

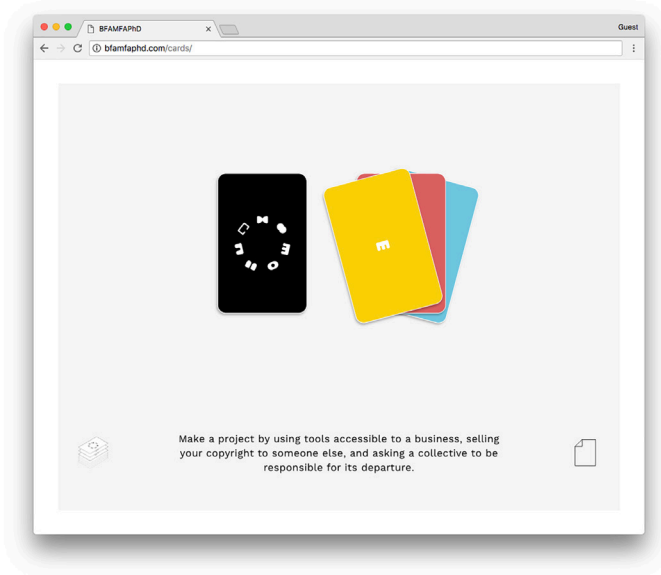


MAKING AND BEING CARD GAME

The *Making and Being Card Game* is part of the multiplatform pedagogical project, *Making and Being*, by Susan Jahoda and Caroline Woolard of BFAMFAPhD. The card game aims to address students' artistic labor, their budgets, their resources, their gifts, their intentions, and their well-being. It intends to facilitate a more holistic approach to production that includes how to *be* more fully present both with themselves and with others.

We are using the term *holistic* to suggest that the parts of any given system are intimately interconnected; that they are understandable only in relation to the whole system. What follows is a set of instructions for playing the *Making and Being Card Game* in a classroom setting.

FACILITATOR GUIDE / HOW IT WORKS:



TIME

60–90 MINUTES

SET UP

- Make sure that you have internet access and at least one computer and a projector.
- Print out the “lifecycle” diagram (see below) or draw a large-scale version of it and place it on the floor or on a table.
- Place chairs around the diagram.
- Make sure each person has paper and something to write/draw with.

1. OVERVIEW OF THE CARD GAME (15 MINUTES)

This is a short activity that generates prompts for you to make a new project. Each person will generate a unique prompt by using the interactive card game. You will be asked to think about a capacity you wish to develop, and to care for yourself and others as you produce a project. The prompt is made up of three cards, or three parts, which we will go through in depth: (1) a *capacity*, (2) a *phase* in the life of your project, and (3) a *support practice*.

What is a *capacity*?

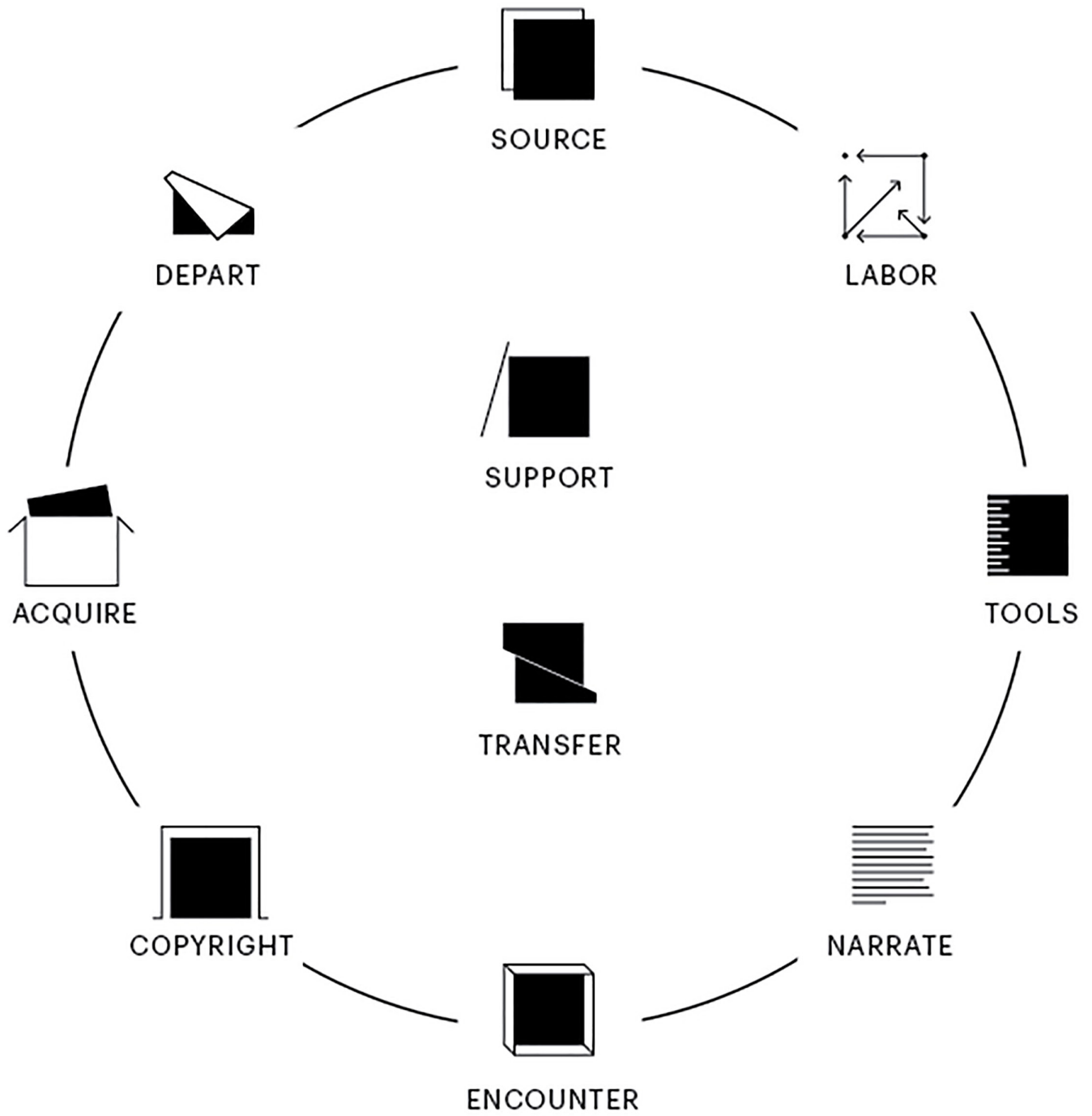
The term *capacity* refers to an ability to acquire knowledge and embody a way of being (a quality of presence) in daily actions and practices. The authors have drawn these capacities from Contemplative Practice,¹ Studio Habits of Mind,² and Embodiment in Social Context.³

What is a *phase* in the life of your project?

The next aspect of the prompt you will receive will ask you to practice cultivating a capacity while engaging in a particular phase of your production process. A *phase* is a recognizable stage in the development of a project’s life. The authors encourage you to begin by focusing on one phase of the life of any project. Remember, this is a framework that asks you to “zoom out” and consider your project as more than a singular object or experience. The authors ask that you see it as a system of interconnected processes and relationships.

[Point toward the diagram on the floor or table and describe each phase.]

Diagram of the Lifecycle Phases



Support

the ways your needs are met in order to rest, dream, and work on any project.

Source

where you obtain materials for a project.

Transfer

the exchange of resources for goods or labor in your project.

Labor

the roles you and other people take on in order to create a project.

Tool

the device or implement you use in your project.

Copyright

the legal protection over your intellectual property.

Narrate

the representation of your project.

Encounter

the context where your finished project is presented.

Acquire

the storage, maintenance, and stewardship of your project.

Depart

when your project is abandoned, destroyed, or repurposed.

What is a *support practice*?

The last aspect of the prompt you will receive will ask you to consider a support practice. *Support* extends beyond the life of the project, often dictating the ways in which you navigate the contradictions of living and working as an artist. Support is defined as the ways your needs are met in order to rest, dream, and work on any project.

What is a *generative contradiction*?

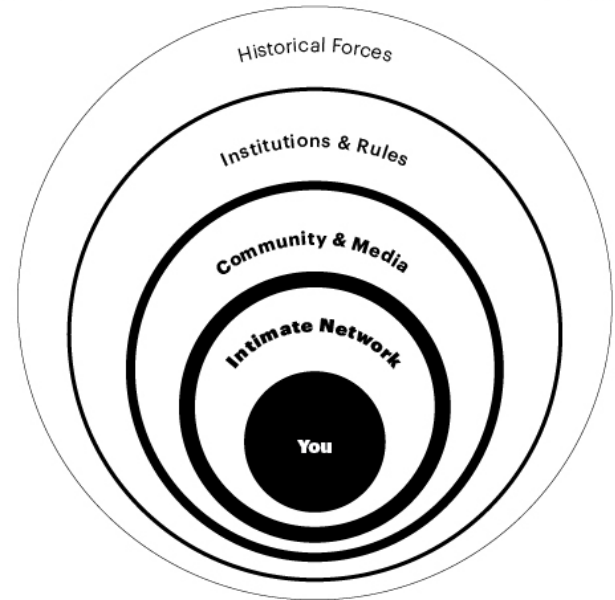
Every card ends with “Notice: What might have to change individually, interpersonally, and institutionally to make this practice possible on a daily basis? Locate these generative contradictions.” A contradiction becomes generative when you understand that the contradiction exists at a scale that is larger than one person or group and you place yourself in a larger social, political, and historical context.

For example, a generative contradiction may involve navigating the challenges you face in balancing self-care with both external and self-imposed pressures to be hyperproductive. Rather than deciding that you must either care for yourself or be productive, you develop awareness of the tensions around healing and productivity at your school. You ask, “What are the conditions and histories of increasing demands for productivity in my program?” You do not approach your contradiction as an “either/or” dynamic, but as a “both/and” dynamic that you can navigate critically. You can hold the contradiction as generative at the scale of your own lived experience, and also at the scale of the experiences of your peers, the school, and beyond.

This awareness, which allows contradictions to become generative, is called historical consciousness, comprised of “individual and collective understandings of the past, the cognitive and cultural factors that shape those understandings, as well as the relations of historical understandings to those of the present and the future.”⁴

SPIRIT

MYSTERY



EARTH

SOUL

Adaptation of Generative Somatics' Sites of Shaping, Sites of Change by Topos Graphics for BFAMAPhD.

Historical consciousness can be visualized as the dynamic relationships between any of your beliefs and the social contexts and institutions around you. Refer to the *Sites of Shaping, Sites of Change* diagram, above. Beyond your intimate network, community and media, institutions and rules, and historical forces, the words “earth,” “spirit,” “mystery,” and “soul” acknowledge spiritual experiences that may inform your beliefs. This has been described by contemplative educators Daniel Barbezat and Mirabai Bush as “connectedness to the moment, to self, to others in nature, and to the significant or sacred.”⁵ Again, a contradiction becomes generative when you understand that the contradiction exists at a scale that is larger than one person or group and you place yourself in a larger social, political, and historical context.

Now that you know what the prompt is made up of—a capacity, a phase in the life of your project, and a support practice—you are ready to draw your cards.

Ask each person to move toward the phase that they believe their prompt is asking them to focus on. Explain that these phases make up the lifecycle of a project. Remind the group that the lifecycle framework helps you to connect the capacities that you can cultivate to your production process, and explore both who *you* are becoming as you make projects and also what the *project* is becoming as it takes shape and circulates in the world.

5. APPLYING THE CONCEPT OF A CAPACITY TO A PHASE (10 MINUTES)

Ask each student to use the prompt they have been given from the card game to imagine a new project. Ask each student to take a few minutes to brainstorm, journal, and sketch.

Here are three examples:

(1) A student might draw a prompt that asks them to practice skillful listening (capacity) as they mediate conflict (labor, one phase), while acknowledging that the completion of the project relies upon their day job (support). The student might decide to make a drawing, video, or photograph that reflects upon a moment of listening and mediation at work. This prompt might enable discussions with students such as: What would it mean to understand support (or any of the phases in the lifecycle) as integral to your process as an artist?

(2) One student might get a prompt that reads: "Practice group coordination as you recycle materials. Don't forget to listen to others." Coordination is being "reliably able to effectively collaborate with others in teams, partnerships, and alliances, and remain responsive to evolving conditions."⁶ The student might decide to create a project in collaboration with members of a sustainability student group on campus. They might decide to learn about the group by participating in their meetings and by interviewing members one-on-one about the history and current practices of the recycling program on campus. After listening to members

of the group, the student might decide to create a large-scale project, including audio recordings, as well as found materials from one of the school's recycling centers.

(3) A student might take the same prompt ("Practice group coordination as you recycle materials. Don't forget to listen to others.") and create a series of drawings using materials recycled from a prior project. The student might challenge themselves to listen more closely in class, asking someone who is rarely listened to if they would like to speak up and encouraging their peers to listen to that student.

6. ADD SUPPORT (15 MINUTES)

Remind students to incorporate the last part of their prompt, which says, "Don't forget to . . ." and to incorporate this into their ideas about the new project. For example, one student's support prompt reminds them "to enjoy a moment of silence." After making their project they find a peaceful place to sit in silence for a short time.

7. REFLECTION (10 MINUTES)

With a partner, in small groups, or as a whole class, come together to discuss the following: What might change in your production process, when you add this support reminder from your prompt? What is different about this way of approaching a new project, in comparison to how you typically work? Optional: What might have to change individually, interpersonally, and institutionally to make this practice possible on a daily basis? Locate these generative contradictions.

NOTES

1 Contemplative Community in Higher Education: A Toolkit, Produced by CMind, The Center for Contemplative Mind in Society, February 16, 2018, at www.contemplativemind.org/communitytoolkit.

2 Adapted from Ellen Winner, Lois Hetland, Shirley Veenema, and Kimberly Sheridan, *Studio Thinking 2: The real benefits of visual arts education* (New York, NY: Teachers College Press, 2013). See also <http://www.artcorelearning.org/studio-habits-of-mind/>.

3 "Courses," *Generative Somatics, Somatic Transformation and Social Justice*, at <http://www.generativesomatics.org/content/courses>. Used with the permission of Alta Starr and Staci Haines.

4 "Definition of Historical Consciousness," Centre for the Study of Historical Consciousness, University of British Columbia, at <http://www.cshc.ubc.ca/about/>.

5 Daniel Barbezat and Mirabai Bush, *Contemplative Practices in Higher Education: Powerful Methods to Transform Teaching and Learning* (San Francisco: Jossey-Bass, 2013), 40.

6 "Courses," *Generative Somatics, Somatic Transformation and Social Justice*, at <http://www.generativesomatics.org/content/courses>. Used with the permission of Alta Starr and Staci Haines.

For more information, go to <http://bfamfaphd.com>

To share your adaptation of this card game in your context, email: info@bfamfaphd.com

Creative Commons CC BY-SA 2018

Susan Jahoda and Caroline Woolard, *Making and Being: a Guide to Embodiment, Collaboration and Circulation in the Visual Arts*, (Goleta, CA: Punctum Books), 2019.