



FOCUSZART The Focusing Studio

Freda Blob | focuszart@email.de

www.creativecompassion.eu

www.expressiveartsfocusing.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 1 – Practice with Intermodal Transfer and FOAT®

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 all about (eyes open)
- Now "draw" your move into the air using your arm to own the move wholebodily (eyes open or closed)
- Ask yourself: *How does my body feel the move? How does it feel from the inside owning this move?* Notice the kind of sensational body feeling (body sense) occurring. Be friendly with whatever comes up
- Hold how you feel bodily inside and grab oil pastels to put onto the paper how the body is echoing from within. Draw from bodily knowing
- Recapture what you put onto the paper with your index finger to acknowledge visual alterations to 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 that do not fit your taste at all. Be friendly with what you find
- Use your index finger to 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

- Now "draw" your move into the air using your arm to get a wholebody sense of the move (eyes open or closed)
- Doing so ask yourself: *How does the body feel the move? How does it feel from the inside following the move my body is storing in now?* Notice the kind of sensational body feeling (body sense) occurring. Be friendly with whatever is showing up.
- Hold how you feel bodily inside and grab oil pastels to put onto the paper what the body is echoing from within. Draw from bodily knowing
- 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

- Take a deep breath and look at your two drawings freshly with friendly curiosity

- Connect with your two drawings from your body's inner wisdom. You may ask: *What do you have to say to me now? ... What do you know about relating and interacting I did not know up to now? ... What do you know about living in the More of it all?* - 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. - Art making -

V

- Before wrapping up, take some time and ask inside: *What is the overall feeling I get from it all as a whole? ... What is the most unexpected something coming out of it as a whole? ... What does all of it hold as gift? ...* Just receive. You may receive in image, word or phrase, gesture or sound
- You may address to the inside, saying, "hello, I see you - I feel you - I hear you". Stay with what has come 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