether you want it or not. Uhm, and then we'll choose later.

5. OEFENING 3

- ruimte afbakenen

- opletten dat iedereen alles kan horen
- is it ok for everyone to be touched on the shoulders?
- hoeveel mensen hebben we, zodat iedereen een rol heeft, ook de vraagsteller

> who prefers to be the questioner?

Vraag aan vraagsteller:

- > can you describe five elements that strikes you about this work?
- > what stands out most sharply or prominently in the story?
- > where is the energy?

wat komt het scherpst of het meest naar voor in het verhaal?

waar zit de energie op?

goed luisteren naar wat je allemaal kan opstellen: vijf aspecten van het werk benoemen



Aan de vraagsteller:

- > I'm going to ask you in a moment to nominate someone for each characteristic.
- > they are allowed to say 'no, thank you'.
- > you may always refuse representations of that quality.
- > but if you accept to represent a certain quality, you can stand here next to me in a row

Aan de representanten:

- > now I will ask the questioner to place you in the room.
- > here's no mistakes here.
- > you shouldn't start thinking: 'what would ... want now?'
- > just feel what it is like to step into that quality.
- > remain in your physical awareness.
- > so not too many interpretations, just keep feeling and feeling.
- > nothing you feel or don't feel is wrong.

Aan de vraagsteller:

- > you may immediately stand behind the people, take their shoulders
- > and place them in relation to the work on a spot that feels right to you.
- > and see if you can do that without words, so see if you can connect with that, quietly and slowly.
- > look at the models and choose a position where I can see it well and where I can hear it well.

Vijf representanten in de ruimte

Vraag aan de vraagsteller:

- > how does that feel to you according to your inner image?

- > I'm going to take a listen.
- > feel carefully what is happening to you.

- > at this point I want to ask you to speak loudly so that we can all hear.
- > let's start here with the ... (first quality),

HOW ARE THINGS HERE? (3X)

Luisteren:

- *wat gebeurt er in het veld?*
- *wat gebeurt er in het systeem?*
- *wat gebeurt er onderling?*

Herhalen:

- *de lichamelijke en gewaarwordingsreflecties, iets minder de redeneringen*
- *om zo de kern opnieuw te pakken krijgen*

Vraag aan de vraagsteller:

- > let's check with the questioner.
- > How does it all sound?

Verder gaan met de ronde

- > What's happening with the ... (fourth - sixth) quality)? How is it here?

If you hear this now from your role, would you want to make a certain movement, have a certain tendency?
See if you can follow that?

- > We're going to wrap up here.
- > you may take an internal photo of your experience, of all the movements that have happened. That image itself.
- > and then you can release the qualities of your image and your experience from their role.
- > you may do this by tapping the shoulders and thanking them.

- > shake it off
- > 5 min break

I'm going to ask you in a moment to nominate someone for each characteristic.

And they are allowed to say no, thank you. I have already said that you may always refuse representations of that quality. But if you accept to represent a certain quality, you can stand here next to me in a row and then I will ask you to place the people in the room. There's no mistakes here. You shouldn't start thinking: 'what would ... want now?' Just feel what it is like to step into that quality. And remain in your physical awareness. So not too many interpretations, just keep feeling and feeling. Nothing you feel or don't feel is wrong.

6. NAGESPREK

- Schrijft eerst ideeën op: wat je ervan vond
- Wat viel op tijdens de opstellingen?
- Wat wil je delen?
- Wat moet ik weten als ik dit nog eens begeleid?