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ARTivistic

Artistic Approaches to Solidarity, Inclusion and Creativity in Europe

ARTivistic Toolbox
Methods and Open Space for Art

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ARTIVISTIC TOOLBOX

METHODS AND OPEN SPACE FOR ART

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Foreword

Dear Reader,

The book you are reading is developed by an international team of art and youth work practitioners from Spain, Turkey, Portugal and Iceland. The idea of ARTivistic was born during the Covid-19 pandemic in October 2022. We have worked on the issues our societies face even in post-pandemic times, such as social peace, unemployment, inclusion and domestic violence. We believe that book would give you an insight view about using art and creativity within the youth work to create awareness among the young people. We try to congregate the theory and the practice for you to use in your daily youth work to promote the usage of art and creativity among young people.

During the implementation of the project, we have directly worked with young people, youth workers and art practitioners to tackle the challenges the pandemic brought us. The methods developed have been tried out in national and international contexts within the project cycle and adopted according to the feedback received from the participants.

ARTivistic comes from a combination of Activistic and Art. Activistic is a person who is disposed to take action or effectuate change. Thus, our project wants to effectuate a change by qualifying youth workers as artivists and change-makers. To do so and boost the creativity among the young people, we have used the divergent thinking methodology, which promotes and uses the methodology of out-of-the-box thinking.

The book has two sections: theory and practice. The theory part includes :
- Divergent Thinking in Art
- Art as a tool for expression and for social change
- Using the art to work with young people
- Using the art to increase awareness
- Compilation of Best Practices concerning the usage of art from worldwide

In the practice section, we have compiled the methods that each partner developed. These methods were tried during the C1: ARTivistic Training for Youth Workers implemented in Alcala la Real, Spain, between 11-17 of April 2022. The methods developed have been used during the implementation of this training activity by the artists/youth workers involved in creating this very toolbox. In the book's last section, you can find the training evaluation report.

We hope this book will inspire and make you work with art in your youth work practices to promote creativity among young people.

ARTivistic Team

Divergent Thinking in Art

Natalia Romero Padilla

Dear reader,

We have come here to talk about thinking.

The study of the human brain is a mystery through which the sciences travel; that is glimpsing, from research and through time and technology, some conclusions and certainties about how this our little giant of human reality works.

But the truth is that the human brain remains as a great mystery and is also alive.

We are alive.

About thinking, we found a very old story in which we felt like so many other times : a prisoner at the binary fork in the world of opposites. . .

But do not worry, this time we are not going to conclude the speech with a closed option, but a variety of options. In this text, you will find a refreshing story : a spotlight that illuminates the third option (In Kabbalah, the number 3 represents the synthesis, the unfolding energies, reconcilation between the parties involved, the son of both forces).



Paradoxically, and like a movement that repeats itself over and over again, we find a story with a pattern: in this story there is always a landscape, and in this landscape there are two rivals. It looks like a fight between brothers. They could be Cain and Abel, or Enki and Ninmah.

Or they could be the feminine and the masculine, the moon and the sun, or convergent and divergent thinking, which is the subject of this reflection. The old story is that there are two that compete, or that complement each other.

How about we change the story that we tell always? Great. ***Now the landscape is thought.***

When we observe and look at the brain, we perceive that ***how wide and infinite space that it is.***

Science has flown over the brain like a bird and from that aerial vision it has divided the brain into two halves.

Can you see them? Well, much has been written and researched about these two parts and as a result of these observations science attributed different characteristics to these two sisters: The right part of the brain was given the magnitude of a thought that diverges and yet the left part of the brain converging thought forces were attributed to it. Two opposite movements.

HAPPINESS
NAIVETY
EMPTY*

It seems to us that thinking transversally is not thinking. That's the feeling.

We are not in control, We are not defensive of myself, We are more and more subtly connected to trust. From here We can observe with more distance... life outside of us. That includes our ego, which we feel is an outer layer. As from this place we are not afraid, because we are not afraid of life or death, at least not as much as before (it occurs to us that this state is further from death and a little closer to infinity) We allow ourselves to create.

To create is to observe our own occurrences with curiosity.

What we observe in reality and it tells us: When we look around us, space has an enormous substantial complexity: objects are characterized by their position, their density, their colors, how they emanate the light reflected in their bodies and uncover tones on its surface, what the textures are like and how space and light vibrate through matter.

Now We are at peace. We can see that the world is not defined, but somehow like Shiva, we have a half-open gaze: we can identify things but there is no solid definition of them.



We don't persuade an objective, We are in the mood of being. From here, it is the adventure.....

I don't need anything and joy is present to me. I want to explore and hope...

In this landscape everything is changing, vibrating, and open. It could be this way, but what is interesting is not the result, ***the magic is in the game of finding solutions without feeling that you have a problem.***

On the other hand, they say that thought converges or is vertical, and this one is obsessed with the solution, and perhaps it is the rush, the immediacy, that leads him to generate quick equations to solve the problem. It is effective. It is based on experience and on the concrete.

But there is another story. There is a story in which the sisters do not fight, they are not divided, there is no defined and static light and shadow because there is a continuous movement: in this story the thought is many parts: Now the landscape is full of very diverse natures , even dystopian or antigravity. Look at the brain from above again. Now there are no longer two halves, you are actually flying over a thick green forest. There is everything in this landscape. Each molecule dances, and all the forms of the world are generated here.

If we can see the brain in this way, and this vision is reinforced by scientific research, divergent thinking would be the process and result of a dance between many parts of the brain that usually communicate separately. When we are in a state of creativity, the energy would now be traveling from one side of the brain to the other, creating a plural composition. From this place, where reality undresses plastic and mutable, the solutions and information about the world are infinite and creative, and from this point the human being opens new paths and reinvents himself.

So, artistic disciplines and creativity leave us, among others, two interesting concepts at the brain level: neuroplasticity and neurogenesis; the functioning of neurons when they establish communication with each other and the process by which new neurons are generated from stem cells and progenitor cells. ***Movement, communication and birth.***

The arts are one of many paths to travel to allow creativity to permeate human beings and unfold their harmony. When we create we are being horizontal, because there is no anxiety to find a concrete solution. ***We are willing to resignify what has sprouted.***

The ability to influence the white of the paper is a creative act: when we paint with my brush outwards, we are actually caressing the paint that we carry inside. The abstraction of painting, even looking for a clear and realistic image, is built from a very complex decision-making and experimentation in which the colors, the line, the stain, the format and the countless constructive experiences are involved. conscious and unconscious of the individual. Creating is an abstraction.

So the arts open up the range of possibilities of thought because they generate what Mihály Csíkszentmihályi outlines in his seminal work. “Flow”: a state of concentration or complete absorption in the activity or situation in which the person finds himself; and this state of creativity could be defined in the following characteristics:

Fluency, *which enables us to have a large number of ideas.*
Flexibility, *with which we create disparate responses to different proposals.*

Originality, *with which we produce unusual ideas.*
Elaboration, *with which we develop and improve ideas.*
Acceptance*, with which we can invent new states and transmute them.*

Now, how can we use the neuroplasticity of the brain? Very simple: stimulating it! There are no alternatives. If we face daily challenges with the same formulas or patterns, new synapses will not be generated, their variety will be less and, therefore, we will be less creative.

Below we dissect a practical example in which the body, movement and the present are the protagonists of the alchemy of the creative. Theater Activity (Spontaneous Theater)

Divergent Thinking in Art in Practice

Rodrigo Aragon

Theater Activity (Spontaneous Theater) and Authentic Movement (5 Rhythms)
For Social Peace and Inclusion through Divergent Thinking and non-verbal communication.



Spontaneous theater

Spontaneous theater is where we collectively create from our emotions, sensations and life stories, anecdotes, dreams and stories of our daily lives and that are happening at the moment. The origins are in the theater of spontaneity by the creator of psychodrama Jacob Levy.

This theater is based on stimulating **spontaneity and creativity.**

It consists mainly of creating a space to develop play, listening and resonance between people through sharing their stories or experiences; it is in the game of the body and the emotions. that original forms are manifested and new possibilities of relationship arise that generates a responsible conscience and in turn us. It enables us to feel capable of intervening in our reality to transform it, from our own resources, either as individuals or as groups.

Psychodrama

Psychodrama, also created by Jacob Levy Moreno, is a method of approaching the individual, the family, the groups and the community, which had its origins in theater, sociology and psychology. From his work with children and marginal groups, his creator is developing his theory and his technique. It is developed in different areas: clinic, psychotherapy, pedagogy and community. The body, the game, space and time come together in a poetic way and contribute to creative freedom and the long-awaited spontaneity.

Dance "5 Rhythms" Authentic Movement.

This practice was created more than four decades ago by Gabrielle Roth, American artist and spiritual guide, in order to help us root our consciousness in the body, free ourselves from the inertia of physical, emotional and psychological habits and thus

be able to live with full presence and connected to the world. The 5 Rhythms-Fluid, Staccato, Chaos, Lyrical and Stillness- are energetic and movement qualities that facilitate the conscious transit through various bodily, emotional and mental states and that promote an integral experience of the Being, as well as a state of internal stillness from which it is possible to perceive reality with greater awareness.

In Teatros del Cuerpo we start from the idea that we generally communicate in a logical way, this idea of the correct solution, of what we have learned, of the legacy that someone has passed on to us and that we have incorporated without contrasting it with our essential being, therefore we find automatic responses to deep concerns.

Many times we respond to certain situations in an automatic verbal way, politically correct or as we mentioned before, as we have been taught; others we respond as we believe we should respond in that situation, as if we were not the people involved, these forms structured and established through logical and automatic thinking, can lead us to generate a conflict in communication with what I do or with whom I interact. At Teatros del cuerpo we will call this *"Cultural Preserves".*

As time passes, it is easy to turn what was once illusion and surprise into routine; it is easy for a brilliant resource to become a comfortable solution based on repetition, the ability to interpret a situation in very different ways, that is, the cleverness of giving multiple answers to the same question.

We will take as a path to abandon mental rigidity, stop clinging to specific or particular beliefs (Cultural Preserves) and allow the entry of various possibilities or response options to the same concern through these two arts.

Theater and Dance allow us to simultaneously work on the imagination -considered much more decisive in creative thinking than in intelligence and free ourselves from our own restrictions, enhancing these aspects that, among others, collaborate in the development of divergent thinking:

Gain self-confidence: *theater relativizes the concept that you can succeed and fail. It is understood then as a means of search and construction.*

Courage or risk: *facing the fear of what they will say or think about us is achieved through action, in the performing arts we put a thought or feeling at the mercy of a bodily action and we can confront and share it.*

Perseverance: *If we put our attention and our conscience on what makes it easier for us to get rid of our own obstacles, we can progressively free our capacity for original thought and establish new solutions in the face of any reality in a way that suits us, since each one of us Each of us is unique as a human being and possesses creative potential that can be developed without too much effort.*

Collective work in Collective Creation: *is that created by a group or collective of people as a result of their collaboration. The theater as a collective fact leads us to add and confront capacities and creativities in search of many different answers that lead us to a fact, thought or joint action.*

One of the main objectives of this work is to transform the “Cultural Preserves” from these artistic and creative forms, to bring this experiential experience to daily life or to the daily areas that we share; the possibility of incorporating a more honest listening towards oneself and therefore, with others and the environment, turning the imperative verbal discourse into a more reflective and questioning discourse; transforming it into a language and form of communication that leads us to the possibility of adding, reflecting and empathizing, resonating and co-building in a collective way.

What would happen if before responding to a stimulus, be it news, a work situation or in a conversation with another person, we first tried to understand and reconcile with our emotional movement: what do I feel? how do i feel Or then build with others from the sum of capacities and creativity, from a much more conciliatory and inclusive discourse.

How could we do this? As you see it? What do you think? These would be phrases that would come before: I think that...!! I think we should do this!!!

What if it was the body that was in charge of communicating how I am, what I want or what I think about it, and add?

Starting from this question, “Teatros del Cuerpo” proposes a search from a lateral thought in search of answers, impulses and reconstructions in the forms of communication and interaction with others and the medium or context with which we live and share.

- First the body speaks, then the word adds or enriches this body language.

The main objectives of “Teatros del Cuerpo” is to use the dance “Authentic Movement of the 5 Rhythms” and the theater together with Psychodrama as “Spontaneous Theater” to facilitate personal development and listening through self-knowledge, the possibilities and expressive capacities of the body as spontaneous, organic responses of our emotional world, which connect my feelings with my expression without going through the logic of acquired mechanical behavior “Authentic Movement”. And an improvement of listening and group communication with my environment.

As a divergent thought and starting point, we began after incorporating “Spontaneous Theater” tools for a more honest inner listening: a discovery of the emotions that live in us, in the present and in the lived stories that we share with others; experiencing and sharing in order to resonate brings us closer to the rest of the people and the world around us, generating a more empathic and therefore much more inclusive relationship; adding capacities and creativities, working associatively and collectively and obtaining pleasant sensations that catapult us to a sensation of peace.

In “Body of Theathre” the person is the instrument and the instrumentalist, all the tools that make us up are important: Word, Body, Voice and Emotion. They are the translators of sensitivity, expression, communication and thoughts.

The knowledge and enjoyment of the good use of these tools allow us to defend ourselves *from our enemies: fears, inhibitions, tensions, blockages and a large number of enemies that hide behind our Essential Being.*

Part of the way is to unlearn the programming and routines that prevent us from moving, from having more liberating and broad visions, breaking the molds that keep us imprisoned.

Theater, Dance and Psychodrama invite us to know, integrate and thus be able to apply the use of these tools that lead us to relearn while playing, opening new paths and taking risks.

Therefore, knowing ourselves is tuning the violin, the Destruction of our character through the Creative act is organically reading our inner music and giving way to our Essential Being from an honest communication towards ourselves as in our interpersonal relationships and of group: be ready to play the concert.

Body Theater as Divergent Thought

Elasticize our emotions by putting them at the mercy of the expressive, unblock the body so that it becomes the channel through which emotions transit and run through our interior, without obstacles, providing us with a pleasant energy and an organic movement that leads to an honest communication of what what we feel and want to communicate.

Theater and Dance provide us with the tools for expressive release and stretching of our body, allowing us to know our palette of emotions to get to know ourselves better and express ourselves more harmoniously and honestly.

Psychodrama and "Spontaneous Theater" through the work of sculptures, role work allows us to resonate, share, develop and re-matrix ourselves of our "cultural preserves" and personal that generate the blockages of our expressive forms.

Goals:

- *Develop an empathetic and inclusive language of communication through body communication.*
- *Develop an inner listening*
- *Work on the concept of equality*
- *The expressive development of emotions through the poetics of the body.*
- *The enhancement of skills and creativity through theater and dance.*
- *Improvement in the expressive forms of the body and the word "Honest Communication"*
- *Experience, resonate and share with the group the experiences of Spontaneous theater and the "Authentic Movement" to facilitate new expressive forms that help us develop both in personal growth and in a social context (family, social, work, leisure ties, etc.)*

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Art as a tool for expression and for social change

Özlem Çetin Yağcı

The use of art as a form of expression due to social events started with the romanticism movement at the beginning of the 19th century. Many social events such as wars, revolutions, and economic changes during this period also changed the art, which was firmly attached to its traditions, and brought it closer to human and social problems.

Today, it appears in many forms, using technological developments, related to problems such as global warming, violence against people and women, and gender inequality. This change, on the other hand, has caused art to have an important effect on raising awareness and using it as a propaganda tool in today's society.

The aim of the study

The main purpose of this study is to examine the effect of art on creating awareness and change in society by using art as a form of expression. The artist's focus on the effect he will create on the other side, as well as getting rid of his aesthetic concerns and the elements that suppress him in the production process, will increase the power of the emotions and situations he conveys and cause him to take an active role in social change. The art movements, artists and their works in the study and the reasons for the emergence of this thought were examined.

The Use of Art as a Form of Expression

The word expression comes from the Latin word expressi, which means to extract and squeeze. Depending on the context in which it is used, the word expression has different definitions. In the artistic sense, the term expression is explained as the vitality and property in which the emotions in art are externalized.

The work produced by the artist as an individual action is, of course, a form of expression. However, considering this situation only as a form of expression may not be the right approach or may be insufficient. Because art is undoubtedly much more than that. At this point, when compared with other forms of expression, the main thing to pay attention to is the images created by art in a way that leads to the future in a dreamer, intellectual and social sense.

As Nietzsche told *"There is only one thing that must be possessed; It is either an innate spirit of refinement, or a spirit refined by science and the arts."*. Thus, we

should adopt art as a form of expression, which is one of the ways to refine our souls at every stage of our lives.

Relationship between Art and the Society

With the existence of human, art has also existed. Sometimes it changed with the living conditions and assumed the role of conveying the period in which the communities lived, and sometimes it shaped the future of the societies. In this sense, art and society are two concepts that continue on their way without breaking away from each other. Since the artist is also an individual living in the society, the influence of the society is inevitable. Moreover, the audience he is addressing is also the same community.

In the content of the study, it has been mentioned how the artists were affected by social events such as revolutions, technological developments, civil wars, how the concept of art changed as a result of these situations, and how the unearthed works had an impact on society. It has been tried to be explained with examples that art has played an effective role as an activist propaganda tool in every period that started with the Romanticism movement and continued.

Exploring the Impact of Art on Social Change

"The specimens (objects) collected in the great museums of the world are the tip of a very large iceberg; the bottom of it lies under the surface of the limited realm of attitudes, activities that are thought of as "cultural". When the bottom and top of the building come together, it is understood that; The reaction of the people to life, and even its real life, are always ways that are foreseen, described, interpreted and expanded by art." [1] Considering that art is as old as the history of humanity, it is a fact that it took advantage of social situations, was influenced and changed the society. The first examples in which the artist's approach to social events turned into a powerful expression started with the 19th century romanticism movement.

As the art produced in this period found a response in the society, the expression forms of the artists became more free. The artist has now gotten rid of aesthetic concerns and the pressures of religious authorities and has taken on a more critical structure. All elements such as tyranny, cruelty and war in life have ceased to be metaphors and have begun to take place in art with their striking and real forms.

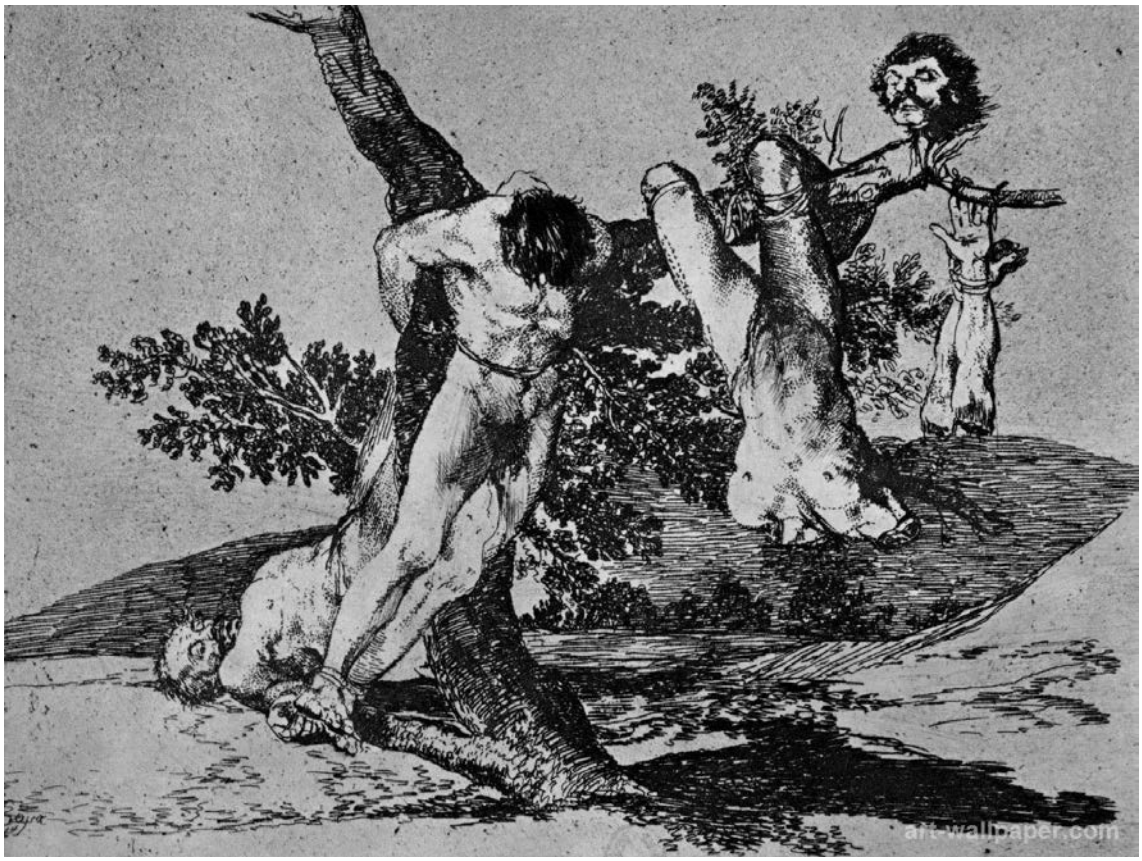
Undoubtedly, Francisco de Goya is one of the most important artists of this period, in which the classical period was modernized by breaking its shell. Goya, who made portraits of royalty and even the chief painter of the King of Spain, *"At the same time, a liberal intellectual criticizing the oppressive and corrupt policies of employers, Goya has personally produced graphic works criticizing the abuses of power and the brutality of war."*[2] The artist's "Disasters of War" series, consisting of eighty-two engravings, presented the first examples of modern art, while conveying the life of the society in Spain in the most realistic and stimulating way.

Situations such as pain, misery, torture, the scenery that will alleviate them, etc.

1 *Baynes, K. (2008). Toplumda Sanat [Art in Society].*
2 *Clark T.(2011), Sanat ve Propaganda[Art and Propaganda], çev : Esin Hoşsucu, Ayrıntı Yayınları, 2011*

removed from such elements. In addition to this structural situation, he aimed to increase the impact on the audience with the numbers he gave to the print works and the informative notes he added to them.

The artist's closeness to the 'Idea of Enlightenment' and the values of this period, as well as the fact that he was making a living through the traditional ruling circle, also caused the impression that there was an ambiguity in his attitude in the chaotic environment of Spain. With the paintings of Goya in line with the wishes of the ruling powers, the 'Disasters of War' series has revealed an extraordinary portrait of an artist who tries to establish his life among the realities that he puts before his own values. At this point, perhaps, considering that the "Disasters of War" series could only be exhibited thirty-five years after the artist's death, it would be logical to look at and think of these works, which he deliberately concealed, as a way to understand Goya. The "Disasters of War" series is a true final word that the artist has hidden in his life, but at the same time allows himself to flow, and when the time comes, he wants to say even though he is not alive.



With or Without Reason - The Disasters of War
2nd Plate,1810-15, Acidoyma, Aquatint, 150x209 mm

Another pioneer of the romantic movement is Eugene Delacroix. His painting *"Liberty Leading the People"* is one of the most original and important works of art from the 19th century to the present, describing the 1830 revolution. This work has inspired many paintings, sculptures and posters since its creation. Moreover, it is the picture of rebellion not only in content but also in form. The work, like Goya, broke the walls of the classical movement and gave new meanings to its symbols.



Liberty Leading the People Oil Painting, 1830,
Eugène Delacroix, 260x325 cm

The artist wrote in his diary that he went to the Odeon Theater to watch Shakespeare's Hamlet, where he met Victor Hugo and Alexandre Dumas.[3] Romantic movement created a way for itself in the social uncertainty, political upheavals and unrest that started with the 1830 revolution in its complex period, and became an important art style until the 1848 February Revolution took place. One of the reasons why the artist's painting is still controversial even today is that he has the power to transform the fear in society into *courage*.

Art Changing with the Avant-garde Movement

When the current state of art is examined, it can be seen that there has been a serious divergence with the past of art history. A historical break in the past has opened a new way for art. This path undoubtedly started with the avant-garde movement. The avant-garde did this by indiscriminately rebelling against art itself.

As of this period, the artist has entered a form that is more sensitive to the problems of the society, opposes the authority and reveals critical perspectives. In Europe, where it is aimed to increase the awareness of the society, the concept of style has gained its true meaning. Although there are differences in the styles in which they convey their own discourses, the artists have acted in consensus. John Berger

3 *Fleming, W.M. (2004) , Arts and Ideas,Wardsworth Publishing*

interpreted this period as *"The history of art, belonging to the period of revolutionary changes that began with the nineteenth century, is not a successive war of styles, but a continuous inter-stylistic influence arising from the evolving social reality's search for a broader and more complex expression in art as a core".*[4]

The meaning of the avant-garde concept in military language is the vanguard units entering the battlefield. The avant-garde are the raiding forces that lead to the rearguard units that will enter the area, make the first contact with the raids to be encountered, fight the enemy to open new roads, and even risk death for it.

Lev Kreft[5] defines the avant-garde as:

> *"The term avant-garde used in art and politics is a metaphor borrowed from the military theory of the Renaissance; battaglia, retrogard, and avant-garde represent the three divisions of a mobile army. Given the division of historical time between the past, the present and the future, and the idea of progress as a march towards the perfect society, towards humanity, the avant-garde as the name of a military formation is now perfectly suited to define the elements that embody the horizon of the future and represent the future."*

The avant-garde movement, which has been at the base of many art movements from the time it emerged until today, has brought interpretations to the relationship of art with politics with an innovative perspective. The most important common point of the movements and artists in all this inclusiveness is the necessity of art to have an oppositional attitude. Saint Simon[6] explained the term "avant-garde" for art as follows:

> *"[...] Your avant-garde will be us artists. Because the most immediate and fastest-acting power is the power of art [...] Since we appeal to people's imagination and emotions, we always create the strongest and most decisive impact."*



A Unique Form of Continuity in Space
Bronze Cast Sculpture, 1913, Umberto Boccioni

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5 *Kreft L.(2008), "Evrensellik ve Keskinlik, Doğalcılık ve Kültürcülük", Sanat Siyaset, Sanatın Siyaseti ve Siyasetin Sanatı, ed. Ali Artun, çev. Mustafa Tüzel, Elçin Gel, Esin Soğancılar, Haluk Barışcan, Nuran Gürbilek, Sabir Yücesoy, Ufuk Kılıç, Emrehan Zeybekoğlu ,İletişim Yayınları, p.37*

6 *Artun A.(2010), Sanat Manifestoları - Avangard Sanat ve Direniş, İletişim Yayıncılık, p.20*

The industrial changes that emerged in the 1900s and the social movements that emerged with their influence led to the emergence of art movements one after another. Each emerging trend has emerged by feeding on the currents before it, but by bringing its own criticism. Therefore, the Avant-garde Movement does not represent a single period when its impact is taken into account, and its main purpose is to influence the entire history of art. The avant-garde movement, in which Futurism, Dadaism, Surrealism, Constructivism and Expressionism were added as well as the movements that started with Impressionism and continued with Cubism, and the movements that kept the historical avant-garde alive such as Fluxus, Happening and Neo Realism that emerged in the 1950s are also called Neo-Avangard.

Futurism and Umberto Boccioni

Boccioni, who is one of the most important artists with his works in the futurist movement, has handled the processes of continuity in art and the interaction of political concepts in a balanced way by establishing a strong relationship between the political and social thoughts at the center of the movement and the concept of movement and speed in the works of art. The artist, who aims to bring together the viewers by making the ideas and emotional states in social thoughts stronger with futuristic elements, has added emotions and meanings to all layers of the action with the key touches in his works.



Fountain
Ceramic Ready Made Sculpture, 1917, Marcel Duchamp

The Duchamp Effect on the Transition to Dadaism

Duchamp, who produced Cubist and Futurist paintings until 1913, presented many works to the audience under the name of 'ready made' after quitting painting. Considering that Dadaism is not a great art movement but an intellectual rebellion movement that clearly reveals the corruption of the social and political order, the importance of Duchamp's works in this series and the effect it has on art will become more understandable.

After Duchamp's 'ready made' series, the content of the artwork has become more important than the technique applied. The artist applied to the exhibition organized by the Independent Artists Association with the urinal work named "Fountain (Fountain)", which he signed only, but it was not approved to be exhibited because it was not accepted as a work of art. The important thing in this process is that it has been proven that any material can transform into something new, with a different meaning that the artist attributes to it, apart from its intended use.

Although the father of Dadaism is Duchamp, one of the most influential figures is Hannah Höch. What set her apart was her interest and criticism of accepted gender roles. Representing the 'New Woman' figure, which was created by breaking the chains of women's roles approved by society, became her artistic field. In this context, he produced many works such as provocative collages, dolls and puppets, in which he harshly criticized the use of women as a commodity in the consumer society. She has become one of the representatives of feminist thought with her role in the movement.



Rome
Oil on canvas, 1925, Hannah Höch

The Effects of the Second World War on Art and Collective Art

Due to the cultural support policies announced and implemented by the United States of America during and after the end of World War II, many new museums and galleries were opened, artistic activities and production accelerated rapidly. *"In this period, the number of artists increases a lot, new art schools are opened and art quickly becomes academic."* 7These developments lead to the professionalization of the sector, the growth of the market and the increase in prices. With this process that started in the 1940s, businessmen began to invest in art, which took the position of art to another point.

"At a time when the nation's industrial might is diverted entirely to war production, with nothing left to sell on the traditional market, companies use art and advertising as a way to keep brands alive, to keep them in the public eye."[8] The new center of the developing art based in Paris is now New York. USA. He took advantage of the cultural and artistic wealth that was left idle after the war, and made all the necessary investments to become the new center of culture and to create the intellectual image that he would create in the new order. *"Therefore, art was once again introduced to the stage of history as a sign of exclusivity and wealth."*[9] The artists who came to America due to the war and the new art movements that emerged during these dates caused Jackson Pollock to take a new path and made him the face of the abstract expressionism movement.



Jackson Pollock -Action Painting

7 *Crane D.(1993), The Transformation of the Avant Garde: The New York Art World, 1940–1985,p.10*
8 *Çimen,Ö. , 1950'lerden Günümüze Sanatta Avangard Olgusu,p.29*
9 *Karaağaç A. (2016) Jackson Pollock: Amerikan Soyut Dışavurumculuğun Yüzü, Accessed at :https://indigodergisi.com/2016/10/jackson-pollock-amerikan-soyut-disavurumculuk/*

The technique called 'action painting', which Pollock applies while producing his works, includes him in the expressionist movement. The artist, who uses the paint with fast and hard strokes, also used materials such as trowel, knife, paint can, iron rod in his applications. The biggest factor in developing his technique is his interest in painting methods of primitive cultures such as the Indians. The most important reason for using these techniques is undoubtedly that he finds expressing his feelings and thoughts more important than making the picture look realistic.

Another effective production process that emerged due to the devastating effects of the war is the collective movements of the artists. One of the pioneers of this movement, the Cobra Art Collective was established after the war to bring together artists who were separated from each other, withdrawn and need to be free and communicate, and to raise hopes again. In order to keep alive the philosophy of the 'art for the people' movement, which gave its first works in Copenhagen, Brussels and Amsterdam, it was formed in Paris in 1948 with the name Cobra, which consists of the initials of these cities, and spread all over Europe.



La Promenade Painting
1950, Karel Appel

The poverty, poverty, and the difficulties of accessing materials and people during the war period forced the artists of this period to seek new ways and to be experimental. *"The Cobra group has generally provided artists with freedom in terms of aesthetics. These freedoms mean the diversification of the material used by the artists and not being completely tied to a style. All kinds of materials have entered the art, and the layers provided by sand, concrete and sometimes mud have been added on top of each other, providing the artist's expression opportunity together with paints. As an art movement, Cobra has brought together different variations of styles. In Cobra Art, we witness that expressionism, surrealism also includes the releasing effect of the subconscious, abstract expressionism, African Art, primitivism and the colorism of Fauvism."*[10]

Another collective formation that emerged after the war was Zero, founded in 1957 in Germany, which was most affected by the war, by Otto Piene and Heinz Mack. The

10 Burunsuz, Muteber. (2019). Cobra Sanatı'nda Deneysel Yaklaşımlar. Anadolu Üniversitesi Sanat & Tasarım Dergisi. 340-349. 10.20488/sanattasarim.691281.

first goal of the artists was to reactivate the entire art life in Germany, which was almost destroyed after the war. They would do this by discovering art from scratch, that is, starting from scratch, without using traditional methods. The fact that they would rediscover art and create from scratch led to the emergence of the name zero and this exciting trend that would have an impact all over the world emerged. With the contributions of the artists who joined them later, they produced their works with techniques that have never been tried or used before, by getting rid of the methods used in traditional art such as figure, composition and paint.



Rotor
Aluminum, chrome plated brass and engine,1972, Heinz Mack

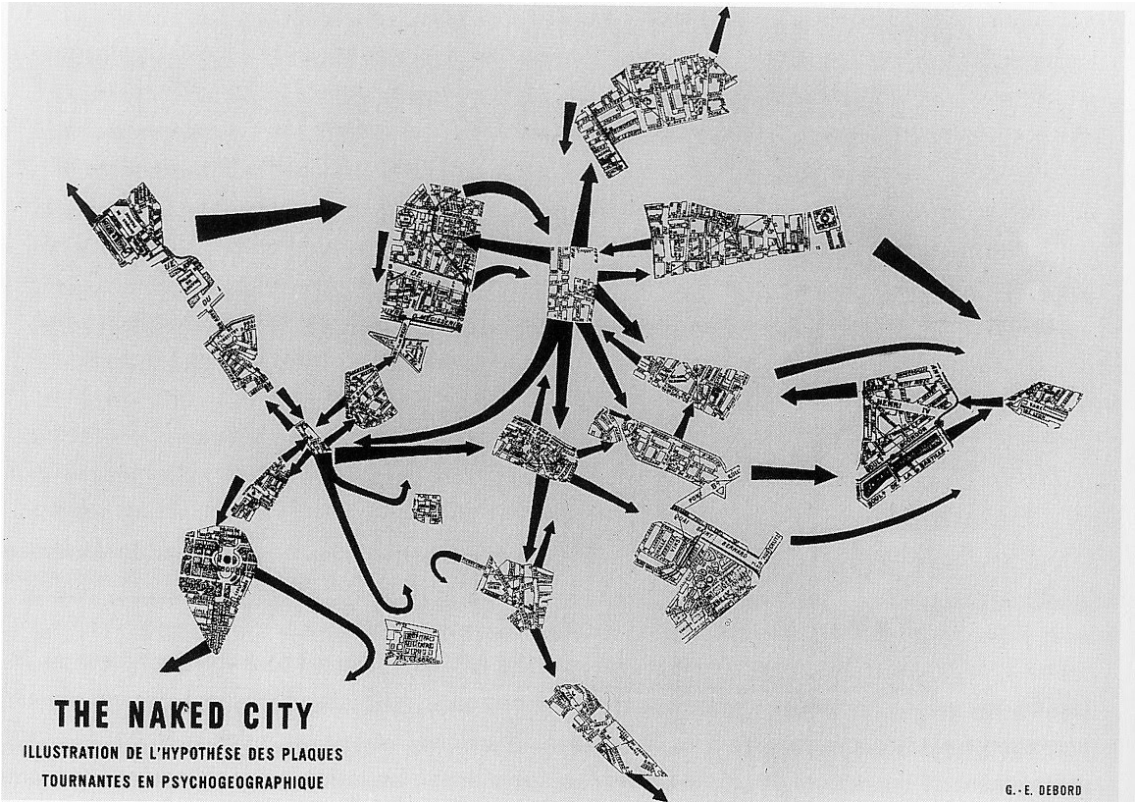
Collective Art and the 68 Revolution

A group of artists, poets, writers, critics, devoted to both modern art and radical politics in Italy in 1957; they started the Situationist International, believing that artistic practice is an act and that through art the revolution will begin. At the beginning and therefore at the base of the collective, there were artists who were representatives of the Cobra, Imaginist Bauhaus and Letrizm movement.

They took an active role in the middle of the French Revolution, organized actions, and became organized with an anarchist attitude against institutional art. The Situationist International was opposed not only to capitalism and the concepts created by it, but also to the academic and modern understanding of art. *"As their names suggest, internationalism is the main element that brings this group together. Their main axes are contemporary art, which they attribute utopian meanings, and radical politics with conscious provocations and provocations. At the same time, they established close relations with Henri Lefebvre, who has written some of the contemporary anthropologists' playbooks on urban justice and the citizen. S.E. has worked on the moment of life that has been created collectively as an extension of his own plays and artistic understanding in cities that do not allow people to live. A situationist is someone who works at the theoretical and political level to construct these situations. It is here that the most provocative doctrine of this group emerges; by focusing on creating situations, actually creating a productive uncertainty."*[11]

11 *Bilginer, O. (2018). SANAT ESERİ 'ÜRETMEYE' SON VERMEK: SON AVANGARD SİTÜASYONİST ENTERNASYONEL. Sanat Dergisi.*

Their fame reached its peak with the slogans they produced (Consumption is the Opium of the People, There is a Beach Under the Cobblestones, etc.) in the intense agenda of the revolution in 1968, the invasion of Paris, and the student movements, but this situation also prepared the end of the collective. As their reputation grew, the fear of being consumed by the 'The Audience Society' they criticize came to light. Continuing to influence the numerous anti-capitalist and revolutionary art groups and individuals that exist today, the Situationist International quietly disbanded in 1972.



Naked City
Edition, 1957, Guy Debord, Imaginary Bauhaus

A New Object of Expression in Art: The Human Body

"Performance artists generally focus on the human body; They questioned issues such as gender, sexuality, race, ethnicity, reproductive rights, gender equality, social problems, political problems, violence, and beauty in relation to the feminist approach and used them as a tool to convey some thought-provoking messages."[12]

In the 20th century, a period when traditional concepts in art were destroyed, the new freedoms that Duschamp added to the understanding of art by using a urinal were also influential in the approaches of the artists. The ability of artists to produce independently of institutions, materials and rules has revealed an approach that embraces art with life, can center the dreams of the artist and share the audience with these dreams. American artist Allan Kaprow, the creator of the Happenings art

12 *Avşar Karabaş, P. & İşleyen, F. (2016). Performans Sanatının Doğuşu ve Günümüze Yansımaları . Uluslar-arası Kültürel ve Sosyal Araştırmalar Dergisi , 2 (2) , 340-350 . Retrieved from https://dergipark.org.tr/tr/pub/intjcss/issue/30959/336604*

movement, is an artist who combines all the elements described above with his art. Bringing a new breath to 20th century art, Kaprow's approach to art is at a point that will cause the concepts of modernism and avant-garde, which form the foundations of contemporary art, to be examined.



Yard, 1961, Allan Kaprow

"'Happenings' originally started as tightly scripted events where viewers and actors followed clues to experience the art. According to Kaprow, a Happening was "A game, an adventure, a series of activities that participants do for the sake of the game." What's more, Kaprow says, the Happenings "are simply happenings". There was no structured beginning, middle, or end, and no separation or hierarchy between artist and audience. It was the audience's reaction that decided on the artwork, making each Happening a unique experience that cannot be replicated. Participatory and interactive, in order to break down the "fourth wall", the wall between artist and observers, observers not only "read" but also become part of the art by interacting with it."[13]

The Artist Liberated by the Conceptual Art Movement

Another formation that emerged in this period is the Fluxus artist collective, which also includes performance art. Its foundation dates back to the 1960s, when anarchist and revolutionary thought also liberated art. "The word Fluxus expresses the continuity, change and renewal in nature and human life, and the opposition to stagnation. Accordingly, in a universe that is constantly changing, a work of art is not a completed work, but a constantly changing and developing process. Fluxus refers to the flow of life by emphasizing creation and destruction, and more generally the temporary."14 This movement, like the activist movements of the same

13 *Allan Kaprow (n.d) - Accessed at : https://stringfixer.com/tr/Allan_Kaprow*

14 *Suhal Sağlan(n.d) - Sanatta Devrimci Bir Akım: Fluxus ve Joseph Beuys / Accessed at : ttps://itaatsiz.org/?p=447*

period, confronted academic and normative art. They attached great importance to improvisation and randomness in the work they produced. They even stated that what they have uncovered is a work of art, and that they are not artists themselves. They tried to prove that art is not a consumed commodity and the artist is not a special individual. Instead of tangible works that serve this purpose, they preferred to offer experiences that touch the mind of the audience and leave traces.



I Like America and America Likes Me
Performance, 1974, Joseph Beuys

Joseph Beuys, one of the 20th century revolutionary artists, often referred to his political views in his works. The basis of his art is the spiritual and intellectual development of man and his use of art as a healing tool. He created his works by capturing the deep meaning of objects and adding different meanings to them.

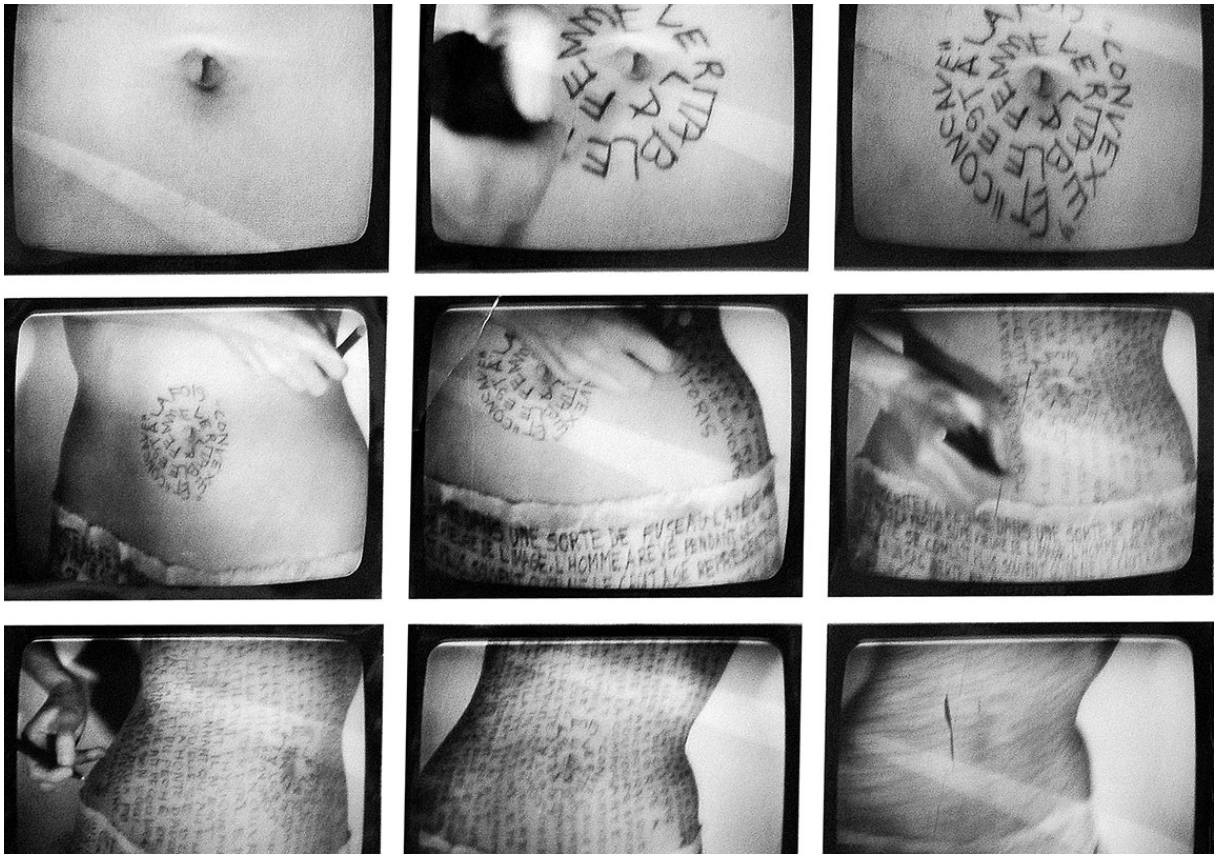
The artist combines action and artwork in a single framework. The work of art is the act of the artist itself. The objects that can be exhibited are only sediment. If we give an example; Beuys participates in the May Day demonstrations in Berlin's Karl Marx Square. He leans on a red-colored broom and just watches what's going on, and when the show is over, it's the artist's turn to act. He sweeps the whole square with his red broom. He stuffs the rubbish into bags carried by his two assistants, one with black skin and one with yellow skin. This is the piece of junk that will be exhibited in the gallery after the action is over.[15]

Reflection of Feminism Movement in Art in Turkey

Nil Yalter, who settled in Paris at the age of 27, was greatly affected by the social and political events in Europe in the 70s. The 'early feminist debates' that started in these years also attracted a lot of attention in the political life she was involved in. In her workshop, she held meetings on feminism and the place of women in the

15 Suhal Sağlan(n.d) - Sanatta Devrimci Bir Akım: Fluxus ve Joseph Beuys / Accessed at : ttps://itaatsiz.org/?p=447

art community, and discussed not only the issues of immigration, which she also experienced, but also the discrimination that women experience in society. She chose the path of feminist art in order to convey the problems of women who have similar problems with her and to express herself. With her works, she created a social awareness about women's rights both in France and Turkey. C



Belly Dance Video, 1975, Nil Yalter

hanging World and Contemporary Art

"Contrary to modern art, it is difficult to examine according to production methods and trends; environmental and social awareness outweighs; mainly interested in feminism, globalization, environment, bioengineering, technology-human relationship, AIDS and multiculturalism; They are art forms that have survived from the 1960s or 1970s (in other words, after the time when modern art or the Modernist period is considered to have ended) and are generally called 'contemporary' because they do not have any unifying characteristics like a movement or style."[16]

The avant-garde thought that emerged at the beginning of the century had passed through the lives of the 68 generation and finally reached the undefined point it wanted to reach. There was a new world in which art production was liberated, individuals who had problems and wanted to produce art were freed from the yoke of academia, expressed themselves freely, and art turned into a real form of expression. Art had emerged from galleries and exhibition spaces and met the street. Then, with the developing telecommunications technology, it would spread to people's homes and phones.

16 *Martin T. (2022), What is contemporary art? - Accessed at : https://www.riseart.com/guide/2400/what-is-contemporary-art*

The shining star of this recent period was Jean Michel Basquiat. He couldn't adapt and after he ended his education life, he started to create his works on the streets of New York under the pseudonym SOMA. In his graffiti works, he used unprecedented images to reveal his criticisms of social issues. The art of graffiti, which emerged during the war and revolution periods, became popular again in America in the 1970s and turned into a means of expression of the society.

The subjects that Basquiat mentioned most in his graffiti were racism, suburban life, the realities of the street, conflicts and death. What made him different from the others was his ability to combine his tough demeanor with his boyish style.



Boxer Graffiti
1982, Jean Michel Basquiat

*"The artist was criticizing the discrimination against the black community with his political stance and his unique style. He conveyed his hatred of racism into his works with successful symbolism and expressionism. Motifs and important figures of black culture have always been a source of inspiration for the artist. In an interview he gave in 1986, he mentioned that black culture was not adequately represented in the art world. One of his works, in which his black identity came to the fore, was the Slave Auction." **[17]

Afterwards, another artist who carries the street flag of art and works on social issues is Banksy. *"One of the world's most mysterious artists, legendary street artist Banksy, of whom almost nothing is known except that he is British, is an activist who draws more attention as he refuses to be famous and hides behind his mask."*[18] The works of the artist appeared in London and Bristol, England, in the early 1990s. She usually takes an anti-capitalist and anti-war stance in her works. She talks about

17 Özen, B. & Eken, G. (2017). SOKAK SANATININ GİZLİ SANATÇISI, BANKSY . Art-Sanat Dergisi , (8) , 499-519 . Retrieved from https://dergipark.org.tr/tr/pub/iuarts/issue/47866/604488

18 Rosenthal vd, 2018, p.45-107

these issues through the lives of people who have been caught in the middle of conflicts and problems in all these processes. She is an artist who is concerned about the world's most touching problems. The images he frequently uses in his works are the elderly, soldiers, policemen, monkeys, children and balloons. Banksy's most important work is 'The Girl with the Red Balloon'. What he wants to convey in this work is that there is always hope.



Girl with Red Balloons
Graffiti, 2002, Banksy

Contemporary Opposition Art and Social Change

Ai Weiwei has searched for today's truth all his life; continued his struggle for fundamental rights and freedom of expression. Through his work, he emphasized the place of the individual in society by drawing attention to important humanitarian problems and human rights violations. He describes the artist as the key figure of social change. He has the view that his political stance and his art are an inseparable whole. It sees art as an opportunity to raise new questions beyond an aesthetic application. As a conscious artist, he directly confronts current issues both in his own country and around the world. Weiwei defines creativity as the power to take action. He used different transformation methods while questioning the value systems that existed throughout his art life.[19]

Expressing his critical thinking towards social problems through art, Ai Weiwei did not compromise this approach despite the pressure policies established by the administrations on him. Since the beginning of his art, he has led an oppositional path to his community. He also states that social change is one of the foundations of producing art. The artist presents the relations between activism, politics & politics

19 Ulutaş(2021), TOPLUMSAL DEĞİŞİM ve SANATSAL DÖNÜŞÜM EKSENİNDE İNTERNET SANATI: NET.ART (INTERNET ART WITHIN THE CONTEXT OF SOCIAL CHANGE and ARTISTIC TRANSFORMATION: NET.ART) - Akademik Sosyal Araştırmalar Dergisi, 9, 115, Nisan 2021, s. 119-134

and contemporary art as a whole, due to the works he produces, his daily life style and his focus on social problems. It tries to draw attention to the oppressions, human rights violations, not only in its own country, but all over the world, with the works it produces, and ensures that people are aware of these situations.

Conclusion

Modernity has been a period in which the most intense and rapid social change has been experienced in the entire history of humanity, and effective changes have emerged in terms of art. With the emancipation of art and the artist, a bond has formed between art and society and has led artists to produce works that address the problems of society. At the same time, it has changed the expression forms of the artists, the materials, techniques and styles they use. With the world wars, political and political turmoil, innovations in the industry and the liberation of art from the traditional rules, it took on a completely different face. While art became stronger internationally in the second half of the 20th century, especially thanks to artistic investments (museums, galleries, fairs, etc.) made in the United States, on the other hand, by adopting a conceptual understanding and limiting space (gallery, museum, etc.) etc.) out of its influence; has experienced the process of carrying it to living spaces, streets and nature. While social changes and transformations trigger artistic changes, the organized attitude of art and the artist in these changes is important in terms of making the changes permanent and placing them in memories.

When today's changing social problems, increasing administrative pressures and developing technological fields are considered together with the recent change of art; there will be hope for art to find new ways to express itself better and increase interest in social problems.

Suggested Readings

- Transformation of the Concept of Artivism into Form in Contemporary Ceramic Art / Banu Burçin Yıldırım / 2021
- The Phenomenon of Avant-garde in Art from the 1950s to the Present
http://dspace.yildiz.edu.tr/xmlui/bitstream/handle/1/6613/0047275.pdf?sequence=1&isAllowed=y
- Jackson Pollock: The Face of American Abstract Expressionism
https://indigodergisi.com/2016/10/jackson-pollock-american-abstract-disavurumculuk/
- Remains of the Cobra
https://www.sabah.com.tr/cumartesi/2012/07/07/kobradan-gunumuze- the rest
- Experimental Approaches in Cobra Art
https://dergipark.org.tr/en/download/article-file/974814
- Art from Scratch: Zero
http://www.brandlifemag.com/sifirdan-baslayan-sanat-zero/
- The Birth of Performance Art and Its Reflections to Today
https://dergipark.org.tr/tr/download/article-file/338508
- Refinement of Traditional Art and Conceptual Response
https://www.ulakbilge.com/makale/pdf/1530355856.pdf
- Jean-Michel Basquiat: Contemporary Art's Contrary Genius
https://iyikigormusum.com/sanatin-aykiri-dahisi-basquiat
- Hannah Höch: Dadaists Criticizing Twentieth-Century Society
https://fahrenheitmagazine.com/arte/visuales/hannah-hoch-la-dadaista-que-

critico-a-la-sociedad-del-siglo-xx
- Hannah Hoch | German Artist
https://delphipages.live/tr/gorsel-sanatlar/photography/hannah-hoch
- 1968 Revolution and the Situationists
https://www.e-skop.com/skopbulten/1968-devrimi-ve-situasyonistler/1426
- Situationists and Art
https://www.e-skop.com/skopbulten/situasyonistler-ve-sanat/4703
- The Situationalist International, A Critique of Modernity
http://dspace.yildiz.edu.tr/xmlui/bitstream/handle/1/11508/0072689.pdf?sequence=1&isAllowed=y
- Artistic “Formations” Dedicated to Life: Alan Kaprow
http://lebriz.com/pages/lsd.aspx?lang=TR&sectionID=2&articleID=456&bhcp=1
- The Birth of Performance Art and Its Reflections to Today
https://dergipark.org.tr/tr/download/article-file/338508
- Allan Kaprow
https://stringfixer.com/Allan_Kaprow
- Searching for an Alternative Art: Happening Res.Asst. Pelin Elcik Yorgancioglu
https://dergipark.org.tr/tr/download/article-file/711922
- Ai Weiwei’s Opposition Art
https://dergipark.org.tr/tr/download/article-file/636884
- Examples of Ai Weiwei’s Work
http://aykiriakademi.com/sanat/aykiri-akademi-sanat-gorsel-sanatlar/ai-weiwei-nin-onemli-sanat-calismalari
- Nil Yalter: Legendary Representative of the Feminist Art Movement
https://www.sanatperver.com/nil-yalter/
- Internet Art on the Axis of Social Change and Artistic Transformation: Net.art
https://asosjournal.com/?mod=tammetin&makalename=&makaleurl=e236dd69-e6d9-4171-9511-1077dff36dae.pdf&key=49552

Evolution of Artivism and Examples from the World

Dr. Banu Burçin YILDIRIM

Albert Einstein's argument that "The world is a dangerous place not because of those who do evil, but because of those who look on and do nothing" is the summary of the starting point of the article. Artivism is a magical force born from the coexistence of art and activism; It is a method that provides an area of influence without harsh approaches, imposition and dictation.

The concept of artivism was first used by Chela Sandolaval and Guisela Latorre in an academic article in 2008. The term activist art "aims to address specific cultural, political, social concerns with the aim of creating tangible social change."[1] Artivism, on the other hand, represents "activist art", which is a combination of the words "art (art)" and "activism (activism)". Sandoval and Latorre discussed in the article as the opposition of black artists. Explaining that artivism is "the art of the activist artist," Lemoine and Ouardi "[...] artivism invents and experiences forms of action and resistance, relying on the power of creativity, imagination, humor, deception, and play."[2]

Especially since the Age of Enlightenment, the artist has started to use influencing the society, asking questions and raising awareness as a part of his art. The influence of the individual who dares to think has begun to be seen in art since the beginning of the 19th century. Goya's "Disasters of War" series, which depicts the Spanish War of Independence, became an important building block in the history of art as the artist shared the dark side of the war without censorship. In the series, in which Goya also supported the drawings in writing, he criticized the ugliness of torture, the sad end of the soldiers who went to war, death and war, and aimed the audience to think.

Again, one of the 19th century artists, Eugene Delacroix, is known to be pro-Napoleon Bonaparte. He summarizes how important a weapon art has become with the sentence "I will be Honoré Daumier, who stood against the authority and even made it a joke, was imprisoned for the cartoon he made. In short, as individuals became free, the artist began to reveal his stance more clearly, and they were sometimes rewarded and sometimes punished because of the sides they stood for.

1 *https://klebesadel.wordpress.com/2011/05/02/activist-art-art-that-works/ Access Date: 03.10.2020*
2 *KURYEL Aylin, ÖZDEN Fırat Begüm, "Küresel Ayaklanmalar Çağında Direniş ve Estetik", İletişim Y., 23*

The styles, which varied depending on the events affecting the artist, showed a break especially with the avant-garde movement. This movement, in which the artists opposed all classical art rules and rejected the academy and all kinds of sanctions, brought along an innovative, brave and oppositional attitude. Artists advocating the same idea came together and revealed their thoughts and goals in manifestos.

Futurism was the first hard, aggressive and activist art movement with a manifesto. In this section, the events that led to the emergence of art movements, the pioneers of the art movements and their works are discussed with examples. He brought many innovations to art with Dadaism. With Dadaism, new concepts, approaches and new expression methods have been added to the art terminology in line with the possibilities offered by technology. While ignoring everything, rejecting everything and displaying an anti-war attitude, the artist has included “protest” in art. They rejected and criticized modernism, industry, factory and even art. While art has changed, society and the problems affecting society have also changed. In addition to class difference, economic problems, racism, sexual preference, gender classification, identity and ethnic problems have turned into movements that the society voices and reacts together. The line between the artist and the society began to blur, and the artist began to take a side with the people.

In this sense, the Situationist International is the cornerstone of activism, and today, of artivism. The empathetic attitude of the artist, reacting as well as criticizing became stronger after dadaism and became the starting point of the situationist movement. Expression methods have emerged that support activist action practices; The effects of these movements, which vary among themselves such as performance, happening, fluxus, and conceptual art, are still visible today.

With postmodernism, the artist started to produce works with the aim of awakening the society under his more critical, sarcastic, and sometimes harsh attitude. The organized actions of the activists in line with the changing problems of the society also mobilized the artist. Popular culture, consumerism, capitalism have been the topics of these non-violent actions of the people. The people started to coordinate and to make their voices heard by protesting against the political status quo. Racism, women’s rights, ethnicity, capitalism, sexual orientation, environmental protection were the points that the artist wanted to draw attention to and change in society. By incorporating their own exclusion or the pressures they see into their art, the artist drew a reaction, but took a step towards change.

Today, it is seen that artivism has started to be a part of education in schools, as well as the collective work of groups and workshops. Schools where anti-racist activist courses were given in the 50s did not last long, but since the 70s, examples of academic artists teaching by establishing departments in schools began to increase. Artivist academics who provide education stated that artivism-based education increases the creativity of students by collective work, leaving an individual point of view and ego aside and increasing competition with intellectual sharing reveals more effective studies. The increase in the number of artivist courses and departments in schools also supports this idea. The effects of the works of artivist artists and artist groups are increasing day by day, and examples of positive results are discussed in this article.



Pavel 183, “Truth to the Truth”, 2011, Russia, Installation

1. Artivism on the Street

One of the movements that was influential on the basis of artivism is the Russian graffiti artist, using the pseudonym Pavel 183, who tried to revive situationism on the streets. Although the Russian Banksy analogy has been made, Pavel 183 lived his life without being commercialized, rich and always under threat during his lifetime, which left many questions behind when he died at the age of 29.

JR is a photography and graffiti artist who believes he can achieve his desire to change the world through art. Using the photographic collage technique, the artist works with the aim of conveying his message to the whole world and attracting attention. In his career, which started by working against prejudice and marginalization, his comments on the Israeli-Palestinian conflict made a splash. “Face 2 Face” (2007)



JR, Face 2 Face , Photograph, 2007

shows the whole of contrasts that suggest tolerance and accepting everyone as they are, instead of conflict and discussion. He placed these portrait photographs on the lands of both countries as a wish to show that these people living in the lands considered sacred to three different religions are actually the same, and as a wish for a peaceful world. The activist artist emphasized the peaceful approach, which includes criticism with a similar approach to immigration. In her work "Migrants, Picnic Across the Border" (2017), the artist organized a large picnic on the US-Mexico border and gathered the citizens of both countries at a common table. *"People who gather around a dreamer's eyes, eat the same food, share the same water, enjoy the same music, and forget the wall in a matter of minutes."*[3]



JR, Migrants, Picnic Across the Border, Photography, 2017

The artist has traveled to many countries, including Istanbul, and has worked to draw attention to violence, class difference, women's rights and drugs. He continues his collective work on the shanty buildings in France, the broken bridges of Africa or the favelas[4] and defines the world as his canvas.

Today, graffiti and street art continue to expand in an interdisciplinary way and its scope of application. Street art and graffiti are applied in the public sphere in a way that everyone can reach with political approaches. Graffiti, which is seen as a destructive activity and covered by the power of the state, maintains its effect on the streets in a way that can be renewed faster and more quickly with the possibilities of technology. Since street art that progresses independently is not born from a movement or art movement, it makes it difficult for art historians and

3 *https://www.jr-art.net/projects/migrants-picnic-across-the-border*
4 *Favela: It is the term used to describe slums in Brazil.*

critics to evaluate because its artists are mostly anonymous. As a result, street art is an important tool through which an artist can reflect his individual or social concerns, political views or messages, regardless of the material he uses.



SpY, Think, 2013, Norway, Wall Painting

SPY has given great meaning to buildings and streets with a minimal approach in many countries. Remarkably, the artist's goal was to criticize the egocentric state of society, allowing words to be seen all day long. *"SpY's works want to be a bracket in the automatic stasis of city dwellers. For those who want to surprise themselves, they are a pinch of purposes hidden in a corner. With equal irony and positive humor, they promote an enlightened conscience by provoking smiles, awakening, and reflection on the face of those who see it."*[5]



SpY, Cameras , 2013, Spain, Installation

5 *http://spy-urbanart.com/about/ Access Date: 15.10.2020*

In his project called “Camera” (Cameras), which he placed on one wall of an apartment in Spain, 150 (actually non-working) cameras aimed to make people think about who is behind the cameras as well as the interaction with today’s technology. At the same time, changes in the attitudes of people when they saw the cameras were observed.



Petr (Pytor) Pavlensky, Carcass, 2013, Russia, Performance

Artivist Petr (Pytor) Pavlensky, who conveys his criticism and resentment by making his body the material of his art, prefers to disturb the viewer and make them think as a “suffering sculpture”. In order to symbolize Russia’s oppressive legal system, he

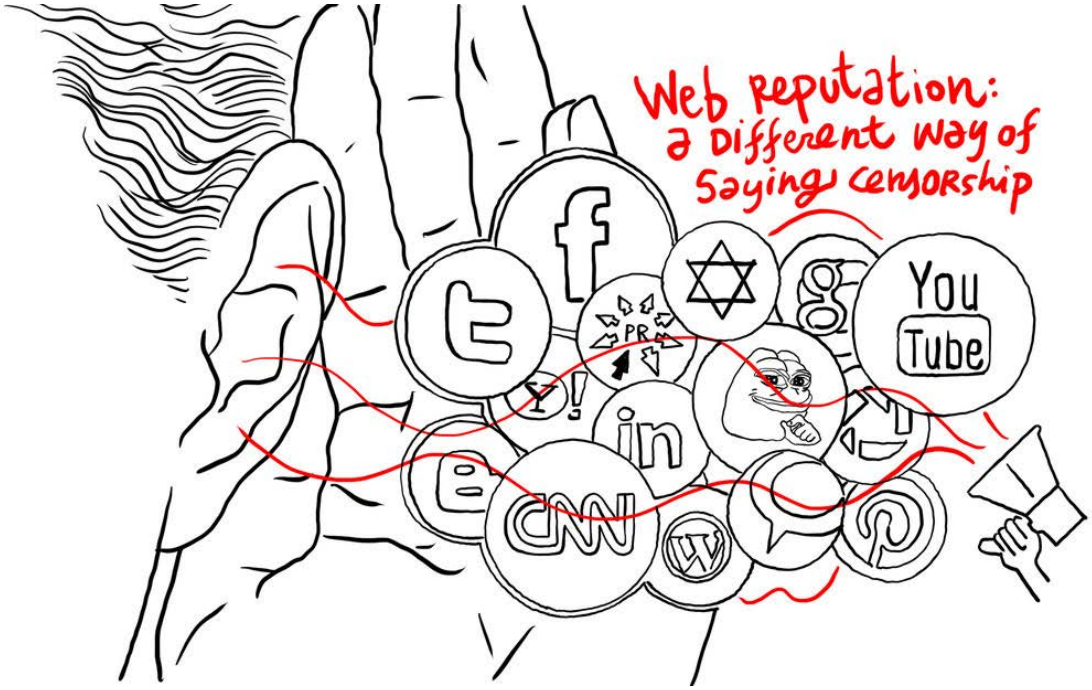


Petr (Pytor) Pavlensky, “Fixation” ,2013, Russia, Performance

wrapped herself in barbed wire naked in her performance “Carcass” (Karkas)(2013), expressing that his soul was stuck, lying still in a barbed wire blanket until the police arrived.

In “Fixation” (2013) he sat in Red Square and nailed his testicles to the ground in order to criticize or awaken the indifference and despair of the Contemporary Russian society in the face of this situation and the transformation of the country into a police state.

He explained the idea of his performance as follows: *“If the country turns into a police state one day, it will be filled with spies, cops and security cameras. And one day the permanent Police Day will come. All that remains will be your desperation and your testicles nailed to the cobblestones.”*[6] Faced with the cops most of the time, the artist may not have helped change the regime in Russia, but the whole world learned about his performance and what he was criticizing.



Gianluca Costantini, Web Reputation: A Different Way of Saying Censorship
2019, Italy, Cartoon

Artivism, which started with graffiti and performance art, has been the means of expression of artists in all kinds of art methods and disciplines. Gianluca Costantini is also an Italian comics and cartoonist, who also introduces himself as a political activist, working on freedom of expression and human rights. Costantini was nominated for the European Citizenship Awards in 2017 and received Amnesty International’s Arts and Human Rights award in 2019. As an artivist, he uses his art to stand by the good and against the evil in the world. The artist has collaborated with Ai Weiwei, who is also a very sensational artist, and still does. The artist, who supports the activists who have a case, who have been wronged or who want to have their voice heard, interpreted the Gezi Resistance period for Turkey in his

6 *https://www.dazeddigital.com/artsandculture/article/17937/1/meet-the-artist-who-nailed-his-testicles-to-the-red-square Access Date: 21.10.2020*

own way and showed his support to the insurgents and imprisoned artists at every opportunity.

"Because if everything is art, everything is political. If you draw a flower pot, there is not only beauty in it, but you also prove that you are in this world and that you are thinking about this world. If you've been potting all your life, your thinking is probably that all is well, politics and war. But as an artist, you can help someone else change their position. I try to help people in danger as much as I can, to give artistic support, to produce material that will awaken the conscience, to spread the news, to witness what is happening."[7]



Luzinterruptus The Plastic We Live With, 2017, France, Installation
Day (Up) - Night (Down-Left) - Close View (Down-Right)

The Collective Power of Artivism

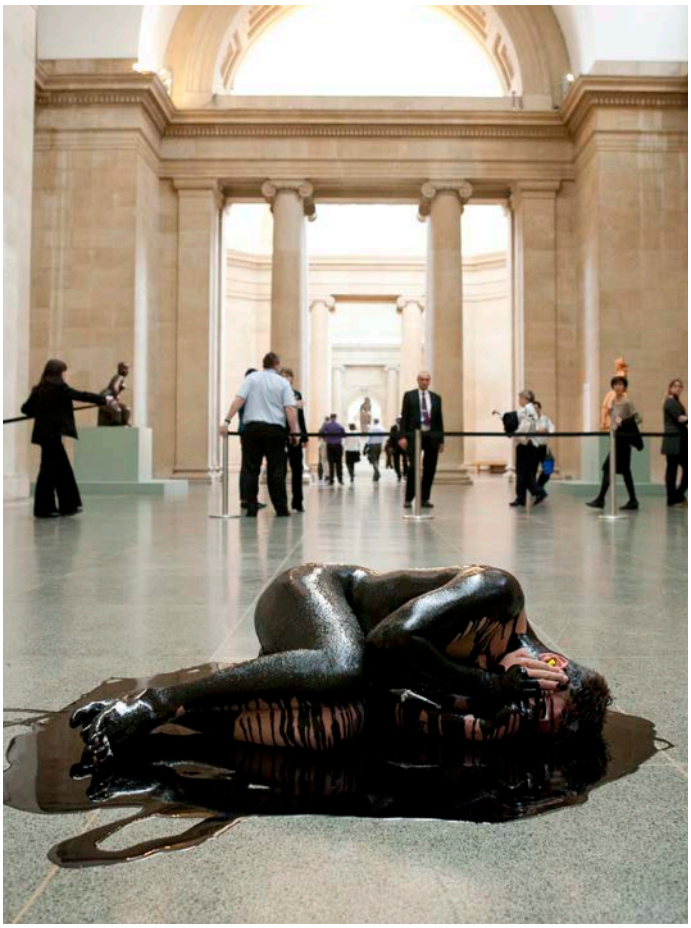
Artivism also contains many examples of collective works. One of the influential groups on collective work is Luzinterruptus. The Spanish group works on the environment and the use of plastics; They emphasize that recycling is not a healthy solution, and they argue that states should take a clearer stance on not using plastic.

7 *https://m.bianet.org/bianet/sanat/206010-italyali-cizer-bir-ulkeyi-severseniz-orada-ozgurluk-mucadelesi-verenleri-de-seversiniz Access Date :20.10.2020*

At the same time, they bring many social issues to their art, from defending the principles of freedom of expression and democracy, to the fight against consumerism and the protection of natural resources.

Luzintteruptus, which participated in the FAB[8] Festival held in Bordeaux, France in 2017, chose Virgin Megastore, one of the biggest stores in the city, for the project, and filled all the gaps on the facades of the building with more than 6000 shopping bags belonging to the big brands they collected with a volunteer team. . The building looked like it was going to explode from plastic bags. At the end of the festival, all the bags were recycled and the building was left in its original state. With the lighting system they used, they managed to attract the attention of the audience throughout the day. For the project "The Plastic We Live With" (2017), the group aim to show the danger of the use of plastic by stating *"This ubiquitous material not only creates huge plastic islets in the oceans, but tiny bits in the water we drink and the things we eat."*[9]

An effective series of practice of action to collective work belongs to the Liberate Tate group. Years later, the group's performances against the oil company Bp's sponsorship of the Tate Museum achieved their goal, causing the company to withdraw its sponsorship. Although the company did not accept this, members of the artivist group state that the opposite is true. Liberate Tate is an important example of artivism that succeeds and inspires with the right moves and actions.



Liberate Tate, Human Cost , 2011, UK, Performance

8 *FAB:Festival International des Arts Bordoeaux Métropole*
9 *https://www.floornature.com/blog/plastic-we-live-luzinterruptus-13316/ Access Date: 27.08.2020*

"Over the past six years, Liberate Tate members - along with other cultural activist organizations - have held a series of demonstrations and protests demanding the end of the sponsorship deal. Much of the action took place in the form of unauthorized performances at Tate Modern and Tate Britain, from the miniature oil spill at the institution's summer premiere to the gifting of "License to Spill" 2010, a 16-metre wind turbine "The Gift" 2012 to the museum. and by establishing tattoo parlors inside the gallery, the carbon dioxide level of the atmosphere was tattooed for each artist in the year he was born "Birthmark" 2015."[10]

here are groups working on different social issues in different countries of the world, as seen in other examples, these groups have shown the power, speed and permanence of the collective work. Fearless Artivist group Fearless Collective was also founded in 2012 by Shilo Suleman, they aim to turn the world into a brave and beautiful place by leaving fear behind while telling cultural and political stories. In general, they use images specific to events by choosing places where trauma, oppression or fear occur, while applying mural[11] works in their projects in public.



The Fearless Collective, "Bonded not Bound", 2015, Dharavi, Mural

"Shortly after the gang rape and murder of 23-year-old Jyoti Singh Pandey in New Delhi in 2012, artist Shilo Shiv Suleman started this feminist movement and art collective Fearless Collective. ... Since its inception, Fearless Collective has worked on projects in Pakistan, India, South Africa, Indonesia, Nepal, Lebanon, Brazil, the United States and Canada. The projects have worked in different communities, addressing issues such as gender-based violence, feminism, oppression of transgender communities and indigenous rights. "[12]

10 https://hyperallergic.com/288254/liberate-tate-activists-look-back-on-six-years-of-fighting-bp-sponsorship/ Access Date: 01.11.2020

*11 **Mural:** It comes from the Latin word "murus" and means "wall". While graffiti is legally practiced with spray paints, Mural acrylic refers to paintings made on a certain area in a certain period of time using oil paint.*

12 https://wpmu.mah.se/nmict192group3/2019/10/23/activism-through-street-art-with-the-fearless-collective/ Access Date: 01.11.2020

They performed the mural "Bonded Not Bound", which the group made in Dharavi in 2015, together with local women. They also supported the participants by giving trainings in the workshop they held by coming together, communicating, and getting their opinions on the area they lived in. The main painter is the founder Shilo Suleman, and the blue of the blue tarpaulin, which symbolizes cheapness and poverty, is used as the main color and is positioned to have its own boundaries in this large slum. In the small but crowded neighborhood, women often stated that they needed a bond of love rather than the binding rules imposed on them.

They summarize their methods as follows: *"We are returning to the old ways. We are witnessing space. We offer light and color and incense to forgotten corners. We fill the void with our bodies, stories and brushes."*[13] In their paintings, they promise to keep the heroes of tragic stories alive, to ensure that the events that go unpunished are heard by everyone, to fearlessness and peace. In the mural in South Africa, they referred to the shame of a woman who was said to have been raped because of the clothes she wore.



The Fearless Collective, "I wear my body without shame", 2016, Johannesburg, Mural

While the Fearless Collective group actively uses social media to promote collective work, it also continues to cooperate with countries and individuals who want to make their voices heard or collaborate. The group, which also supports workshops, provides virtual training in this sense.

21st century The changing perspective in societies from the very beginning has been especially effective in the upbringing of young people. Young people born into the digital age display a libertarian, right-seeking attitude that is against all forms of discrimination. In this context, activism has inevitably been a part of their lives. Although there were short-term experiments on activism education in the 1950s, artivism is also included in art education as it is in activism today. Many educators

13 *https://fearlesscollective.org/fearless-methodology/ Access Date: 09.11.2020*

continue to teach in schools with their activist identity, after the times when an activist educator had difficulties between his career and his art. In this sense, artivism prepares individuals for the real world, and enables productive artists to grow at the point where participation, collective work and awakening meet. Unlike traditional art education, the process, participation and ideas are at the forefront of understanding.

"Culture is an important food for human socialization. However, the individual gets rid of competitive, passive commodified views of life and adopts a fun, hedonistic, sharing or generous vision. Artivism is a social ethical literacy that leads to one's "non-individualistic autonomy". [...] In the end, artivism guarantees the integration of the individual in the construction of collective spaces and contexts, of every person with creativity, both individual and diverse."[14]

In short, one of the most important contributions of artivism in education turns from the individuality of the artist or student to sharing, interactive group work, which means a creative and intense process. Since mutual interaction, different interests and perspectives are at the forefront, collaborative creation, where the ego is put aside, ensures that individuals are open to new understandings.

Plastic Arts and Artivism

The dissemination of the works done to a wider audience, the opportunity for rich creativity in the intellectual dimension, as well as the power of being together are also important. Ayumi Horie is an artivist who works on ceramics with social content.



Ayumi Horie- Elise Pepple, "Heather Stood Up,2009", Ceramics, 2015

14 *https://www.researchgate.net/publication/326312718_Artivism_A_new_educative_language_for_transformative_social_action Access Date: 14.12.2020*

She sincerely conveys the subjects that individuals want to draw attention to with objects they can connect with. The artist, who uses video, installation and social media as well as ceramics, gives priority to collective works. “Portland Brick” is a collaborative project with Elise Pepple, which brought the stories compiled from the events that took place in Portland’s India Street to the streets by processing them into bricks. In this way, it was ensured that everyone who passed by that street learned the stories that happened there. They summarized the main idea of the study by saying, *“By stratifying the past, present and future, we hope residents and visitors will better understand what makes this neighborhood special”*.[15]

“Heather Stood Up, 2009”,Heather Tanguay stood up and said that gay marriage is a right in 2009, when she stood up and said that same-sex marriage is a right. has seen. That’s why this inspiring tale of courage is the subject of the Portland brick.



Roberto Lugo- Kristen Kieffer “Sojourner Truth and bell hooks”, Ceramics, 2016

“The Democratic Cup” is a collective project that he realized with Nick Moen in 2016. Within the scope of the project, illustrators and ceramic artists aimed to draw attention to the danger of political polarization, to respect political discourses and to encourage them to vote. At the same time, they sold the mugs they made as a donation campaign and distributed them to non-profit organizations. The artivist ceramic artist Robetro Lugo, whom we discussed before, also worked on the mug with Kristen Kieffer, the portrait of black women’s rights activist Sojourner Truth, in this project.

Thinking that the conversations that start with a cup of coffee and the ideas to be shared through mutual dialogue will be more profound and meaningful, Horie stated that they believe in the power of sharing only, without religion, language, race or nationalist approaches, or even wrongly, in collective work. In an interview, Horie said, *“Putting ourselves in someone else’s shoes is one of our goals in this project, to sit down sincerely and listen to what our coffee partner has to say. It’s not just about discussing our own issue; It’s about really trying to understand where someone else is coming from.”*[16] he literally expressed the purpose of the project.

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15 https://www.publicartportland.org/project/portland-brick/ Access Date: 02.03.2021

16 https://springboardexchange.org/the-democratic-cup-wants-to-bring-people-together-in-conversation-over-a-cup-of-coffee/ Access Date:02.03.2021

Approximately 50 artists from different disciplines, including illustrators, ceramic artists, writers, graphic artists, painters, and architects, worked on the project. In the handmade designs, many topics are mentioned, from LGBT rights to Ruth Bader Ginsburg and immigration. In the project, mugs designed by writers Danez Smith, Klai Brown and Nick Moen are "What Did I Do?" he asked the question. Nick Moen, the partner of the project, drew attention to the lack of empathy in American politics and stated that they aimed to encourage constructive discourse with this project.



Danez Smith, Klai Brown and Nick Moen "What Did I Do?", Ceramics, 2016

"The Democratic Cup" organization stated that they would continue their work with different projects as of 2021, and they decided to retire the group in a democratic way after one of the artists left. Ayumi Horie continues to make useful art for different collective works. Horie states that today's art will cause rapid change when it is shaped in the right hands and with accompanying stories. Knowing that every person's time in the kitchen is precious, she gives the message of strengthening the bond between functional objects and individuals and standing strong against inequalities.

If the aim of artivism is to influence societies and to work on the permanence of its effect, to put it correctly, the fragility of ceramics has been an important tool in terms of impact. Ai Weiwei is the most famous ceramic artist known for his activist attitude. The artist, who argues that art is political, displays an attitude that reacts to injustice, resists the oppressive regime and has a stance. He expressed his message as follows: "*fighting for individual freedom, fighting for democracy, and while doing so, clearly informing the public and being someone who has an influence on others.*"[17] When the artist, who was in America in the 80s, returned to his country after a long time, He saw that there were changes in social and economic sense.

Reflecting this change to his art with a critical perspective, Weiwei started to make series that bring modern criticism with his traditional art, ceramics. The artist's first work as an activist was the performance "Dropping a Han Dynasty Urn" in 1995. Weiwei made the antique vases he collects a part of modern art, but he was criticized for breaking the vase while doing so; breaking the precious vase has been interpreted as disrespect to cultural heritage. However, the aim of the artist was to remind the

17 *https://www.opendemocracy.net/en/artists-duty-interview-with-ai-weiwei/ Access Date: 03.01.2021*



Ai Weiwei, Dropping a Han Dynasty Urn, Ceramic,Performance, 1995

evils of the Mao regime and openly criticize the hypocrisy of the communist regime and the fact that they later protected the historical artifacts that they destroyed in the name of the cultural revolution. In this sense, Weiwei's action was precisely to follow General Mao's advice to destroy the old for the new world.

Coming from an aristocratic family, ceramic artist and activist Carrie Reichardt brings her ceramics to the streets and aims to reach a wider audience. She made her first solo exhibition with the title "Mad in England", with works reflecting her political statements. The artist, who works with the mosaic technique on the facades of the buildings, also uses collages consisting of photographic prints.

In 2014, she made two-piece, fun, provocative and sincere mosaic collages for the Victoria and Albert Museum entrance. His aim was to show that the combination of art with activism would lead to positive social change. The project, which he named "Disobedient Objects", touched on many social and political problems of the society and the world, and became a very popular exhibition that reached approximately 400,000 people. On the stairs at the entrance of the building, he used peaceful phrases that support his view and make the audience think.

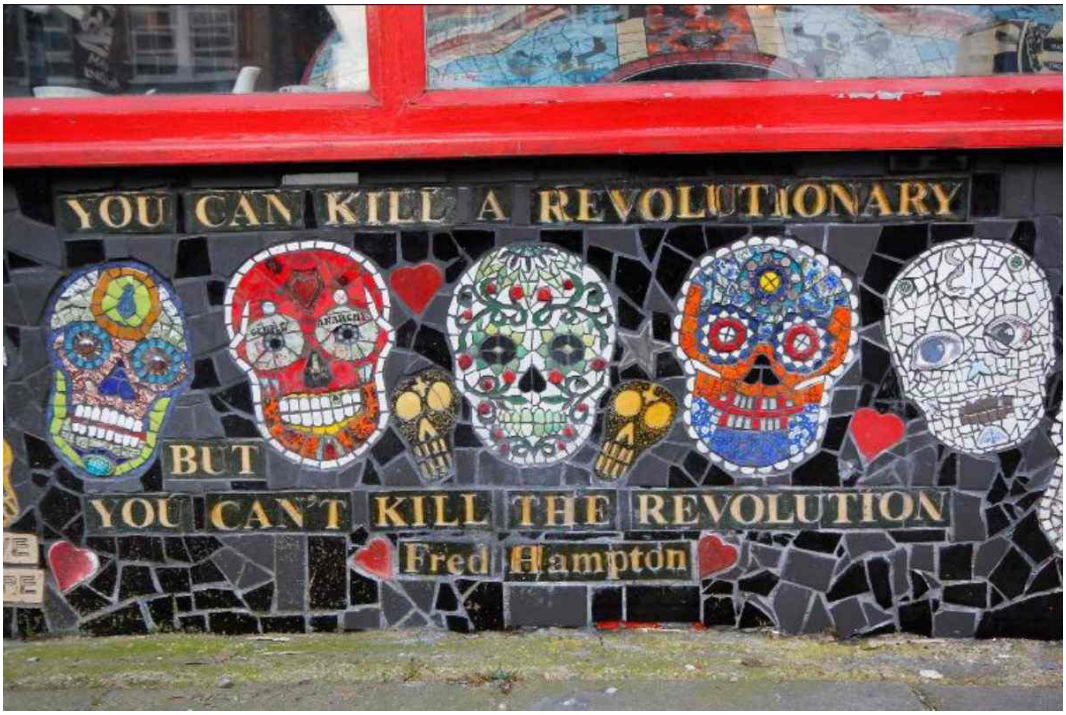
Reichardt stated that art becomes more meaningful when it focuses on making a difference, and that activism is a lifestyle at the same time, and describes himself as a craftsman by being included in the Craftivism movement. While dealing with subjects such as unjust imprisonment and colonial wars, the artist states that the death penalty is polemic and intimidation, and aims to influence the audience both intellectually and emotionally. He reacted by writing "You Can Kill a Revolutionary but You Can't Kill The Revolution" on the wall panel about the murder of an activist Fred Hampton by state power.

We have discussed in the previous sections how important street art and graffiti are for art to reach the society. The presence of ceramic art on the streets is not



Carrie Reichardt, Disobedient Objects, Ceramic Installation, London, 2014

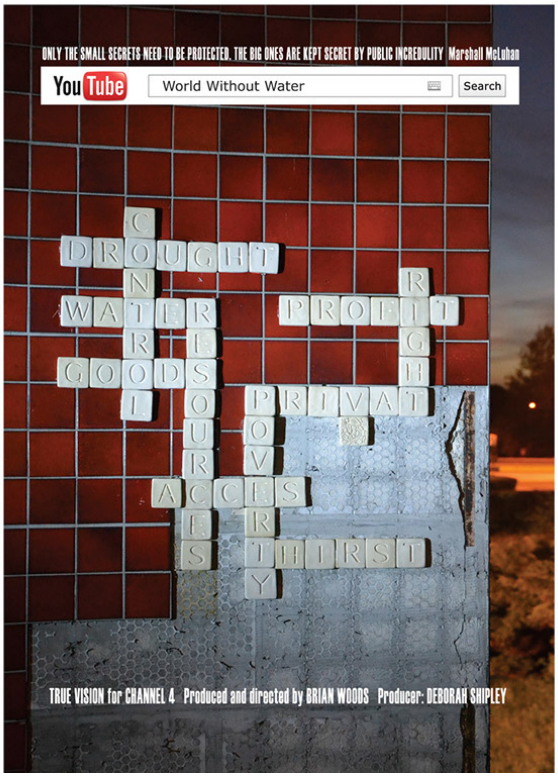
so new, but the ceramic relief, which is included in the street art today, reaches the audience in a surprising and remarkable way, rather than being a protective material. There are examples of street culture, in which artists sometimes approach a city like a game or draw attention to the problems of the world, or that surprise the audience and make them think. In addition, as in the example of Carrie Reichardt, the collaboration of mosaic and graffiti, which is a classical technique, ensures the permanence of the message, which is a valuable opportunity for an artivist artist.



Carrie Reichardt, "You Can Kill a Revolutionary but You Can't Kill The Revolotion" , Mosaic, London, 2014



Carrie Reichardt, Disobedient Objects, Ceramic Installation, London, 2014 (Detail)



NeSpoon, Scrabble, Mosaic, Krakow, 2011

The “Scrabble” project, which he made at the Art Boom Festival in 2011, laid the words on the walls in the form of a Scrabble game with the mosaic technique, which touched on the problems of the world and aimed to make the audience think about these concerns. “The Scrabble project reflects the mosaic of information we use to create our image of reality. [...] GMOs, global health policies, the nature and causes of financial crises, corporate social responsibility, global warming, conspiracy theories, etc. The artist, who also published these installations as a documentary series on YouTube, shared both the traditional ceramic process and the images he mounted in Krakow, Poland. In the image, he wrote words such as “Drought, Resources, Thirst, Misery”, which will evoke thirst and its results, under the title “Dirty World”, which draws attention to global warming[18].

18 *https://www.behance.net/gallery/1618129/Scrabble Access Date: 03.03.2021*

Jennifer Ling Datchuk is a ceramic artist and educator working on cultural conflicts, identity and immigration as the child of a Chinese immigrant and the granddaughter of Russian and Irish immigrants. Using different materials, the artist named “Live to Die” criticized the devaluation of the labor of young people and children working cheaply in China in the face of the capitalist order. He used the red mat, which is often used on the doors of Chinese restaurants in the USA, as a metaphor, and smashed young girl figures are seen among a pile of mats that overlap. He draws attention to the tiring conditions of these young people, who are mostly invisible, but that they are invisible in the cycle of consumption and satisfaction.



Jennifer Ling Datchuk, “Live to Die”, Textile, Ceramic Figure Installation and Detail 2020

Another artist who criticizes the overpopulation in China, employing cheap workers and the invisibility of the working people is Ai Weiwei. In addition to being an important conceptual artist, his activism has made art a part of his life, and he argues that the artist should set an example for the society. He states that his life, stance and style are his own art and that he made a political decision by choosing art. Working in different materials and disciplines, the artist chooses his material according to the most accurate expression method. Since the 90s, he has exhibited an attitude of criticism of the system in his art, and in this sense, he has often been tried, detained or arrested. Weiwei, in his performance of knocking down the Han Dynasty Vase, which we discussed before, criticizes the governments and the oppressive regime, and again, by embroidering the Coca Cola logo on an antique Han vase, he challenged the consumption system where a brand even surpasses the real values.

“Sunflower Seeds” (2010), like Jennifer Ling Datchuk, drew attention to the large population in China, the cheap production, and the ignorance of the worker. Although the installation, in which approximately 100 million moon seeds are exhibited, is thought to consist of real moon seeds, it is entirely porcelain. The moon cores, made by 1600 talented craftsmen, are an artivist work that has a lot of meaning. First of all, the artist stated that sunflower seeds represent poverty and unifying power in Chinese culture. Because it was cheap, it became a chat accompaniment shared by friends.

During the Cultural Revolution, General Mao was depicted as a sun and the people as sunflowers turning towards him. It expresses the contradictory feelings that



Ai Weiwei, Sunflower Seeds, Porcelain shaping-Installation, 2010

include friendship and poverty in this cruel period. The sunflower seeds, shaped by 1600 people one by one, bring to mind the phrase "Made in China" and show the impressive results of acting together as a result of a collective work. Encouraging his people to reform, the artist for "Sunflower Seeds" says "*Seeds grow... The crowd will eventually find its way.*"[19]

Conclusion

The concept of artivism, as stated at the beginning of the article, refers to art made for the benefit of society with empathy inspired by activism. For centuries, the artist's path has crossed with politics, sometimes he has been pro-power and sometimes he has been a power that stands against power.

Since the effect of art on societies is known, it has been an important tool used by the authority. However, as the means and methods of expression have changed over time, there have also been changes in the artist's attitude and style. These changes provided the birth of art movements.

Today, there are still influential art movements, the methods have been enriched with the development of technology, but the traces of inspiring movements are still visible. As societies developed socio-culturally, artists did not remain indifferent to issues that were approached sensitively and voiced.

Men and women, children, animal rights, climate, global warming, class discrimination or racism are the subjects that are mostly discussed in art. Artivist artists try to spread their messages both in exhibition halls and on the street and to raise awareness of the society. The examples in which collective work is more effective are inspiring, at the same time, making artivism a part of education is an important step in terms of artist and society standing side by side and making the world a

19 *https://www.opendemocracy.net/en/artists-duty-interview-with-ai-weiwei/ Access Date: 03.01.2021*

better place.

Ai Weiwei's individual works continue to produce by standing up against all kinds of injustice as a world citizen, even though his criticisms lead him to jail. It is promising for the future that the victory of Libarete Tate over the oil company BP or the paintings of Fearless Collective about women's rights raise awareness of local people and fight for women's rights. As a result of the protest actions of Pakistani women as of 2020, the removal of virginity tests of rape victims is an important success, and the fact that women's painful stories have been brought to the walls can be considered as the first step to raise awareness.

Art as a tool to raise awareness

Heiða Vigdís Sigfúsdóttir / Ólöf Benediktsdóttir
Ágústa Björnsdóttir / Sölvi Steinn Þórhallsson

Why Art is Important?

The societal value of art stretches its wings far and wide. It can be used as a tool to understand ourselves and us as human beings. Art can be suggestions, thoughts and questions which more often than not speculate about human nature and our environment. It's societal value also includes bringing people together, sharing ideas, making people think and allowing them to be critical or in disagreement. Art can inspire and escalate the feeling of being able to have effect, to ponder and point out things that may be done otherwise.

"If you serve someone spinach that is cooked the way it should be, no one notices or remembers that they have eaten spinach. Whereas if you burn it, it shocks their taste-buds and they become immediately aware that it is burned spinach and they gain new insights into the characteristics of spinach, cooking, etc."



Jean Dubuffet's words are still relevant today, to draw attention to things it is good to isolate them and present them in a new light. Art offers this platform for us to experiment with our thoughts and to put them forward for other minds to interact with. It does not have to be perfect, without error, because it is the mistakes that move us.

We learn by doing, through our experience and by reflecting on them. Participatory art or total installations, where the participants or viewers are within the artwork offers them a platform or a chance where they can with their actions affect and interact with the work. The artworks will adapt and change depending on the participants movements and actions. Being a part of the work will enable the participants/viewers to gain a deeper insight of the artwork and submit something new to it. By opening conversations between viewers and artworks it can have a bigger and broader effect.

In 2020 the artist duo Libia Castro & Ólafur Ólafsson exhibited the show In Search for Magic: A Proposal for a New Constitution for the Republic of Iceland in Reykjavík Art Museum. The exhibition was a collaboration with all kinds of different musicians, artists and activists that consisted of a composition and a large textile installation with banners that were written on. The collaboration included composing music to the "Proposal for a New Constitution for the Republic of Iceland," written in 2011. Approved by the population in a public referendum in 2012 it still hasn't been accepted and implemented by the Parliament. The text written on the banners were from letters, ballot papers and other things which have been received by the Parliament since then. They were isolated and presented on a much larger scale. In that way, by isolating, enlarging and putting them in a new context, it begins the process of making jurisdiction visible, mediated through the relationships between materials, disciplines and people. The exhibition ended up moving out of the museum and onto the streets where people gathered and walked with the banners towards the Parliament and protested. Through the artwork a unification was created that revived the claims of a new Constitution.

Ilya and Emilia Kabakov have throughout their works contemplated memories, of both the individual and the collective. The memories of our society, our history, consists of many personal memories, and memorials to personal memories. If we didn't have any there would be no history of personal life.

In many cases art deals with the personal and through these narratives we can try to understand each other. Art offers ways for us to understand ourselves, as individuals and as a society, through personal stories of others. In Ilya and Emilia Kabakov's installations they invite the visitors to put themselves into the narrative of their work. The visitors are within the work, inside of it, and being there, they can try to understand it's memory.

The essences of both Libia Castro & Ólafur Ólafsson and Ilya & Emilia Kabakov works lies in a form of solidarity. In the case of Libia & Ólafur they invite other people to collaborate with them on a subject concerning the population which they isolate and put it in a new context, enlarged. Ilya and Emilia Kabakov works concern the memory, the personal, and presented through installations which the viewers can try to understand, as communal.

Being able to see other people's ideas and being able to share your own is precious and that is what art can offer. The spinach is burnt and we are forced to see things in a new light.

Art as means of communicating ideas

When people talk about communication they are often referring to verbal communication, written communication or even body language. However there is an enormous amount of information communicated to us by visual means; through advertisement, design and art. We read images just as much as we read language. Road signs are a great example of a standardized visual language, but even those images can take on a completely different meaning when put in a different context. Visual language is a powerful and potent way of communicating ideas to rally people together. It is important for artists and designers to understand this because images can certainly be utilized in a context that the creator wholeheartedly disagrees with.



A good example of this is Pepe the frog, a character from a 2005 comic called Boy's Club by Matt Furie. In the original comic books Pepe is a minor character that mostly hangs around, gets high and plays video games. In 2008 Pepe became a popular meme on 4chan and tumblr, and slowly gained notoriety as a meme mostly used by the extreme right. In 2016 Pepe was classified by the anti-defamation league as a hate symbol associated with white supremacy. Furie, Pepes creator, was horrified and tried to sue various organizations for using Pepe in nefarious campaigns, before eventually killing the character off in his comic books as a symbolic opposition to the ideas Pepe had come to represent.

A good contrast to the non-political work of Matt Furie being turned into a hate symbol is the overtly political art of Banksy. Banksy is very well known for making strong political statements through his art. He uses striking visuals to make works that are hard to misread. His style is unmistakable and so is the message. Through his art he has criticized fascism, consumerism, imperialism and authoritarianism. The reason that his artworks are so effective in communicating his ideas might be that he uses visual language that we know. In his anti-war works he uses the peace symbol, flowers, white doves, little girls, rifles, bombs and men in modern army uniforms. These are all strong images that have very clear associations in our minds and Banksy utilizes that to the fullest to make clear statements about the modern world.

An image is worth a thousand words, so it can be tricky to create an image that tells the story you want it to tell. Often people use text as a key; a base for the viewer to understand the image. Text can both add to and draw away from the complexity of the work. If the text is overly descriptive the viewer might not take the time to read into the image. If it is too vague it risks making the work too open and the viewer might read something completely different into the work.

In comic books we see the mediums of written and visual communication coming together to tell the whole story. Neither the text or the images can tell the whole story by itself, they rely on each other to give the reader the whole story. This interplay of text and images gives creators a chance to make more complex and precise statements than you can with text or images only. You can even make the visual language and the text have opposing meanings to create tension. The visuals add a new dimension to the text.

Visual language is an important part of our day to day communications. Unlike words there is no thesaurus and the meaning of symbols and images can change over time. It is the job of artists to be aware of the meaning images have, follow their shifting meaning and last but not least be a part of the moulding of what an image means. Artists and designers can use visual language to create intricate stories, and sometimes, when they do so to a great effect they shift the meaning of the image in the mind of the public.

Non-formal education in arts as a tool to raise awareness



In the fast-changing world, modern technology has affected education and the way people express themselves and communicate with others tremendously. It is safe to argue that one of the side effects of this development is that people consume more entertainment than before at the same time as news and knowledge becomes less and less reliable. Therefore, it can be even more important than ever that educators, citizens and societies as whole adapt the educational system in order to maintain healthy and knowledge based democracies.

In recent years non-formal education has proven to be an important tool to increase youth participation around the globe. The European Union stresses the importance of this form of an educational process as an important factor for young people, both to: broaden their skills' set in order to gain full potential as autonomous members of the society, and also to: broaden their horizon in order to participate in the fast changing global society. Furthermore, it is believed that the future of education is connected to this form of learner-centred educational process. However, this is not a new concept but a process that has always been a part of human society in some way, that was most likely even more integrated into the daily lives of people in pre-literate societies.

The Council of Europe defines non-formal education as the educative process that occurs in structured activities outside the formal educational sector, such as in

youth organizations, sport clubs or in any kind of programme where young people meet and practice some kind of an activity together. By definition, that refers to all the educational processes that take place within groups where people come together and practice different art forms, such as drama, music, poetry or visual art. Such programmes are designed to increase participants' skillset, present them with new tools – or allow them to develop their own tools which can empower them to gain more independence which encourages them to more participation, that can for example be by reflecting in a group on social issues that can in continuation serve as a pathway to raise awareness.

Having established the importance of non-formal education, in order for the educational process to serve its purpose, by definition it needs to have some structure. The Council of Europe stresses that non-formal education should be, among other things, accessible and learner-centred. In this educational form, the organizer's role is to establish a creative environment where participants are able to communicate and can feel free to express their opinions and visions without any prejudice. In that sense, art can serve as a powerful tool for both expression and communication. This setting can serve as a powerful tool for the participants to reflect on social issues with their collective knowledge and moreover develop tools that they can use to raise awareness.

Well-structured art-based workshops can therefore serve as an influential approach in non-formal education, by creating a space for slow and deep communication. In order to develop that kind of environment, that is both learner-centred and accessible, the methodology of peer-to-peer learning has shown to be very effective (that is an established methodology in all youth-work within the European Union). Peer-to-peer learning references a learning process where the organizer and participants are equals. All act both as teachers and students and thereby, are equal members of the group and the learning process. In that kind of a setting participants are empowered to speak their mind and explore different ways of expression. This kind of an environment can only be created if the group in whole decides on some ground rules so that the peers are aware of what is expected of them and moreover know what to expect from others.

In preliterate societies, before schools became institutionalized, all knowledge sharing was by non-formal education. In modern days, technology has given knowledge its own life, where it gets harder and harder for schools to serve their purpose with the aim to maintain healthy and knowledge based democracies. Therefore non-formal education can serve as a powerful form for knowledge sharing by first hand, and raise awareness of issues that exist within their societies in a peer-to-peer learning setting. In order to respond to the fast-changing world, unconventional ways of communication and expression via any kind of artform can serve as a powerful tool. Art allows groups to develop their own dialogue to reflect on social issues where participants can be encouraged to take initiative to explore different tools for their expression. This method can be effective to raise awareness in a way that formal institutions cannot do.

Art as a tool for voices to reach out

The usual way of people describing art is a painting on a wall or an odd performance that is hard to understand, placed in a fancy, white gallery. However, art is all around

us. Everything we do can be related to art. Art is how we dress and how we talk. Art is how we write, how we sing and how we scream. Art is dance moves. Art is the way we love and the way we hate. Art is the way we think and the way we feel. Art is our past and our future. Art is how we express ourselves. Art is our dreams and our beliefs. Art is our personality. Art is how we connect to other people and how we connect to ourselves. Art is a high function of our being, a door for thoughts to pass from unseen to the seen. It's the source of our dreams and it opens our minds. Therefore art is a perfect tool to help people to deal with their emotions because it is a great way to express emotions without words. Art helps with processing complex feelings and to find relief.

I want to start my thoughts and wonderings with one little story about a man and a donkey. The story is a chapter called "The Artist" from the book "Religion Of Man". The book was written by the Bengali writer and philosopher Rabindranath Tagore. In the chapter he talks about when he was traveling with his friend in the streets of Peking. Then out of nowhere his friend suddenly exclaimed with a vehement enthusiasm: "Look, here is a donkey!" At first Tagore didn't understand, he didn't understand the reason why his friend liked this donkey so much, it was just an ordinary donkey. But then he started to think. His friend did not treat the donkey like everyone else, he did not treat it with a cheap knowledge but could see it afresh and recognise it as real.

The only evidence of truth in art exists when it compels us to say "I see". We can see everything in life as new. When we allow us to see that we allow us to be creative. Being allowed to be creative means that you have an outlet to use your imagination. Also to express your feelings and emotions. This freedom alone lays the foundation for other benefits. Art, no matter whether you choose to create it yourself or simply observe and enjoy it, is a relaxing and inspiring activity for many people. However, the particular benefits of artistic expression go much further than relaxation and enjoyment.

You can say that art and mental health work well together because using art together with mental health can have positive connections. Art therapy, also



known as expressive therapy, uses art as a means of communication and lets people explore and express their emotions and thoughts. Artistic activities such as sculpting, painting, drawing and performing are known to lower stress levels and promote mental calmness. It takes your mind off everything and provides a relaxing distraction. Therefore it is very important for your inner self and feelings to forget yourself from time to time, feel the moment and just breathe. If we do that we make room for creative thoughts and hopefully we get them out. Also the benefits of enjoying the moment we learn how to focus on our passions for the things we are doing at the time. You learn that the season of joy comes only if you withstand the hard season.

Talking about focusing on our passions for the things we are doing at the time, then sketching is a great way to fade away into your head. When you sketch, you work your imagination a lot more starting from a picture, and little words suddenly come along with. The more you look into the picture the more you think and the more your imaginary world expands. Everywhere I go I take my sketchbook with me. It is very important to me because my sketch book is where I set my mind free and it's where I can leave everything that is going on in my head and my soul.

The sketchbook soaks the emotions and feelings from the artist into the pages, like paper soaked in ink. This is how the artist can create a mysterious world which the artist alone knows. His world grows in the book until it is so big that it needs to show itself. Then the world breaks through the pages, out of the sketchbook and into everyday life, and is open for other people to see it and to feel it. The voice of the artist has reached out.

The importance of Art as a Non-Formal Education Tool

Catarina Galego / Pedro Soares

Art is omnipresent in our lives, even if we don't notice it. But the recent pandemic caused by the new coronavirus proved it once again. Being forced to stay home for a long period of time, people realized how art in its many forms was important for their daily life. Cinema and music helped thousands of people to occupy their time and to make that period a little better.

Besides that art can also be an important education tool. Normally we associate art to simple leisure, to cultural fruition or even to capitalistic monetization. Also recently we saw how NFT reinforced the relationship between art and money, following that main rule of capitalism that declares that everything must have a price. But art is more deep than that.

Art can be a fundamental non-formal education tool, specially to work with youngsters, helping teachers, educators, youth workers and other professional to teach young people in a more versatile, funny and engaging way. Besides that art can help to stimulate creativity, to open horizons and to change perspectives of the world. The results are enormous and it's more powerful as sooner we implement them in a younger age.

"Art is what men call or called Art".

The best definition of art is still the one that Dino Formaggio, the Italian philosopher and critic, wrote in his book from 1973, "Art". In this book he reflects about the many conditions of art, going to the limits and concluding that art is everything and art is nothing. Can sound a bit paradoxal but it is easy to understand when we think art as a transverse discipline where many others converge.



But naturally this is not a closed definition. It's easier to analyze the etymology of the word "art". It comes from the latin word "are", that means skill or ability, which is pertinent. And it leads to another question: is art a technique or is technique an art? Once again

there is no right answer to this question. The possibilites are huge, as well as the possibilities of art, that is easier to analyze according to its representation, emotion and form.

In the beginning art was a representation of life, a copy or imitation. The Greeks called it “mimesis” and it is the basis of Art, a representation of something from Nature. Of course this conception changes and evolved with the years passing by. Later on, in the 18th century, art became more connected with emotion. It was the time of Romanticism and the philosopher R. G. Collingwood was the first one to see and to think art as an emotional view. This gives art an important social role, making it political as well, taking in consideration that every social action is a political action.

Finally, art can also be perceived by its formal quality, defined by its rhythm, harmony, unity and aesthetic. This was the basis of abstract art and the beginning of contemporary art. In the 20th century art achieved more direct conceptions, many times depending on the institutions and people. Take in consideration ready-made, where objects change perception according to the context. A can of soup is only a can of soup except when it’s in a museum and not in a supermarket. Marcel Duchamp took it to the extreme with his inverse urinol.

Why Art is Important?

Art is fundamental to the construction of our personality because it is a confluence of many disciplines, being perceived differently by every person according to our education, background and provenience. Many thinkers and philosophers explored the idea how art influences our cognitive behavior, strengthens connections and increases our self-esteem. All of this benefits our mental and physical health.



That's why art should be seen as a full discipline and not only as an extra activity in schools. Nowadays the education system reduces the teaching of art to a mechanical transmission of ideas, instead of promoting critical thinking, the discussion of ideas and active dialog. That's the only way to stimulate creativity and critical thinking among people and youngsters in particular.

Of course this is not easy. It depends a structural planning, that meets the motivation of young people. But this is also the life of all educators. Non-formal education methodologies allow to make this an easier process, at the same time it meets the real needs of the young people. With non-formal eduction methodologies art becomes the true patrimony of Humanity, allowing everyone to learn with the others. The impact is incalculable on many levels: on an intelectual level, an affective level and a critic level.

Besides that art is also a very important education tool for young people because is a collective process. This promotes specific competences too, namely working in teams, under pressure and leading skills. But the facilitator as a fundamental role in this process. He is the key agent in this learning process and its learning outcomes. He is the one that needs to understand, identify and adapt the working methodologies to the needs of the youngsters, promoting the abilities of each one.

The Benefits of Art as a Educational Tool

In the last years many studies had proven what we already knew: art is a powerful tool in the education of youngsters. Specially when it starts from a young age, because it affects and stimulates strongly the cognitive aspects of youngsters. Being a creative element, art helps to develop critic thinking, the ability of of reflect about things, non-linear thinking, creativity and innovation, knowledge and autonomy. And through art many skills and competences are also developed, like body expression, visual and audio knowledge or holistic thinking, for example.



The promotion of this competences create an exponential effect, because it increases the chances of success of young people, thought the development of more creative, integrated and sustainable skills. But we need to think about education through art not only as the promotion os music, dance or theater, for example, but as an integrated and combined process, that mixes up all artistic disciplines: fine arts, cinema, theater, circus, literature, poetry...

It means that art should be perceived as a transverse discipline and not as an isolated tool. And the objective of the trainer, educator or facilitator is to find ways to make art education to be more attractive. And non-formal education is the solution for this. Non-formal education is an alternative and a complement to formal education, with more dynamic methodologies, that are more flexible and adaptable to meet the real needs and motivation of young people.

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ARTivistic Training Course

Training content hvae been developed between June 2021 - April 2022 with the involvement of the team members in each country. The profile of the team members and writers can be found in the end of this very book.

The methods have been developed collectively and set into a motion to make the partners learn from each other that they exchange know-how between the countries and not only learn but practice them as they had been planned to be implemented in multiplier events in each country. The activities are implemented with 25 participants, thus we suggest you to follow the same amount of the number for th eimplementation of the activities indicated below.

Training Schedule

<table>
<tr><th>Time / period</th><th>12/4/21</th><th>13/4/21</th><th>14/4/21</th><th>15/4/21</th><th>16/4/21</th></tr>
<tr><td>09:00-10:00</td><td>Getting to Know Each Other</td><td rowspan="3">#SayStop
Stencil Workshop</td><td rowspan="3">#SayStop
Linor Workshop</td><td rowspan="3">Theatre of the Body & Authentic Movement
Dance and 5 Rhythms</td><td>Elements of Communi-cations - Gaffer Tape</td></tr>
<tr><td>10:00-11:30</td><td>Coffee Break</td><td>Coffee Break</td></tr>
<tr><td>11:30-12:00</td><td>Ice Breakers</td><td>Writing on the Margins</td></tr>
<tr><td>12:00-13:30</td><td>Lunch</td><td>Lunch</td><td>Lunch</td><td>Lunch</td><td>Lunch</td></tr>
<tr><td>14:00 - 16:00</td><td>Creative Technique Ma-chine</td><td rowspan="3">Drawing the deamons

Origins of Music</td><td rowspan="3">Music Match</td><td rowspan="3">“A song is a weapon”</td><td rowspan="3">Evaluation Future Plans</td></tr>
<tr><td>16:00 - 17:30</td><td>Coffee Break</td></tr>
<tr><td>17:30 - 18:00</td><td>Drawing from Memory</td></tr>
<tr><td>18:00 - 19:30</td><td>Dinner</td><td>Dinner</td><td>Dinner</td><td>Dinner</td><td>Dinner</td></tr>
</table>

Getting to Know Each Other

Themes

- Group Dynamics
- Learning From Each Other
- Getting to Know Each Other

Objectives

- To get to know each other
- To create group dynamic
- To inform the participants about the methodology and the program
- To take expectations of the participants
- To present the training schedule to the participants

Duration and Planning

15 minutes : Introduction of Trainers and Participants
15 minutes : Presentation of the Project, Activities and Toolbox and Questions and Answers
30 minutes : "Say me your nickname"
15 minutes : Gathering of expectations and fears & Presentation of the program
15 minutes : "Running with chairs"

MATERIALS

- Colored A4 Papers
- Scissors
- Clothes line
- Paper Tape
- Pens for each participant

RECOMMENDED METHOD

The Opening Session begins with the project coordinator's "Welcome" speech, after which each team introduces themselves. The entire group briefly say their name and what they are doing in local. The implementation of the Artivistic Program, the duties of the participants and the previously carried activities and the activities will be carried are explained by project coordinator. Subsequently, participants' questions are answered.

"Say me your nickname"

Participants form a circle. The trainer asks each participant to set a nickname that starts with the initials of his / her name. Clockwise, the participant will repeat the name and nickname of everyone who have told their name and nickname before that one. The activity is ends when the circle comes to first person.

Gathering of Expectations and Fears & Presentation of the Program

The non-formal education methodology, experiential learning and holistic approach are explained to the participants.

“Gathering expectations and Fear”
Clothes line is stretched in one side of the training room. The participants are given to blue and yellow papers and asked to cut them in the shape of socks / clothes in order to get expectations and fears. They are to write in blue coloured papers that they expected from the training and yellow papers, what they have a fear about the training. The participants are requested the hang the clothes to the clothesline. The content written by participants to the clothes is read by trainers and summarized.

“Running with chairs”
The participants are asked to form a circle while holding the chairs inclined. Afterwards, the participants asked to move around the circle as group without lowering the chairs. Once they completed the circle, it can be repeated several times if there is time.
After, the weekly program is introduced by trainer team. The short information about the activities during the program is given. If the participants have questions related to program, the trainers answers.

ADDITIONAL INFORMATION AND READINGS

Other activities related with “Getting to know each other” and “Building group dynamics” can be as well implemented according to target group.

Icebreakers

Themes

- Getting to Know Each Other
- Group work
- Creating a safe envorienment

Objectives

- To make participants aware about each other
- To create a bond between the participants
- To create a safe envorinment for participants
- To break the ice between the participants

Duration and Planning

5 minutes	: Task Introduction
30 minutes	: Making participants talk about their lifes
30 minutes	: Bridge Activity
25 minutes	: Debriefing

Materials

- Toilet Paper Roll
- Paper Tape

RECOMMENDED METHOD

This method is divided into two parts as toilet paper method, where the participants say something about themselves and in the second part, the participants will line up in a bridge where they have to move without moving the other sides of the tape which will make them closer to each other and make them able to work as a team.

Toilet paper method

The participants will be seated in a circle. The facilitator starts with a history of the toilet from the early ages and today by making a joke that the toilet paper and says that, we all need a toilet paper because there will not be any toilet paper in “Silo” where we made the training activities due to shortage of the toilet papers in first day.

So they have to take as much as they need while going to the toilet for the first day and toilet roll paper will be passed from person to person and each will take what they think they will need for the day.

After everybody has taken their share, the facilitator then tells the group, “For every square of toilet paper you tore off, you have to say something about yourself.”

At this point, you will hear all the laughter and groaning because some took too much. Get them to start counting their squares.

Then, starting with the first person, get them to share something interesting about

themselves.

You can end the session by introducing yourself and share a humorous moral: “Sometimes excess can be bad for you! and for all of us, if you clog the toilet”.

During this round, the facilitator keeps the discussion ongoing by emphasizing the differences of the group through out the activity before going to the second part. The debriefing will be made after the second activity.

Bridge Activity
During the preparation phase, the facilitator makes two lines that only a foot-wide which can accomodate the all the group when they line up in a straight line.

Than facilitator asks participants to get in the line in a random order. Afterwards, they were asked to move around without getting outside of the both lines. During this process, first the participants asked to line up in an alphabetical order of their names with talking without getting out of the lines.

In second round, the participants are asked to line up according to their birth months but this time they would not be allowed to talk with each other but use signs and movements to explain.

In third round, they would be asked to line up according to their birth years and will be allowed to talk.

In each round, after they have indicated that they have finalised the order, the facilitator will check, it is correct or not. After the finalisation of the activity, the debriefing phase will be followed.

You can use the debriefing questions indicated below, they are for guidance and it can be extended according to the process.

Debriefing

How many of you took more than what you knew you would need just in case? What does that say about your approach to life in general?
What are some interesting things you have learned about your fellow participants?
Did you feel comfortable while changing places during the bridge activity? If not why?, If yes, why?
Why did we do these activities? Do you think they are helpful?

ADDITIONAL INFORMATION AND READINGS

Other activities related with group dynamics, icebreaker and etc. can be as well implemented according to target group.

Creative Technique Machine & Drawing from Memory

Themes

- Creativity
- Divergent Thinking
- Plastic Arts

Objectives

- The main objective of the sequence of activities is the research of new techniques, to get in touch with illogical proposals in order to stimulate divergent thinking.
- To develop creativity
- To find new ways of doing, new ways of thinking.
- To improve observation
- To improve visual memory
- To value one's own spontaneity
- To develop creative intuition
- To create new perceptions
- To learn new illustration techniques
- To connect with drawing emotionally

Duration and Planning

90 minutes : Creative Technique Machine
90 minutes : Drawing from Memory

Materials[1]

- White continous paper
- Cardboard
- A3 White Paper
- Toilet Papedr
- Fabrics
- Linen
- Various materials (glass, shoe, wood in different shapes and sizes, absorbent paper, platic paper etc.)
- 250 ml of red,black, yellow, blue and white acrylic paint
- 250 ml of black ink
- 1 box of Marley Waxes
- 1 bottle of 250 ml of white glue
- 1 bottle of mercuchrome
- 1 box of charcoal
- 100 grams of soil, sand etc.
- 1 bar of soap
- 1 bar of clay
- 1 brush

1 *That is an excessive list of materials and it can be adopted to your needs and your participants.*

- 1 spatula
- 1 pen
- 1 fork
- 1 spoon
- 1 syringe
- 1 toothbrush
- 1 rag
- 1 mop
- 1 sweeping brush
- 1 duster
- Balls of sponges in different sizes

Recommended Method

Preparation Phase :

The room must be large, with capacity for 25 people who can draw easily. At one end of the room will be the materials table, which will have to be rearranged at the end of the first part by an extra person from the facilitator. The rest of the room will be a large space, where there could be a few tables to use, and as much as possible, avoid repetitive furniture and spaces.

The following materials are left in the table for the participants :

Masking tape (x10), scissors (x5), rags, Walnut ink (1 liter x 5 persons), bleach (1 liter), 3 quality paintbrushes per participant small, medium and large size.

100 disposable cups, 1 notebook of 200 gr A5 paper per participant, 1 pad (approx. 8 sheets of paper) A3 of watercolor 200 gr per participant, 1 black ink pen per participant.

Implementation Phase :

The first part of the workshop revolves around “the technique-making machine”. Here we explore the crazy and varied possibilities that materials, textures, sizes, rhythms give us; thus, we start the workshop almost “forcing” creativity.

The room will have a central table where all the elements will be, and at the other end of the room will be the machine to create techniques. The participants will bring out their challenges one by one and develop them. This is a moment of





experimentation and freedom. We let everyone go at their own pace, to develop one or more experiments with the machine. After 60 minutes we display the most interesting experiments and clean up the space.

For more information about the method (in Spanish): http://tocar-el-arte.blogspot.com/
The activity is depending on the words are divided into the three segments as first introduction, the participants are given the materials and the information about what to do than left alone for 60 mins period to boost their creativity and think about the variations that are provided.

Later on, each participant put their product and discuss about the products that they have created. To do so, the participants are given six different lists and they are allowed to use one material/action in each segment while developing their creative ideas :

ACTION	MEDIA	UTENSILS
To extend	Painting	Brush
Scratch	ink	Spatula
Tie	Wax	Pen
Blow	Line	Hand
Throw	Walnut	Finger
To turn	Mercromine	Ballpoint
Step	Charcoal	Straw
Knock	Juice	Branch
Slide	Tea	Fork
To scrape	Coffee	Spoon
To deposit	Sand	Syringe
Grate	Flour	Can
Splash out	Mud	Roll
To project	Soap	Cotton
To caress	Rice	Sponge
Print	Breadcrumbs	Foot
Pierce	Colacao	Paperboard
Grate	Salt	Toothpick
Pack in		Brush
Rub		Rag
To stamp		Glass
Wet		Pair of scissors
Grind up		String
Fold		Mop
Scratch		
Sweep		
Vaporize		

Supports	Format	Quality
White paper	Stamp	Fat
colored paper	Enormous	Gentle
Burlap	Small	Cleansed
vegetable paper	DINA3	Dried
Paperboard	Big	Lasted
Cloth	Tiny	Small
Glass	DINA4	Rigid
Stone		Dirty
Plaster		Fine
Tube		rough
Ground		Round
Wall		Big
Wood		Rough
Sheet		Damp
Hand		Soft
Desk		
Plastic		
Leather		
Tile		
Tablecloth		
Rack		

After the finalisation of this workshop, the participants make an exhibition with their products. Than we continue with the second part of the activity “Drawing from Memory”.

Drawing from Memory

This method is based on the **“Drawing on the Right Side of the Brain” book of Betty Edwards.** The Drawing on the Right Side of the Brain® story begins in the late 1960s where art teacher, Betty Edwards, was puzzling over the fact that many of her students struggled to learn to draw when they were mastering new skills in other





disciplines.

Another puzzle was that students, who had struggled, suddenly seemed to learn how to draw from one week to the next but could not explain why this was so.

Betty Edwards began to explore what happens when she was drawing. Her work with her students was illuminated by research published in 1968 by Roger Sperry and colleagues. Dr Edwards developed her theories into a doctoral thesis that later formed the basis of her book, The New Drawing on the Right Side of the Brain, first published in 1979. You can read about the development of her theories in this book which is still in print and has been revised and updated several times since.

After the book was published, Dr Edwards had another 'aha' moment. She realised that drawing is made up of just five perceptual skills and that together, to form a global skill.

What does a global skill mean? Other global skills are reading, driving, learning to ride a bicycle etc. Can you remember how difficult it was learning these skills? But now, I bet you read a newspaper, ride a bike or drive your car without even thinking about it.

Learning to draw follows the same process. Just as once you had to learn the alphabet and how a sentence was constructed before you could learn to read... with drawing, if you learn the component perceptual skills of drawing you will be able to draw a





perceived object ie. something you can see 'out there'.

What are the Perceptual Skills of Drawing?

- **The perception of edges**
- **The perception of spaces**
- **The perception of relationships**
- **The perception of lights and shadows**
- **The perception of the whole, or gestalt**

The last one is a bonus as it just evolves out of learning the first four skills.

The method can be seen from here: https://www.youtube.com/watch?v=FIwvukOdNMc

Implementation Phase :

All participants are to use a sketch pad preferably A3 and a black ink pen. The idea is not to be able to erase. The facilitator will ask them, without looking at the pad, looking straight ahead or with their eyes closed, to outline the frame of their sheet gently with their hand and fist. Then with their finger. Then with their fingernail. Then ask them to cross the sheet diagonally with their finger, and then in as many diagonals as they want. The idea is that they go over the sheet of paper mentally.

Next, all participants divide into pairs and sit facing each other. The facilitator will ask them to look at their partner without embarrassment, ask them to observe the person only physically, as an inanimate object. Now for the next 10 minutes they simply draw the lines they observe, without lifting their hand from the paper and





without looking at the sheet. They simply draw the lines they see, and choose which lines to draw to join the most visible features or lines. The facilitator will talk about the thickness of the line, how to emphasize the lines that are clearly visible, and how to make the hand softer on the lines that are transitional. We play music and ask them to breathe and not to be anxious, because it is not the result that is interesting, but the observation.

Now we are going to use A5 size paper for the sketches and A3 size for the chosen sketches. We use the brush with nogalina, a glass with water and a cloth or paper to dry the brush. We show what can be done with the wet and dry brush, and what happens when bleach is added.

We ask them to make several prototypes of the concepts described below. After designing in small (6 for each concept) we choose 1 of them and take it to large format (A3).

SEED - FLOWER - MOON - WORM - SPIDER - BIRD

Once this is done we ask that with any technique, using any of the elements used during the session, they add legs, legs, heads, hair, eyes, hooves or any element to create a hybrid, mythological or invented animals.

Debriefing and evaluation

During the debriefing phase, the following guiding questions can be used :

- How did I feel without having a concrete objective?
- What is my feeling in front of an experience that I do not control?
- Do I feel rigidity with the drawing and does the drawing give me structure?
- How has the experience been through the portrait?
- Has the meditation had any impact afterwards?
- Have I compared myself with the rest? When?
- Have I felt any change in my drawing?
- Do I feel I have more drawing and illustration tools?
- Do I feel that I connect emotionally better with the properties of the drawing?

Tips for facilitators

The activity should be fluid and with a tendency to expressive and silent freedom. The times can be extended if the facilitator observes that the group takes enough time to develop the activities. One of the most important goals of the activity is concentration.

During the stage of the technique invention machine, the idea is to take time to experience the “out of control” that the technique offers. The facilitator’s role here is one of observation and note-taking: anything that arises on a technical level or of interest about any reaction of the participants.

During the continuous line exercise the facilitator will ask them to look at their partner without embarrassment, ask them to observe the person only physically, as an inanimate object. Now for the next 10 minutes they simply draw the lines they observe, without lifting their hand from the paper and without looking at the sheet. They simply draw the lines they see, and choose which lines to draw to join the most visible features or lines.

The facilitator will talk about the thickness of the line, how to emphasize the lines that are clearly visible, and how to make the hand softer on the lines that are transitional. We play music and ask them to breathe and not to be anxious, because the result is not the interesting thing, but the observation.

In the last part of the workshop there has to be a very relaxed atmosphere, in which the participants really have a meditation with the hybrid beings that they are going to create, because it is the decantation between the concentration in the drawing and the plasticity of the new techniques.

What Is #saystop?

Themes

- Domestic Violence
- Violence Against Women

Objectives

- To develop an artistic method that will raise awareness in individuals on issues such as domestic violence, violence against women, child abuse, social inequality.
- To raise awareness that the agendas created by the power of social media are temporary and not sufficient, although they are perceived as great.
- To develope awareness-raising forms of expression that are sustainable, aiming at change and requiring active participation, and enabling individuals to experience these methods, since virtual protests do not fully correspond in real life.
- Purposes
- To contribute to awareness of person who have been exposed to violence, who have witnessed the violence or who are responsive to violence about how they should proceed in this processes.
- To provide information to the people about relevant non-governmental organizations (NGO's).
- To contact or build a sustainable relationship between people and these NGO's.
- To create snowball effect so that people with high awareness who have sufficient information can encourage others and raise awareness among others in society.
- To raise awareness among individuals that they can use art as a form of expression.
- To provide artistic in vivo experience to individuals aiming to be in vitro. By this experience, we aimed at facilitating the process of getting help and giving help as an internal force.

Duration and Planning

30 minutes: Illusion of the figure & (#saystop interactive beginning)
45 minutes: Linoleum workshop / Stencil Workshop
45 minutes: Participant traces and discourses
45 minutes: Illusion of the figure & (#saystop interactive finale)

Materials

- Linoleum Sheet 25x25 cm 50 pcs
- 350 gr Off White Base Paper 25x25 cm 100 pcs
- 350 gr Off White Base Paper A4 200 pcs
- Daler Rowney Water-Based Linoleum Printing ink 500 ml (The reason for specifying the brand is that it has a fast drying feature. If it is not found, you can contact us for an alternative.)

- Block Printing Baren 3 pcs
- Linoleum Roll 5cm diameter, 15 cm width 3 pcs
- Stencil Cardboard
- White Canvas Cloth 400 x 280 cm 1 pcs (This fabric needs to be able to be hung on the wall. Back of the fabric should be a wall so that we can hang the fabric.)
- Acrylic Paint / Red 250 ml & Blue 250 ml & Black 250 ml & Yellow 250 ml
- Grounding Paintbrush / 8 cm 3 pcs & 6 cm 3 pcs & 4 cm 3 pcs & 1 cm 5 pcs
- Spray Paint / Red 400 ml & Blue 400 ml & Black 400 ml & Yellow 400 ml
- Barcovision or Screen 2 pcs
- 40x40 cm piece of glass 3 pcs
- Water based thinner 500 ml
- Marker Pen / Red 2 pcs & Blue 2 pcs & Black 2 pcs & Yellow 2 pcs
- Table for 10 participant and 10 chair (min. table width 80 cm / it doesn't have to be a single table) & Table for printing and two chair.

Recommended Method

Illusion of the figure & (#saystop interactive beginning) : The interactive beginning slide is shared in the webpage and it can be adopted to the local needs accordingly if necessary.
This method is implemented twice in different contexts to teach the usage of Linor and Stencil techniques which is often used in Artivism methodologies around the world.

Please check the theory section of the book about the Artivism methods and best practices from the world.

Implementation Process

At the first section, we indicate participants that the aim of the project is to raise awareness about violence. There is an image of a person who have been a victim of violence at the screen. In the begining, participants are told that they can support this person getting help on Twitter using the hashtag #saystop. In this way, the image of the person who is victim of violance gets better on the screen. As a result, even If they raise this person's voice on twitter, the image will be the same as it is in the beginning.

Then, participants are requested to fill in a form consisting of the following questions. Examples of questions:



- a. Do you feel responsibility to take an action when you withness a form inequality or violance?
- b. Do you give any kind of support for standing against violance?
- c. Do you give online support (sharing posts, stories, and twits or spreading news) to the reactions (posts, photos, stories, twits) against violance on social media?
- d. Do you know what should you do when you encounter an individual who is suffering violence?
- e. Do you think your knowledge is sufficient about “what you should do” when you encounter a person who is victim of violance?

The above-mentioned questions are limited but it can be extended according to the context and the method that will be used.

Linoleum workshop

Linoleum printing is a traditional printing technique that has been used since the 1800s. Linoleum sheet used for fine art has a soft texture that makes it easy to work on. Thereby, it is a material that can be applied by everyone.

The workshop will end with the creation of a print template by carving the images, slogans, discourses, etc. related to the subject of domestic violence, prepared by the artist team in advance, on linoleum, and then turning it into a permanent work by printing it on paper with ink and equipment. Participants will take a sample of their own work. In this section, it is aimed to raise the awareness of the participants that they can learn to apply the linoleum printing technique individually and that they can express themselves using art.

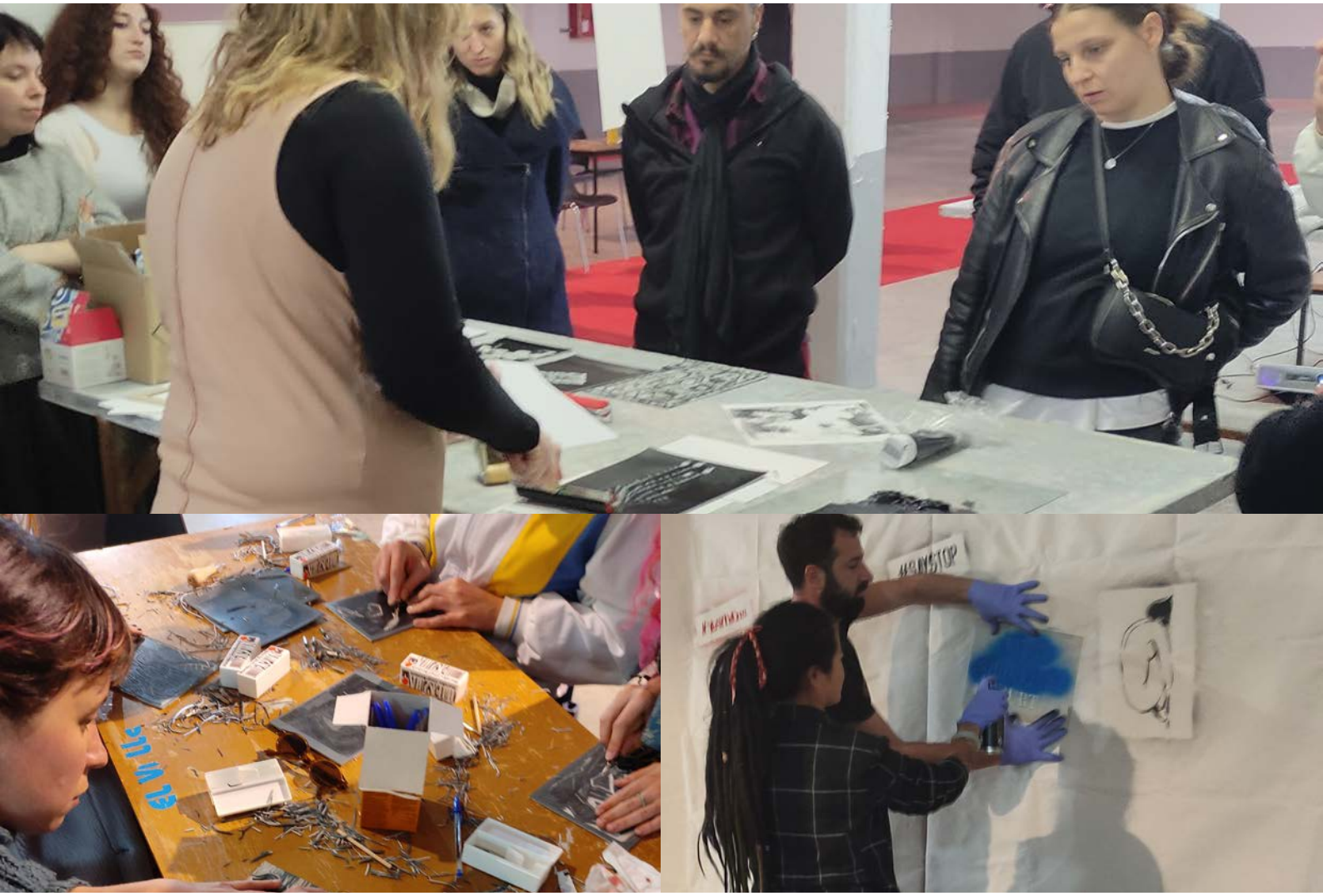
In the workshop area, the artworks of artists related to the subject of violence in Turkey with the linoleum printing technique will be exhibited and the prints of these works can be taken by the visitors and workshop participants.





Stencil Workshop

Stencilling produces an image or pattern by applying pigment to a surface under an intermediate object with designed gaps in it which create the pattern or image by only allowing the pigment to reach some parts of the surface. The stencil is both the resulting image or pattern and the intermediate object; the context in which stencil



is used makes clear which meaning is intended. In practice, the (object) stencil is usually a thin sheet of material, such as paper, plastic, wood or metal, with letters or a design cut from it, used to produce the letters or design on an underlying surface by applying pigment through the cut-out holes in the material.

The key advantage of a stencil is that it can be reused to repeatedly and rapidly produce the same letters or design. Although aerosol or painting stencils can be made for one-time use, typically they are made with the intention of being reused. To be reusable, they must remain intact after a design is produced and the stencil is removed from the work surface. With some designs, this is done by connecting stencil islands (sections of material that are inside cut-out “holes” in the stencil) to other parts of the stencil with bridges (narrow sections of material that are not cut out).

For example (how to paint a wall with a stencil) : https://www.youtube.com/watch?v=u8p8VXM5XyM

Debriefing and Evaluation

This section of workshop, visitors and workshop participants are asked to leave their thoughts, images or traces of societal violence, which is called #saystop, using paints on the canvas hanging on the wall. In addition to these, applications will be made using stencil templates prepared by the artist team and reflecting the issues we want to draw attention to (NGO logos, slogans, etc.).

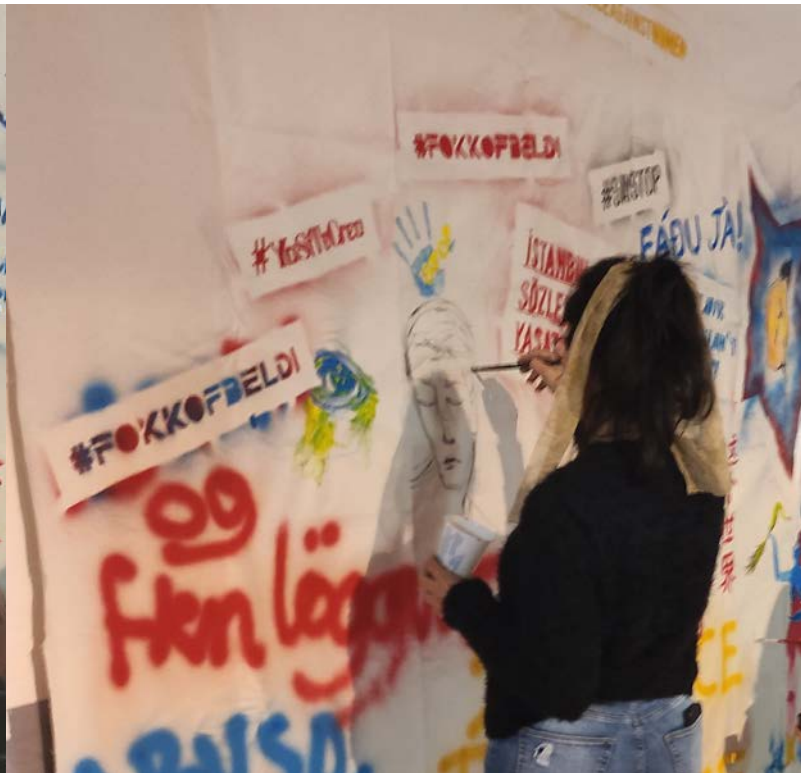
Also this section of workshop, the art collectives formed during the 1968 revolution period were inspired by the way they used art. In the relevant period, the slogans that the collectives came up with and the street art they applied to the walls were a beginning. The created art and artistic thought has turned into a living situation and has caused a significant impact on society.

Illusion of the figure & (#saystop interactive finale)

At the final of workshop, participants are told that the image of victim of violence person's has not improved in any way and it has just a loop video. Then, attention is drawn to the fact that social reactions are formed through the violence experienced in the social media, that people have an illusion that this creates awareness, and that even if this situation is called awareness, short-term agendas such as soap bubbles are created. Also, it's shared that it doesn't lead to sustainable solutions regarding violence and however it seems to be effective in creating awareness in the society on issues that will reduce violence, it is not sufficient.

Afterward, participants are submited second survey related to this situation. In this survey, there are some stuffs that encourage participants to question their thoughts on social media, what should be done in case of violence, laws and non-governmental organizations on issues similar to the questions found in the first survey. At the end





of the survey, participants are guided to web page included some topics to become self-awareness on these issues, how can they help to victim of violence or which organization help to them when they are exposed to violence etc...

Another video that is compiled from these informations will be shown on workshop area.

Examples of questions:

a. Do you think the artistic expression can be effective on society?

b. Do you think giving online reactions and making online agenda against violance on social media are effective methods for stopping violance?

c. Do you think the information that you gained in this workshop is a useful method on raising awareness?

These questions can be extended accordingly to the theme of the workshop or depending on the discussion.

Artistic Approach of the Workshop

Within the frame of to artistic integrity of project;

- The old and traditional linoleum printing technique, which is still used from the past to the present and individualistically can be pratice,
- Street & Stenciling technique, which has the potential of social impact and the effect of creating a collective consciousness, the first important samples of which we saw in 1968 when the social popular movements emerged,
- It is also aimed to emphasize that the digital art technique, which has been created using technology and has become more interesting today, has been chosen consciously, and that it always preserves the continuity of art and its impact on society.

Drawing demons

Themes

- Mental health
- Mental wellbeing
- Stigma

Objectives

This workshop challenges participants to think about the state of mental health, stigma against mental illness and way to strengthen mental wellbeing. Participants will then create ways to express these ideas to others through posters or short comics.

- To consider the role mental wellbeing plays in our everyday life
- To dismantle stigma surrounding mental health
- To reflect on how we can help de-stigmatise mental illness
- To find creative ways to promote practises that strengthen mental wellbeing

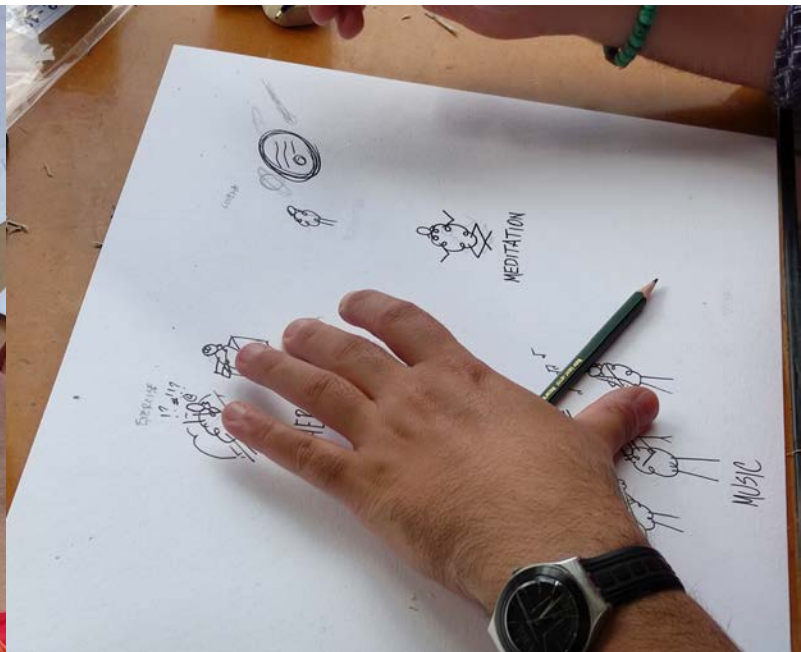
Duration

15 Minutes : Giving Input about the implementation of the workshop
45 Minutes : Group Work
30 Minutes : Debriefing and evaluation

Materials

- Thin paper for sketching
- Heavyweight paper for creating the final outcome (190 - 250gr)
- Pencils for sketching
- Pens
- Thick string and strong needle for sowing the comics together
- Colour pencils, coloured markers or paint to add color to the works (optional)
- Containers for water to use with the paint (optional)
- Paintbrushes (optional)





Recommended Method

Fold some of the heavy weight paper into half to use in making the comics. Make 2 to 3 holes in the fold to make it easter to sow the comics together at the end of the workshop. If needed cut some of the heavy weight paper to the size that you want the posters to be. Set all the pencils and pens up in the workshop area. If you choose to add paint to your workshop you should also fill containers with water and set up in the workshop area along with paint and paintbrushes.

1.Explain that the aim of the workshop is to create a poster or a short comic book to promote practises to strengthen mental wellbeing or help de-stigmatise mental illness.
2.Start with a round of introductions where participants share one thing they do to strengthen their mental wellbeing, for example meet friends, spend time with family, exercise or pursue hobbies.
3.Divide participants into four brainstorming cells of 3 to 5 people. The groups will share ideas through discussion. At this stage there will be a strict “all ideas are good ideas” rule; the groups should not discount any ideas at this stage and everyone should get a chance to chip in. All editing will be done at a later stage.
4.Have the groups briefly present all the ideas they came up with.
5.Now participants will choose an idea to work with and whether they want to present it as a poster or a short comic. Encourage participants to partner up, especially if they want to make a comic, but it should not be mandatory.
6.Participants will start sketching on the thin paper to visualize what they want to make. At this point editing will come in, participants can be critical of the ideas and how they are presenting them.
7.Once participants are happy with their sketches they can move on to the thick paper and start working on the final presentation of their ideas. Stage 6 and 7 should take at least an hour of the workshop, preferably 1.5 hours.
8.At the end of the workshop participants will display their ideas at the venue of the workshop.

Debriefing and evaluation

Ask participants to explain the idea they were working with and why they chose to present it in the way that they did.
Did this change their perspective on mental illnesses or mental wellbeing?
Did they find they knew more or less about the subject than they originally thought they did?

Suggestions for follow up

The workshop can end in an exhibition where the participants get a chance to discuss and explain the ideas amongst themselves and/ or with people invited to attend the exhibition.



Origins of music

Themes
- Culture
- Intercultural cooperation
- Teambuilding
- Art

Objective
This workshop challenges participants to think about music, how music originated, and how music can be used for team work regardless of backgrounds. Participants will do couple of small exercises and then create their own piece of music as a result.

- To consider how music is an elemental part of every society and every culture in the world
- To dismantle the expectation that music has to be a professional skill with professional tools
- To strengthen teambuilding and international cooperation
- To find creative ways to promote practices that strengthen culture sharing, international cooperation, and work in the arts

Duration
Method is implemented for 180 minutes in two times.

Materials
- Paper, Pen and Chairs (Usual materials in seminar room)

Recommended Method
Preparation
Facilitator needs to learn couple of rhythms so to lead some exercises.
Implementation Phase
1.Explain that the aim of the workshop is to create music piece to promote practices to strengthen team building and international collaboration.
2.Talk shortly how music is one of the intrinsic in every culture on the planet, that it may have predated language, and how it connects people.
3.Do a short exhibition “Pentatonic scale by Bobby McFerrin”: without any other instructions, facilitator comes to a stage area in front of all participants. Facilitator jumps and voices a note, and instruct participants to repeat the note. Jump and note. After participants start joining, jump on a left with a lower note. Repeat. Then jump to back and forth between two notes. After participants have followed this, start making a little song. Left is for lower notes, right is for higher notes. After a successful song, make a reflection that every culture instinctively understand this note scale and singing together.
4.Do a short exercise “World of sounds” Participants are in a circle with their eyes closed. The facilitator describes a situation (under the sea, the open space, the top of a mountain, a traffic jam, etc.) and the participants have to create the sounds of

that place. After 3 successful rounds, give a short Reflection: Were you really inside of that place? What was more pleasant/easy to create, and why? Do you consider other participants and their sounds during this exercise?
5.Follow with a more difficult short exercise “Body percussion”: 1 participant starts to make some rhythm either using his/her body or any object that he/she may find. Each participant joins with a new sound/rhythm that would fit a previous one. The group continues until the sound maintains. Do 3 rounds with a volunteer rhythm start. Do a Reflection: How did exercises go? What was challenging? What they enjoyed/didn’t enjoy.
6.Do a main activity “The human orchestra”: split people into groups of 6 participants. They have a task to make an orchestra, where one of them is a director; the rest are different instruments with real sound. They create the instrument with their look, physical appearance, and they decide the sound this instrument produces. Once they have chosen the director and all of the instruments, they need to make up a short song, that will be performed as a concert (the director shows who is starting, stopping, the rhythm, the volume, and all possibilities of the orchestra). The group has 15min to create a song and practice. All groups will present their human orchestra and song.

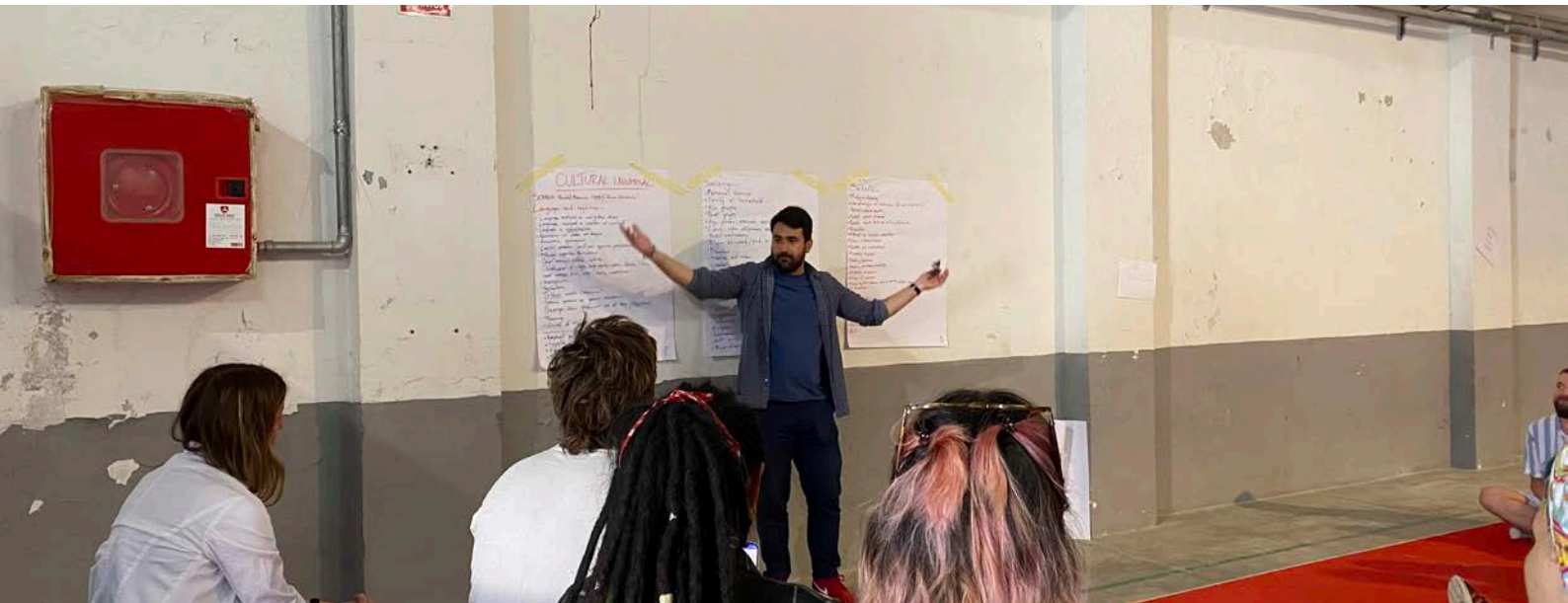
Debriefing and evaluation

Ask participants to explain the process of collaboration and how they created their music:

- Did this change their perspective on music and music collaboration?
- How did they feel during their practices and performance?
- Were there any problems during these activities? Miscommunication? Understanding?
- Would they want to create more music based on these activities?
- Did they find they knew more or less about the subject than they originally thought they did?

Suggestions for follow up

If participants feel comfortable with this activity and can work together, the workshop can end in an invitation to create a song for the workshop, a song that all can follow. Participants can use body percussion or human orchestra for the main song.



Theatre of the Body & Authentic Movement Dance and 5 Rhythms

Theme

- Social peace
- Non-verbal communication as divergent thinking.

Objectives

- To develop an inner listening of my emotional world
- To work on the concept of inclusion and equality with a proposal of horizontal exercises that allow sharing, reflecting and debating the experience in search of new ways
- To promote creativity, forms and capacities from Dance/Theater for use with others and the environment.
- To develop an inclusive and empathetic body language with the environment within the concept of Peace

Duration

90 minutes :Dance Theatre
30 minutes :5 Rhythms and Authentic movement

Materials

- Diaphanous space and prepared to dance 10m x10m minimum.
- Specific music session for the development of the 5rytmos (see at the end of the session)
- Stereo
- 1 microphone for the facilitator
- White sheets (50 units)
- 5 black markers
- Fruits and enough water for 20 people



Recommended Method

Preperation

People will go through a body and emotional search through the four types of movement proposed by the 5 Rhythms, fluid, staccato, chaos, lyrical and stillness. Each rhythm is connected with a part of us and our emotions, it is a practice towards listening to ourselves and others from the body and dance and each rhythm has a body shape to develop it, making the participants go through those body shapes immersed in a different, divergent form of communication with myself and with others.

Body Theaters

Structure of the activity

- Opening
- Relaxation
- Dance and movement
- Share in two
- Share the activity with the group and close

1)Opening (10min)

In the opening, what we have to achieve is that all the people who are going to participate in the practice feel comfortable and confident with the rest that surrounds them.

For this we are going to facilitate a couple of games that make a group and trust us: They are invited to form a circle in the center of the space leaving a space between each one for the development of movements.

Games

1-The names

We make a circle with all the people and make them take a step forward from the



place they occupy and say their name and make a gesture of welcome to the group with their body, this will be done by all the people one by one. the counterclockwise direction.

2-Nobody like me
Keeping the previous circle, we move on to the second game, this will be done 1 by 1 in no established order, but it is important that everyone show up.

presentation and resonance exercise or group identification

From that same circle now each person one by one will go to the center of the circle and will present themselves as follows:

a)Nobody like me ....
Facilitator asks her to come to the center of the circle and say the phrase "No one like me" and complete it with something that she thinks no one does like her or that she likes the way she does it...
For example,
no one like me ... take a nap,
no one like me... kisses,
nobody like me... cooks bread, etc.

b)Once the person has been introduced, if someone identifies with what the person in the center of the circle said, they also move to the center and join the one who has been introduced.

2)Relaxation (15min)
a)Recognize the space
We make them walk through the space observing every detail of the room or space in which we will carry out the activity, once displaced by it we will suggest that they choose a place individually in which they will carry out the activity.
b)Breathing and relaxation
We make them close their eyes and synchronize their breathing, we suggest that they breathe in while the facilitator counts to 3 and breathe out at the same time.



Eg We breathe in on 1, 2, 3 and breathe out on 1, 2, 3.
We perform this activity with eyes closed for 3 min.

3)Dance Session 5 Rhythms and Authentic movement. (30 min Approx)
With the participants relaxed and each one in their place we will begin the dance session, the music begins to play... this music will be subdivided into five musical forms that lead us and invite us to each development that we will detail below.

Music that will be used for the development of the aforementioned activity.

Example Video : https://www.youtube.com/watch?v=CA_RlOzHlSI



Text that will be used to encourage the participants in each rhythm to achieve a deep inner work through dance - Theater

1-Fluid(5 mins)
The music begins to play and we will propose to the dancers to let themselves be carried away by the music and begin to move little by little as they feel organically moving.

Little by little the facilitator will propose to the participants to start making very subtle movements, from the idea of a circular, fluid, continuous movement, we can draw in the air with our arms, our legs, feet, hips, heads generating an uninterrupted movement circular, in a fractional way with the parts of our body and also with the whole body at the same time.

While the dance is taking place, the facilitator can share this text with the participants as a form of mantra or help to deepen the emotional world of the people who dance.

Text:
“We physically practice the art of being fluid in our bodies. Flow is the path to our inner truth, the drive to follow the flow of one’s own energy, to be true to ourselves, to listen and attend to our needs, and to be receptive to our inner and outer worlds.”

2-Staccato

Once the following rhythm is entered, the dancers will be proposed to vary the form of movement. The music is modified, it is already a quality of music with more marked forms, this invites us to a body movement with more defined intentions, rectilinear movements, cutting and sharp, we propose from a more intense energy, with more projection of the extremities. We suggest mechanical, mechanical, emphatic, expressive, rigid movements.

Text:
“This rhythm is the ruler of our linear world, the ruler of our warrior part, the part of us that stands as truth and clarity. He is the part of us that defends what matters to us, that we like. Staccato is the fierce master of limits”

3-Chaos
In this rhythm we will suggest to the participants that we leave the straight and circular forms to enter a space of movement where the body does what it feels, without established forms, without instructions, move intuitively to where the music takes us, move faster than what we can think, we don’t think how to move but we move in the here and now as the body and the music suggest.

Note: In this rhythm the facilitator intervenes as little as possible.
We accompany only with the text:
“It consists of letting go, allowing, inviting, encouraging, letting go; simply by concentrating and letting what we call the ordinary mind take a backseat to the movement”...

4-Lyrical
In this rhythm we will propose to the dancers the integration of the previously transited movements, we go through fluid body movements, staccato, chaotic, we integrate all the movements and we seek through music to offer our dance outwards, towards the sky, towards the earth. towards others...

We suggest that you think of something or someone EU is in the sky and give them your dance, the idea is that the vector of movement is upwards.

Text:
“It connects us with humanity, it is more a state of being than a rhythm. We become light on our feet, like birds flying in the air, but make no mistake, lyrically we are grounded and fully empowered.”

5 – Stillness
After having gone through the fluid, circular movements, staccato, angular and straight movements, chaos, freeing the body without thinking, Lirico offering our movement integrated with the other 3 rhythms, stillness arrives.
In this rhythm we are not going to give directed slogans, but we are only going to verbalize that we live the stillness as each one feels it, it can be through a movement, through physical stillness... the idea is that each one lives his own integration of what has been dancing and experiencing during the development of the session.

Text:
"The stillness moves, within and around us. Moving still and still moving merges our body's accumulation of life experiences into our true wisdom."

End of the musical session, we leave a few minutes for them to get up after practice, drink water, go to the bathroom and recover their daily energy.

4)Share with a company
Once these minutes have passed, we will propose that they choose a person in the room, sit face to face and that in 5 minutes (2.30 min each) they share their experience of what they lived.

They are asked to pair up sitting on the floor facing each other and one at a time tell the other,how did you live the experience?

Where did you find your resistance or if you always repeated the same movement?
What if you discovered different and new ways of expressing your body through dance?

Both are grateful for the possibility of sharing their experience with the other and they are all gathered in the center in a large circle to share with the group the total experience of the activity.

5)Share with the group, Integration and closure
After sharing with a colleague, we invite everyone to make a circle again and we sit down.

The idea is to invite them to share with the group through their experience,
How do we feel after practice?

What does the practice of authentic movement bring us now in oral expression?
Do we believe that it contributes to the daily practices of inclusion, equality and peace?

What group forms could we implement for that search with this practice in our daily life?
Closing:
An appetizer based on water with slimes and fruits is recommended to share with the group at the end of the session.

Tips for Facilitators

1-It is important to communicate to people that this practice is about an authentic and personal movement, colored by our abilities and possibilities, therefore, understanding that it is a session of 25-30 min of movement, it is not about making a super deployment physical or dancer or ballerina, but dose and listen to my own possibilities to carry out the entire activity.
2-Always have water nearby to hydrate and if possible fruits.
3-As an option, it is recommended to collect the points shared by the group in the integration and closing group sharing and turn it into a text that serves as evidence and suggestions as ways of approaching and growing the researched work.

Additional Readings

5Rytmos music session by Gabrielle Roth, creator and founder of the 5Rytmos movement and technique
https://www.youtube.com/watch?v=CA_RlOzHlSI

Theatre of the Body - Part 2

Theme

- Social peace
- Non-verbal communication as divergent thinking.

Objectives

- To develop an inner listening of my emotional world
- To work on the concept of inclusion and equality with a proposal of horizontal exercises that allow sharing, reflecting and debating the experience in search of new ways
- To promote creativity, forms and capacities from Dance/Theater for use with others and the environment.
- To develop an inclusive and empathetic body language with the environment within the concept of Peace

Duration

15 min : Opening “Suzuki Sculpture”
55 min : Image Theater “Building in Peace”
20 min : Shared group reflection and integration on Social Peace “Dramatic Multiplication”

Recommended Method

A) Sculpture work “Suzuki Technique.”
We work on the modeling of the body itself through a sound impulse.
We choose a theme or emotion to work the body, for...

The facilitator will propose the theme and when he exerts a sound impact (drum, stick hit on the ground or palm of the hand) the participants who are distributed around the standing space and in a neutral way (without any body posture) and relaxed, will move the body spontaneously generating a photo or sculpture related to the requested theme.
Upon receiving the sound impact again, the participants will return to the neutral body state to start over. Thus, the sound impact will generate in the participants a spontaneous action of the body tinged with the word or theme that is proposed, this will be repeated a few times.

The objective is to prepare and make the body more flexible as a non-verbal expressive tool.

B) Building in “Peace”
Collective Look at Social Peace Through “Image Theater” and Dramatic multiplication as Divergent Thought. We start from finding among all an image (sculpture) that

represents how we are today regarding our collective thinking about peace. The entire group will be divided into 3 groups of equal number of participants, Group 1, 2 and 3.
The same number of participants as each group will be chosen, but it does not necessarily have to be one of the groups, it is recommended that they are still mixed.
It is proposed to find in the form of a sculpture an image that represents the image of the "Current Social Peace".

We must find among all a consensus of that image that identifies us and represents us.

We will call this image "The Image of the Present"

Once consensus is found. This exercise that we describe below will be carried out by each group, first in an intimate way as a group and then the work will be shown to the other two groups who will observe the work of their partners.

Each group should start from "The Image of the Present". Search and find in the same way an image that represents the above, the past, where we come from regarding Social Peace, once found and agreed by the group, we will fix it
We will call this image "The Image of the Past" In the same way we will collectively build "The Image of the Future"

C)Each group with the three images created "Present", "Past" and "Future" must carry out an image theater exercise for the rest of the groups.

Starting from that first image "Of the Present" they must show the rest of the participants how that image passes from the present to the past, from the past to the present and from the present to the future in slow motion and moving as a group in an intuitive and spontaneous way.

D)Integration, reflection and closure : We stand in a circle to share and reflect on peace through the experiences lived in the workshop.

Multiplication and Divergent thinking.
With the image of the Present, Past and Future, we will carry out the "Dramatic multiplication game" on the resonance of these images in search of possible outcomes, possible solutions, possible constructions or deconstructions from the individual and collective perspective.

How have I felt individually and collectively at work?
How do I see Social Peace Today?
What can we do collectively regarding the improvement of "Social Peace"?
What commitments can we make for improvement?

As resonances and words that seem important to us come out, we will write them down with markers on white sheets of paper, which we will then paste and distribute around the space as small works of art of consciousness

A Song is a Weapon

Themes

- Human Rights
- Democracy
- Social Peace

Objectives

Musicians of all genres have voiced their support for causes such as civil rights and an end to war. There's a big tradition of protest songs in music and it can be an important tool to reflect about Human Rights, democracy and tolerance.

This activity pretends to use music, in a perspective of Education Through Arts, to go back in time and analyze some specific period in time and raise awareness to some topics: democracy, peace, freedom, human rights, etc.

Participants will discover more about History through Art and how Art can change the world, at the same time they will develop some basic knowledge about music, melody, lyrics and song writing.

- To stimulate creativity
- To be able to identify important musicians in the history of pop culture
- To be able to identify and understand important periods in the History of mankind
- To promote education through Art (namely music)

Materials

- Speakers
- Radio/Laptop with the chosen songs
- Paper
- Markers
- Flipchart
- You will also need an internet connection

Recommended Method

1.Explain that the aim of the workshop: to raise awareness to the topics of Freedom, Peace, Racism and Human Rights through Music, to learn more about some specific periods in time and to promote Education Through Arts. In a more specific way, the aim of the workshop is: to identify 4 musicians and to understand what they represented in History, analyzing his songs.
2.Start with a round of introductions where participants share one music artist they admire and, if possible, one song with a strong political message they would like others to hear. Let them reflect about it.

3.Show them 4 pictures printed in A4 paper: Billie Holliday, Woody Guthrie, Bob Marley, John Lennon. Ask them if they know who are they and listen to the answers.
4.Divide participants into four groups of 5. If more groups are needed you will need more pictures of artists (check the “Tips for facilitators” in the end for more musicians suggestions). Each group will choose one picture and search about him: who was him/her?, how was he/she connected with political topics?, what did he/she represent to the world of music and not only?
5.Have the groups briefly present the artists to the others. Stimulate creativity. They can use flipchart and markers, but also other methods like role playing.
6.Now it’s time to present the songs for each artist:

Billie Holliday - Strange Fruit
Woody Guthrie - This Land is Your Land
Bob Marley - Get Up Stand Up
John Lennon - Give Peace a Chance

9.At the end of the workshop participants will display the presentations they made about the artists on the venue f the workshop.

Debriefing and evaluation

Ask participants to explain the idea they were developing with and what they think about it. Some questions to help reflection:
Did this change your perspective of music and what a song can be?
Did you find you knew more or less about this subjects?

Tips for facilitators

Other artists/songs that you might use:
Aretha Franklin / Respect (Women Emancipation and Women Rights)
Patti Smith / People Have The Power (Human Rights, Democracy)
Janelle Monáe / Say Her Name (Black Lives Matter)
Neil Young / Rocking in a Free World (Social Peace and Freedom)

Suggestions for follow up:

The workshop can end in musical moment, where the participants can dance at the sound of the chosen songs. This would be a moment to hear the music, listen the lyrics and interiorize its meanings, but also as a system of self-development using music, movement and positive feelings to deepen sef-awareness.



Elements of Communication

Themes

- Reflecting on communication
- What are the most important elements to keep in mind and how can we communicate better

Objectives

The workshop tries to deal with communication through communication, spontant artworks and performances. The final result would be an experiment on making a collective work and the group's proposal of the key aspects of communication.

- To make participants learn more about communication through communication and
- collaboration
- To make them have a deeper understanding about communicating.
- To make participants learn about differences in communications and that what is important to one might be less important to someone else.
- To make participants reflect on the elements that the group decides on and work to together as a group on a collective artwork regarding those topics

Duration

20 min : Discussion
5 min : Dividing into groups
15 min : The smaller groups start on discussing what they want to do
15 min : Break
25 min : Smaller groups work on their contribution/on their element
25 min : The groups come back together and try to make a collective artwork/ performance

Materials

The workshop focuses on working with what you have around you, re-using objects and creating something out of that. The list of materials includes some things that can be used for brainstorming the ideas, sketching them and also what some groups might want to work with for their performances and/or sculptures.

Here are some examples of materials that could be used:

- A4 paper
- Pencils and pens
- Pencils
- Pencil sharpener
- Erasers
- Gaffer tape
- Drill and screws
- Clay
- Scissors

- Cardboard paper
- Acrylic paint and brushes
- Cameras (for recording performances, documenting and/or making videoworks)
- Sound recorder (for soundworks)
- Wood scraps or surpluses (for sculptures)
- Fabrics

Recommended Method

Preparation

Participants should think about what they find important to communications. They should consider in what way they think communication works and when it does not. Participants should also be aware that they are going to make an artwork related to that (in collaboration with other participants) and in a short amount of time. The workshop encourages fast working methods and experimenting playfully without thinking about or expecting concrete results.

To begin with the group talks together about communication and what they consider most important to keep in mind regarding communication, how they work and how they don't. Those elements are then isolated and the group is split into smaller groups, for example if the group decides on 5 elements that are the core of communication it splits up in 5 smaller groups that considers each element separately.

The groups are free to work with whatever medium that suits them, but it would be advisable to work with a time based and negligible medium, such as performances, videoworks, soundworks and/or quick fix sculptures. The groups then come back together, each with their element and try to let all of them work together. The final result would be an experiment on making a collective work and the group's proposal of the key aspects of communication.

Implementation

1. All of the participants sit around in a circle. Start by explaining the aim of the



workshop (that is: trying to find out our key elements of communication as a group). Discussion about what everyone in the group thinks is the most important elements to have in mind regarding communications and why. 20-25 minutes.

2. Divide the group into smaller groups, each group having at least five people. Each group is to choose one of the elements that were discussed in the circle and isolate it.

Tips for Facilitators

The workshop ends with a performance where all of the groups come back together and try to make their different artworks work as whole. Afterwards there can be a brief
discussion about what they thought went well and what did not.

Debriefing and Evaluation

The workshops ends with a performance where all of the groups come backtogether and try to make their different artworks work as whole. Afterwards there can be a brief discussion about what they thought went well and what did not.





Writing on Margins

Themes

- Expression
- General human rights
- Injustice

Objectives

The workshop will explore creative writing as a tool for activism towards societal change. With activities from Improvisational theatre and writing exercises, participants will write brief short stories that can reflect on social issues, both that exist in their local communities and all across the participating countries. The workshop will focus on peer-to-peer learning. Where the trainer's main task is to maintain structure and create a safe and creative environment where participants can feel free to speak their mind and explore different ways of expressing their art.

To initiate a dialogue among the participants where they can reflect on societal issues, both from their local communities and from other participating countries.
To explore the tool of creative writing in activism.
To create the final product: a brief short story(20-100 words) that can be used in a shared publication, in video production, on social media, or in an exhibition.

Materials

- A4 drawing papers
- Pencils
- Sticky notes
- Pens
- Pencil sharpener
- Erasers
- Rulers
- Scissors
- The first half of the workshop could be performed outside.
- A room with chairs and tables for every participant in the workshop
- A big space for group exercises.

Duration

15 min: Warmup
15 min : Establishing a theme
15 min: Break
35 min : Writing
15 min : Break
20 min : Shared reading

Recommended Method

1)Breaking the ice: The goal is to get the group in sync. Participants will get to know each other through improv activities where the aim is that the participants share

experiences from their local community, their interests/passion and their point of view.

Implementation

a) Stretch and share (micro): The trainer introduces the activity: Participants stand in a circle, the group focuses on one person at a time. The person in focus introduces themselves and shares something from their week and explains how that made them feel, meanwhile performing a stretch with their body. The group copies the stretch. Next person in line invents a new stretch which the group copies and shares something from their week.

b)Zip zap boing: The trainer introduces the activity: Participants are still in a circle. The play is passed around the circle, to the next person, with three ways.

1) Zip: by clapping the hands with the index fingers pointing to the next person in line.

2) Zap: by clapping the hands with the index fingers pointing to anyone else then the participants next to you.

3) Boing: star-jump and with the hands raised in front of you. It passes a zip or a zap back the way it came. Now run the game.

c) Stretch and share (evaluation): The trainer introduces the activity:

1)Participants now do the same exercise as in the beginning, with the same stretches and the same focus. However, participants are now supposed to share something from their local community which they consider as injustice and explain how that makes them feel.

2)Establishing a theme: The trainer informs the group that in this exercise, participants will discuss different social issues and in a group decide if they want to establish "main topic" or a theme for the brief short stories.

a)"Speed dating:" The group is split up in two parallel rows which face each other: row a and b where one person in a faces one person in b and they make a "pair". The trainer explains: Each pair has 30 sec to find a common social issue in both their local community. The clock rings after 30 sec and then all in row a move to the next person in row b.

b)Introduction of the Brief short story: The trainer explains that brief short stories contain around 20-100 words. Brief short stories are a rather liberal literary form where the author is allowed to experiment, mixing trends and currents; the authors can do whatever they want.

The brief short story has been especially popular in Latin America where autors have experimented and often express a humoristic undertone. The stories can be varied, they can contain conversations, descriptions, thought or capture still life. The

brief short stories are inspired from all possible literary forms and genres, where sometimes the reader does not always understand the story after first reading.

c) Group chat: The group reflects on the outcome and discussions if they want to establish a common theme. The theme can f.ex. be a specific societal issue, such as domestic violence or unemployment – or a special writing theme, such as: conversations, descriptions, thought or sill life.

3)Writing: The goal for each participant is to write at least one brief short story. The group is divided into groups of two which will be writing-buddies throughout the session.

a)Where? What? Who?: Participants get 5 minutes to decide on where their short story takes place, which social issue is in focus and who it concerns. After 5 minutes they share their decision with their writing-buddy.

b)Writing (2 x 10 min session): The trainer explains that there will be a ten minute timer where participants have to write constantly for 10 minutes. Then they get 5 minutes to reflect. Then again 10 minutes without stopping. Then again 5 minutes to reflect and edit their brief short story.

4)Shared reading: One at a time, participants will stand in front of the group and read their story out loud.

Debriefing and Evaluating

1.It is vital to evaluate by reflecting on the emotions of participants, because the participants emotions are the main driving force of the workshop. Therefore the trainers should ask questions like:

a.Why does this social issue draw our attention?
b.How does that make you feel?
c.Do you feel this approach applies to multinational groups?
d.Is it difficult to share that feeling in a group?

2.Debriefing the activity takes place in the group chat, with discussions points like these:
a.Why do we need to react to these social issues?
b.Is that important in your daily life?
c.Why?
d.How about the life of others?
e.Why?

General Evaluation

OBJECTIVES

- To evaluate the content and technical practicalities
- To create action plan
- To close the training

DURATION AND PLANNING

45 minutes : Creating action plan
30 minutes : Verbal evaluation
15 minutes : Answering the post-test
15 minutes : Closure

MATERIALS

- Pens
- Flipchart
- Board marker
- Post-test Forms
- Participant List
- Coloured Pens

RECOMMENDED METHOD

“Creating Action Plan”

Trainers puts a long paper (it is enough to combine 4 flipchart papers), while interacting with participants, he/she writes to one side is the month that the training is over and in the other side that the month the project will end. Trainer puts coloured pens and pastel paint upside of the paper. Give participants 20 minutes and ask them what they can contribute to the process. After the process is over, the ideas written by the participants are discussed.

“Verbal Evaluation”

Participants are asked to evaluate the training program verbally. Trainer places three chairs in the middle of the training room. On the chairs, the flipchart papers drawn following shapes is put;

- Trash: Things you never want to remember
- Suitcase: Things you want to use in the future
- Drawer: Things to leave here for a while and then use later

According to their educational achievements, participants are asked to make their own assessments in line with the each chair.

“Answering the post-test”

After the assessments are finished, the participants are informed of the post-test forms for the written evaluation and the post-test forms are distributed. Once the post-test forms have been answered, they are collected from the participants.

“Closing”

Through the action plan formed by the participants, different applications that can be done outside informing are discussed in order to increase motivation during the implementation process. Participants are informed about the process and training is finished.

Reports from the participants

The activities within the training course, were documentated by three ESC volunteers involved to the project activity during their volunteering service. We thank them for their contribution and the following explanation of the activities from their pens. For the pictures of the activities, please visit the webpage of the project that can be reached from the QR code in the first page of the book.

Drawing Demons Experience

Drawing Demons Workshop was conducted by the Icelandic team. In this workshop, the main target was to challenge the participants to think about the state of mental health, stigma against mental disorders and way to strengthen mental wellbeing. Another aim was to use the creativity to produce some comic work about the topic of mental health.

At the beginning of the workshop, the participants created a circle. The instructor explained the aim and the logic of the workshop. She presented the participants the topic of mental health, its importance in our daily lives and different ways of overcoming several difficulties that we face. Then she asked each participant to mention what ''mental health'' means for them and how they overcome some issues in their difficult times. Each participant expressed their opinions and their ways of handling the problems that they face.

After this, all participants took their plces in the tables to do another task. In this task, each participant came up with some concepts within the field of mental health. A lot of concepts such as ''loneliness'', ''overthinking'' and ''deviance'' were written. After this, the instructor asked the particiopants to create a comic regarding the topic of mental health. The participants were free to work by themselves or in pairs/groups. They were also free to use whatever technique that they wished. At the end, an exhibition of all the works was conducted and participants found a chance to explain their works.

The people who participated in this workshop expressed that it raised an awareness regarding the topic of mental health and how important it is in our daily lives. They also mentioned that they found an opportunity to see and experience different views and forms about the mental health.

Elements of Communication

Elements of Communication workshop was applied by the Icelandic team. In this workshop, the main target was to discuss the elements of communication. At the beginning of the workshop, a circle was created by the participants and by the instructions of the educator of the workshop, they discussed about the topic of communication; what they find important and what should be paid attention to in a conversational setting. Participants expressed their ideas regarding this issue. For example, one of the participants mentioned about the fact that how something is said matters as much as what's said.

In the proceeding part of the workshop, the instructor divided the participants into three groups. She asked them to create any kind of artistic work that they find relevant to the topic. They were free to use whatever material they wished to, or to use nothing as a material. After some time, the three groups came up with their works: two groups created drama works whereas the other group created some artistic work made by clay. At the end, the groups presented their works.

One of the groups, for instance, created a drama based on the idea that mimics and gestures significantly differ in several concepts across different cultures. In order to show this, they created a line of 6 persons where each person spoke a different language that the others did not understand. Random individuals from the audience told the person who is the head of the line an emotional concept: such as disgust, or sadness. After that, the person who holds the head of the line started the game in which they were expressing in their own languages what they see from the previous person. At the end, it was seen that there is a relativity of body language across different cultures.

People who participated in this workshop expressed that this workshop created an awareness about the concept of communication and what some important parts of it are.

Creative Technique Machine Workshop

Creative Technique Machine workshop was an artistic workshop that was mainly aiming to research for new techniques to get in touch with illogical proposals in order to stimulate divergent thinking. In this workshop, the instructor presented a creative material that she obtained from a garden. It was a powdered black substance derived from a plant. She mixed it with water and then explained the participants some different uses of this material.

After that, she asked participants to draw different kinds of seeds on some papers using this material. Participants were free to use whatever technique they wished to use. After drawing their pictures, participants hanged their works onto the wall and they were exhibited in a way that everyone saw each other's works.

Participants expressed that they had a nice and relaxing time in this workshop and they said that an awareness regarding the topic of creativity with different materials was raised.

Origins of Music Workshop

The workshop named Origins of Music was conducted by the Portuguese team. This workshop mainly aimed to consider how music is an elemental part of every society and every culture in the world, to dismantle the expectation that music must be a professional skill with professional tools, to strengthen teambuilding and international cooperation and find creative ways to promote practices that strengthen culture sharing, international cooperation, and work in the arts.

In the workshop, firstly, the participants were informed about the concept of ''human universals'' and their features. After raising some awareness and informing the participants regarding these concepts, the workshop facilitator divided the participants into four groups for an activity called human orchestra. In order to do this activity in a more social and cultural way, the participants did the activity in the historical castle of the city. During the activity, they tried to create some rhythms with their bodies in synchrony with each other. At the end, each group did a show of their performances.

Participants expressed that they gained quite much insight regarding these concepts. Besides this, they had a fun time in the historical castle of the city with other participants.

Theatre of the Body, Authentic Movement Dance and Rhythms Workshop

Theatre of the Body, Authentic Movement Dance and Rhythms workshop fundamentally aimed to investigate a little more deeply oneself. In order to do this, a sequence of activities that are built on the idea of ''divergent thinking'' were applied to the participants. There were 24 participants from several countries.

In the workshop, firstly, an activity called ''nadie como yo'' was done. In this activity, participants created a circle. Then, the instructor started the activity with an object that he threw to one of the participants. The task was to say one thing that makes them unique, in their opinion. After hearing this one fact about one of the participants, the other participants with the same fact said '' yo tambien'' which means ''me too''. This activity continued until each person participated to the activity.

The other activity that was done in this workshop was called ''quienes somos?''. This phrase means ''who are we?'' in Spanish language. In this activity, each participant talked about who they are, what they like or dislike and what their dreams are. The other participants were free to ask questions. After this interview, the participant who talked about themselves created a statue that is meaningful for them. The other participants were free to add some figures to the statue. At the end, each statue was named by their creators and their photos were taken.

Through this activity, participants had a chance to think and talk about themselves, their weaknesses and strengths, their unique aspects, and their common points with others. Participants expressed that this activity gave them an opportunity to express themselves in front of many people.

#SayStop Workshop

#SayStop is an art workshop that aims to raise an awareness in individuals on social issues such as domestic violence, violence against women, child abuse, social inequality. Besides these, this workshop also aims to create an awareness that the agendas created by the power of social media are temporary and not sufficient, although they are perceived as great.

In order to achieve these targets, an artistic workshop was conducted, and the participants were informed about several NGOs that work in this particular field. There were 24 participants from different countries: Portugal, Turkey and Iceland.

The applier of this workshop was the Turkish team and firstly the concept of #saystop was introduced to the participants. In this introduction, they hanged on the wall an illusion of the figure of #saystop. On this illusion, participants from different countries wrote some phrases in their own languages about the social issues mentioned above.

After the illusion of the figures, an art workshop of linoleum was conducted. For this workshop, participants selected some images to make as their art works and worked on them for some time. As a more individual artwork, linoleum was found quite interesting and relaxing by many participants. After doing the linoleum workshop, the works were exhibited in the activity room.

As a result, through this workshop, it was aimed to create an awareness regarding some social issues such as domestic violence, child abuse and social inequality. Participants expressed that it was both an entertaining and informative workshop for them. At the end of the workshop, some forms to get the feedback of the participants were distributed.

Evaluation Results of the Training Course

The training course was implemented with the involvement of 24 artists and yourh workers from the participating organisations to share know-how and experience the methods within the project. For the evaluation purposes the training aims were set as follows :

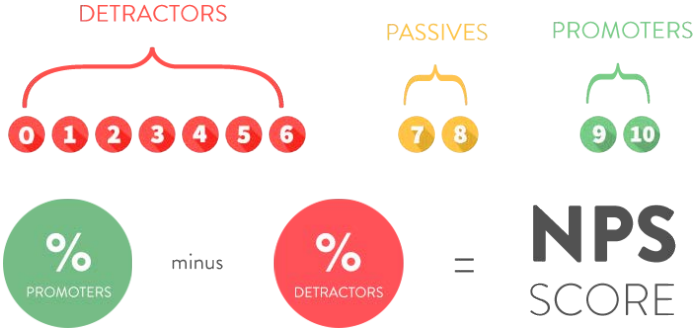
- To create an awareness on the social issues among youth workers and artists
- To test out the new and innovative methods of art teaching or awareness raising activities with art among the participating organizations staff/ volunteers
- To create a network of youth workers/artists who are willing to develop new projects and activities after the implementation of the project
- To receive feedback and fine tune the tools that are developed within the toolbox
- To develop new projects and plan the follow-up workshops with the participants
- To develop new activities/workshops/tools

According to the evaluation results, the overall contextual and logistical evaluation result was positive. The participants claimed that the workshops opened their minds and booster their creativity while providing them a space for the discussion concerning the social issues that the project covers as : Social Peace, Poverty, Unemployment and Domestic Violence.

Each country take one of these topics to be touched upon in the workshops which can be seen in the previous section of the methods. The methodology of the evaluation procedure have been anonymous and the participants were requested to answer the questions through an online webform. The participants as well as had an opportunity to express their thoughts about the toolbox and the methods developed due to their participation and implementation of the methods during the training activity.

The evaluation form can be reached out from here : https://forms.office.com/r/3MiDrkVvek

To understand the satisfaction rate of the participants from the training activity, the NPS Score methodology and Likert Scale evaluation methodology have been used. NPS Score is calculated as the graphic indicates below :



Demographics of the Participants

The median age of the participants was 33,26 years old. The oldest participant was 46 and youngest participants was 20 years old.

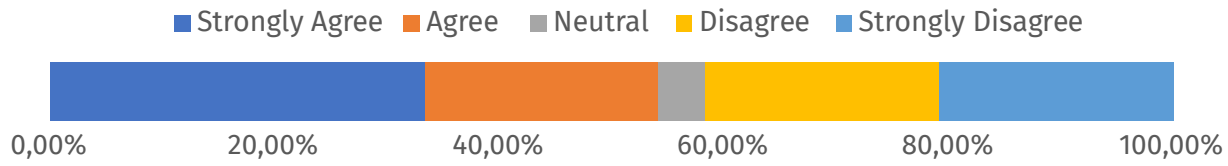
The participants were consisted of 14 female and 10 male. Each country have involved 6 participants who are artists and youth workers and would be responsible of the implementation of multiplier events in their own countries.

Moreover, the workshops were implemented by the people who were responsible of development of this very intellectual output, thus the staff gained practical experience on the implementation of the methods during the training activity while recieving feedback which was not planned during the development stage of the project though contributed to the practicality of the devleopment of the methodologies. The evaluation was made under three segments : Competences, Open-ended feedback questions and Overall Satisfaction (NPS Score)

Competences

The participants were requested to answer, following statements by reflecting their experience before and after the training activity. They were asked to choose the most suitable option from 5 Likert Scale.

Before Training Activity



I can implement artistic activities in an intercultural enviorenment.



I can create a program for young people to implement artistic activities focusing on the social issues.



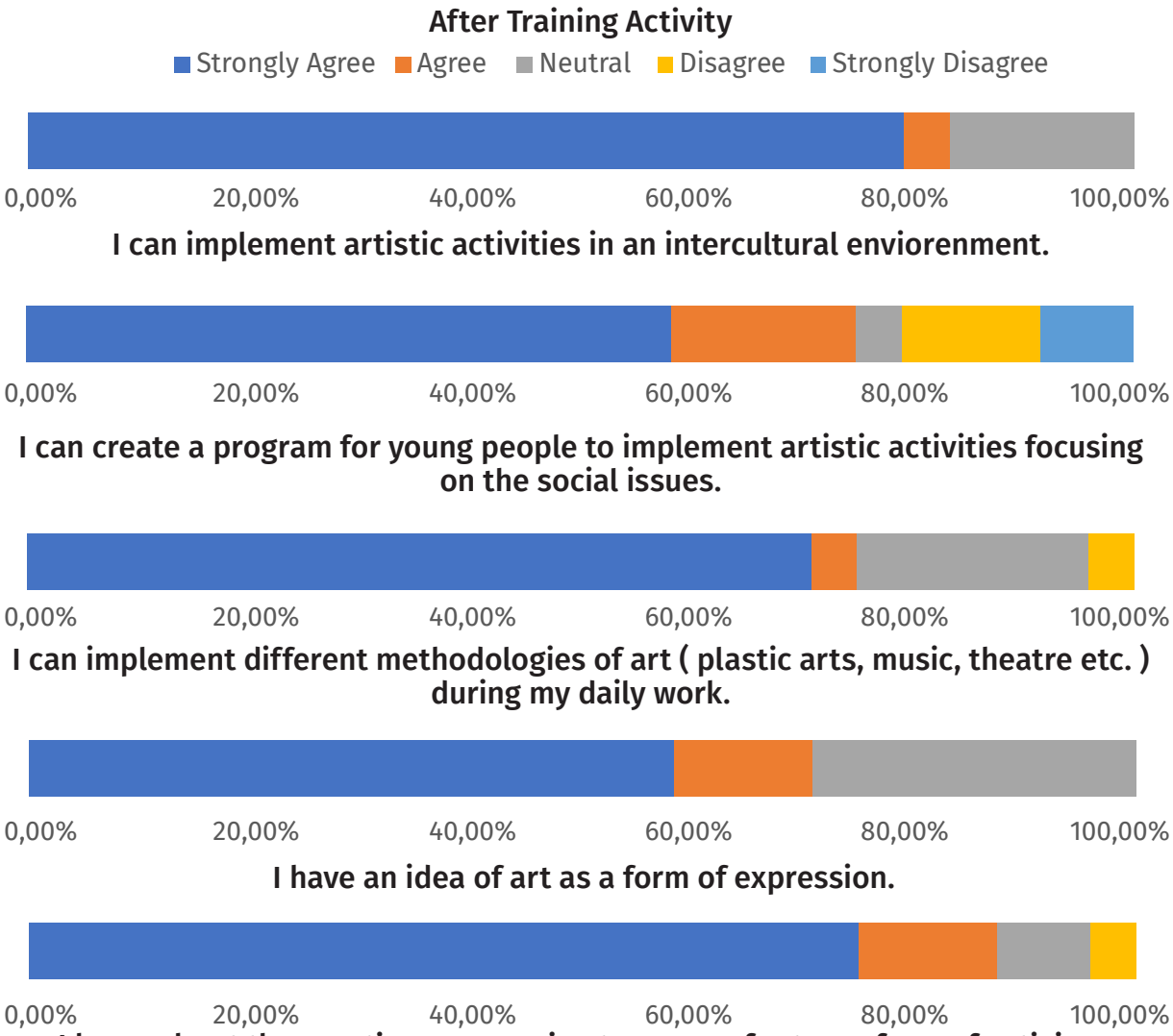
I can implement different methodologies of art (plastic arts, music, theatre etc.) during my daily work.



I have an idea of art as a form of expression.

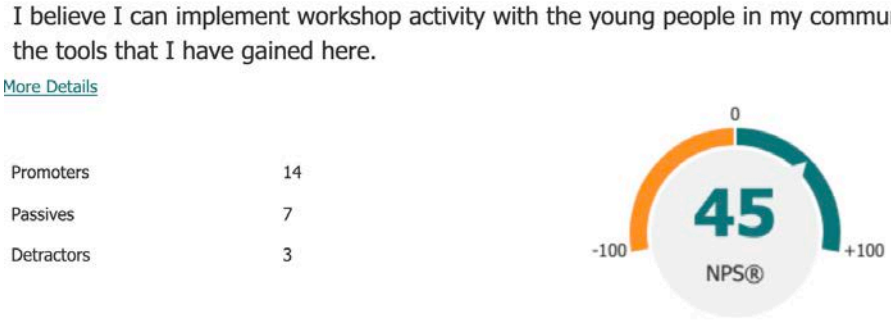


I know about the practices concerning to usage of art as a form of activism.



From the evaluation, it clearly shows that the participants gained competences regards to the implementation of activities in intercultural envorienment and connecting art with the activism due to implementation of the activities. During the implementation of the training, the participants have worked on different methods of art such as music, theathre, writing, painting, plastic arts, dance and etc. That gave them an opportunity to learn from each other as well as create a common ground to promote the activism through the usage of art.

As one of the training aim was to qualify the participants to implement activities with the young people in their own countries. Their evaluation concerning to the question as *"I believe I can implement workshop activity with the young people in my community by using the tools that I have gained here."* was positive.



Satisfaction Level from the Activities and Logistics

The participants' satisfaction level from the training activity have been highly positive.

Promoters	12
Passives	8
Detractors	4



The following comments were indicated by the participants about the implementation of workshops :

> *"The workshop was amazing. I gained a lot of skills and learned a lot about different types of art." - Female, 34*

> *"Each team did a fantastic art job. Each activity was different with a different lesson. I liked how we all gave our best and shared our experiences." - Male, 27*

> *"I am really grateful for all of you, each workshop was ambitious, a good experience and also the time/moments we had together. To get to know you, a bit of your culture and the friendships I made will stay with me :-)" - Male, 42*



Participants indicated their plans after the training activity by answering *"What is your plan to do with the knowledge/tools and approaches that you have learnt here after the training?"* as follows :

> *"I would like to implement some of these activity in intercultural and youth work with my NGO. It has a good purpose, lesson and it is fun!"- Male,27*

> *"I will try develop it within my own artistic practices. I think what I learned can be a useful tool for ideas on early stages and also to find inspiration for ideas. I thought it was a good experience having your own workshop to teach and I would like to do more of that. I also will want to participate in more workshops and resedencies in the future."- Male,39*

> *"Implement them in my local community. Use it in my personal life as a tool for mental health (one of the topics approached)" -Female,28*

These statements indicate that the participants involved learnt from each other and willing to multiply the results of the training activities. They have as well as considered the workshops implemented as beneficial and inspirational. As Verdesur was the host of the training activity, the participants were requested to provide

feedback concerning to the conduct of the facilitators and organizators from the Verdesur side. The participants were overall satisfied about the logistical aspects of the implementation of the activity. Though, the participants were requested a free-time which was not planned due to intensivity of the workshops and activities.

> *"Yes! Please plan some free time options! We all wanted to visit the castle, and thankfully one team took us there but they shouldn't have to!! To much work time but nothing planned for free time activities. I feel like I didn't get to know the organisers at all." - Male,25*

To understand the satisfaction of the participants about the workshops, the question as *"Was there anything missing on the workshops implemented? What would be your feedbacks towards to them make it better their work?"* was directed. The answers have been as follows.

> *"I think all of the workshops went really well and I enjoyed each of them in their own way. Maybe the only thing missing regarding the workshops was time (lack of time) for consideration."- Female,32*

> *"Cannot think of anything that could make them better. Very satisfied with the workshops."- Female,36*

According to the participants' testimonials about the implementation of the workshops, they were asked to answer *"Which session was most valuable to you? Why?"* and the answers were varied due to the activities' nature and the interests of the participants.

> *"1. Linograph linoprint with Turkey because it was fun, with a goal to fight violence on women and the technique is super creative; 2. Painting with emotions on Saturday, because it had an educational aspect on how to use materials and how to express the emotions with these art materials." - Male,46*

> *"Thanks for Vukaşin. Now I have a band and we have a song. Thanks for Icelandic team It was a program that really melted the ice."- Female, 29*

> *"As I say in the answer above, for me each workshop was valuable in their own way. I really liked writing, it was a nice way for me to let go of your thoughts and ideas, and in continiouty letting the grow. It has also been a long time since I worked in printing so the rediscovery of that was really nice for me, something I will continue to work with. I also really liked the workshop where we were making something out of random factors, we drew papers that said words which we had to make something out of. It was spontanious and I really like working in that way, because it makes your mind super focused and gets it going. The music workshop was also really interesting for me, as well as I really liked the doing comics. At last it was also really useful to teach a workshop and I think that will also be a experience that will stay with me."-Male,25*

The above-mentioned statements show that the participants had an experience about different aspects of the art and creativity while discussing about the social issues like in the workshop of Turkish team as fight violence. Thus, the training activity gave us an opportunity to try out methods that we have developed within this toolbox and share this experience with the others. The overall evaluation of the activities have been positive as well as the training activity gave us an opportunity to plan and implement the multiplier events in each country. The results of the multiplier events can be found in the webpage of the toolbox.

Country Teams

Spanish Team



Natalia Romero is an artist and have graduated from Granada University on illustrative art and Works on inclusion with art activities to improve the people's lifes through out during workshops on working in art with this perception and art creativity. She has worked in NGOs and implementeed workshops with indegenous communities in Latin America and have lived in Scotland, Brasil, Ecuador and Colombia during this work. She is able to speak English and Spanish.



Rodrigo Aragon is trained in Dramatic Art at the Argentine Association of Actors with Ricardo Piris, Fabiana Vegal and Eduardo Pavlosky. Clown with Cristina Martí and Theater Improvisation. Circus techniques at the "Circo Criollo" school in Buenos Aires. He joins the "Mascaró Theater Laboratory" with which he investigates the different references and theatrical methods that lead him to develop the work of "Collective Creation". He trains and investigates the concept of Body in motion, corporal expression and Psycho - Dance through of the 5 rhythms of Gabrielle Roth, Tango, Contact and Expressive Dance. He is trained as a Psychodramatist and socio-dramatist at the "Centro Moreno" school in Spain. From there he began his research and fusion of theater and these Active, Systemic and Humanistic Techniques for self-knowledge and the conduction and improvement of Groups.

Currently he develops workshops and practices of personal development and Awareness.

Turkish Team



Burçin Banu Yıldırım is a ceramic artist, photographer and a storyteller also lecturer. She was born in 1977, in Istanbul. In 2001, she was graduated from Marmara Fine Arts University ceramic departman, then in 2005 she received master degree from the same university and same department.She gives the painting lessons as well as ceramic art. She's worked on animation, illustration and design sector. She has attended some ceramic exhibitions. She recently completed her PhD. in Mimar Sinan Fine Arts University, did a thesis on artivism. Her works are usually deals with social issues especially children, animal and woman rights.



Ozgur Yildirim is a comic book artist. He was born 1979 in Istanbul. In fact he has been drawing most of his life. After graduating from Marmara University: Faculty of Fine Arts in 2008, his professional career began as a concept artist and continued as a storyboard artist. Afterwards, he has decided to work his dream job.In 2012 he has worked for Image Comics in "Outlaw Territory" and so his comic book career began. He won competition of Mark Millar's "Millarworld Talent Search" in 2016 and it was an important milestone in his life. Recently, he works on comic book projects as well as he gives series of lectures on Digital Visualization at Marmara University: Faculty of Fine Arts.



Ozlem was born in Istanbul. She is graduated from Marmara University, Department of Art and Crafts Teacher in 2013. She worked in Graphic and Design companies between 2005 and 2010. Along with her education, she worked as the assistant of painter Murat Pulat between 2011 and 2014. She sought different job experiences after 2014. She worked as a visual art teacher at school, she worked on mucipical projects as an instructor and lately, she was part of the project about art therapy classes at Erenköy Mental and Neurological Diseases Hospital. After this experience, in her artwork, she focused on suppressed emotions of people, the confrontations they experience within themselves, the disconnected relationship of humans with nature, and the mutation in humanity as a result of the changing world. When she physycally turned her perceptions into nature, she decided to live in Mugla (the western side of Turkey where it is surrounded by greens and blues). She carry on her artistic story under the name of returning to nature and now she continues her artistic activities between Muğla and Istanbul.



He is a project manager and entrepreneur. He was born in 1982, in İstanbul. He studied Tourism Management at Izzet Baysal University in 2002-2004. Later, he worked as a supervisor for international brands and in organizations such as national and international sports, festivals and congresses. Meanwhile, he graduated from Anadolu University, Department of Business Administration in 2010. After university, he had commercial ventures in various sectors. In these initiatives, he has improved himself in digital marketing, customer relations, brand and product development. Today, he develops projects on collective working models.



Hüseyin Demirbaş is a visual artist based in İstanbul. I was born in 1988 in Istanbul. In 2009,He graduated from Marmara University Atatürk Education Faculty Painting Department in 2014. In 2014, He started my master's degree in Marmara University A.E.F Painting Education Department, which He entered as the 1st. He completed his education in the workshops of Ümran Bulut and Erol Bulut. He worked as an assistant in 2012-2013 Murat İrtem Painting studios. In 2014, He opened his own painting workshop and activated the printing workshop. He regularly organizes printing workshops in his studio. He has been regularly participating in exhibitions by continuing my productions in the field of visual arts for 8 years. In 2022, He received the Akbank 39th Contemporary Artists Award. The starting point of his artistic productions; Social media is a world in which we are completely surrounded by symbols, infiltrating every aspect of our personal lives, in which our aesthetic, economic, psychological, political and moral vital areas are completely affected, and there is no privacy.

Portuguese Team



Pedro Soares (1983, Portugal) is one of the founders of Experimentáculo, a Portuguese NGO that works with Youth policies, Arts and Culture. After graduating as an architect, Pedro became a youth worker and since 2009 that is working as a freelance facilitator and educator in the area of Education Through Art. Besides that, Pedro worked briefly in Cinema, as a producer, director, editor and, of course, as a viewer.



Catarina Galego is a Biologist but her experience as a youth worker started way before in 2011. Since then she has been an active participant in Erasmus+ projects, as a volunteer in Experimentáculo. More recently, in 2018, she co-founded IGnition Informal Group in Scotland for the promotion of these projects.

Icelandic TEam



Sölvi Steinn is a visual artist from Iceland. He has Bachelor degree in fine arts from Iceland University of the Arts where he graduated from in 2020. Since then he co-founded the artist run space King og Bong and became a member of Kling & Bang. In his art practice Sölvi works through mixed media but his focus is through sculpture, paintings and installations where viewers or himself can interact with in a performative way.



Ágústa is an Artist and musician from Iceland. She holds a bachelor degree in fine arts from The Icelandic Academy of Arts where she graduated in 2018. Since graduation Ágústa has been active in exhibiting her work and held solo shows in various places around the country and participated in multiple group exhibitions. Ágústa is driven by the unknown and is fascinated with nature and folkstories. Her art appears in the form of drawings, paintings, sculptures, installations, performance,sounds and words. In her practice she tries to understand the gap between dreams and reality and the difference between shadow and light, and how it connects.



Ólöf Benediktsdóttir is a visual artist and musician from Iceland. She holds a bachelor degree in fine arts from the Icelandic Art Academy where she graduated in 2013. Since graduation Ólöf has been active in exhibiting her work and held solo shows in various places around the country and participated in multiple group exhibitions. Currently she mainly works in drawing and painting, although sound art and technological art are constantly brewing in the background.

