



FOCUSZART The Focusing Studio
Freda Blob | focuszart@email.de
www.artsfocusing.com

Creative Compassion Practice

Read both directives before starting your practice

Decide whether you want to practice with intermodal transfer and FOAT® interventions (directive 1) or practice with the visual arts and Focusing interventions (directive 2).

Please notice: If you do not want to close your eyes as suggested, keep your eyes half-closed or rest your eyes elsewhere than on the paper. Practising with half-closed eyes or resting your eyes elsewhere than on the paper keeps the exercise safe and trauma-sensitive

Preparation

- Have your artmaterial at hand: paper or a double page of your art journal, oil pastels, tape and pencil
- Choose your reference picture of artist Hölzel for to practice with. Go to [Art Links](#) on the Creative Compassion website. - Choose from spontaneous responding: *Which picture is responding most to how you feel right now?*
- Do a warming up that fits for the day: FOAT® Pebble Meditation or Dynamic Shape Drawing DSD. Both warming ups are soothing mind and soul

Directive 2 – Practice with Visual Arts and Focusing Interventions

I.

- Have a look at your reference picture. *Which part of the picture speaks to you most?* Imagine you have a magnifying glass in your hand to focus on what is speaking to you
- Once you have found the part that speaks to you, 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 "draw" your move into the air using your arm to own the move wholebodily (eyes open or closed). Repeat „drawing“ into the air and notice the move becoming more and more natural
- Hold the body move, grab oil pastels and put the move directly onto the paper. Maybe you want to color your draw and work on it, feel free to do so
- 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

II.

- Now look at the reference picture freshly for a second time: *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. 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 "draw" your move into the air using your arm to own the move wholebodily (eyes closed). Repeat „drawing“ into the air and notice the move becoming easier to draw the more you repeat it

- Hold the body move, grab oil pastels and put the move directly onto the paper. Draw from bodily knowing. Maybe you want to color your draw and work on it, feel free to do so.
- 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

III

- Now take a breath and look at both your drawings without judging
- Ask yourself: *How do both pieces relate to each other? - How do both pieces interact?* - To get a bodily feeling of how both pieces interact, recapture both drawings with your index fingers simultaneously. "Draw" bilateral on the paper using both hands (eyes open). Recapturing bilateral ask yourself with friendly curiosity: *How does it feel like moving body energy on the paper?*
- *Tip:* tape the paper or art journal down to freely move both index fingers. Perhaps you notice that "drawing" both pieces simultaneously is not so easy. You may notice that each piece has its own body energy wanted to be moved around. - Do you feel to pause one hand to be able to recapture one piece? - Do you feel to slow down with moving? - Do you feel to alter the rhythms of your moves?
- Take a next step and allow yourself to be guided from your body sense recapturing bilateral now with eyes closed. Keep practicing "blind bilateral drawing" and follow spontaneous movements of your fingers. Ask yourself: *What is needed to let the hands do the work?*
- Give space to what is shifting in moving and breathing. Allow yourself to make space for the More of it all

IV

- Now place all of your bilateral moves directly onto the paper using two oil pastels in each hand (eyes still closed). Allow yourself to create a new layer
- Open your eyes and look at what you have created bilateral. It may look chaotic (especially with a new layer on top of drawing I and II instead of using a fresh paper)

- Turn the paper around several times and notice with friendly curiosity: *Where are traces of forms and shapes evolving? Where are new forms and shapes occurring?*
- Color out into shapes what is coming to your eye, spread colour work all over the paper. Maybe you want to outline what you got with pencil or marker or cover parts of your paper with white color to sharpen the gestalt of your new forms and shapes

V

- Now take a deep breath and look at the paper freshly. Connect with the new forms and shapes you created from your body's inner wisdom. You may ask: *What is the newest in the new of yours? ... What do you have to say to me? ... What do you speak about relating and interacting I have not known till now? ... What is the message you have as gift? ...* Just pause and receive
- Whatever comes from within is welcome. You may write down what you received or sit with it in silence to anchor what you got
- Before wrapping up give expression of gratitude to your body
- Perhaps you want to thank yourself for having stepped out