

Iceland
Liechtenstein
Norway grants

A guide on using art to create a space where multiple interpretations of human emotions emerge and intersect



Cultural Transfusion Art

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About this module



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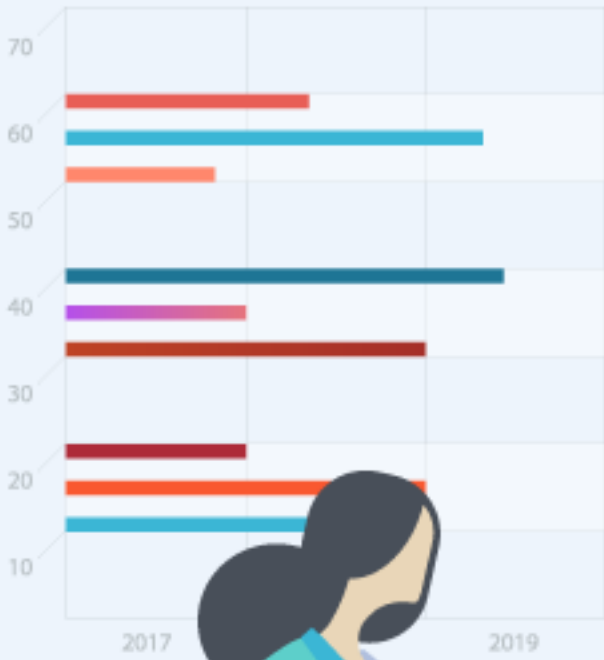
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This module is intended for the youth educators and youth workers who are involved in the fields of youth social engagement and participation, and youth social, artistic, and cultural mediation in the context of non-formal education. Module structure has been designed as a facilitation tool that could be used in youth work to initiate the conversations and raise awareness on how young people get in touch with their emotions, feelings, and behaviours in relation to experiences of social inequalities and power relations arising from racial, sexual, or gender discrimination. Hence, to initiate different conversations about young people's abilities to interact with their own emotions, feelings, and behaviour, the module thus uses Edvard Munch's artworks in the form of painting.

This is because the Edvard Munch's paintings have a greater potential to open up new perspectives to how young people perceive or interact with their own emotions, feelings, and behaviours. And like the mirrors of both the past and the present, Munch's paintings can help young people to wonder what they see when they look at a particular painting and what others see when they look at the same painting. Therefore, the questions such as "*Who has the power to look*", "*Who has the ability to describe and decide the meaning*", "*Who looks, what is looked at, and why*", and "*Who is the object of contemplation*" are the main aspects of reflections in this module.

These questions lead young people to rethink not only the impact of Munch's painting on modern art history and contribution to museums, but they also do facilitate young people to question their own gaze and contemplation: as to the images, the description, and the meaning they unconsciously produce from looking at a particular Munch's painting. Indeed, this module is designed so that the images, the description, and/or the meaning young people produce from looking at Munch painting can be used to provoke conversations that facilitate them perceive and interact with their own emotions, feelings, and behaviours.



SECTION - 1.

Module's theoretical foundation

1.1. Module's methodology

This module uses workshop activities to create interactive learning activities based on experiential learning in the context of non-formal education. Under each workshop, there is a painting from Edvard Munch collection taken from the Munch Museum in Oslo. The provided pictures should therefore be used as handouts. Each has information about the artist, the painting's name, and the time and place of its creation. Facilitators can use or adapt the workshops to guide the discussion about the specific presented painting. So, the module has formulated questions that can open the dialogue and provoke reflection based on an artwork presented. The facilitator should seek to facilitate young people to choose and depict the elements from an artwork presented that, in their eyes, can be debated, deconstructed, and/or analysed.

To design the present module and related workshops, we conducted research at Munch Museum in Oslo, which has an extensive collection of Munch art in the form of paintings, print, drawings, photographs, and sculptures. Edvard Munch Infinite Collection takes the viewers on a unique journey through the arts and the mind of Edvard Munch. This exhibition invites us to explore the world of Edvard Munch: his ideas, his processes, and the very profound topics on emotions and human connections that occupied him and that still affect us today. Through a wide selection from the Museum collection, the viewer can experience the richness of Munch's artistic career and his unrelenting drive to experiment and innovate. The exhibition provides a unique opportunity to engage with themes and motifs that Munch explored in his whole life in the form of paintings, graphics, drawing, photography, and sculpture in his own attempts to depict the tales of anxiety, death, love, pain and loneliness, which we all have in common. Munch never tired of exploring the possibilities of emotions and human connections through art. In the same way, the module invites young people to discover and rediscover Munch paintings as a means to perceive and interact with their own emotions, feelings, behaviours from an artistic, non-formal, and participatory methodological approach.



1.2. Module's learning outcomes

Munch paintings used in the module are versatile, equivocal artworks allowing the multiple depictions, interpretations, descriptions, and meanings of human emotions and connections to emerge and intersect. The paintings themselves in our context are used to help the young people visualise human emotions or connections, in order to address emotions of detachment, frustration, anxiety, depression, love, loneliness. Whereas in this context non-formal education and participatory approach emphasise the experiences and the active participation of young people in exploring their own emotions and connections with others. Our methodology is based on active listening and experiential learning; valuing a meaningful participation of the participants present at workshops; what they see and how they interpret and describe the paintings; how they relate to them; to propose new contemporary narratives from Munch's modern artworks.

So, taking a journey on this participatory approach, we recommend creating an emotional safe place, a space of trust, of diversity, and inclusion for sharing our lived experiences and exchanging our very deeply felt emotions. In other words, a dialogue non-judgmental space. Thus, the workshops use a collection of the Munch works of art with the questions designed to provoke discussions and identify how young people address issues related to human emotions and connections. But to understand why this approach is being used, we then need to look back in time to understand who Munch was, and his approach to human emotions and humans connection. Edvard Munch is one of Modernism's most significant artists. His tenacious experimentation within painting, graphic art, drawing, sculpture, and photo has given him a unique position in Norwegian as well as international art history. Born on 12th December 1863, as a child, he was sick and close to death more than once. Having to stay in bed for most winters, he was unable to attend school but he was taught at home instead. But his poor health also gave him the freedom to pursue his passion, drawing. At 17 years old he wrote in his diary saying: "It is my decision now to become a painter." He was active throughout more than sixty years; from the time he made his debut in the 1880s, right up to his death in 1944. But how can Munch artworks help us to examine our emotions, behaviours, attitudes, and human connections?

1.2.1. Munch and history of racism and slavery

In 2021, the Munch Museum in Oslo through “Call me by my name exhibition” highlighted a very important question: Can Edvard Munch paintings of Sultan Abdul Kareem help us to understand our own racial prejudices? In this first ever exhibition, the museum turned its focus toward historical ideas about ethnicity and race to better address the role of the museum itself in light of present-day questions about racial discrimination, racism, identity and diversity. One of the paintings in the museum’s collection has for long been known by the title: The Negro with Green Scarf. The painting is a portrait of a man of African origin, whom Edvard Munch met while visiting Hagenbeck’s Circus, a German touring circus that came to Oslo in 1916. Munch painted several pictures of this man, who at the circus, went by the name of Sultan Abdul Kareem. However, when Munch exhibited the portraits, the Kareem’s name did not appear. Instead, the pictures were given titles that today are perceived as racist and discriminatory. The museum is now in the process of revising these titles. Therefore, in “Call me by my name exhibition” the museum displayed all of Munch’s paintings of Sultan Abdul Kareem for the first time. Placing these paintings in their historical context, allowed the public to see them as racially prejudiced towards racial minorities, particularly Africans at that time. At the same time, they also helped the public to identify links to the everyday racism and discrimination against sexual, racial and gender minorities that we see in our societies today. When examining how Munch saw Kareem, perhaps we may also recognise ourselves, our behaviours, attitudes, prejudices about people who are different from us.

On the other hand, Edvard Munch’s painting Cleopatra and the Slave 1916 can be somehow understood as a reflection on the history of slavery and this history’s significance for the notion of race. In the painting, Edvard Munch depicts an athletic male of African origin next to a fair-skinned, scantily dressed woman. When considered as a motif, the title Cleopatra and the Slave first brings to mind Cleopatra VII Philopator and the complex history of slavery in Ancient Egypt. It is reasonable to interpret the slave figure in the painting as one of the Egypt’s many Nubian prisoners of war, East Africans from the region that today generally coincides with Sudan. The Nubian prisoners of war were largely enslaved in the courts of the Pharaohs. Cleopatra is considered to be the last Pharaoh of Ancient Egypt. She was the queen of the Greek Macedonian dynasty that ruled Egypt from the years 323 to 30 BC. In the Munch’s painting, she is represented as a white Nordic woman in modern attire, rather than as more historically correct depiction of her as a Macedonian. This representation

calls to mind the history of modern slavery as it later developed from the 18th century onward. But unlike modern slavery, the slavery of Ancient Egypt was not founded on the basis of ethnicity or the notions of race. The labouring figures in the painting’s background may be understood in view of this fact. With their loincloths, the uniform stick figures being reminiscent of the figures one finds in Ancient Egyptian art. One of the figures is black, while the others are white. The motif can thus give rise to reflections around notions about race and its associations with the history of slavery.

1.2.2. Munch and human emotions, connections

Several of the Edvard Munch’s paintings allow the viewers to empathise with different aspects of being alone. He explores melancholic loneliness, but also solitude as a spur for productivity. Perhaps this Edvard Munch’s view of solitude and isolation is exactly what the young people need now in order to process the isolation that our society has experienced. During the pandemic, which led to major lockdowns across the world, as started from March of 2020 and went on for almost two years, many people around have experienced what it is like to be alone, indoors restricted from modern time socialisation. Being isolated from other people; friends, colleagues, and classmates, it was very painful and unpleasant, especially for young people. The pandemic showed us how much we need other people for emotional closeness and human connections and it showed how in our society, we all do depend on each other to access different services that make society functions better. However, the pandemic showed also that people can easily adapt to new changes and unexpected challenges; like when people were able to isolate themselves voluntarily, and when people experience the human desire from time to time to think in private, or so when people decide to practise mindfulness over the challenges of everyday life.

Indeed, the ability to create art, and being creative for that matter in terms of having important ideas and making them work has always been associated with people who have the capacity to look for answers within their inner mental and emotional worlds. In Melancholy (1901), one of the paintings on display in Edvard Munch’s Infinite Collection, the painting depicts a young woman sitting indoors. The room appears bright and warm, though the woman has a heavy blanket wrapped around her body. The potted plant on the table is thriving and flowering but the woman at the table seems to be doing the opposite. She appears not to be present, in the here-now. Her hands lie flaccidly on her lap, her mouth is closed, her eyes are unfocused, and she gazes, stares

emptily into the room: her whole body exudes passivity. She sits in a corner showing no interest either in the world outside that can be glimpsed through the window or in the potted plant on the table. Although she may be present physically, mentally; it seems like she is in a completely different place. It seems difficult to form a connection with her, but rather we are left with a feeling of a loneliness emotion. Ideally, we think of our room, our homes as safe places. In Melancholy Edvard Munch challenges this association and imbues the room with psychological dimensions that express the emotions we all experience in our rooms, our homes, whether they are emotions of uncertainty, frustration, humiliation, anxiety, fear, depression, pain, loneliness, isolation, etc.

1.2.3. Munch and story of love, pain, and death

Edvard Munch's Vampire is another controversial painting. There is something strange, with mixed interpretations about a naked, dominating, active woman embracing a fully dressed man, as it is she who holds the man in her embrace. Looking at unusual composition and dramatic atmosphere adds an ambiguous undertone to the motif. The fact that the title of the painting has been changed is reflection of this ambiguous undertone to the motif. When the painting was exhibited for the first time, it was then called Love and Pain, depicting a gentle and loving relationship between two people, a woman kissing a man on the back of his neck. But influenced by misogynist ideologies of that period, the painting was seen as depicting a more broken man with a biting vampire face on his neck. A representation of the hostility against women at that period, where a woman's influence on man was associated with decomposition and doom. Vampire was painted in 1893 in Berlin, at about the same time as The Scream and Madonna. Today, the motif is considered one of the absolute highlights of Munch career. Vampire exists in several versions, both as paintings, drawings, and prints. The title makes the picture more literary than it needs to be. But the idea of the woman as the stronger gender, who manipulates and drains power from the man, was strongly linked to the 1890s, as such thoughts flourished within the artworld. Though if we look at the painting with its originally motif Love and Pain it changes our perception, interpretation, and meaning of it. It was probably Munch's friend, a Polish writer and Satanist, who called the motif Vampire. And the title stuck like that. In the Munch's time it was hard to see the red-haired woman with tender lover as anything but a bloodsucking creature.

On the other hand, to look at Edvard Munch and the story of pain and death, The Sick Child motif brings about a painting which can allow the viewers to reflect on love, pain, and death. The Sick Child 1927 is deeply rooted in personal experiences in Edvard Munch's childhood. He continued to explore this motif throughout his artistic life. The motif of the sick adolescent girl is based on the Edvard Munch's memories of his sister Sophie, who suffered from tuberculosis and died at the age of 15. Back then, Tuberculosis was a constant threat, both in society and in Munch's family, and there was no cure; his mother died of the disease when Munch was five years old. So, he tried to express something that was difficult to capture; the tired movement of the eyelids, the lips that seem to whisper, the little gleam of life that remains. There are six painted versions of The Sick Child motif, made over several decades, from the 1880s to the late 1920s. Munch most likely felt that he had not yet succeeded in covering all the different aspects of his memory of his dying sister in one picture. He thought that the colours in the first version were not vivid enough, too grey, heavy as lead, yet it is undoubtedly here that the sensitively rendered grief resonates most strongly. The composition is the same in all of the paintings, stripped of unnecessary details. The later versions are more colourful and all of them differ slightly; where each contributed to enhance Munch's memory.

1.3. Munch painting used in this module

This module uses four artworks from Edvard Munch, each painting is dedicated to its own workshop:

1. Edvard Munch: The Sick Child. Oil on canvas, 1927. Photo © Munchmuseet.
2. Edvard Munch: Cleopatra and the Slave. Oil on canvas, 1916. Photo © Munchmuseet.
3. Edvard Munch: Melancholy. Oil on canvas, 1900–01. Photo © Munchmuseet.
4. Edvard Munch: Vampire. Oil on canvas, 1895. Photo © Munchmuseet.





SECTION - 2.

Module's practical application

SESSION 1.1. EXPLORING THE SICK CHILD BY EDVARD MUNCH

Learning method	Experiential learning through workshops
Learning activity	Reflecting on experience workshop
Goal of the activity	This workshop uses Munch's painting to capture the motivation, imagination, energy of workshop audience. It encourages participants to look back on their own personal or professional behaviour in a way that prepares them for new behavioural learning and change. It is used at the beginning of the workshop. To use this workshop, it is important to identify the past experience that you want to invoke and to do so in an engaging way that can be linked to the workshop's painting. A simple and adaptable approach is to have participants break into small groups and briefly answer the questions about their lived emotional experience in relation to Munch's painting.
Targeted audience	Young people; youth workers or youth educators; trainers or facilitators; youth-based organisations; and other educators involved in youth education and training.
Learning objectives	<ul style="list-style-type: none"> • To use Edvard Munch's paintings to create an emotional safe space for participants to express and interact with their emotions, feelings, and behaviours. • To facilitate participants to visualise human connections by addressing emotions of detachment, frustration, anxiety, depression, love, loneliness. • To strengthen learners' training skills in using the participant-centred interactive learning activities in their youth work or practices.
Learning outcomes	<ul style="list-style-type: none"> • The participants can use Edvard Munch's paintings to express and interact with their emotions, feelings, and behaviours based on their lived experiences. • The participants can visualise their own human connections by addressing emotions of detachment, frustration, anxiety, depression, love, loneliness. • The participants are able to use participant-centred interactive learning activities in their youth work or practices.

<h2>Instructions</h2>	<ol style="list-style-type: none"> 1. Divide participants into their small groups of 4 or 5 persons per group. Then give each small group a flip chart and Handout 1.1. 2. Ask each group to discuss the painting on the handout. The discussions focus on allowing multiple depictions, interpretations, descriptions, or meanings about the painting to emerge and intersect based: <ul style="list-style-type: none"> • Who has the power to look: the participants themselves look at the painting. • Who looks, what is looked at, and why: each participant's contemplation about the painting. • Who describes, interprets, and decides the meaning: how each participant can analyse the painting in relation to their lived experiences. • After concluding the discussions in small groups, ask each group to use the flipchart to write down: 3. Group's overall observation about the painting. <ul style="list-style-type: none"> • Group's overall interpretations and meanings of the painting. • Group's overall analysis of the painting in relation to their experiences.
<h2>Debriefing</h2>	<ol style="list-style-type: none"> 1. Before transitioning to next workshop, invite feedback about the discussions in small groups: <ul style="list-style-type: none"> • How can the participants relate to the painting based on their own lived experiences. • Reflect on the participants' emotions and connections: how did and do they deal, express, and interact with their emotions and connections with other in similar situations. • Reflect on participants' emotional and social awareness: how can what they discussed help them recognise, perceive, manage, and express their own emotions, and at the same time, how can what they discussed help them recognise, perceive, and consider the emotions of others in social settings, or forming connections to and with others.
<h2>Logistics</h2>	<ul style="list-style-type: none"> • Flipchart papers, projector, and markers. • Facilitator's presentation and the printed handouts for participants
<h2>Required time</h2>	<p>90 Minutes: As a facilitator you should expect to spend:</p> <ul style="list-style-type: none"> • 15 Minutes for presenting the painting and giving instructions. • 50 Minutes for participants to complete their tasks in small groups. • 25 Minutes for reflection and discussion during debriefing.
<h2>Challenges</h2>	<ul style="list-style-type: none"> • This activity creates a safe-sensitive atmosphere for participants to share their deepest emotions. As it often happens, for most of the participants this might be their first time to be in such an emotional engaging environment and might have never talked about those emotions before. • Thus, this activity requires the facilitators to have an adequate level of Emotional Intelligence and Interpersonal Skills. With these skills, the facilitator can easily consider other factors that can affect interactions such as cultural, racial, gender, sexual differences, or participants' physical characteristics.
<h2>Adjustments</h2>	<ul style="list-style-type: none"> • You can adapt the questions to the profile of the group and context in which a workshop takes place. • This activity works best with small groups, 20-25 participants.



Handout 1.1.: Edvard Munch: The Sick Child. Oil on canvas, 1927. Photo © Munchmuseet

SESSION 1.2. EXPLORING CLEOPATRA AND THE SLAVE BY EDVARD MUNCH

Learning method	Experiential learning through workshops
Learning activity	Experimenting and practising workshop
Goal of the activity	This workshop uses Munch's painting to encourage participants to use their lived experiences in a practical way, by providing them an opportunity to practice and involve themselves in new emotional and behavioural change. The workshop is used to give participants a safe environment in which to understand emotions, behaviours, and human connections before putting them into practice in the real world. To use this workshop, it is important to identify the specific emotions, feelings, behaviours you want participants to develop and provide ways for these to be practiced in a safe space. A simple adaptable approach is to have participants break into small groups, and then, use role plays to talk about emotions, feelings, behaviours you want them to interact with in relation to Munch's painting.
Targeted audience	Young people; youth workers or youth educators; trainers or facilitators; youth-based organisations; and other educators involved in youth education and training.
Learning objectives	<ul style="list-style-type: none"> • To use Edvard Munch's paintings to create an emotional safe space for participants to express and interact with their emotions, feelings, and behaviours. • To facilitate participants visualise human connections by addressing emotions of detachment, frustration, anxiety, depression, love, loneliness. • To strengthen learners' training skills in using the participant-centred interactive learning activities in their youth work or practices.
Learning outcomes	<ul style="list-style-type: none"> • The participants can use Edvard Munch's paintings to express and interact with their emotions, feelings, and behaviours based on their lived experiences. • The participants can visualise their own human connections by addressing emotions of detachment, frustration, anxiety, depression, love, loneliness. • The participants are able to use participant-centred interactive learning activities in their youth work or practices.

<h2>Instructions</h2>	<ol style="list-style-type: none"> 1. Divide participants into their small groups of 4 or 5 persons per group. Then give each small group a flip chart and Handout 1.2. Ask each group to discuss the painting on the handout: <ul style="list-style-type: none"> • Each group recounts a set of emotions from their interpretations of the painting that explain how they think the characters on painting feels. • Each group chooses a set of at least 5 emotions from their interpretations of the painting. 2. After each group has chosen 5 emotions, ask each group to use the flipchart to create a play and assign each emotion to 5 members of the group. <ul style="list-style-type: none"> • Each group selects 5 members and helps each member to create a posture that describes their assigned emotion. The first act is thus to recreate the 5 postures for those emotions on how those emotions might actually be seen in the eyes of the audience. • Once all groups have finished creating their plays, ask all groups to come together. Each group puts its play in postures into one scene. During roleplay, ask them to start, to act their emotions; then ask them to hold still; then ask them re-act those emotions; and then ask them to hold still again. • During the roleplay, ask the rest of the participants to observe, and ask if they can relate to those emotions, so that they can intervene by answering questions. • Once the group finishes to act its play and after looking at the emotions behind its play, ask another group to jump in and act its play. Everything is created on the spot, collaboratively. And they can play music instruments to create a pleasant atmosphere..
<h2>Debriefing</h2>	<ol style="list-style-type: none"> 1. Before concluding the workshop, invite questions, feedback about the play by each small group: <ul style="list-style-type: none"> • What did you like about this workshop? • How could different emotions affect our connections to other people? • How can you consider your emotions and those of other after workshop? • Let participants share their ideas on how to promote empathy towards others in social settings.
<h2>Logistics</h2>	<ul style="list-style-type: none"> • Flipchart papers, projector, and markers. • Facilitator's presentation and the printed handouts for participants
<h2>Required time</h2>	<p>90 Minutes: As a facilitator you should expect to spend:</p> <ul style="list-style-type: none"> • 15 Minutes for presenting the painting and giving instructions. • 50 Minutes for participants to complete their tasks in small groups. • 25 Minutes for reflection and discussion during debriefing.
<h2>Challenges</h2>	<ul style="list-style-type: none"> • This activity creates a safe-sensitive atmosphere for participants to share their deepest emotions. As it often happens, for most of the participants this might be their first time to be in such an emotional engaging environment and might have never talked about those emotions before. • Thus, this activity requires the facilitators to have an adequate level of Emotional Intelligence and Interpersonal Skills. With these skills, the facilitator can easily consider other factors that can affect interactions such as cultural, racial, gender, sexual differences, or participants' physical characteristics.
<h2>Adjustments</h2>	<ul style="list-style-type: none"> • You can adapt the questions to the profile of the group and context in which a workshop takes place. • This activity works best with small groups, 20-25 participants.



Handout 1.2. Edvard Munch: Cleopatra and the Slave. Oil on canvas, 1916. Photo © Munchmuseett

SESSION 2.1. EXPLORING MELANCHOLY BY EDVARD MUNCH

Learning method	Experiential learning through workshops
Learning activity	Reflecting on experience workshop
Goal of the activity	This workshop uses Munch's painting to capture the motivation, imagination, energy of workshop audience. It encourages participants to look back on their own personal or professional behaviour in a way that prepares them for new behavioural learning and change. It is used at the beginning of the workshop. To use this workshop, it is important to identify the past experience that you want to invoke and to do so in an engaging way that can be linked to the workshop's painting. A simple and adaptable approach is to have participants break into small groups and briefly answer the questions about their lived emotional experience in relation to Munch's painting.
Targeted audience	Young people; youth workers or youth educators; trainers or facilitators; youth-based organisations; and other educators involved in youth education and training.
Learning objectives	<ul style="list-style-type: none"> • To use Edvard Munch's paintings to create an emotional safe space for participants to express and interact with their emotions, feelings, and behaviours. • To facilitate participants to visualise human connections by addressing emotions of detachment, frustration, anxiety, depression, love, loneliness. • To strengthen learners' training skills in using the participant-centred interactive learning activities in their youth work or practices.
Learning outcomes	<ul style="list-style-type: none"> • The participants can use Edvard Munch's paintings to express and interact with their emotions, feelings, and behaviours based on their lived experiences. • The participants can visualise their own human connections by addressing emotions of detachment, frustration, anxiety, depression, love, loneliness. • The participants are able to use participant-centred interactive learning activities in their youth work or practices.

<h2>Instructions</h2>	<ol style="list-style-type: none"> 1. Divide participants into their small groups of 4 or 5 persons per group. Then give each small group a flip chart and Handout 2.1. 2. Ask each group to discuss the painting on the handout. The discussions focus on allowing multiple depictions, interpretations, descriptions, or meanings about the painting to emerge and intersect based: <ul style="list-style-type: none"> • Who has the power to look: the participants themselves look at the painting. • Who looks, what is looked at, and why: each participant's contemplation about the painting. • Who describes, interprets, and decides the meaning: how each participant can analyse the painting in relation to their lived experiences. • After concluding the discussions in small groups, ask each group to use the flipchart to write down: 3. Group's overall observation about the painting. <ul style="list-style-type: none"> • Group's overall interpretations and meanings of the painting. • Group's overall analysis of the painting in relation to their experiences.
<h2>Debriefing</h2>	<ol style="list-style-type: none"> 1. Before transitioning to next workshop, invite feedback about the discussions in small groups: <ul style="list-style-type: none"> • How can the participants relate to the painting based on their own lived experiences. • Reflect on the participants' emotions and connections: how did and do they deal, express, and interact with their emotions and connections with other in similar situations. • Reflect on participants' emotional and social awareness: how can what they discussed help them recognise, perceive, manage, and express their own emotions, and at the same time, how can what they discussed help them recognise, perceive, and consider the emotions of others in social settings, or forming connections to and with others.
<h2>Logistics</h2>	<ul style="list-style-type: none"> • Flipchart papers, projector, and markers. • Facilitator's presentation and the printed handouts for participants
<h2>Required time</h2>	<p>90 Minutes: As a facilitator you should expect to spend:</p> <ul style="list-style-type: none"> • 15 Minutes for presenting the painting and giving instructions. • 50 Minutes for participants to complete their tasks in small groups. • 25 Minutes for reflection and discussion during debriefing.
<h2>Challenges</h2>	<ul style="list-style-type: none"> • This activity creates a safe-sensitive atmosphere for participants to share their deepest emotions. As it often happens, for most of the participants this might be their first time to be in such an emotional engaging environment and might have never talked about those emotions before. • Thus, this activity requires the facilitators to have an adequate level of Emotional Intelligence and Interpersonal Skills. With these skills, the facilitator can easily consider other factors that can affect interactions such as cultural, racial, gender, sexual differences, or participants' physical characteristics.
<h2>Adjustments</h2>	<ul style="list-style-type: none"> • You can adapt the questions to the profile of the group and context in which a workshop takes place. • This activity works best with small groups, 20-25 participants.



Handout 2.1. Edvard Munch: Melancholy. Oil on canvas, 1900–01. Photo © Munchmuseet

SESSION 2.2. EXPLORING VAMPIRE BY EDVARD MUNCH

Learning method	Experiential learning through workshops
Learning activity	Experimenting and practising workshop
Goal of the activity	This workshop uses Munch's painting to encourages participants to use their lived experiences in a practical way, by providing them an opportunity to practice and involve themselves in new emotional and behavioural change. The workshop is used to give participants a safe environment in which to understand emotions, behaviours, and human connections before putting them into practice in the real world. To use this workshop, it is important to identify the specific emotions, feelings, behaviours you want participants to develop and provide ways for these to be practiced in a safe space. A simple adaptable approach is to have participants break into small groups, and then, use role plays to talk about emotions, feelings, behaviours you want them to interact with in relation to Munch's painting.
Targeted audience	Young people; youth workers or youth educators; trainers or facilitators; youth-based organisations; and other educators involved in youth education and training.
Learning objectives	<ul style="list-style-type: none"> • To use Edvard Munch's paintings to create an emotional safe space for participants to express and interact with their emotions, feelings, and behaviours. • To facilitate participants visualise human connections by addressing emotions of detachment, frustration, anxiety, depression, love, loneliness. • To strengthen learners' training skills in using the participant-centred interactive learning activities in their youth work or practices.
Learning outcomes	<ul style="list-style-type: none"> • The participants can use Edvard Munch's paintings to express and interact with their emotions, feelings, and behaviours based on their lived experiences. • The participants can visualise their own human connections by addressing emotions of detachment, frustration, anxiety, depression, love, loneliness. • The participants are able to use participant-centred interactive learning activities in their youth work or practices.

<h2>Instructions</h2>	<ol style="list-style-type: none"> 1. Divide participants into their small groups of 4 or 5 persons per group. Then give each small group a flip chart and Handout 2.2. Ask each group to discuss the painting on the handout: <ul style="list-style-type: none"> • Each group recounts a set of emotions from their interpretations of the painting that explain how they think the characters on painting feels. • Each group chooses a set of at least 5 emotions from their interpretations of the painting. 2. After each group has chosen 5 emotions, ask each group to use the flipchart to create a play and assign each emotion to 5 members of the group. <ul style="list-style-type: none"> • Each group selects 5 members and helps each member to create a posture that describes their assigned emotion. The first act is thus to recreate the 5 postures for those emotions on how those emotions might actually be seen in the eyes of the audience. • Once all groups have finished creating their plays, ask all groups to come together. Each group puts its play in postures into one scene. During roleplay, ask them to start, to act their emotions; then ask them to hold still; then ask them re-act those emotions; and then ask them to hold still again. • During the roleplay, ask the rest of the participants to observe, and ask if they can relate to those emotions, so that they can intervene by answering questions. • Once the group finishes to act its play and after looking at the emotions behind its play, ask another group to jump in and act its play. Everything is created on the spot, collaboratively. And they can play music instruments to create a pleasant atmosphere..
<h2>Debriefing</h2>	<ol style="list-style-type: none"> 1. Before concluding the workshop, invite questions, feedback about the play by each small group: <ul style="list-style-type: none"> • What did you like about this workshop? • How could different emotions affect our connections to other people? • How can you consider your emotions and those of other after workshop? • Let participants share their ideas on how to promote empathy towards others in social settings.
<h2>Logistics</h2>	<ul style="list-style-type: none"> • Flipchart papers, projector, and markers. • Facilitator's presentation and the printed handouts for participants
<h2>Required time</h2>	<p>90 Minutes: As a facilitator you should expect to spend:</p> <ul style="list-style-type: none"> • 15 Minutes for presenting the painting and giving instructions. • 50 Minutes for participants to complete their tasks in small groups. • 25 Minutes for reflection and discussion during debriefing.
<h2>Challenges</h2>	<ul style="list-style-type: none"> • This activity creates a safe-sensitive atmosphere for participants to share their deepest emotions. As it often happens, for most of the participants this might be their first time to be in such an emotional engaging environment and might have never talked about those emotions before. • Thus, this activity requires the facilitators to have an adequate level of Emotional Intelligence and Interpersonal Skills. With these skills, the facilitator can easily consider other factors that can affect interactions such as cultural, racial, gender, sexual differences, or participants' physical characteristics.
<h2>Adjustments</h2>	<ul style="list-style-type: none"> • You can adapt the questions to the profile of the group and context in which a workshop takes place. • This activity works best with small groups, 20-25 participants.




Handout 2.2. Edvard Munch: Vampire. Oil on canvas, 1895. Photo © Munchmuseet



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