



## ARTHEWE – project

### Promoting Health & Wellbeing via Creativity

Taking as a reference the colours from the works of art of Joseph Mallord William Turner and Vincent Willem van Gogh, **we create something of our own**. This workshop could be considered, as a way to approach art as an essential means of Health and Wellbeing Promotion.

#### Materials:

- Soft graphite pencil 5B or 6B or 7B & pencil's eraser which doesn't smudge (the white one for drawing)
- Watercolour paper (size not less than A4 and not larger than A3)
- Tempera paint [box of 12 colours] (water soluble paint material in tubes)
- Brushes for tempera paint (the soft ones, at least 3 brushes = > 1 small size-round for details, 1 medium size-round and 1 flat or mop)
- Palette (plastic oblong palette or disposable paper painting palette)
- Cloth or paper (to wipe the brush, when we want to clean it by passing from one colour to another)
- Water container (for example, bowl or glass, better to be short and thick in order to avoid accidents or a plastic container, such as the 1 kg container of yogurt)

#### *Let's start...*

#### Practicing inspiration:

The stimulation of lateral thinking, as well as the cultivation of the ability to combine, conclude to artistic inspiration and expressiveness. There is a wide range of techniques in artwork's creation and teaching art, which stimulate artists' inspiration. From those techniques stem a great deal of ideas, which suitably transformed can easily be adjusted in the frame of health and wellbeing promotion via creativity.

The works of art that have been chosen as references for the participants, have being selected based on the course of their teaching effect (acquaintance with aesthetic of specific features, examine/navigate the emotional state etc). Thus, we select artworks which generate the desired aesthetic/intellectual/emotional context, in which we wish to release the group's expression. For instance, encouraging the participants to choose as reference either Van Gogh's or Turner's artwork, we exhort them to choose between clear or vague in terms of shapes as well as colours. A carefully investigated theoretical ground provides us with the knowledge that the common element of the particular artists' research is the limit of shapes and the interfering amongst adjacent colours. Actually, the selection of specific works of art, as references, affects to a certain extent the participants' creative result. Therefore, the selection of these artworks partially defines the artistic context, in which the group of participants will function.

Art is a powerful means, in order to stimulate one's imagination as well as his/her sentimental/intellectual expression or response. Every artwork reflects the individuality of its creator and transmits a deep personal message.





Art has the ability to connect people to each other. Thus, it may be considered as a multifunctional tool, for approaching or even understand our inner self.

Throughout the process it is essential that we form a relaxation context, which will help the group members express themselves.

It is quite helpful, opening the discussion with references to the artworks' historical frame. Sharing information with the attendants, in regard to the artists and their masterpieces helps to relax the participants. It is better to share the art history data in a narration like an every-day story, than like a dry, scientific art conference's announcement. Thus, we provide the participants with a stimulus that helps them communicate better with the art works. Additionally, the group approaches the creators as persons of everyday "ordinary" life. In this way, it is easier to be achieved a contact between the distant famous creator, and the creator that is hiding inside every participant. In case that is considered useful, we may share detailed information about the specific artworks. [See below "Step 1: Picture selection"].

During the process, silence actually helps, so that the participants get as much in contact as possible with their inner self and express it as directly as possible. It is good to become known from the beginning, that there will be periods of time without speech. [Step 2: Observation (a) - connection with the creator & Step 5: Observation (b)– through observation, I correlate myself with my artwork or with one of my colleagues' artworks].

While the Schematic transformation of the Colour Image [Step 4] is taking place, is formed an opportunity which helps personal expression to emerge, within a certain colour frame (referring to the preselected painting).

As the procedure draw to a close, a strictly limited -in terms of time- personal comment about what happened, could be encouraged (time duration depends on the number of the attendants). Displaying and exposing our work to our colleagues, give us the opportunity for 1'-2' minutes to become the centre of the group, either *by sharing* in a few words thoughts about our creation (*for instance*: which were our initial expectations and in what extend they have been achieved, if there were any surprises that we have to dealt with, if we have learned something new about ourselves or the world around us, etc.), or *by listening* to others talk about our visual expression as captured via the procedure. [Step 6: Communication (b) – via created image => Exposure].

If the participants are too many, they need to be numbered. At the end of the process, a few randomly chosen participants will speak for a couple of minutes about a creation made by one of their colleague's (the duration of this part depends on the available time and the number of participants).

Drawing the process to an end can be formed as an overall "conclusion". That refers to the overall meaning of *composition* as a creative process:

**Composition= Me, the Subject & the Mental Space which we produce together**

Summing up the process, we can form three alternating axes on which it stands:

**Image → Discourse → Interpretation**





## Process in 7 Steps

Two pictures are going to be used as references - [paintings, which are presented to the participants]. The participants are numbered (the numbering is needed only in case the crowd of the participants exceeds 5).

1. **Picture selection:** the participants choose the painting they want to proceed with throughout the process => the one on which they are referring (e.g. : it catches their attention positively or negatively, namely, it arouses their curiosity/ they like it/ it reminds them of something/ etc.) Meanwhile, they hear information about each of the creators of the 2 paintings. Therefore, the selected creators (Turner & Van Gogh) get in touch with the potential creators.
2. **Observation (a) – connection with the creator:** they take a few minutes to observe the picture. Avoiding aesthetically criticism (i.e. thinking if they do or not like it) they try to realize the maximum possible elements of the image that they can see.

*For instance:*

- \* shapes
  - \* colours
  - \* shapes' as well as the recognisable objects' position, within the frame
  - \* the correlation between adjacent colours
  - \* the extent of each colour (i.e. more of this / less of that)
  - \* the presence of sharp or non-sharp shapes
  - \* how does the picture is unfolding itself at the 1st, 2nd, 3rd tier etc.
3. **Communication (a) – via selected picture:** they are thinking how does stimulates them (e.g. in what extent it resemblance reality, general thoughts & feelings that the painting provokes them, etc.)
  4. **Schematic transformation of the Colour Picture:** using the painting's colours, they create their own picture.
  5. **Observation (b) – through observation, they correlate themselves with their artwork or with one of their colleagues' artworks:** simultaneously everyone uploads his/her work, in order to be visible to the rest of the participants (that takes few minutes,). If someone does not wish to upload his/her work, he/she writes in few words the reason or describes how did he/she feel during of the process.

6. **Communication (b) – via created image => Exposure:**

he/she talks about someone else's artwork that intrigues me in some way

*For instance:*

- \* he/she refers to what in particular of the selected colleague's artwork give him/her a positive or negative impression
  - \* he/she compares my colleague's artwork with the artwork in which that refers
  - \* he/she quotes the reasons that made him/her choose (or reject) the reference artwork his/her colleague chose
  - \* he/she shares with him/her colleague, queries arisen from his/her artwork or the one that it refers to (in case there is enough time for discussion)
  - \*he/she describes the direct and indirect goals that he/she consider as done.
7. Asking participants to give a feedback, as a conclusion of the session could be quite useful. Things like, "what felt new or important during the process", could be included to the last part of the session.

***Seeing things from a flexible angle, a few extra suggestions:***

The workshop's structure, as it is unfolded above, could function as a basis, where a facilitator can step on and create his/her own version, according to the number of the participants, their cultural background and the level of their familiarization with artworks, the facilitator's flexibility & areas of knowledge, e.t.c. It is up to him/her to decide the strictness of the structure, either in advance or as the general sense of the emotional atmosphere is developing, while the procedure is evolved during the session. In any case, should not be forgotten that variety is the main core of art.

For instance, a facilitator may make additions or alternatively he/she maybe find useful to alternate some of the steps or even to skip them, in order to adjust the flow of the workshop to the current needs and requirements. He/she also may find fruitful to combine elements from different areas of the artistic realm.

Here are some examples of alternatives:

- The classic VTS questions (Kelly-Hedrick et al., 2022) could be helpful, if the main aim of the activity is to cultivate skills for direct socialization and to integrate the individual into a group. Beside the fact that such practice promotes critical and lateral thinking questions like these loosen the natural tendency, which sometimes grow in group lesson's activities.
- Music could be added in several stages of the process, in order to combine artistic sectors, and guide the sentimental atmosphere. The facilitator may also decide to encourage the participants to express themselves, speaking about their own associations and impressions, under music influence.
- A variety of bodily relaxation physical exercises could be added at the beginning of the session and the relaxation state of the participants, before and after the session could be measured.
- The facilitator may ask participants to suggest the reference artworks of their choice, if they are already quite familiar with art, instead of providing reference paintings as suggested above.

**References**

Kelly-Hedrick M., Chugh N., Smyth Zahra F., Stephens M., Chisolm M.S. (2022). Art Museum-Based Teaching: Visual Thinking Strategies. Academic Medicine. doi: 10.1097/ACM.0000000000004600.

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