



## **FOCUSZART The Focusing Studio**

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## Creative Compassion Practice – Directive

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#### Setting the Art Table

- Artmaterial: 4 x paper, oil pastels, tape and pencil
- Put all 4 pieces of paper on top of each other in front of you. Tape the very top paper down (4 corners – 4 stripes)
- Have your chosen picture of the artist of reference (Adolf Hölzel) at hand

#### Tuning in

- Find a comfortable seat. You can change your position on the chair during the session whenever you like.
- Become aware of your breathing at it comes and goes.
- We are now going to do three deep breaths together. The breathing exercise is adapted from Cathy Malchiodi and goes like this:
  - 1. Breathing in: becoming aware of our body – exhaling: letting go of what is keeping us from being present in the very moment
  - 2. Breathing in: becoming aware of your body – exhaling: letting go of what is outside of this moment ahead in time

- 3. Breathing in: Being aware of our body – exhaling: being in the presence of the here and now together
- Lets start breathing together with the sound of the bell
- (( ... .. )) - Go on breathing naturally ... and open yourself up to take in musical sound that speaks of color triad harmonies

**Music** Listen to minutes **02:16 -02:39** from Adolf Hölzel's Sound of Color  
<https://www.creativecompassion.eu/artist-of-reference>

## Diving In

I.

- Have a look at your reference picture. *Which part of the picture speaks to you most?* - Imaging you have a magnifying glass in your hand to focus on what speaks to you most
- Once you have found that part, repeat its forms and lines with your index finger directly on the surface of your reference picture or the surface of your computer screen
- Move your finger around several times, repeat to get a bodily sense of what *this* is about (eyes open)
- Now take your move into the air using your arm to own the move wholebodily (eyes open or closed). Repeat 'drawing' into the air, notice the move becoming more and more natural to you. Be aware how the move echos from within

- Hold the body move, grab oil pastels and put the move directly onto the paper ([drawing No 1](#))
- Recapture what you put onto the paper with your index finger to acknowledge visual alterations from the original move
- Write down how you feel with the whole of it
- Untape your first paper and fix the tape again on the second sheet of paper

## II.

- Now look at the reference picture freshly : *What else is there that has been of no interest ?* - Maybe you see forms, colors and lines not fitting your taste at all. Be friendly with what you find
- Use your index finger and follow forms, colors and lines of the part that has been of no interest or is conflicting. Directly touch the surface of your reference picture or the surface of your computer screen
- Move your finger around several times, repeat to get a bodily sense of what *that* is all about (eyes open)
- Now take your move into the air using your arm to own the move wholebodily (eyes open or closed). Repeat 'drawing' into the air. Notice the move becoming easier to draw the more you repeat it

- Be aware how it echos from within repeating the move
- Hold the body move, grab oil pastels and put the move directly onto the paper. Draw from bodily knowing ([drawing No 2](#)).
- Recapture with your index finger what you have put down to acknowledge visual alterations from the original move
- Write down how you feel with the whole of it.
- Untape your second paper. Fix the tape again on your third paper

### III

- Place both your drawings in front you you. See how to place them to each other best. Take a deep breath and look at both your drawings freshly without judging.
- Ask yourself: *How do both pieces relate to each other? - Do both pieces interact to each other to their best?* - Just check inside, the answer comes from within.
- Perhaps you notice that both pieces want to be placed differently to each other. Follow whatever information you get from within and move the pieces around.
- Ask again freshly: *Do both pieces relate to each other in ways they interact to their best?*
- If you get a sense of rightness, tape both pieces down.

- To get a physical feeling of how both pieces interact to their best, recapture both drawings with your index fingers simultaneously.
- Recapture bilateral with eyes open. Ask yourself with friendly curiosity: *How does it feel touching both, moving body energy around?*
- Perhaps you notice that recapturing bilateral is not so easy. You may notice that each piece has its own body energy that wants to be moved around. - Do you feel to pause one hand to be able to recapture one piece with index finger? - Do you feel to slow down moving both your hands? - Do you feel to alter the rhythms of the moves you are doing? - How is it for you?
- Take a next step and recapture bilateral now with eyes closed. Let go and allow yourself to be guided from your bodily knowing.
- Go for spontaneous movements occurring. Ask yourself: *What is needed to follow my hands doing the work?*
- Give space to what is shifting in moving and breathing. Allow yourself to make space for the *More of* it.

## IV

- Now untape both your drawings, and go to the third paper, make sure the third paper is taped down.
- Place the bilateral moves you recaptured onto the fresh paper using two oil pastels in each hand (eyes closed).
- Allow your hands to create for you (**drawing No 3**) doing the moves from within.
- You may notice that you want to change your position: Maybe you want to stand up for to better follow your hands moving the oil pastels around
- Open your eyes and look at what has been created in oil pastels with a friendly eye. Maybe it looks chaotic. Be empathic with what you find
- Turn your drawing (drawing No 3) around several times and notice with friendly curiosity: *What is similar to the original reference picture in lines and shapes? - What is missing that the original picture is showing? - What is the More of ... that the original picture does not show?* - Just notice without judgement
- Write down what you find

- Now take another deep breath and connect freshly with your third drawing from your body's inner wisdom
- You may ask, sensing inside: *What do you have to say to me ? ... What do you know about both sides I do not know? ... What is the More of it all my body wants to forward?* - Just pause and wait, the answer comes from within
- Whatever comes from within is welcome, just wait and receive. ... You may receive a bodily feeling, an image, a word, a phrase, a gesture or a sound. ...
- When you got it, check inside for a sense of rightness ... and then artistically express what you got through **image** making, putting down **words or phrases**, doing **gestures** or **sound exploration** or allow yourself to **move** move or **dance**.
- (**Art expression No 4**) up to **10 minutes**. ( ... ... ) Now see if there is a stopping point just for now. - If it needs more time to complete, place your hands on your heart or your painting, saying, 'Hello, I come back to you later'.
- Before wrapping up, take some time and ask inside freshly: *What is the overall feeling I get from it all as a whole? .... What does all of it hold as gift for my life?*

- You may receive an **image**, a **word or phrase**, a **gesture** or a **sound**. Allow yourself to just receive it and appreciate. You may address to it from the inside, saying, "hello, I **see** you - I **hear** you - I **sense** you - I **feel** you". Stay with what is there and anchor what you got
- Closing the exercise give expression of gratitude to your body having forwarded the process
- Perhaps you want to thank yourself for having stepped out