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Work with the Child's Body in Izabela Chlewińska's Performative Installation *Body*

Praca z ciałem dziecka w instalacji performatywnej „Ciało” Izabeli Chlewińskiej

KEYWORDS

body awareness,
child, autism
spectrum disorder,
self-development,
flow

ABSTRACT

The ideas presented in this article elaborate on an issue of the body, which plays the role of a tool that enables inclusion. Izabela Chlewińska's performative installation *Body* constitutes an example of art, whose role is to emphasize the importance of improving body awareness. In the article, methods of working with the body are described, the aim of which is to introduce a child to the world of sensory sensations—the world which is close and necessary for a child. The world of sensory sensations and movement is the basis for proper personal development. The article discusses working with children with autism spectrum disorders. Through free expression and actions aimed at boosting creativity, children who participate in the performative installation remain in a pleasant flow state, during which their actions are consistent with their individual internal needs.

SŁOWA KLUCZE

świadomość
ciała, dziecko,
zaburzenia ze
spektrum autyzmu,
samorozwój,
przepływ

ABSTRAKT

Zaprezentowane w artykule przemyślenia dotyczą problemu cielesności jako narzędzia inkluzji. Instalacja performatywna „Ciało” Izabeli Chlewińskiej jest przykładem sztuki przybliżającej znaczenie pracy nad pogłębieniem świadomości ciała. W tekście poruszone są aspekty pracy z ciałem, dążące do włączenia dziecka w świat doznań sensorycznych, świat mu bliski i potrzebny. Świat zmysłów i ruchu,

który jest warunkiem prawidłowego rozwoju. Dotyczy to również pracy z cielesnością dzieci ze spektrum autyzmu. Za pomocą swobodnej ekspresji, działań pobudzających kreatywność, dzieci podczas wystawy pozostają w satysfakcjonującym „przepływie”, czyli zgodności działań z ich indywidualnymi wewnętrznymi potrzebami.

Introduction

Inclusion as a social phenomenon is the subject of research in the pedagogical subdiscipline called inclusive pedagogy and is understood as “education to diversity without prejudice” (Sipowicz, Pietras 2017). It is a search for opportunities to educate everyone together, with respect for diversity: regardless of whether the child is non-disabled or disabled, every child needs support. When observing the processes of inclusion, we should be cognizant of the significance of the child’s corporeality in this context. It is worth considering whether working on body awareness can promote the inclusion of children in social life. The child’s body is their cognitive tool, so it may be necessary to redirect their attention not only towards improving their body’s fitness and functionality, but also towards making them aware of the relationship between their body and emotional and mental condition, because “mental phenomena can be fully understood only in the context of an organism’s interacting in an environment” (Damasio 2000: xvi–xvii).

The performative installation *Body* is an ideal opportunity to draw attention to internal bodily sensations, proprioception, and bathyesthesia by initiating a “journey inside yourself.” This installation sensitizes you to what you are doing with your body, how you are sitting, how you are lying down, whether you are relaxed or tense, and how you feel in your body. It shows you what to do to loosen up, calm down, and relax. It is the kind of knowledge that every human being should be exploring from childhood: how to “use” the body to experience pleasure, to be healthy, fit, and thus prepared for meeting other people and the world, in a sense of harmony. Such a “wise” body integrates us into a satisfying social life. It releases us from the superficial treatment of the body as a slave to consumerism and to imposed standards of beauty which it is subordinated to from early childhood.

This most often leads a child to feeling excluded and isolated from peer groups and escaping into virtual reality, which may eventually cause disorders and diseases that are so frequent in the “world-risk society” (Beck 2012). Body dissatisfaction seems to be key in the development of disorders such as depression, bulimia, anorexia, and many others. We are all aware—since we probably experienced it in childhood—how destructive the culturally prescribed norms of beauty are for the self-esteem of children and adolescents. Therefore, the onus is on us to create and propagate such methods

of working with the body that make us aware of the beauty of each body and redirect our attention inwards, because, as Lisa Barrett writes, “variation is the norm” (Barrett 2017: 23).

According to William James, “the body is the storm center, the origin of coordinates, the constant place of stress in [our] experience-train. Everything circles round it and is felt from its point of view” (1912, as cited in Shusterman 2012: 8). As survival is the driving force for every human being, “all minds must ... take an intense interest in the bodies to which they are yoked My own body and what ministers to its needs are thus the primitive object, instinctively determined, of my egoistic interests. Other objects may become interesting derivatively through association” (James 1912: 308, as cited in Shusterman 2010). We cannot exclude carnality from our lives as less important, crude, or intended to fulfill lower, physiological needs. It is worth understanding that all human needs—not only physiological, but also emotional, mental, esthetic, and spiritual ones—are satisfied through the body. As Maurice Merleau-Ponty wrote, it is through the body that we experience and exist in the world (2001: 120). Understanding that we have embodied minds (Shusterman 2010), which was scientifically confirmed in the 1990s with the discovery of mirror neurons (Gallese, Goldman 1998: 493–501), activates the body by directing our attention to it. A person’s self-development on the way to self-knowledge depends on their identification with the body, which is considered redundant in spiritual and intellectual life. The inclusion of the body as the subject of cognition is especially important for children because the child’s motor development is “on the one hand, a method of cognition and space exploration, and, on the other hand, of self-expression” (Krasoń 2005: 161). We should cultivate small children’s intuitive knowledge about the importance of body cognition, about listening to one’s own body communicating its needs. It is also crucial to make children aware of the role of empathy by teaching them how to decipher non-verbal—somatic—messages.

Body – Voice – Intuition: Izabela Chlewińska's Method of Working with the Body

According to the dancer and choreographer Izabela Chlewińska, the practice of Body – Voice – Intuition relaxes, energizes, improves one’s mood, creates a community, and builds respect for one’s body and the bodies of others. It is an area of self-observation which brings the work of the body, mind, and emotions into harmony. The installation is a movement practice based on the body, the voice that comes out of it, and the intuition that is the source of thoughts, feelings, and observations. The practice consists of five different yet interconnected techniques of working with the body:

Practicing Nothing – getting rid of tension, which leads to a sense of bodily integrity, an awareness of the body in space, being in tune with the body, a feeling of bodily unity, and deep relaxation. This technique is related to body anatomy, imagination, and meditation.

Sounding Out the Body – emitting the sounds of an infant or an animal is a way of not treating oneself too seriously, of warming the body from the inside and awakening one to intuitive thinking, and is an area of self-observation. This technique is related to sound, breathing, and concentration.

Great Pressure Practice – conversing with a partner in an embrace exercises mindfulness and empathy, releases the joy of working with one's own body, provides emotion and tenderness, and teaches protectiveness and devotion. It leads to a union with another human being. This technique is related to physicality and energy flow.

Pleasure Techniques – looking for pleasure in motion is an anti-depressive journey and a return to childhood. It is an activity done in a group which is full of interdependencies. It triggers a sense of pleasure—sometimes euphoria—gratitude, and responsibility. This technique is related to movement improvisation, mindfulness, and concentration.

Body Bagging – separating oneself from external stimuli and asserting an individual space for oneself. It leads to a mental state without thinking, meditative peace, a sense of harmony, security, and self-acceptance. This technique is related to physicality and meditation. Through exercises connected with sensory objects (simulation of bathyes-thesia and the sense of balance, it develops body awareness, improves the functioning of the nervous system, and supports the work of the skeletal and muscular system. Additionally, it relaxes and restores psychophysical balance. It is a set of exercises using weighted objects (I. Chlewińska [personal communication] May 6, 2020).

To a large degree, Body – Voice – Intuition relies on working with touch, which is

one of the most important senses in terms of the early physical and mental development of a child Research in the field of psychoneuroimmunology reveals that skin stimulation is a significant modulator of the mental and physiological state of the body. Stimulating the skin in childhood shapes the growth and differentiation of cells and the maturation of the central nervous system. (Panconesi, Hautmann 1996)

Working with touch is important in child pedagogy because

the feeling of being 'held' by the mother, both physically and emotionally, is internalized and the child develops the internal function of caring for oneself (self-soothing in stressful situations, neutralizing the intensity of emotions, etc.), which they also learn to maintain over time in the absence of the mother. (Schier 2009: 39–42)

The Performative Installation *Body*

The performative installation *Body* is a continuation of research on the original method of working with the body developed by Chlewińska, *Body – Voice – Intuition*, while Tomasz Bergmann's sensory objects, which were used in *Body*, were inspired by their son, Miłosz, and his needs. Chlewińska's *Body* is new proposal for working with the child's body, joining the existing therapeutic methods, such as the basal stimulation method, which is a pedagogical concept created by Andreas Fröhlich (1998), *Senso Paka*, developed by Joanna Serwińska (2018), and *snoezelen*, a method of working in specially prepared rooms developed by Ad Verheul and Jan Hulsegge. Chlewińska's installation is rooted in and carried out in the realm of art.

The corporeality of a child is the subject of this installation, which is part of a group exhibition created for children and with the participation of children under the joint title *Two Arts are Better Than One* at the Zachęta National Art Gallery in Warsaw. As we can read in the organizer's materials,

the exhibited pieces bring to light topics important to both young artists and art recipients. The children of artists involved in the process of creating a work of contemporary art will invite their peers to take part in a creative and active tour of the exhibition. The time spent in the gallery will also be an opportunity to build and foster stronger relationships between children and parents. The exhibition in Zachęta will create a new space of communication and experiencing art. Izabela Chlewińska, Tomasz Bergmann, and their five-year-old son Miłosz focus on dialogue through movement and touch. They create a family performative installation, *Body*, which explores closeness, observation, and joint meditation. They lead us into the world of experiencing the body, movement, and the senses by means of sensory objects developed with young viewers in mind (0–3 years old). ([wk] 2020)

As the author says,

the installation is a specially designed space in which we come into direct bodily contact with sensory objects and performers. The sensory objects, designed by Tomasz Bergmann trigger the sensations of the body at the level of the central nervous system, its physical characteristics—such as weight or shape—and the emotions it evokes—such as pleasure or a sense of security or agency.

Body indirectly addresses the issue of exclusion and inclusion. This aspect can be seen on several planes, mainly in the purpose of the installation: to bring the viewer closer to their own corporeality. It seems that this performance art may lead to the inclusion of the body as the subject of our identity by directing our attention to it—contrary to Western culture, which for centuries has excluded corporeality as a way

of cognition or discredited it as less valuable than spiritual and intellectual cognition. It is imperative that developing the connection with your own body should occur in a non-exclusive space, i.e., through rejecting the gaze reproduced in contemporary culture, which is evaluative and judgmental. This fresh look at the body allows all visitors to feel good with it, regardless of age, appearance, gender, or fitness. At the level of reception, the dancing performers who are the “living” part of the exhibition come into contact with the audience, both adults and children. There are no barriers between the dancers and the visitors: they occupy the same space on equal footing. The spontaneously and naturally moving dancers do not impose themselves on the audience, but rather hope that by moving in such a free way, they will be accepted and not excluded by the viewers. The performers try to encourage the visiting adults and children to start behaving spontaneously in the exhibition area, to allow the viewers to play with sensory objects, to lie down, or dance. The performative installation, resembling the inside of the body, is a family project; as Chlewińska says, “it is a space where you can relax and create ... tune the nervous system in order to achieve peace of mind.” As part of the exhibition, you can experience the body through an object resembling a fascia. It is a sensory tunnel, made of a special flexible material, which you can enter and tie both ends of, thus creating a space of isolated, intimate experience. As Andreas Fröhlich wrote, “withdrawal, the possibility of positively cutting yourself off from the confusion of social life, is a fundamental part of our culture of everyday life” (1998: 153).

Another way to experience the body in *Body* is through the *great pressure practice*, which is devoted to “bathesthesia, the vestibule, and the proprioceptive system.” It focuses on searching for bodily contact and pressing oneself against another person’s body. According to the founder of this method,

the closeness of two people can be initiated by working on pressure with an object that, in a way, replaces the human body, is a preparation for intimacy, a tool for training for a direct physical relationship with another person. Thanks to working with an object, we can recognize the personal preferences of touch (its strength, weight, or duration in contact), as well as the boundaries (personal and shared space).

In *great pressure*, performers do the practice, and sensory objects assist in this work. In this way, the performers act together with the visitors and encourage them to go on a deep adventure: working with the body.

It seems that the exhibition space favors inclusion. The dimly-lit interior sharpens the senses of hearing and touch. Sight, which is the sense of distance, is muted. The participants hear gentle, relaxing music that imitates sounds from inside the body, which gives them a sense of security and relaxation. These sounds evoke a meditative

and soothing mood. Filling the space with sensory objects which are soft and pleasant to the touch opens the viewers up to sensations. A child involved in this performance lets in the impressions from the outside by listening, touching, moving, and looking—with their whole body. This way, the space and the external stimuli of the exhibition make the body responsive to the impressions, to the presence of other visitors, and to the shared experience of the body. It was crucial for Chlewińska that everyone can function together in the same space, those people who dynamically explore their bodies in noise and clamor as well as those who fall asleep, relax, and rest. This was supposed to illustrate that the body, like a container, accommodates diverse and often contradictory needs that do not have to be mutually exclusive. In the installation space, we find descriptions of the pineal gland, an endocrine gland which organizes the circadian rhythm, alternately releasing serotonin (the “happiness hormone”) and melatonin (the sleep hormone). The behavior of people in *Body* indicated a similar alternation of human activity. Fröhlich wrote about the need for conscious regulation of the rhythm of activity and rest: “The point is that the designated longer rest periods should give us a chance for real rest and relaxation, and the time of activity does not mean agitation, noise, and stress, but intensity, concentration, and attention” (1998: 147). According to Rudolf Laban, a dancer and educator,

sharing space does not have to be a threat—on the contrary, it can become a source of empathy. Space can be shared with several people. This requires learning to connect with one partner initially, then with a larger group, and finally learning to interact and collaborate with others. (as cited in Bogdanowicz, Kisiel, Przasnyska 1992: 39)

As Chlewińska says,

the viewer’s observation skills seem invaluable in the search for intimacy. By sharing space and sensations at the somatic level, we can observe the behavior of other people’s bodies. We intuitively decide whether we follow what happens through imitation or choose something exactly opposite because we do not want to follow someone else’s choice. In addition, there is a process of forming small communities, e.g., parents, who follow their choices (both their own and, above all, their children’s) and create larger groups with other families. Thanks to the event of sharing space and experiences, we can observe various types of relationships, in particular negotiation, closeness, and distance.

In this way, the work of art, whose principle is direct participation and whose theme is the body, becomes “the possibility of rapprochement.” The adults and children visiting the installation satisfy their need for closeness with their own body, the need for the closeness of parents with the child, the need for closeness of children and their parents, and the need for community experience. The truth is revealed here that

bodily experience unites us as human beings. The recipients of the exhibition, while looking for a tool of inclusion, seem to find it—perhaps it is their own body.

Kinesthetic Children in the World of Movement Patterns and Free Expression

The feeling of exclusion is associated not only with the rejection of the individual by the group, but also with the individual rejecting some of their own needs in exchange for the acceptance of their peers. As psychologists and educators note, this is especially true in the case of creative children, because it is difficult to combine nurturing creativity with socialization. Creative individuals have problems in interpersonal relationships, are excluded and misunderstood, or isolate themselves (Krasoń 2005: 71). During the *Body* performative installation, a boy's mother, playing with sensory objects, approached the dancing performer to thank her for helping her son dare to start dancing. She said that he loved to dance when he was little, but since he started school he didn't want to do it anymore because he felt embarrassed. The mother felt that it was a shame that her son, under peer pressure, had given up on something that made him happy. It has happened more than once during the installation that the dancing performers provided a stimulus to children who learn about the world mostly through the kinesthetic channel.

A kinesthetic child is a mobile child who perceives the world through their sense of touch. Therefore, during cognitive processes, the stimuli that travel through this channel are better absorbed by such children. A kinesthetic child has to touch everything and try it; they are constantly moving; in order to understand something, they must feel it with their whole body. The exhibition focusing on movement and corporeality was a real joy and a pleasure for these children. Taking part in an artistic performance that engages the recipients' corporeality, or is even based on their bodily experience, built a sense of identity and belonging in these children. They visibly interacted with the performers by repeating their movements or by encouraging them to act together. They also often developed their own dance moves, intuitively seeking acceptance. The atmosphere of consent to the physical exploration of space, improvisation, and natural expression was manifested in the children's will to act, their openness, trust in the performers, and visible sense of satisfaction. It was evident that the children who especially needed to express themselves through movement felt included in the group of dancers. They felt emboldened and found it easier to express their physical needs with the support of performers who invited a sense of acceptance towards these actions. The dancers and the children with creative motor skills naturally formed a group that understood each other non-verbally. As we know, a group can

perform many important functions: first of all, satisfying psychological needs, such as the needs for acceptance, recognition, a sense of belonging, and security (Krasoń 2005: 73). For children who express themselves through movement, and who learn about the world through kinesthetic channels, this installation was a perfect occasion to satisfy those needs. Creative children, who are more likely to exhibit independence, impulsiveness, introversion, and intuitiveness, are particularly vulnerable to exclusion because they experience a conflict between the values related to their individuality and those related to conformism (Krasoń 2005: 73). The performative installation *Body* allows such children to be themselves, and to strengthen themselves in externalizing and accepting their needs. It seems that functioning in the space of art, of events that help children find their own identity through active participation, is very much needed. It may turn out that a visit to this installation becomes an important moment in the life of a child or even a moment of understanding their own needs.

The Performative Installation *Body* as a Way for Children with Autism Spectrum Disorders to Experience Corporeality

In connection with the exhibition, as an additional event at the Zachęta National Gallery, Izabela Chlewińska also held workshops with children with autism spectrum disabilities and their parents. The definition of autism spectrum disorder comes from the American Psychiatric Association's mental health classification. There are three criteria in the DSM-5; a person diagnosed with an autism spectrum disorder must display at least six of the characteristics listed in the items (including at least two in Item 1 and at least one in Item 2).

- 1) Clinically significant, persistent abnormalities in social communication and interaction (clear deficits in verbal and non-verbal communication in social interactions, lack of social reciprocity, inability to develop and maintain relationships with peers appropriate to one's level of development)
- 2) Restricted, repetitive patterns of behavior, interests, and activities manifested by at least two of the following symptoms: stereotyped motor or verbal behavior or unusual sensory behavior, excessive attachment to routine and ritualized patterns of behavior, and limited interests. The symptoms must occur in early childhood (but may not be fully manifested until social expectations exceed the child's limited abilities). (American Psychiatric Association 2013)

Children with autism spectrum disorders are often excluded from cultural life, exhibitions, and theater performances due to their dysfunctions. This makes it more difficult for them to integrate with peers and learn social coexistence. The *Body*

performative installation has been prepared in such a way that everyone can enjoy it, regardless of whether they are fully able and capable. The opportunity to participate in it allows children with autism spectrum disorders to broaden their experiences and assimilate; it is an opportunity to learn to communicate and improve the body through movement and relaxation. The soothing, almost meditative space may, in response to the needs of a specific child, become a playground for sensory adventures or for harmonious relaxation. All objects are easily accessible and safe, adapted to the needs of children. The safe space and quiet behavior encourage the children to act freely. The tools for inclusion in this installation are exercises created by Chlewińska. As a rule, the exercises are non-directive in nature, so it seems that this exhibition is ideally suited to the needs of children with autism spectrum disorders. It was important to accept the children completely, to create a warm atmosphere for them, give them a sense of freedom in meeting and expressing their needs, and to be empathetic.

Currently, among the many methods of therapy for children with autism spectrum disorders, the Developmental Movement therapy by Weronika Sherborne is used to help alleviate the symptoms of the disease. “The basic tasks of this method include shaping a sense of identity, building one’s self-image, developing the social skills of meeting new people, facilitating self-orientation and spatial orientation, improving motor skills in the range achievable by the child, enhancing hand–eye coordination, providing joyful experiences related to the child’s motor activity, and boosting self-confidence and courage” (Szeler 2007: 29). It seems that the workshops carried out within this installation had similar goals. One of the sensory exercises for working on body awareness was *practicing pressure*. The children lay on their backs in different parts of the space, and the parents pressed their bodies with sensory objects of different weights. The parents asked them how much pressure they needed. When immobilized like that, the children were able to relax. Some of them permitted their parents to massage their bodies with special objects, and some played with these objects by themselves, by moving them, molding them into various shapes, and kneading them. Children, just like adults, lay down on the objects, manipulated them, rolled them, walked on all fours, etc. As the sensory objects had different shapes and colors, they stimulated children’s imagination and inspired them to create hollows, houses, etc. All activities were a lot of fun for the children. The sensory objects that the artists had put at the disposal of the audience were accepted by the children in the audience with curiosity: they used them in many inventive ways. All these objects helped to achieve peace of mind and inner harmony.

Another tool for involving children in the world of experiencing the body was an exercise which consisted in entering the sensory tunnel, which gently stimulated the entire surface of the skin—*body bagging*. A child can be soothed by being rocked, pulled, swung, or pressed in the bag. As Chlewińska says, “pressing and massaging the

skin gives a feeling of gentle stimulation, presence, hugging, and caring, which in turn satisfies a number of emotional needs.” Closeness and tenderness are related to touch, and its role in the proper emotional, intellectual, and motor development of a child is enormous. By playing with the “touch” of sensory objects, the child can “discover and learn about certain aspects of their body or experience a new experience” (Kepner 1991: 95), which broadens their self-awareness. In the installation, the children were able to use objects specially designed by Tomasz Bergmann: rolling bag, human bag, living bag, hollow bag, and intimate bag sensory tunnels (Intibag 2019).¹

It is also important that the *Body* performative installation was an opportunity for families with children with autism spectrum disorders to assimilate in an atmosphere of relaxation and pleasure. Working with the corporeality of a child gave the parents a chance to pay attention to their own needs as well. This exhibition is a proposal to be mindful of each other and to create a common way of relaxation and rest. It is also a kind of niche that Fröhlich wrote about, i.e., places where children who need special attention can safely act together (1998: 155).

Conclusion

The problem of exclusion affects everyone at different stages of life and is connected with the somatic dimension to a greater or lesser extent. Because we live in a postmodern society, in a society of ecological and economic risk, of decaying values and diseases of civilization such as depression and self-aggression, we need to return to “ourselves.” Reconnecting with myself is understanding what is happening to my

¹ Rolling bag – “Imagine that the Rolling bag pouffe filled with natural buckwheat husk, upholstered in a soft Secondskin® fabric rolls all over your body. A weight-bearing massage with the buckwheat pouffe also triggers the sensations of hearing and smell. The buckwheat husk pouring over the body makes the sound of falling sand,” Human bag – “Imagine that you are lying on a natural buckwheat husk, encased in a soft Secondskin® fabric Human bag. You can squeeze it with both hands or even place it on yourself and feel its firm pressure. Thanks to this object, we can deeply relax, loosen the lower part of the spine or the pelvic area. The smaller Human bag will work well in games that help you release excess energy. In addition, it will provide many sensory stimuli, especially in the area of touch, balance or hand-eye coordination,” Living bag – “Imagine that the Living bag, filled with natural buckwheat husk, upholstered in soft Secondskin® fabric, remembers the shape of your body. All you need to do is just lean on it to understand why it is unique. The pouffe supports the body’s deep sensibility, massages the muscles and amortizes the joints. It will be perfect for playing with children on the floor”, Hollow Bag is “a transparent object in which every little person can hide. It offers tactile and auditory sensations, calms and develops hand-eye coordination. With the help of a special zipper, the child can adjust the level of pressure. A beautiful object, an original design of a child’s room,” Intimate bag – “Imagine that you enter a personal space and cut yourself off from external stimuli. The soft, thermoactive Secondskin® fabric presses your whole body down, and you start to calm down. When it comes to adults using the bags, they feel relaxed, at ease with themselves and have a positive relationship with other people. The children quiet down, enter a state of complete satisfaction: they willingly hide in them to calm down.”

body, where my emotions come from, how to be healthy and happy, and how to become myself. An integrated body that is conscious and functions “in a flow” provides a sense of satisfaction and fulfillment (Csikszentmihalyi 1996).² Building programs, methods, and strategies for working with the body that strive for inclusion at various levels of social life is exceptionally valuable. The idea of the method of working on body awareness, which Chlewińska develops during the Body – Voice – Intuition performative installation, helps us to get to know our body, to understand what our body is communicating to us, makes us sensitive to the bodily messages of others, teaches us to be in a group in respect and tolerance, and above all, to be sensitive to people, oneself, and others. In light of new theories, such as Lisa Barrett’s theory of constructed emotion, work with Body – Voice – Intuition can be a way of building a new quality of interpersonal relationships and a healthier, harmonious relationship with yourself. According to the revolutionary—for understanding the concept of humanity—theory, every person is the creator of their emotions. We build them based on our past experiences, but we can transform them, thus transforming the environment in which we live. According to the theory of constructed emotions, we can decide what life we have, and what emotions are most often present in it (Barrett 2018: 68). Promoting the Body – Voice – Intuition method seems to be important because it can become helpful in changing one’s own behavioral patterns towards other people. It can change their perception of social reality and help people who are aggressive, withdrawn, frustrated, depressed, and therefore often excluded return to society while feeling comfortable with themselves. The current state of human relationships around the world needs attention and change. People need tolerance, love, and respect for otherness. Because every person is the “other,” everyone needs acceptance. Body – Voice – Intuition seems to provide insight into the essence of humanity, saying, “Let’s get to know ourselves in order to get to know others better, because we are a oneness which is dependent on each other.” This method, as well as other methods of conscious work with the body, searches for a new language of talking about the body in everyday life, but also searches for a new, more profound language of art. Art should reach the deepest, unnamed human emotions, because this builds human identity. Incorporating the body into everyday life, into social life without exclusion, should be the goal of contemporary pedagogy of upbringing and education through culture and art.

² The flow is an optimal experience when the information reaching our consciousness is in line with our goals and the psychic energy can flow freely. The flow promotes the integration of the self and its development.

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Installation information

Performative installation: *The Body*

Authors of the exhibition: Iza Chlewińska, Tomasz Bergmann, and Miłosz

Sensory objects, Set design: Tomasz Bergmann

Performers: Izabela Chlewińska, Aneta Jankowska, Aleksandra Muszyńska-Bożek, Katarzyna Sitarz, Marta Bury, Krystian Łysoń

Music: Marcin Lenarczyk

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