
Practitioner's Corner

Psychodrama Guidance through the Exhibition: Spontaneous Theatre in the Art Gallery

Gordana Marić Lalović

Private practice EC Ormaric, Center for Developing and Application of Psychodrama and Sociodrama

Abstract

Psychodrama Guidance Through the Exhibition introduces an original method of engaging with visual art through group interpretation, using psychodrama as a framework. Unlike conventional exhibition tours led by curators or artists, this approach transforms the gallery space into a participatory stage, where free association with exhibited artwork can be enacted. The aim of this approach is not learning about the exhibited artwork, but learning about the reflection that the exhibited artwork has in the audience (society). Over ten sessions held in two galleries—one of which adopted the format as part of its regular programming—this method proved to generate vivid, socially resonant interpretations rooted in the current context of the exhibition. During the pandemic, two online and hybrid experiments confirmed the adaptability of the format. The paper describes the process, provides practical examples, and discusses the interpretive potential of psychodrama in the arts.

Keywords: Art; audience; guiding exhibition; psychodrama; group as a whole

Every art exhibition consists of three elements: the artist, the work of art, and the audience. Guidance through the exhibition is usually about the first two—the artist, the connection between his work and his life, or the exhibited work of art and its place in contemporary art or art history. Usually, it is performed by the artist himself or a curator. The audience is there to learn something, passively or interactively, through the experience.

Psychodrama guidance through the exhibition is about the reflection of the exhibition in the audience—to paraphrase the phrase “Beauty is in the eye of the beholder,” we could say, “The art is in the eye of the audience.”

Psychodrama guidance through the exhibition is guidance through the creative process of perceiving the work of art. More specifically, it concerns perceiving the work of art as a group process. It addresses the way the exhibition is reflected in the audience as a group, physically present in the gallery (action

matrix), and a circumstantial reflection of the exhibition in the larger group, society (foundation matrix) (Foulkes, 1964/1990, pp. 228–231).

It is a spontaneous perception of artwork, which integrates external reality and inner intuition, rather than acknowledging expert interpretation, which can already be a cultural conserve.

It takes place in the context of the exhibition. The exhibited works of art and workshop participants create a matrix—a “hypothetical web of communication and relationship in a given group. It is the common shared ground which ultimately determines the meaning and significance of all events and upon which all communications and interpretations, verbal and non-verbal, rest” (Foulkes, 1964, p. 6).

Psychodrama is a synthesis of psychotherapy and theater, which makes it very suitable for understanding art, in Harold Bloom's (2005) view: The meaning of a poem can only be another poem.

Under psychodrama guidance, the search for meaning in an art exhibition is possible through the spontaneity and creativity of making a form of art: drama vignettes.

Psychodrama guidance through the exhibition aims to interpret the artwork by creating another form of art, finding a common theme in the matrix of the small group, and possibly extending it to society at the given moment. Sometimes, deepening one's understanding of art through this method can provide personal insight, and it is always a good way to train spontaneity. As Bloom would say, “The work of great poetry is to aid us to become free artists of ourselves” (Bloom, 2005, p. 25). This applies to psychodrama guidance as well, as it encourages us to become free artists of ourselves.

This work also builds on previous experiences with Living Newspapers within a social matrix (Lalovic, 2024), as well as on a long-standing interest in using psychodrama to read and interpret literature. Across all these approaches, the focus is on identifying a common theme within the group that reveals how society, literature, or artwork is reflected in the social unconscious.

BACKGROUND

Sometimes, during guidance through the exhibition, the artist or the curator provides art theory necessary to put the artwork in context, but nowadays it is very common for the guidance to be interactive. The audience is more interested in experience than in acquiring knowledge. Even contemporary art has become increasingly interactive. This rise of participatory art coincided with a broader cultural shift toward democratization and social engagement in the arts. Relational aesthetics is another important concept in this realm; a term coined by French curator Nicolas Bourriaud (1998), it emphasizes the social interactions and relationships formed through participatory art, highlighting the significance of human connection in the artistic process. Psychodrama guidance relies on encounters and the co-unconscious, making this kind of guidance also relational. The use of psychodrama, especially role reversal, in the exhibition is not rare, but it is not easy to find papers that discuss this application of

psychodrama; therefore, here we list methods that are similar to psychodrama guidance through the exhibition.

Bibliodrama. Frank W. Buße (1991), one of the founders of bibliodrama, describes it as an approach in which biblical passages are explored through dramatic enactment. In this process, participants embody characters and situations from the Bible to uncover how the text speaks to their own lives. Pitzele's (1998) approach, known as Scripture Windows, is even more psychological and invites participants to imagine what biblical figures might have thought or felt beyond the written text. The idea of acting out scenes beyond the depiction of the art may remind one of bibliodrama, which sometimes engages in a similar process. However, these two methods are different because, in bibliodrama, the protagonist tries to expand the roles from the bibliographic stories. In psychodrama guidance, participants may start with role reversal with the artwork. However, they must establish a personal connection by remembering something from their lives and acting it out on the stage; in bibliodrama, this is a usual part of the sharing. Bibliodrama is more dual for the characters from the story, while psychodrama guidance is more like sharing. The main difference is that psychodrama guidance aims to go beyond personal understanding; it seeks to find interpretation by dealing with the group matrix.

Social dreaming matrix. Developed by Gordon Lawrence, social dreaming is a method of sharing dreams in a collective gathering, in which participants share their real dreams (from last night or long ago) and associations (from life or art). Dreams are not interpreted personally but are considered contributions to the matrix. There is no solid interpretation in the matrix, but rather an accumulation of ideas and the discovery of new connections between them. "Matrix describes the space from which everything that exists in our Universe, indeed the cosmos, has its origins... The social dreaming matrix, purposely convened in the here and now, reflects the primordial matrix of humanity" (Lawrence, 2003, p. 5). In psychodrama guidance through the exhibition, as in the social dreaming matrix, we strive to find the deeper meaning of the artwork, stored in the infinite unconscious. Moreno similarly talked about the cosmos: "Man is a cosmic man, not only a social man, or, an individual man" (Moreno, 1987, p. 10). We use the psychodrama technique to make the process more dynamic, artistic, and personally engaging. Another similarity is that in social dreaming "dreams would speak with dreams: breeding, growing and developing new thoughts and new thinking" (Armstrong, n.d., p. 1), and in psychodrama guidance we could say that the art is speaking with the arts. Social dreaming can take place at exhibitions sometimes, without changing the instruction; the exhibition simply becomes part of the dream matrix.

Large group, group analysis. A good example of the application of group interpretation in understanding art is the group analyst and artist Morris Nitsuns's online exhibition and workshop in 2021 during the Pandemic. After he showed his paintings and said something about each of them, participants were divided into small groups of four or five and discussed, free-associated on the paintings they saw, and tried to find a common theme in those associations. It

was similar to psychodrama guidance through the exhibition, but without drama vignettes and without making art in response to the art. Free association was more like in group analysis, while in psychodrama guidance free associating is more like sharing in psychodrama. In fact, it may be a good way to describe psychodrama guidance as the action sharing that the group gives to the artist, who might be present only through his artwork or in person.

Playback theatre. **Playback theatre.** “Playback Theatre is an interactive form of improvisational theatre in which audience members tell stories from their lives and watch them enacted on the spot.” (International Playback Theatre Network, n.d.). Playback Theatre rests on the idea that the stories shared are genuine, personal experiences of the teller. The authenticity of these narratives is vital, for it is precisely the lived experience that enables the performance to foster empathy and connection. Multiple tellers may contribute their brief stories, weaving together a collective performance that often culminates in a surprising ending—where fragments of different accounts are linked in new and meaningful ways. Unlike psychodrama guidance, however, Playback Theatre does not require the teller’s direct participation in the enactment; their role is solely to recount the story. The narrative can be any episode from the teller’s life, whereas in psychodrama guidance the personal story emerges as a reflection on a given artwork or stimulus..

Sociodrama, Theatre of oppressed. If the exhibition’s topic is socially engaged, it can be an occasion to open debate on certain social issues, or to do sociodrama or theatre of oppressed as a part of the program that follows the exhibition. The theme for discussion is always given in advance, and the opening of personal reflection is not an obligatory part of it.

METHOD

Psychodrama guidance through the exhibition takes place in the gallery and must always be free of charge, so anyone interested can attend. Sometimes the gallery stays open and everyone can join in at any moment, but sometimes it is closed and the participants are the only people who come to the workshop. Whether it remains open or closed depends mostly on the personal intuition of the host and their assessment of the level of traumatic response that the topic of the exhibition can induce. The exhibition’s theme is never suggested in the invitation letter or post; the event aims to create a fresh interpretation of the exhibition. The author of the exhibition can be present at the workshop, but it is not obligatory; it is entirely up to them.

The workshop starts with gathering in the gallery, warming up through spontaneous encounters among the participants and creating personal connections with the exhibited artworks. It continues with sharing associations about them and enactment on an improvised stage. The workshop ends with sharing and reflecting on the whole group process. Each workshop includes free flowing discussion, dramatization, sharing, and a final reflection in which the group imagines the exhibition as a cohesive theatrical performance.

Participants are encouraged to establish direct, personal contact with the work of art. Their feelings, thoughts, and memories, as a reflection of the exhibition, are dramatized on an improvised stage using psychodrama techniques. However, these intimate images are not elaborated individually. Instead, they are seen as contributions to a common theme created by the group as a whole. That group theme refers to each participant personally, the social circumstances of a given moment, the social unconscious, and the exhibition itself. In this sense, it is possible to assume that the small workshop group represents society and how the exhibition resonates with a broader audience. It is possible to better understand the connection between the given work of art and the social context in which it was created and exhibited. On a personal level, the goal of such guidance through the exhibition is not the acquisition of specific knowledge, but rather experience, in which personal psychological insights are possible but not an obligatory part.

ILLUSTRATION (WORKSHOPS DESCRIPTION)

There were a number of live workshops in galleries, one online, and one hybrid, over two years. In this paper, we present two workshops in detail. We also mention two experiments, an online workshop and a hybrid workshop.

The first experiment in which we explored the possibilities of applying psychodrama in interpreting the exhibition took place at Daniel Kovac's exhibition "*It can always be crueler*" at Remont Gallery, Belgrade, in June 2018. The idea was to open a space for transforming the artwork in the exhibition into drama vignettes, like Mussorgsky in *Pictures at an Exhibition*. At that time, we called the workshop *Psychodrama Expressionism*.

The exhibition resulted from the artist's unwavering dedication: over several months, he diligently recorded his thoughts, refined them artistically, and then shared them on social media, hoping they would be further disseminated in the virtual realm. He aimed to delve into a contemporary issue he had observed—intemperate quoting.

In the smaller room of the gallery, a projector displayed the pages of his unique book, *Silent Word*, while in the larger room were framed "quotes" (in fact, original thoughts proposed for citation—potential quotes).

Six participants attended the 90-minute workshop. The gallery remained open during the workshop to focus attention on the social (rather than personal) unconscious so that random visitors could also attend.

The group warmed up by walking together and reading "quotes" and stories from the unique book Silent Word out loud, creating a charming atmosphere of joy and togetherness.

The first vignette: M is inspired by the quote "I'm here".

He set up the garden of the famous Belgrade cafe on stage. M stands there with his brother. The brother is young, handsome, and drives a BMW.

Suddenly, an unknown woman approaches them and says: "If you are looking for me, I am here!"

It is so unusual that it amuses them, but they initially ignore her.

Laughter in a group, doubles, and throwing:

- Maybe the woman had a deal with two guys she didn't know, so she thought it was them!

- Maybe it's a password.

- Maybe she's lonely. That's it, she's probably lonely.

Woman: I'm here if you're looking for me, if you're looking for me, I am here

M: Well, who are you?

Woman: My name is Mirjana. I'm glad to meet you.

They shake hands with her and introduce themselves, but then leave immediately.

In reality, the scene ended there, but in psychodrama, it continues.

Mirjana follows them to the car. They accelerate, enter the vehicle, close the door and windows, hold it tightly so she can't enter, and generally show how much they want to get rid of her (this is accompanied by cheerfulness and laughter in the group). At the same time, she tries to approach them (all the time she is kind and act as if there is nothing socially unusual in her behavior), repeating that she is there if they are looking for her. In the end, they rush away, and she remains to repeat louder and louder after them: If you are looking for me...

The photographer, other than the workshop participants, was present during the performance of this vignette.

This workshop emphasizes group understanding, not personal topics, so we return to the circle and continue reverie over the exhibition (we follow the group process), looking for new "quotes" and associations.

Second vignette: quote "What if utopia succeeds?"

S makes a bus on stage and invites others to be passengers.

There is no crowd on the bus; everyone sits in their seats, and the air conditioning works great. A man who wants to enter the bus is waiting at the station.

He enters, notices no room, and immediately goes out. He will wait for another bus to come! The system is working, and the second bus will certainly come quickly. All passengers are satisfied.

M: What if Someone is in a hurry? What if it is the last hour to reach the bakery where the discount is at a particular time (if the hunger is high and the funds are limited)?

- Let's see what happens.

New scene: M gets on the bus, in the role of Someone who is in a hurry. He sees that there is no room, but he stays anyway. He's sitting on the floor! Passengers react violently. They are in shock, horrified, resentful, and some fall unconscious. He doesn't respond to it—he's determined to get where he's going. The question is, what will happen next?

D: "No, not like that, M, please come in again."

New scene: bus without crowds, air conditioning working, passengers enjoying themselves. M, as Someone who is in a hurry, enters again. D, one of the passengers, sees this, gives him his seat, and waits for another bus. The group is satisfied with the solution it has devised. The whole scene was very cheerful; everyone was

playing! Occasionally, someone would say (like doubles from a distance to a Man who wants to enter or Someone in a hurry): "If you're looking for me..." It becomes a kind of leitmotif of the workshop.

During this vignette, several visitors entered the gallery unobtrusively, tried not to disturb our work, looked at the exhibition, and went out without joining us.

Back in a circle, free-floating discussion.

Third vignette: quote "We hang concrete stereotypes on our necks "

G associates this quote with a family meal at a relative's house.

On the stage, there is a table set for lunch, and around it are G and her cousins: the housewife, the pillar of the family, who cooks according to the recipes of the TV chef; the Husband, who mostly agrees; the daughter, a Teenage Girl, who mostly hates everything; and the guest who subsequently comes— Cousin Sailor Montenegrin Zealot, who once had a small fortune, but he wasted it in vain. The conversation between them is mostly about how to invest this money that was spent a long time ago. It is a typical picture, something that repeats itself endlessly, more or less the same texts about how to live, what to do, and what to invest in. In fact, they enjoy being together. Here, "If you're looking for me, I am here" (doubles to the protagonist, which she accepts) gets a new meaning.

The artist's parents (synchronicity or cosmos (Moreno 1970)) appeared in the gallery during this family vignette!

Sharing went as usual. We talked about our feelings and thoughts, and some personal memories appeared. However, the task was also to find out what the workshop was about. What would we have thought the performance was about if we had seen the vignettes in the theatre as one play?

The group found that common themes were loneliness, acceptance, and belonging. Those themes repeated themselves and developed motives with each subsequent vignette: hunger and feeding (emotional hunger—rush to the bakery—family lunch), searching for their place (in the car, on the bus, at the table), and the sentence: "If you're looking for me, I'm here!"

Afterthoughts. We have seen naked loneliness, which must remain outside us, for which there is no place, and in front of which all doors and windows are closed. Then we imagined a world with room for everyone and wondered whether such a world could provide us with a System That Works, in which the rules are clear and people obey them. We wondered whether this System remains undisturbed only as long as everything is plentiful for everyone, or whether our place and acceptance are nonetheless provided by the compassion of others and confidence that their goodwill will not be abused. In the end, we saw how comforting it is to attend the ritual of the community to which we belong (family, social networks), where a place is provided in advance, as well as lunch that can satisfy (emotional) hunger. The workshop also touched on one possible interpretation of the ubiquitous quotation industry. Perhaps behind the habit of quoting are not narcissism and superficiality, but a longing for contact and the desire to be accepted and belong; on the other hand, the existential spasm of modern man, burdened (socially imposed) with the aspiration to be as efficient as possible and

his manifestation as effective as possible, leads him to rely immoderately on what is already conserved—quote—even at the cost of losing authenticity in behavior, experiencing, and connecting with others.

The workshop was refreshing, spontaneous, and playful. It allowed us to create an aesthetically interesting triplet of dramatic miniatures in a short time. On a personal level, we exercised spontaneity by creating a play and expanded our repertoire by playing various roles on the stage.

The second workshop on understanding art with the help of the group and psychodrama technique took place a few months later, at Dejan Atanackovic's exhibition “*Classes of German*”, in the gallery of the Goethe Institute in Belgrade, Menjačnica (Exchange Office). The gallery curator was, and still is, Selman Trtovac, a distinguished Serbian artist, who managed the program in the gallery in a very original and creative way. He was the one who proposed the term “psychodrama guidance through the exhibition” and provided many more opportunities to experiment with this method, and he adopted the format as part of the gallery's regular programming.

The exhibition *Classes of German* by Dejan Atanackovic features two videos and photographs. One video documents a filmed trip to an old German graveyard, while the other showcases the artist's mother learning German, repeating sentences about the life of her uncle, who suffered after the war because of his German origin. It also includes photo objects that have been digitally printed and laminated on wooden boards, displayed on one wall of the gallery. On the central wall, there are portraits of members of the German minority who lived in the former Yugoslavia.

Natives of German origin in Yugoslavia and other Eastern European countries had their properties confiscated and were officially stripped of all civil rights. Many were expelled or killed, and a significant number were imprisoned in forced labor camps. Little is known about their fate, and they tend to be reluctant to discuss it.

This workshop was planned to be slightly different from the previous one, mainly because of the topic, but also because my motivation to propose it was more personal. My grandfather was German, born in Vojvodina (a region of Serbia), and killed at the end of the war, before my mother was born. We almost never talked about it when I was a child; it was a secret and something to be ashamed of. I was inspired to do a workshop in the gallery to allow participants (and, in a way, myself) to articulate feelings, personal experiences, and memories that the exhibition would encourage.

Although this workshop was not focused on personal but on social issues, participants were not permitted to come and go; it was a closed space once it began. There were 18 participants, both male and female, aged from high school to retired. One of them was cousin of the artist and also of people in the exhibited photos.

At the beginning, we start late, and some participants said they could not stay in the whole workshop, and we knew that the group would start to disintegrate in an hour. For some reason, we accept this as if it were inevitable. *The participants*

came up with a variety of motives. Some of them are descendants of communists who moved into old German houses (one young man says that in his family there is a story that they moved into a house “where it was still warm, the fire set by the previous owners was still smoking, when they moved in”, but he doesn’t have feelings about it, because “it was long ago”).

For the warm-up, we watched the video in complete silence (the atmosphere was a bit like at a funeral). Then, we shared our impressions in a circle. One participant says she was struck by a photo of a sad girl, who even seemed to have a noose before her. Another participant says that it is her mother and that “it is not so, they photographed her when her brother died, so she is sad...”, it was visible that it hurt her that someone was interfering in a photo that is deeply personal to her, so we gave up further discussion.

The first vignette was full of feelings but inarticulate and somehow even a little inauthentic. The youngest participant, 17, says she would like to weed around the abandoned graves she has seen in the video. There’s a grave on the scene with a cracked picture. She chaffs and says to the Cracked Picture—“no one deserves to be so forgotten!” She’ll fix it, she’ll remember! It moves her personally—her grandparents fled Croatia during operation Storm. They brought only a blanket and a deck of cards, which are kept in the family as relics - when they want to introduce themselves to someone, they show those cards. She once wanted to play with them, so her mother explained to her that she couldn’t (we saw that on stage), her sense of the deck of cards is curiosity, but also acceptance that it should be preserved as a connection with the past. Her grandparents, who had never met her, on stage, told her that she was just like they had hoped she would be. The woman whose mother was in the photograph refuses to be in the role, saying that the exhibition is essential to her and that she does not want to play with it. It’s like there’s a fear that if we freely associate, it would feel like we “play” with a photo, with a deck of cards... If we add to the memories any actual personal feeling that is not directly related only to past, the memory will be desecrated (overflowing with weeds).

After this first vignette, a few participants leave.

A short sharing of feelings.

Another girl wants to see on stage her grandfather again (he died when she was 16). It was the strongest bond she had in her life. He was a Montenegrin, a communist, who may have some crimes on his conscience himself. She and her grandfather talk in a field full of field flowers (which are not weeds, which are suffocating, but a source of comfort and cosines) - her grandfather tells her that she should only lead a neat life and try to have friends, and she tells him that she has not followed his advice and that she is not happy. He says it is never too late; she can always start living better. Then she tells him that she is worried that he may not be as good as she remembers him (as her idol), and he replies that she does not need to burden herself with it - she knows how much he loves her, and that is all that matters; she believes him.

In the circle, a woman tells about her father who was on Goli Otok, a communist prison island for political prisoners, she only found out when she was a

teenager. He retained even a certain ability to remember everything with humor. He and his captive friends referred to the experience as “when we were in Hawaii.” He could have laughed when a neighbor praised him for having arranged the stones for a path in the yard, saying he knew how to do it. He learned because they were forced to do all sorts of pointless jobs in the camp.

From this point (a feeling of hope that sublimation of difficult experiences is possible arose), the group is more relaxed and creates a significantly more intimate atmosphere. Some remember the bombing of Belgrade in 1999. Someone say that in Germany, children do not learn about national socialism at all, maybe just a little bit. That is better. That is why they can thrive. From the initial experience that integrating memories into one’s own everyday life is a kind of desecration that contributes to forgetting (victims), we have come to the point that memory is in some part dangerous and regressive.

Then a woman says that we in Serbia are ashamed to be sick. When her mother was in oncology, she heard a woman from the same room lie that she was in the spa. People elsewhere complain when they do not feel well. If something does not work, they protest.

Maybe that is why it was impossible not to accept that most participants could only stay in part of the workshop (those who gave the reason said they wanted to participate in the protest that started at four- a significant, big ecological protest).

In the end, a young participant says she was hit by a scene (from a video work) with a bird that ran into a wagon... She still has feelings about our 1990s wars. She was in Zagreb at the Museum of War Photography some time ago. She sets up the museum lobby on stage with the reception. At the reception, a very young curator, who “tries to be nice” in order to attract as many visitors as possible to see the exhibition of which she is particularly proud because it also contains photographs of the “other side” (the museum is private, the state does not fund it and therefore has the freedom to chose content independently of current politics). From the lobby, it is possible to enter in several rooms. In the basement, there is a space where everyone can leave a record of their memory of the past.

It was possible to use it for the workshop process (it could be something that everyone from the group could do- make something like a memory of the past war). However, because of those who announced that they are going out at five, since few planned to stay until the end, we decided to close the workshop earlier than we had planned at the beginning.

The protagonist begins a conversation with the curator about the exhibition, as well as in reality, but continues the scene sur plus - she says that she is sorry for everything the Serbs did to the Croats in the war, but that she wonders why Croats do not notice that Serbs were killed in that war, why there is no sympathy for these victims. The curator says that the war was fought on the territory of Croatia, even Zagreb was bombed, although only once and with no casualties. However, it was still hard. In the end, the protagonist says, “I am sorry for everything my people have done to yours, for all the victims who died,” and the curator hesitates a little, and then says, “Me too.”

The lobby of the museum from the last scene seems like a good metaphor for the range of the workshop. It was as if we were in that lobby all the time, dealing with feelings that made us hesitate to go deeper, to the setting of the photographs, and especially to the basement, where we could open personal memories of the war that most of us did not experience as direct participants, and yet it is a part of our identity.

At the exit, one participant said that he expected more conversations about history, he knows a lot about the suffering of Banat Germans, and he hoped that he would learn something new, but this psychological approach is not bad either, it was an interesting experience for him.

Afterthoughts. Conversations about history, counting the dead, are the most common ways we deal with the past in this region, and awakening interest in personal, psychological experience is what makes such a workshop meaningful. It seems that previous expectations that the workshop would be a place to open up some family shameful and painful secrets were unrealistic. It turned out that we, as a group in the gallery and as a society, are not ready to relive past traumas. We just had a Language Class in which we could simultaneously express our feelings about our positions as perpetrators and victims. That is also the value of this form of guidance—it goes beyond conciseness to enable deeper understanding of the exhibition and the current moment in society.

Psychodrama guidance through the exhibition continued for over a year in the Menjačnica and Remont galleries. In Menjačnica, it became part of the regular program for almost every exhibition.

During the Pandemic, we did some workshops differently, to stay safe.

The exhibition “Tell me what you want, what you really really want,” by Sandra Stojanovic in Remont opened online (because of the Pandemic), and the **psychodrama guidance was also online**. It was interesting because participants were from all over the world, which made it rich; it was very emotional and meaningful, but the online format also had limitations. The workshop started with enactment of the personal situations that participants recognized in the artwork, but soon it was much easier to just share thoughts and feelings without enactment. We mostly talked, but it was still in the spirit of psychodrama because we did not discuss or analyze; it was more sharing. Exploration of the matrix was still excellent, but creating art as a response to an art exhibition was reduced.

Psychodrama guidance on the exhibition “Stern-Berg” by Marija Calic in Menjačnica was a **hybrid playback performance** with the audience online and the actors in the gallery. The public was in their homes, and the director, actors, and musicians were at the gallery. The stories were personal impressions of the exhibited artwork, not just any experience the teller wanted to share. Thus, it had art as a response, but there was not much work in the matrix. We closed the performance madly, as in any playback, but the actors were the only ones making new connections between the stories, not the audience. We also had significant technical difficulties, which made the process less appealing. It needs to be explored further, but in-person workshops have proven to be much more accomplished and pleasant.

EVALUATION

Psychodrama guidance through the exhibition is practical and helpful in understanding art and personal emotional engagement. The contemporary world is becoming increasingly participatory in every way, and this method is in accordance with it. Audiences prefer to be at the center of attention, and experience is preferable to the acquisition of knowledge. From the given examples, it is obvious that the flow and topics of the workshop cannot be predicted. It is intense work, engaging unconsciousness. Some vignettes are truly aesthetically pleasing. It also has value for the development of spontaneity and personal growth.

SUMMARY AND RECOMMENDATIONS

Psychodrama guidance through the exhibition offers a chance to explore the work of art and its relationship to the social matrix using psychodrama techniques. Participants reconstruct how they felt, thought, and were affected by an exhibition. These intimate images are not elaborated individually but instead as contributions to a common theme created by the group. The group theme is also influenced by external circumstances of the moment, society at large, and the collective unconscious, which manifests itself in art in an original way. In this sense, a small workshop group represents society at large. At first, interpretation is through transformation in play, but in the end, interpretation is the whole process from the group to the group as a whole (Foulkes, 1964).

The whole process is very much in the spirit of psychodrama. It can be seen as action sharing to the artist, present through his artwork or in person. Moreover, it is a way to deal with cultural conserve in perceiving the work of art. However, some knowledge of group analysis is still required to understand group dynamics and the connections between associations, exhibitions, and society.

The exhibitions were chosen based on the conductors' personal preferences, mainly in the two galleries whose curators, Marija Rados and Selman Trtovac, were interested in the method. It would be interesting to see what it would be like if it occurred in a different exhibition. For example, if the art were more abstract, would it be just a form of the group's Rorschach test, not reflecting anything about the exhibition?

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