

EXCERPTS FROM THE FORTHCOMING BOOK

MAKING & BEING

A GUIDE TO EMBODIMENT, COLLABORATION,
AND CIRCULATION IN THE VISUAL ARTS

Susan Jahoda & Caroline Woolard

COLOPHON

Authors

Susan Jahoda
Caroline Woolard

Editor

Daniel Fromson

Illustration

Topos Graphics

Design

Angela Lorenzo

Printer

Linco Printing, 30 pound newsprint, saddle stitch

Printing Date

January 2019

This booklet was printed on the occasion of the *Making & Being* series at Hauser and Wirth from January 2019 through October 2019.

This series was made possible by Hauser and Wirth, with support from Susan Jahoda, Emilio Martinez-Poppe, Agnes Szanyi, Vicky Virgin, and Caroline Woolard of BFAMFAPhD and co-presenter Pioneer Works, as well as media partners Eyebeam and *Bad at Sports*.

Contact

info@bfamfaphd.com
BFAMFAPhD.com

Instagram: @makingandbeing / @bfamfaphd

Twitter: @bfamfaphd

PRE-ORDER THE BOOK:

<http://bfamfaphd.com/#topic-teaching>

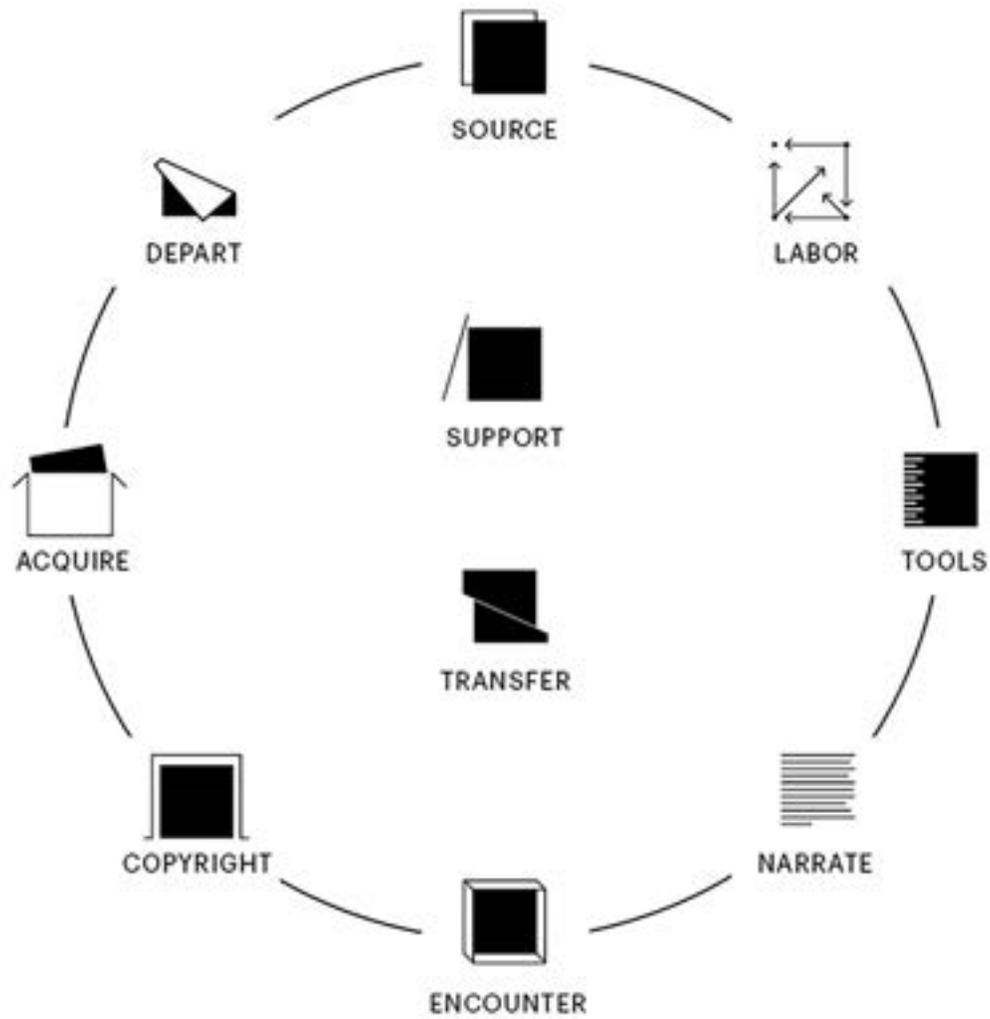
ABOUT THE BOOK

Making and Being is a multi-platform pedagogical project which offers practices of collaboration, contemplation, and social-ecological analysis for visual artists. *Making and Being* is for arts educators who want to connect art to economy; for students who want to make artworks that reflect the conditions of their own production. *Making and Being* provides a framework that asks artists to explore both who they are becoming as they make projects and also what their projects are becoming as they take shape and circulate in the world. *Making and Being* is a book, a series of videos, a deck of cards, and an interactive website with freely downloadable content.

BIO

Making and Being is a contribution to BFAMFAPhD made by Susan Jahoda and Caroline Woolard, with support from Fellow Emilio Martinez Poppe. Susan Jahoda is a Professor in Studio Arts at the University of Amherst, MA; Emilio Martinez Poppe is the Programs Manager at Fourth Arts Block (FABnyc), New York, NY; Caroline Woolard is an Assistant Professor of Sculpture at The University of Hartford, CT. BFAMFAPhD is working with artist Or Zubalsky on the interactive, digital, and open source components of the pedagogical project. Core members of BFAMFAPhD who are working on this event series at Hauser & Wirth include Vicky Virgin, a Research Associate at the New York City Office for Economic Opportunity, New York, NY and Agnes Szanyi, a Teaching Fellow and PhD candidate in Sociology at The New School, New York, NY.

BFAMFAPhD is a collective that employs visual and performing art, policy reports, and teaching tools to advocate for cultural equity in the United States. The work of the collective is to bring people together to analyze and reimagine relationships of power in the arts. BFAMFAPhD received critical acclaim for *Artists Report Back* (2014), which was presented as the 50th anniversary keynote at the National Endowment for the Arts and was exhibited at the Brooklyn Museum, the Museum of Art and Design, Gallery 400 in Chicago, Cornell University, and the Cleveland Institute of Art. Their work has been reviewed in *The Atlantic*, the *New York Times*, the *Washington Post*, the *New Yorker*, Andrew Sullivan's *The Dish*, WNYC, and *Hyperallergic*, and they have been supported by residencies and fellowships at the Queens Museum, Triangle Arts Association, and NEWINC and PROJECT THIRD at Pratt Institute.



The lifecycle refers to the “life” of any given project, made up of ten phases, from source to depart. See Chapter 10, *Lifecycle Framework and Phases* for more.

CONTENTS

Preface

Acknowledgements

Introduction: A Guide to Using This Book

PART 1: ENTRY POINTS / OVERVIEW OF THE FIELD

Chapter 1 Embodiment by Alta Starr

Chapter 2 Art Education by Stacey Salazar

Chapter 3 Political Economy by Leigh Claire La Berge

PART 2: SPACES OF LEARNING

Chapter 4 Why Now

Chapter 5 Spaces of Learning

Chapter 6 Who Do You Honor?

Chapter 7 Teacher Facilitator Guides | The First 5 Weeks

PART 3: CAPACITIES

Chapter 8 Capacities / Conditions of Production

Chapter 9 How Are You in the World and How is the World in you?
(Historical Consciousness)

PART 4: LIFECYCLE FRAMEWORK

Chapter 10 Lifecycle Framework and Phases

Chapter 11 Understanding the Lifecycle Framework from Multiple Perspectives

Chapter 12 Support

Chapter 13 Source

Chapter 14 Depart

Chapter 15 Transfer

Chapter 16 Labor

Chapter 17 Narrate

Chapter 18 Encounter

Chapter 19 Tool

Chapter 20 Copyright

Chapter 21 Acquire

Negations

Afterward

Chapter titles in italics are included in this booklet

The space of learning is not a
journey to somewhere else.

You have already arrived!

MAKING & BEING

CHAPTER 5

SPACES OF LEARNING

What if ways of being were integral to spaces of learning?

In the Chapter 4, we observed that all is not well in our classrooms. We recognized that art education is out of sync with the realities that you face. We began

to suggest that an education must connect life in school with life after school; to connect life as an artist with ways of being as a person in the world.

In Chapter 5, we draw attention to what we call “spaces of learning” so that we can gather together more intentionally. For us, spaces of learning are both figurative and literal, referring to classrooms as well as learning groups, reading groups, collectives, and working groups (self-organized groups that have formed around a particular issue). We describe the teaching and learning strategies that we value and then describe the educators who inspire us.

We end the chapter with teacher/facilitator guides including specific assignments and activities that we encourage groups to use on the first, second, third, fourth, and fifth days of class. We have presented the activities and assignments in this order, day by day, because each activity builds upon the next, creating the possibility for trust, collaboration, and support. In the other chapters, we do not structure activities and assignments by day because they can be used in any order, according to your context.

We begin by asking: what motivates you to learn in your spaces of learning? You might enter when you want feedback on your ideas or when you wish to go beyond the limits of your own knowledge. They are spaces where you can gather repeatedly to encounter differences of opinion, perspective, and background and try to make sense of yourself in relationship to the world around you. They are spaces where you can honor all those who have inspired you, shaped your values and beliefs and enabled you to be present here: your teachers, family, and friends. They are where you can ask questions that matter and speak honestly about what is urgent in your life.

We believe that learning together is fundamental to a meaningful life. As members of a collective, we learn, labor, and take action in continuous dialogue with one another. A collective is an example of what the social learning theorist Etienne Wenger calls a learning community, defined as a group “of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly.”¹ We recognize one another as learners and as teachers. We yield to one another as our individual and collective aspirations shape us daily. As the feminist scholar and literary theorist Gayatri Spivak says, “the task of a teacher is to provide a non-coercive rearrangement of desire.”²

-
- 1 Etienne and Beverly Wenger-Trayner, “Introduction to communities of practice: A brief overview of the concept and its uses,” 2015, <http://wenger-trayner.com/introduction-to-communities-of-practice/>
 - 2 Sarah Eleazar, “Teachers must get to know students and then learn how to teach them: Spivak,” *The Express Tribune*, October 26, 2014, <https://tribune.com.pk/story/781113/teachers-must-get-to-know-students-and-then-learn-how-to-teach-them-spivak/>

MAKING & BEING

How do we facilitate spaces of learning and transformation?

We want to be in dialogue with familiar faces and with new ones, again and again. We are renewed each day in our collective, and each semester as teachers, when we

discover who we are in relation to one another and to our studies. We get to be surprised, to try things out, to fall on our faces, to laugh together, to change our minds, to sit together in the space between not-knowing and knowing, and to grasp new concepts. When we sense new possibilities for ourselves and others, we take action in relation to these ideas. We encourage you to cherish spaces of individual and collective transformation, where people show up to grow and listen deeply enough to transform.

Because we believe learning must occur in context, that it cannot be isolated from the conditions that impact the group, each person must take time to get to know the whole group, to discover how the lines of inquiry they will undertake are meaningful. The space of learning is not a journey to somewhere else. You have already arrived! We hope that your spaces of learning are not only places to acquire the skills of research and production; they are places where you learn how to co-create knowledge, in community. You are not in a space of learning in order to outperform your peers; you are in a space of learning to discover and share the pleasures of rigor and generosity. You are in a space of learning to be in proximity to the energy, gifts, and challenges of others.

The pedagogies (the theories and practices of teaching) that we are committed to are **action-oriented, contemplative, community- and place-based, critical, co-created, socially just, and somatic.**

We get to be surprised, to try things out, to fall on our faces, to laugh together, to change our minds, to sit together in the space between not-knowing and knowing, and to grasp new concepts.

MAKING & BEING

TEACHING AND LEARNING PHILOSOPHIES

What is urgent?

Action-oriented: We will ask that you connect your learning to your lived experience, creating a cycle of inquiry and action. Beginning with the urgent concerns in your life, action-oriented pedagogy enables you to bring these concerns into dialogue with your daily, lived experience. Reflecting on the impact of your actions will facilitate refined inquiry and further action.

What is my relationship to this place?

Community- and place-based: We believe that learning cannot be separated from the places and the people that we each learn in relationship with: our friends and family, the classroom itself, our communities and groups, the school system, and the institutions that surround us.

Who do you think I am?

Socially just: We aim to create a space that affirms the dignity of all people. We ask that you commit to educating yourself and your peers about the privileges and oppressions that people are subjected to based upon their age, class, cognitive and physical abilities, gender expression, nationality, race, religion, and sexuality, among others.³ If sexism is “a belief in the inherent superiority of one [gender expression] over all others and thereby its right to dominance,” then feminism is a belief in the equality of all gender expressions. If racism “is a belief in the inherent superiority of one race [or ethnicity] over all others and thereby its right to dominance,” then anti-racism is a belief in the equality of all people.

3 Audre Lorde, “There is no Hierarchy of Oppressions,” *Bulletin: Homophobia and Education*, 14, 3/4, (1983): p.9.

Where do my beliefs come from?

Critical: We aim to understand the historical forces, root causes, and conditions that make our present moment, personal experiences, and worldview possible. We investigate our blind spots as we question dominant narratives, ways of seeing, and ways of being.

How can this build upon what I already know?

Student-centered: We see ourselves as facilitators supporting collective and self-discovery through developmentally appropriate prompts. In art education, this is called a “student-centered” approach. As Phillip Yenawine writes, “learning only occurs when learners are ready; people internalize, remember and use only what makes sense to them.”⁴

4 Phillip Yenawine, “Theory into Practice: The Visual Thinking Strategies,” accessed August, 2017, <https://vtshome.org/wp-content/uploads/2016/08/9Theory-into-Practice.pdf>

MAKING & BEING

TEACHING AND LEARNING STRATEGIES

How can I become present?

Contemplative: We believe that the ability to pay attention is essential to the work of any person. The strength of your imagination, curiosity, and capacity for prolonged thought can be cultivated with rigor. You can learn ways to bring yourself back into the present moment and become aware of what arises.

What can my peers teach me?

Co-created: We acknowledge that everyone is capable of being a teacher and a learner. We aim to balance our authority as teachers (who have many years of experience) with our desire to create a learning space where the group actively shapes the learning environment.

What does my body know?

Somatic: We are committed to teaching and learning that respects the whole body, working with all states of dis/ability. We challenge the classroom norm of sitting in silence by bringing in embodied practices that connect all aspects of our sensing, thinking, feeling, moving bodies.

MAKING & BEING

CHAPTER 6

WHO DO YOU HONOR?

In Chapter 5, we described what we call “spaces of learning,” and introduced you to the teaching and learning philosophies and strategies that we value. In Chapter 6, we introduce you to the educators who have shaped our pedagogy. While we have not met (and cannot meet) many of these educators, their work is widely recognized and makes our writing, teaching, and ongoing transformation possible.⁵

⁵ In addition, see the many people mentioned in the Acknowledgements.

BELL HOOKS

We bring bell hooks into the room because she teaches from a place of embodied self-actualization. While “most [of her] professors were often deeply antagonistic toward, even scornful of, any approach to learning emerging from a philosophical standpoint emphasizing the union of mind, body, and spirit, rather than the separation of these elements,”⁶ hooks embraces social and emotional knowledges. hooks reminds us that it is difficult to allow our old ideas and habits to transform.

hooks writes:

Students taught me, too, that it is necessary to practice compassion in these new learning settings. I have not forgotten the day a student came to class and told me: ‘We take your class. We learn to look at the world from a critical standpoint, one that considers race, sex, and class. And we can’t enjoy life anymore.’ Looking out over the class, across race, sexual preference, and ethnicity, I saw students nodding their heads. And I saw for the first time that there can be, and usually is, some degree of pain involved in giving up old ways of thinking and knowing and learning new approaches. I respect that pain. And I include recognition of it now when I teach, that is to say, I teach about shifting paradigms and talk about the discomfort it can cause.⁷

6 bell hooks. *Teaching to Transgress: Education As the Practice of Freedom*. (New York: Routledge, 1994), p. 18.

7 Ibid p. 42.

MAKING & BEING

“there can be, and usually is, some degree of pain involved in giving up old ways of thinking and knowing and learning new approaches. I respect that pain. And I include recognition of it now when I teach, that is to say, I teach about shifting paradigms and talk about the discomfort it can cause.”

ROBIN WALL KIMMERER

We bring Robin Wall Kimmerer into the room because she reminds us to hold our own contradictions with compassion. She shares a practice from the Potawatomi Nation that speaks to the profound capacity of reciprocity to build community with all living things.

The guidelines for the Honorable Harvest are not written down, or even consistently spoken of as a whole—they are reinforced in small acts of daily life. But if you were to list them, they might look something like this:

Know the ways of the ones who take care of you, so that you may take care of them.

Introduce yourself. Be accountable as the one who comes asking for life.

Ask permission before taking.

Abide by the answer.

Never take the first. Never take the last.

Take only what you need.

Take only that which is given.

Never take more than half.

Leave some for others.

Harvest in a way that minimizes harm.

8 Robin Wall Kimmerer, *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*. (Minneapolis, Minn. Milkweed Editions, 2013), p. 183.

MAKING & BEING

Use it respectfully. Never waste what you have taken.
Share. Give thanks for what you have been given.
Give a gift, in reciprocity for what you have taken.
Sustain the ones who sustain you and the earth will
last forever.⁸

Robin Wall Kimmerer's teachings warn you (and us) against (y)our extractive tendencies in the academy, where people are rewarded for individualistic and competitive ways of being. By asking us to consider what we are taking, and how to give gifts, she guides us toward an economy of mutuality. We can begin with a formal statement that pays tribute to the original inhabitants of the land, and continue to acknowledge that decolonization is not a metaphor, it is a practice of recognizing the sovereignty of indigenous peoples.⁹ For more, see Chapter 10: *Lifecycle Framework*.

9 Eve Tuck, Marcia McKenzie & Kate McCoy (2014) "Land education: Indigenous, post-colonial, and decolonizing perspectives on place and environmental education research," *Environmental Education Research*, 20:1, 2014, 1–23 and Eve Tuck and K. Wayne Yang, "Decolonization is not a metaphor," *Decolonization: Indigeneity, Education, & Society*, 2012, p. 1–40.

THE PUBLIC SCIENCE PROJECT

We invite the educators Maria Elena Torre and Michelle Fine, co-founders of the New York City-based educational collective the Public Science Project (PSP), into the room, as well as their colleagues Maddy Fox, Eve Tuck, and Caitlin Cahill, because they remind us that no research (or artwork) is “neutral,” existing without an agenda. Because no research (or artwork) is neutral, they suggest that all research should be conducted with careful consideration of the motivations for, and consequences of, that research. PSP developed a critical approach to participatory action research (PAR) where the people who will be most impacted by any research are invited to co-direct and co-produce that research.

PSP quotes Paulo Freire, who wrote that “the silenced are not just incidental to the curiosity of the researcher but are the masters of inquiry into the underlying causes of the events in their world. In this context research becomes a means of moving them beyond silence into a quest to proclaim the world.”¹⁰ We align ourselves with the ten agreements¹¹ that members of the Public Science Project make:

We agree to value knowledges that have been historically marginalized and de-legitimized (i.e., youth, prisoner, immigrant) alongside traditionally recognized knowledges (i.e., scholarly).

We agree to share the various knowledges and resources held by individual members of the research collective, across the collective, so members can participate as equally as possible.

10 Public Science Project, “A Brief History,” accessed August 1, 2017, <http://publicscienceproject.org/about/> and

11 <http://publicscienceproject.org/principles-and-values/> Included with the permission of Maria Elena Torre of PSP.

MAKING & BEING

We agree to collaboratively decide appropriate research questions, design, methods and analysis as well as useful research products (i.e., making artworks and reports, videos and articles).

We agree to create a research space where individuals and the collective can express their multiplicity and use this multiplicity to inform research questions, design and analyses.

We agree to encourage creative risk-taking in the interest of generating new knowledge (i.e., understanding individuals and the collective to be “under construction” with ideas and opinions that are in formation, expected to grow, etc.).

We agree to attend theoretically and practically to issues of power and vulnerability within the collective and created by the research. To strategically work the power within the group when necessary to benefit both individual and collective needs/agendas.

We agree to excavate and explore disagreements rather than smooth them over in the interest of consensus (as they often provide insight into larger social/political dynamics that are informing the data).

We agree to use a variety of methods to enable interconnected analyses at the individual, social, cultural, and institutional levels.

We agree to conceive of action on multiple levels over the course of the project, to think through the consequences of research and actions.

We commit to an ongoing negotiation of conditions of collaboration, building research relationships over time.

GENERATIVE SOMATICS

We invite Alta Starr, Staci Haines, and RJ Maccani into the room. They are members of Generative Somatics (GS).¹² Generative Somatics was founded by Staci Haines in 2000 (originally as GenerationFive). Staci combined the core embodied leadership methodology of the Strozzi Institute, where she trained, with her work on healing trauma and movement building through grassroots organizing. Today, Generative Somatics teaches courses around the country. Alta and RJ have shaped us in their embodied social-justice organizing and facilitation work. GS writes:

As individuals and groups, we have developed ways of navigating life, oppression, and privilege, and too often, trauma, that both take care of us and can limit our choices. These habits or ‘survival strategies’ live in our bodies, and often show up under pressure, shaping our relationships and leadership, sometimes in ways that undermine our present-day values. Thinking or talking our way into new habits is often frustrating and short-lived. Somatics offers a holistic, practical approach to understanding our default habits and practicing how we want to be. Learning ‘from the body up’ opens up a wider range of choices and actions, reminds us of what we long for and affirms our inherent wholeness. Our leadership and our lives become more aligned with what we most care about.

12 Included with the permission of Alta Starr and Staci Haines of Generative Somatics.

MAKING & BEING

Through our courses, movement partnerships, and practitioners network, GS develops leaders and organizations that possess the following embodied skills in their organizing and activism as well as in their daily lives:

Commitment: The ability to return to a positive vision and act from our values under pressure; to identify what we deeply care about and make it known to others.

Connection: The ability to form and sustain trusting, authentic relationships, compel others to our vision, and be a supportive presence amidst difficulty, including the ability to give and receive grounded, useful feedback.

Coordination: The ability to effectively collaborate with others in teams, partnerships, alliances, and remain responsive to evolving conditions.

Collective action: The ability to take powerful, life-affirming actions with others rooted in shared values and vision, through clear and compelling requests, declines, promises, celebration, and evaluation.

Conflict as generative: The ability to effectively engage and transform interpersonal and organizational breakdown and ask for and offer accountability and repair, in a way that generates more dignity and trust for everyone involved.¹³

13 Excerpt from Generative Somatics T1 Institute training guide, accessed August 2017, <http://www.generativesomatics.org/content/courses>

AUDRE LORDE (1934–1992)

We invite Audre Lorde, the New York City-born, self-described “black, lesbian, mother, warrior, poet,” into the room because she speaks truth with a fierce love that addresses the need for vulnerability in collective dedication to justice. Here are just a few of her statements that reaffirm our daily commitments to social justice.

She says:

The white fathers told us: I think, therefore I am.
The Black mother within each of us — the poet —
whispers in our dreams: I feel, therefore I can be free.
Poetry coins the language to express and charter
this revolutionary demand, the implementation of
that freedom.¹⁴

Difference [between women of color and white women] must be not merely tolerated, but seen as a fund of necessary polarities between which our creativity can spark. Only then does the necessity for interdependency become unthreatening. Only within that interdependency of different strengths, acknowledged and equal, can the power to seek new ways of being in the world generate, as well as the courage and sustenance to act where there are no charters.¹⁵

14 Audre Lorde, “Poetry is Not a Luxury,” *Sister Outsider: Essays and Speeches*, (Random House: New York, 1984) p. 38.

15 Audre Lorde, “The Transformation of Silence into Language & Action,” Lesbian and Literature Panel, MLA Conference, Chicago, 1977, <https://www.csusm.edu/sjs/documents/silenceintoaction.pdf>

MAKING & BEING

“And of course I am afraid, because the transformation of silence into language and action is an act of self-revelation, and that always seems fraught with danger. But my daughter, when I told her of the our topic and my difficulty with it, said, ‘Tell them about how you're never really a whole person if you remain silent, because there's always thads t one little piece inside you that wants to be spoken out, and if you keep ignoring it, it gets madder and madder and hotter and hotter, and if you don't speak it out one day it will just up and punch you in the mouth from the inside.’”¹⁶

May we all find the courage to move from silence into action.

16 Ibid.

“Only within that inter-dependency of different strengths, acknowledged and equal, can the power to seek new ways of being in the world generate, as well as the courage and sustenance to act where there are no charters.”

MAKING & BEING

PAULO FREIRE (1921–1997)

We invite Paulo Freire, the Brazilian educator, into the room because his approach and method of teaching, known as Popular Education, acknowledges that we are all teachers and we are all learners. Our pedagogy should be directed in relation to the issues that are urgent for us in our communities. We have been particularly impacted by Chapter 2 in his book *Pedagogy of the Oppressed*. Freire says:

In the banking concept of education, knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing. Projecting an absolute ignorance onto others, a characteristic of the ideology of oppression, negates education and knowledge as processes of inquiry¹⁷

17 Paulo Freire, *Pedagogy of the Oppressed*, (New York: Continuum Books, 1993), Chapter 2.

Freire lists common beliefs held by teachers and students that “mirror oppressive society as a whole” and which must be transformed to create a space for liberatory education:

the teacher teaches and the students are taught;

the teacher knows everything and the students know nothing;

the teacher thinks and the students are thought about;

the teacher talks and the students listen meekly;

the teacher disciplines and the students are disciplined;

the teacher chooses and enforces his choice, and the students comply;

the teacher acts and the students have the illusion of acting through the action of the teacher;

the teacher chooses the program content, and the students (who were not consulted) adapt to it;

the teacher confuses the authority of knowledge with his own professional authority, which he sets in opposition to the freedom of the students;

the teacher is the Subject of the learning process, while the pupils are mere objects.¹⁸

18 Ibid.

MAKING & BEING

A Popular Education model asks that all co-learners:

Gather together to study and act upon the issues which matter to their group.

Take time to share personal experiences and concerns.

Connect their stories to systemic conditions which shape them, developing what Freire calls critical consciousness (conscientizacao).

Discover shared problems.

Connect critical thinking to your actions. This is what Freire refers to as Praxis. Co-learners continuously ask questions related to urgent concerns in their lives, taking actions with real-world impact in relation to their concerns. Share expertise, gifts, and facilitation, growing the capacity of the whole group. This makes space for the abundance that comes from a diversity of backgrounds, opinions, and perspectives.¹⁹

Pay attention to everyone in the room so that all voices are included. Build solidarity through this recognition.

¹⁹ The Practicing Freedom Collective, "Practicing Freedom," 2013, <http://www.practicingfreedom.org/offerings/popular-education/>

JOHN DEWEY (1859–1952)

We invite John Dewey, the North American philosopher, into the room because he believed that aesthetic experience should be experiential, dialogical, and embodied. Dewey’s work in the 1930s and 40s sought to emphasize dialogical methods of learning. He believed that nourishing the capacity for dialogue is central to all democratic processes. These claims in his 1934 essay “Art as Experience”²⁰ resonate with us:

Art has to become integrated into everyday life. It must be accessible to all, meaning it must leave elite museums and private galleries.

The traditions in Western philosophy separating mind and body led to descriptions of an aesthetic experience as spectatorial and contemplative, rather than active, productive, and experiential.

Aesthetic experience should involve the whole body, not just the mind’s ability to imagine and the senses that receive external stimuli.

At the beginning of this chapter we invited you to honor all those who have inspired you, shaped your values and beliefs and enabled you to be present in your spaces of learning. We ask again: Who would you like to add to this circle to make your ongoing transformation possible?

20 John Dewey, *Art as Experience*, (New York: Capricorn Books, 1934).

MAKING & BEING

CHAPTER 7

TEACHER / FACILITATOR GUIDES

**Contemplative
Practices, Activities,
and Assignments**

In Chapter 6, we introduced you to the educators we honor, the ones who have shaped our pedagogy. In this chapter, we offer teacher/facilitator guides, including specific assignments and activities that we encourage groups to use on the first, second, third, fourth, and fifth days of class. We have presented the activities and assignments in this order, day by day, because each activity builds upon the next, creating the possibility for trust, collaboration, and support. In the other chapters, we do not structure activities and assignments by day because they can be used in any order, according to your context.

In the following pages we offer core practices and activities that we use in thirteen-to-fifteen week, semester-long courses to create a space of learning that is action-oriented, contemplative, community- and place- based, critical, co-created, socially just, and somatic. We think that these are among the most important teaching practices, activities, and assignments to use in any group.

A practice is a way of doing things intentionally to develop an ability or awareness. It needs to occur on a regular basis to transform and deepen our capacity to be present with ourselves and with one another.

An activity is an exercise to demonstrate an idea or technique in the classroom, and might not ever be repeated.

An assignment is a task that occurs outside the classroom to demonstrate an idea or a technique, and might not ever be repeated.

We differentiate between contemplative practices and teaching activities and assignments because we want to notice which aspects of our teaching might be repeated on a daily basis to foster greater awareness of ourselves and others in the present, and which aspects of our teaching are oriented toward types of skill building.

Every teacher, given their context, will have to assess which contemplative practices and teaching activities in their space of learning are feasible. How many conversations can a teacher have about the space of learning itself, before moving into the “content” or learning outcomes that students expect from the course? At a minimum, we feel that dedicating one class period and a small portion of the start of each class after that to practices and activities that connect people to one another and to their commitment to learn will benefit the group and the “content” and learning outcomes themselves.

MAKING & BEING

The following activities and practices are organized to reflect the way we teach studio and seminar courses. We organize the first five or six class periods of each semester in the following way, regardless of the content of the class:

DURING THE FIRST / SECOND DAY OF CLASS

Naming Who We Invite Into Our Space of Learning (activity)

Our teachers: This activity draws from the wisdom expressed in “Skywoman Falling,” in Robin Wall Kimmerer’s book, *Braiding Sweetgrass*.²¹

Time: 30–45 minutes

What it can do: When we gather together in spaces of learning, this activity helps us to imagine another, bigger circle of people that sit behind us, people who have taught us important lessons, people who have made our ongoing transformation possible, and people who have made our presence here possible. They might include our teachers and mentors, mothers, fathers, siblings, friends, artists, or authors of influential works.

How it works:

1. Sit in a circle.
2. Make a list of people who have played a role in your ability or desire to be here in our space of learning (directly or indirectly).
3. Write about why and in which ways they are important to you.
4. Choose two people from your list who you would like to bring into the circle.
5. Share with the group why and in which ways these people are important to you.

Reflection: Talk about how naming who is in the room with you might alter your sense of belonging in the shared space of learning.

²¹ Robin Wall Kimmerer, “Skywoman Falling,” *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*. (Minneapolis, Minn. Milkweed Editions, 2013), p 3–9.

Asset Mapping (activity)

Our teachers: We have adapted this activity from the work of J. P. Kretzmann, and J. L. McKnight's work on community asset mapping.²²

Time: 30 minutes

What it's good for: Collectively recognizing spaces of learning as places of abundance by identifying the skills, strengths, and resources that already exist there.

How it works:*Writing Exercise*

Each person makes a list in response to the following questions:

1. What do you have to offer the group (gifts/skills)? Some examples of gifts/skills: fabrication, Adobe Creative Suite, video editing, writing, cooking, transportation, listening, materials for projects.
2. What do you want from the group (wants/hopes)? Some examples of wants/hopes: transportation, video editing, listening, haircuts, materials for projects.

Creating the List

1. Create a list of gifts/skills, wants/hopes, and contact information for each class member.

2. Form a circle with other members of the group. Go around the room. Each person will share their list.

3. Identify a note taker who will record and make a list of identified resources (gifts/skills), a list of identified wants/hopes, and contact information for each person listed.

NOTE: This list should live in a location where it can be most easily accessed: in the room, in a book, or in a digital space. In our classrooms it lives on a Google Drive in a dedicated class folder called *Who We Are*.

Reflection

1. Turn to the person next to you and together respond to the questions:

- a. What are the benefits of identifying community skills and gifts (assets)?
- b. What suggestions do you have for practical applications of your skills and gifts (assets), and how do you imagine integrating them into your projects in this class?

2. Share the answers to a. and b. with the group.

Optional: Return to this asset map throughout the semester, making announcements about exchanges or gifts/skills each person is looking for at the start of each class. Consider connecting this with the phase Support, making an assignment where each person is required to exchange gifts/skills with one another.

22 J.P.Kretzmann, and J.L. McKnight, "Building communities from the inside out: A path toward finding and mobilizing a community's assets." (ACTA Publications; Evanston, IL, 1993), see also <https://resources.depaul.edu/abcd-institute/resources/Documents/ABCD%20DP%20Slide%20Presentation%20Descriptions.pdf>

MAKING & BEING

DURING THE SECOND / THIRD DAY OF CLASS

Individual Agreements (activity)

Time: 20 minutes

What it's good for: When we make agreements with ourselves, we can each acknowledge what we need in order to learn and participate in the group more fully.

How it works: Take 10–15 minutes to journal alone about a moment in the past when you have been able to learn something new (at home, at work, in school, anywhere). What did you learn? What allowed you to do this?

Write about each of these factors:

Self-care/being rested/sober

Confidence/determination/patience/
perseverance

Having fun/friendship

Working hard/showing up

Accountability/deadlines

Being recognized

Seeking help

Clear communication

Positive reinforcement/honest feedback

Take 5 minutes to make some agreements with yourself about what you will do to ensure that you can be present to learn in this class.

Optional: Return to this throughout the semester, deciding to share it with one another or to keep it private.

Group Agreements (activity)

Our teachers: We have adapted this activity from the School Reform Initiative²³ and the work of adrienne maree brown.²⁴

Time: 30 minutes

What it's good for: When group agreements are established and made transparent, we can commit to collective responsibility for welcoming each other into dialogue and action.

How it works: Break into small groups of 3–5 and have each group focus on one of the four general agreements below.

1. Show up (or choose to be present).
Ask yourself: W.A.I.T. (Why Am I Talking?) and W.A.I.N.T. (Why Am I Not Talking?)

Make Space, Take Space

We all come with relative societal privileges and oppressions based, in part, on our experience with race, gender, class, ability, nationality, sexuality, health, citizenship-status, etc. Let's be aware of how this affects what we say and how we act.

2. Pay attention (to heart and meaning).
Listen from the inside out, or listen from the bottom up (a feeling in your gut matters).

23 School Reform Initiative, Community Agreements, accessed August 2017, http://schoolreforminitiative.org/doc/community_agreements.pdf

24 adrienne maree brown, *Emergent Strategies*, (Oakland, CA: A.K. Press, 2017), p. 230.

Be open to learning

Self care and community care—pay attention to your bladder, pay attention to your neighbors.

3. Tell the truth (without blame or judgment).

Be open to someone else speaking your truth

Engage tension, don't indulge drama

Confidentiality — take the lessons, leave the details

4. Be open to outcome (not attached to outcome).

Assume best intent, attend to impact

Value process as much as, if not more than, you value the outcomes

For their general agreement (i.e., “show up”) ask the group to modify or add to the agreement, and then give examples of what that agreement looks like in practice.

Have each group present their modified agreements and examples to the whole group. Take time after each proposal to see if anyone has strong objections or if you are in general agreement. Write the new agreements in a place that everyone can see and has access to, and return to it throughout the semester or the time you are together.

MAKING & BEING

EVERY CLASS: CHOOSE A CONTEMPLATIVE PRACTICE

Note: We use contemplative practices because:

We need tools to be aware of our thoughts, feelings, reactions.

This gives us language for both intellectual and embodied responses.

These practices are “designed to quiet and shift the habitual chatter of the mind to cultivate a capacity for deepened awareness, concentration, and insight.”²⁵

We want to acknowledge that for people who have experienced trauma, an unguided meditation may cause flashbacks.

For this reason, we encourage you to offer grounding, guided contemplative practices.²⁶

25 Nancy Chick, “The Pedagogical Role of Mindfulness,” *Mindfulness in the Classroom*, Center for Teaching, Vanderbilt University, 2018, <https://s3.amazonaws.com/vu-wp0/wp-content/uploads/sites/59/2010/06/02133835/mindfulness.pdf>”

26 David Treleaven, *A Roadmap for Healing*, 2018, <https://www.davidtreleaven.com/book/> “David Treleaven shows that mindfulness meditation—practiced without an awareness of trauma—can exacerbate symptoms of traumatic stress. Instructed to pay close, sustained attention to their inner world, survivors can experience flashbacks, dissociation, and even retraumatization.”

Adapted 4'33" (practice)

Our teachers: We have adapted this practice from John Cage's musical composition *4'33"*²⁷ and applied the principles of "being with the quiet," a phrase we learned from Millet Israeli.²⁸

Time: 4 minutes and 33 seconds

What it's good for: This exercise allows us to become aware of ourselves, centering us in our bodies in the space before speaking.

How it works:

The facilitator guides the group through the following steps, saying aloud:

1. We are going to sit in silence for 4 minutes and 33 seconds, to honor the work of John Cage, an artist who had a great impact on experimental sound in the 1950s until this day. He created a work called *4'33"* in 1952 which asked a musician to sit at a piano and not play the piano (or make any sound) for 4 minutes and 33 seconds. The sounds of the room become the work itself. John Cage asks, "What is a quiet mind? A mind which is quiet in a quiet situation."²⁹

2. During the next 4 minutes and 33 seconds, you can focus on your breathing, or listen to the room, or simply lie down and do nothing. Please do not eat, use your phone, sleep, or otherwise distract yourself from the practice of "being with the quiet."

3. Find a place in the room to lie down, sit, or otherwise be in a comfortable position.

4. We will start the practice now (set a timer for 4 minutes and 33 seconds).

5. (When the timer rings) That ends the practice. Know that silence is always available to you. May you carry your ability to be present with silence throughout the day.

6. John Cage says, "Silence, more than sound, expresses the various parameters (including those parameters which we have not yet noticed)."³⁰

27 John Cage Trust, "4'33'" 2016, http://johncage.org/4_33.html

28 Millet Israeli, *Certain Losses: contemplations on life and loss, grief and resilience*, accessed April 20, 2018, <http://certainlosses.com/>

29 John Cage, "Sixty Answers to Thirty-Three Questions from Daniel Charles," *For the Birds*, (Boston: Marion Boyers Publishers, 1981), p. 20.

30 Ibid.

MAKING & BEING

Long Attunement (practice)

Our teachers: We have adapted this practice from the work of Alta Starr and RJ Maccani of Generative Somatics.³¹

Time: 15 minutes

What it's good for: This allows us to become aware of ourselves, the room, and one another energetically, centering us in our bodies in the space before speaking.

How it works: The facilitator guides the group through the following steps, saying aloud:

1. Stand in a circle. Feet hip width apart. Keep your knees soft. Close your eyes.
2. Inhale deeply through your nose. Hold your breath for a count of four, and then exhale slowly through your mouth, to a count of eight.
3. Breathing normally, become aware of the connection between your feet and the floor, the earth beneath you.
4. Gently correct your posture and slowly lift your chin so that the top of your head feels energetically connected to the sky. Sense that connection.

5. Relax your forehead, relax your eyes, your jaw, your ears. Relax the muscles at the back of your neck.

6. Inhale, and stretch your arms over your head. On the exhale, lower your arms to your side.

7. Continue breathing normally. If you are right-handed, place your right hand approximately two inches just below your navel. If you are left-handed, place your left hand approximately two inches below your navel. Spread your fingers. This part of your body is where 72,000 nerve endings come together and where your physical and emotional bodies meet.

8. Visualize your navel as a root that travels up your spine to the top of your head and as a root that travels down your legs into your feet. Hold that image.

9. Bring your attention to the place of contact between your hand and the center of your body beneath it. Inhale deeply through your nose, and hold your breath for a count of four. Exhale slowly through your mouth to a count of eight. Do this once more. Inhale deeply through your nose, and hold your breath for a count of four. Exhale slowly through your mouth to a count of eight.

³¹ The practice of attunement comes from the work of Anita Chari <http://anitachari.com/>. This meditation practice is an adaptation of Chari's approach and the principles of centering learned at a Generative Somatics workshop with Alta Starr and RJ Maccani, Summer 2017 <http://www.generativesomatics.org/>. See The Association for Contemplative Mind in Higher Education for more information and other practices <http://www.contemplativemind.org/programs/acmhe>

10. Continue breathing normally and begin to imagine your navel root extending beyond your own body and into the center of our shared space. As it intertwines with the roots of others imagine a root system that sustains the life of a stand of trees in a forest. Hold that image.

11. Now imagine your navel root connecting to the people that you bring with you into this room but who are not here in person. People who have shaped your beliefs and value systems, people who directly and indirectly have enabled you to be present in this room. Visualize those people.

12. Continue breathing normally and bring your attention to the energies of the people on either side of you.

13. Now bring your attention to the energies of the entire room of people.

14. Now bring your attention back to yourself and your energy. Continue breathing normally.

15. Know that this fifteen-minute attunement is always available to you. May you carry your ability to be present with yourself and with others throughout the day.

16. Let's close the attunement with one more breath. Keeping your eyes open, inhale deeply through your nose, hold your breath for a count of four, and exhale slowly through your mouth to a count of eight.

*Short Attunement*³² (practice)

Time: 5 minutes

What it's good for: This allows us to become aware of ourselves, centering us in our bodies in the space before speaking.

How it works: The facilitator guides the group through the following steps, saying aloud:

1. Find a comfortable place to sit or stand. Close your eyes.

2. Pay attention to where you are holding tension in your body and breathe into those places.

3. Now bring your awareness to your breath. Be aware of the movement of your body with each inhalation and each exhalation. Attend to how your chest rises and falls, how your abdomen pushes in and out, and how your lungs expand and contract. Find the pattern of your breath, and focus on both the inhale and the exhale. Notice any thoughts that come up and acknowledge them, and then let them pass.

4. Open your eyes and expand your awareness to what is outside your own body.

5. Gently pay attention to what you see and hear. Notice colors, shapes, patterns, textures, and sounds.

6. Know that this five-minute attunement is always available to you. May you carry your ability to be present with yourself throughout the day.

32 Sean Fargo, *Mindfulness Exercises*, 2018, <http://www.mindfulnessexercises.com>.

MAKING & BEING

Collective Clap (activity)

Our teachers: Adapted from a workshop on facilitation that Caroline Woolard attended at The Center for Neighborhood Leadership in 2015.³³

Time: 1–5 minutes

What it's good for: This activity is good for quickly attuning a group to one another and closing a gathering.

How it works: The facilitator asks everyone to stand or sit in a circle with their arms out in front of them, palms facing one another. The facilitator says: Imagine that we are one organism, with many arms. Try to sense all of our arms. At some point, we, as one organism, will clap all of our hands at once. One set of arms might begin the clap, but we don't know which one. (Be silent and still. Allow the group to notice each other's arms. Wait as long as is necessary for someone to begin the collective clap.) Thank you!

33 Adapted from a workshop on facilitation that Caroline Woolard attended at The Center for Neighborhood Leadership in 2015
<http://azcnl.org/>

DURING THE FOURTH / FIFTH DAY OF CLASS

Rubric for Self-Organized Learning (activity)

Time: 45 minutes

What it's good for: This allows teachers and students to reconsider the role of feedback and assessment so that feedback might occur in relationship to students' goals for their own growth.

How it works: Show each person the Learning Outcomes and *Making and Being* rubric* and explain how these relate to a given project or the class overall. Share with the group that any of the sections of the rubric can be the focus area for their desired growth in this project or in the class overall. Invite each person to discuss why they are choosing that section of the rubric for their growth at this time, and what it might look like in practice in the class or in a particular project.

For example, you might want to focus on craft, persistence, vision, research, critical thinking, self-awareness, group-awareness/connection, conflict as generative.

Note: If your institution mandates specific grading criteria for inclusion in every class syllabus, you might try to merge your collective rubric with the institutional rubric, or you might create two rubrics: one that is created by members of the group and one that is mandated by the institution.

continued on the next page

***LEARNING OUTCOMES AND MAKING AND BEING RUBRIC:**

CONTEMPLATIVE PRACTICE

You might be interested in exploring capacities that are associated with contemplative practice. The Center for a Contemplative Mind in Society has developed a toolkit called *Creating Contemplative Community in Higher Education* with the following capacities, listed below. Use this rubric to guide a self-reflection about a recent project. What do you want to work on? Notice that this rubric use a scale of 1-4, with 1 being the lowest (you cannot embody the capacity), 4 being the highest (you fully embody the capacity). What will support your growth?

	4	3	2	1
FOCUSED ATTENTION	I was reliably able to practice lucid and attentive awareness, noticing distraction and returning to focused attention.	I was sometimes able to practice lucid and attentive awareness, noticing distraction and returning to focused attention.	I was rarely able to practice lucid and attentive awareness, noticing distraction and returning to focused attention.	I was never able to practice lucid and attentive awareness, noticing distraction and returning to focused attention.
CALMNESS	I was able to practice grounding, centeredness, a sense of ease of being, and equanimity.	I was sometimes able to practice grounding, centeredness, a sense of ease of being, and equanimity.	I was rarely able to practice grounding, centeredness, a sense of ease of being, and equanimity.	I was never able to practice grounding, centeredness, a sense of ease of being, and equanimity.
PATIENCE	I was able to remain present amid delays or repetitions. I was aware of my own feelings of annoyance or frustration, noticing them without acting upon them.	I was often able to remain present amid delays or repetitions. I was sometimes able to be aware of my own feelings of annoyance or frustration, noticing them without acting upon them.	I was rarely able to remain present amid delays or repetitions. I was rarely able to be aware of my own feelings of annoyance or frustration, noticing them without acting upon them.	I was never able to remain present amid delays or repetitions. I was never able to be aware of my own feelings of annoyance or frustration, noticing them without acting upon them.
WISDOM	I was able to practice understanding, perspective-taking, and clarity of thought.	I was often able to practice understanding, perspective-taking, and clarity of thought.	I was rarely able to practice understanding, perspective-taking, and clarity of thought.	I was never able to practice understanding, perspective-taking, and clarity of thought.
COMPASSION	I was able to practice sensitivity and care with myself and with others, sensing interdependence and connection to all of life.	I was sometimes able to practice sensitivity and care with myself and with others, sensing interdependence and connection to all of life.	I was rarely able to practice sensitivity and care with myself and with others, sensing interdependence and connection to all of life.	I was never able to practice sensitivity and care with myself and with others, sensing interdependence and connection to all of life.

Adapted in dialog with Maia Duerr and Carrie Bergman of The Center for Contemplative Mind in Society. This list is drawn from Daniel P. Barbezat and Mirabai Bush, *Contemplative Practices in Higher Education: Powerful Methods to Transform Teaching and Learning*, (San Francisco: Jossey-Bass), 2014.

continued on the next page

STUDIO HABITS OF MIND

Studio Habits of Mind is a framework that was developed from 2001 to 2013 by the researchers and educators Lois Hetland, Ellen Winner, Shirley Veenema, Kimberly Sheridan, Diane Jacquith, and Jill Hogan at Harvard to describe the benefits of art education. Use this rubric to guide a self-reflection about a recent project. What do you want to work on? Notice that this rubric use a scale of 1-4, with 1 being the lowest (you cannot embody the capacity), 4 being the highest (you fully embody the capacity). What will support your growth?

	4	3	2	1
DEVELOP CRAFT AND SKILLS	The materials and tools I used were chosen intentionally and applied with care.	The materials and tools I used were chosen carefully. I applied new techniques as well made connections to other artwork/experiences.	I put some thought (with teacher help) into the choosing of the materials/tools.	I put little to no thought (even with teacher help) into the choosing of the materials/tools.
ENGAGE AND PERSIST	I challenged myself to embrace my art-making problems and developed a distinct focus within my work.	I challenged myself to not let my artmaking problems hinder my work too much; I developed a focus within my work.	I let my art-making problems influence my work, and my focus lost clarity because of it.	I let my art-making problems take over my artwork, and my artwork lost focus as a result.
ENVISION	I imagined and practiced many ideas/processes before and during my art-making.	I considered and tried out a few ideas before and during my art-making.	I started and continued my artwork with little envisioning or practice.	I started and continued my work with no consideration of how it might turn out.
EXPRESS	I was able to create a project that conveys an idea, a feeling, or a personal meaning. I spent a lot of time identifying the sources that form my beliefs, and assessing whether my sources are credible. I see myself in a state of continuous transformation, seeking to identify the root causes and historical conditions that form my beliefs and knowledge.	Sometimes, I was able to create a project that conveys an idea, a feeling, or a personal meaning. I spent some time identifying the sources that form my beliefs to assess whether they are credible. I sometimes see myself in a state of continuous transformation, seeking to identify the root causes and historical conditions that form my beliefs and knowledge.	Rarely, I was able to create a project that conveys an idea, a feeling, or a personal meaning. I spent limited time identifying the evidence that forms my beliefs to assess whether my sources are credible. I rarely see myself in a state of continuous transformation, seeking to identify the root causes and historical conditions that form my beliefs and knowledge.	I was never able to create a project that conveys an idea, a feeling, or a personal meaning. I spent no time identifying the evidence that forms my beliefs, to assess whether my sources are credible. I never see myself in a state of continuous transformation, seeking to identify the root causes and historical conditions that form my beliefs and knowledge.
OBSERVE / RESEARCH	I spent an extensive amount of time observing my subject matter, art-making processes, and/or the environment around me that I may have otherwise missed.	I spent some time observing my subject matter, art-making processes, and/or the environment around me that I may have otherwise missed.	I spent limited time observing my subject matter, art-making processes, and/or the environment around me.	I spent no time observing my subject matter, art-making processes, and/or the environment around me.
REFLECT / SKILLFUL LISTENING AND COMMUNICATING	I was able to think and talk with others about an aspect of my work or working process, and I am learning to judge one's own work and working process and the work of others. I was able to listen actively, with curiosity, and could communicate my thoughts and feelings.	Sometimes, I was able to think and talk with others about an aspect of my work or working process, and I am learning to speak about my own work, working process, and the work of others. I was often able to listen actively, with curiosity, and could sometimes communicate my thoughts and feelings.	Rarely, I was able to think and talk with others about an aspect of my work or working process, and I am rarely learning to speak about my own work, working process, and the work of others. I was rarely able to listen actively, with curiosity, and could rarely communicate my thoughts and feelings.	I was never able to think and talk with others about an aspect of my work or working process, and I am not learning to speak about my own work, working process, and the work of others. I was never able to listen actively, with curiosity, and could never communicate my thoughts and feelings.
STRETCH AND EXPLORE	I took risks in my art-making and learned from my mistakes.	At times, I took risks in my art-making and learned from my mistakes.	Rarely, I took risks in my art-making and learned from my mistakes.	I did not take risks in my art-making and did not learn from my mistakes.
UNDERSTAND (ARTS) COMMUNITY*	I was able to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society.	Sometimes, I was able to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society.	Rarely, I was able to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society.	I was not able to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society.

* "Arts" is in parentheses here as it can easily be switched with other disciplines, like science or history.

Adapted from L. Winner, E. Hetland, S. Veenema, and K. Sheridan, "Studio Thinking 2: The Real Benefits of Visual Arts Education," (New York, NY: Teachers College Press 2013). See also "How Do Artists Use The Studio Habits of Mind?" Studio Habits of Mind, <http://www.artcorelearning.org/studio-habits-of-mind/>, 2015. As they state, "Educators know surprisingly little about how the arts are taught, what students learn, and the types of decisions teachers make in designing and carrying out instruction. The Studio Thinking Project is a multi-year investigation designed to answer these questions."

continued on the next page

EMBODIMENT IN SOCIAL CONTEXT

Embodiment in Social Context means being reliably able to generate desired actions that are aligned with your values — even under pressure. Embodiment in Social Context draws upon the work of Generative Somatics, founded by Staci Haines in 2000 (originally as GenerationFive). Staci combined the core embodied leadership methodology of the Strozzi Institute, where she trained, with her work on healing trauma and movement building through grassroots organizing. Today, Generative Somatics teaches courses around the country. Use this rubric to guide a self-reflection about a recent project. What do you want to work on? Notice that this rubric use a scale of 1-4, with 1 being the lowest (you cannot embody the capacity), 4 being the highest (you fully embody the capacity). What will support your growth?

	4	3	2	1
SELF-AWARENESS/ EMBODIMENT	I consistently recognized how my thoughts, feelings, and actions were connected to one another. I recognized that embodiment was crucial to ensure that I had access to all the capacities I needed. I practiced agility and could interrupt my own habits.	I sometimes recognized how my thoughts, feelings, and actions were connected to one another. I sometimes recognized that embodiment was crucial to ensure that I had access to all the capacities I needed. I sometimes practiced agility and could interrupt my own habits.	I rarely recognized how my thoughts, feelings, and actions were connected to one another. I rarely recognized that embodiment was crucial to ensure that I had access to all the capacities I needed. I rarely practiced agility and could rarely interrupt my own habits.	I did not recognize how my thoughts, feelings, and actions were connected to one another. I did not recognize that embodiment was crucial to ensure that I had access to all the capacities I needed. I did not practice agility and could not interrupt my own habits.
CONNECTION	I was reliably able to form and sustain trusting, authentic relationships and to compel others to a shared vision. I was a supportive presence amid difficulty. I was able to give and receive grounded, useful feedback.	I sometimes was able to form and sustain trusting, authentic relationships, or to compel others to a shared vision. I was sometimes a supportive presence amid difficulty. I was sometimes able to give and receive grounded, useful feedback.	I was rarely able to form and sustain trusting, authentic relationships, or to compel others to a shared vision. I was rarely a supportive presence amid difficulty. I was rarely able to give and receive grounded, useful feedback.	I did not form and sustain trusting, authentic relationships, or compel others to a shared vision. I was not a supportive presence amid difficulty. I was not able to give and receive grounded, useful feedback.
COORDINATION/ COLLECTIVE ACTION	I was reliably able to take powerful, life-affirming actions rooted in shared values and vision in teams, partnerships, and alliances. I remained responsive to evolving conditions.	I was sometimes able to take powerful, life-affirming actions rooted in shared values and vision in teams, partnerships, and alliances. I sometimes remained responsive to evolving conditions.	I was rarely able to take powerful, life-affirming actions rooted in shared values and vision in teams, partnerships, and alliances. I was rarely responsive to evolving conditions.	I was not able to take powerful, life-affirming actions rooted in shared values and vision in teams, partnerships, and alliances. I was not responsive to evolving conditions.
CONFLICT AS GENERATIVE	I was reliably able to effectively engage and transform interpersonal and organizational breakdown. I asked for and offered accountability and repair, in a way that generated more dignity and trust for everyone involved.	I was sometimes able to effectively engage and transform interpersonal and organizational breakdown. I sometimes asked for and offered accountability and repair, in a way that generated more dignity and trust for everyone involved.	I was rarely able to effectively engage and transform interpersonal and organizational breakdown. I rarely asked for and offered accountability and repair, in a way that generated more dignity and trust for everyone involved.	I was not able to effectively engage and transform interpersonal and organizational breakdown. I did not ask for and offer accountability and repair, in a way that generated more dignity and trust for everyone involved.

Adapted with the permission of Alta Starr and Staci Haines of Generative Somatics. Practices_of_Transformative_Movements-WEB.pdf Excerpt from Generative Somatics T1 Institute training guide, accessed August 2017 <http://www.generativesomatics.org/content/courses>

*Social-Emotional Intelligence Project
Reflection* (activity)

Our Teachers: We have adapted this activity from the worksheet that Kate Olson and Margo Herman created for students and teachers.³⁴

Time: 10–20 minutes

What it's good for: This activity allows people to become more aware of themselves individually and in relationship to a group.

How it works: If you have a projector, project the following questions in a room. You can also create a digital file for people to fill out or handout a piece of paper with these questions on it. The facilitator guides the group through the activity, saying:

This is a confidential activity and will not be shared with your peers. I am asking you to do this because reflection activities like these can foster self awareness about your capacity to be aware of yourself as you work alone and with others. Social-emotional intelligence refers to any person's ability to be aware of the connection between their feelings, thoughts, and actions.

Ways of Feeling

This is how I felt about my work:

I was aware of my emotions as I was working. In what ways?³⁵

Were you surprised at any moment?
Describe this.

Were you frustrated at any moment?
Describe this.

Were you excited at any moment?
Describe this.

Ways of Relating

I would describe the power dynamics in my group in the following ways:

I contributed to these dynamics in the following ways:

We made group agreements and upheld them (see the activity from the First Day of Class). In what ways?

Ways of Doing

I managed my time well. In what ways?

I asked questions when I needed help.
In what ways?

I asked for help when I needed it. In what ways?

I accomplished my goals. In what ways?

34 Social Emotional Intelligence Toolkit, University of Minnesota Extension, 2018, <https://extension.umn.edu/what-youth-development/sel-toolkit>

35 J. J. Gross, and O. P. John, "Individual differences in two emotion regulation processes: Implications for affect, relationships, and well-being." *Journal of Personality and Social Psychology*, 85(2), 2003, p.348-362, accessed February 2, 2016, <https://www.ncbi.nlm.nih.gov/pubmed/12916575>

MAKING & BEING

ASSIGNMENT

Reflect on the space of learning and the needs of the group in this class: What does this classroom want? Create an object or a time-based project that will benefit the group.³⁶

1. Reflect upon the question: What does this classroom want? Write about the pedagogies (the theories and practices of teaching), contemplative practices, or teaching activities that you might want to encourage with your project. For example, you could create an unconventional doorstop, an object to fidget with, an intervention or addition to the chairs in the room, or a workshop, a soundtrack, a scent, or a video.
2. Sketch some ideas for the project. Consider the life of this object or time-based project: Where does it live when we aren't in class together? Does it need a case? How is it stored? Who takes care of this tool?
3. Create material tests / experiments / prototypes of your object or time-based project and refine them.
4. Write a description of what your object or time-based project is and what it supports in the space of learning.
5. Create a set of instructions so that other people can easily understand how to experience your object or time-based project.

6. Share your objects or time-based project with the group with a set of instructions.

7. Return to these objects and time-based projects each week.

³⁶ Junior Senior Seminar, Studio Arts, University of Massachusetts, Amherst, spring 2018. Assignment written by co-teachers, Susan Jahoda and Emily Tareila and modified by Caroline Woolard and Susan Jahoda.

REFLECTION

Write about the teaching and learning philosophies and strategies that you feel most aligned with. For example:

- action-oriented
- contemplative
- community- and place-based
- critical
- co-created
- socially just
- somatic
- what else?

Describe your current space of learning, and how it impacts you. How might you cultivate a space of learning that incorporates what you have read in this chapter?

MAKING & BEING

In the next section of the book, we will move from the space of learning itself into a framework we have developed to think about the life of the object and the life of artist.

MAKING & BEING

CHAPTER 8

CAPACITIES

In Part 2: Spaces of Learning (Chapters 4–7), we talked about how important it is to slow down and pay attention to ourselves, one another, and our spaces of learning. We introduced you to educators who have shaped our pedagogy and to some of the core practices and activities that we use in semester-long courses to create spaces of learning that are:

- action-oriented
- contemplative
- community- and place-based
- critical
- co-created
- socially just
- and somatic.

In Chapter 8, we will introduce you to a range of capacities that we believe are necessary in order for you to be present with yourself and with others throughout your production process. In Chapter 9, we will provide a model to think through how structural and historical forces impact your beliefs and attitudes about these capacities.

In this chapter, we emphasize the capacities that we believe are necessary in order to be present with yourself and with others throughout your production process. We use the term capacity to refer to an ability to acquire knowledge and embody a way of being (a quality of presence) in daily actions and practices. For example, Zara Serabian-Arthur and her peers formed a cooperatively owned film production company in New York City called Meerkat Media because they wanted to find a way to work with one another on a daily basis, rather than working elsewhere for their day jobs. A cooperative is an organizational form where resources are distributed equitably and all members vote democratically on the issues that impact their work and personal lives. Members of the cooperative require capacities such as honest self-reflection and coordination. Zara says, “For us, an equally exciting project as making our work was the project of figuring out: Was it possible to create work in a way that reflected our values?”³⁷ By taking on lucrative, commercial filmmaking jobs, members of Meerkat are able to make media for grassroots groups, purchase filmmaking equipment, and also put aside money for their own independent projects in a pool that members access on a rotating basis.

37 Transcription of an interview with the authors at The School of Visual Arts, New York, June SVA 2016.

MAKING & BEING

Many studio arts courses are still taught as though a career path will appear in front of you, based upon merit or talent. It is unlikely that it will.³⁸ Just as we invite you to take a week or more to engage with the space of learning itself, questioning the conditions that allow you to gather and learn together with others, we believe that you must develop capacities to navigate complex situations with integrity, and to honor the relationships that make your projects and livelihood possible. As Gloria Dall’Alba writes, “While knowledge and skills are necessary, they are insufficient for skillful practice and for transformation of the self that is integral to achieving such practice.”³⁹ In other words, it is not enough for you to know how to paint or sculpt if you are not aware of how you were able to learn or practice your skill, or how you become open to new knowledges, people, and situations.

38 Sharon Loudon, *Living and Sustaining a Creative Life: Essays by 40 Working Artists*, (Bristol: United Kingdom, Intellect Ltd), 2013.

39 Phenomenology & Practice, Volume 6 (2012), No. 1, pp. 95-105. *Exploring Education Through Phenomenology: A Review of Gloria Dall’Alba’s* (Ed.) Diverse Approaches, Chris Cocek, St. Francis Xavier University, Nova Scotia, Canada.

While the fields of mindfulness and somatics are often not brought into studio arts courses, we bring them into studio arts pedagogy to map out a range of capacities that we believe you will need today. We have made three lists of capacities that might guide your production process, organized by Contemplative Practice,⁴⁰ Studio Habits of Mind,⁴¹ and Embodiment in Social Context.⁴² Contemplative Practice emphasizes an awareness of self and the present moment; Studio Habits of Mind emphasizes individual expression and technical capacities in the arts; Somatic Presence emphasizes embodiment and transformation in community, or “how to be with the world, and not escape it, through your creation.”⁴³

We have noticed that artists who are capable of navigating difficult situations, and who continue to enjoy making art for decades, have developed many of the capacities below. We invite you to identify the capacities that you already have and the ones you know that you need to develop. While no single person will have developed all of these capacities, working in groups allows for a strong balance of capacities, as each member can contribute their strengths and desires for growth.

40 CMind, “Contemplative Community in Higher Education: A Toolkit, *The Center for Contemplative Mind in Society*, February 16, 2018, <http://www.contemplativemind.org/files/Toolkit021618web.pdf>

41 Adapted from L. Winner, E. Hetland, S. Veenema, and K. Sheridan, *Studio Thinking 2: The Real Benefits of Visual Arts Education*, (New York, NY: Teachers College Press 2013), See also “How Do Artists Use The Studio Habits of Mind?,” Studio Habits of Mind, <http://www.artcorelearning.org/studio-habits-of-mind/>, 2015.

42 “Courses,” Generative Somatics, Somatic Transformation and Social Justice, accessed, June 2018. <http://www.generativesomatics.org/content/courses>

43 Alta Starr interviewed by Caroline Woolard, New York, September 2018.

MAKING & BEING

CONTEMPLATIVE PRACTICE

You might be interested in exploring capacities that are associated with contemplative practice. The Center for a Contemplative Mind in Society developed a toolkit called *Creating Contemplative Community in Higher Education*⁴⁴ with the following capacities, listed below. Perhaps you would like to focus on developing one or more of these capacities in the process of making your next project within a space of learning:

Focused Attention: I am able to practice lucid and attentive awareness, noticing distraction and returning to focused attention.

Calmness: I am able to practice grounding, centeredness, a sense of ease of being, and equanimity.

Patience: I am able to remain present amid delays or repetitions. I am aware of my own feelings of annoyance or frustration, noticing them without acting upon them.

Wisdom: I am able to practice understanding, perspective-taking, and clarity of thought.

Compassion: I am able to practice sensitivity and care with myself and with others, sensing interdependence and connection to all of life.

44 CMind, "Contemplative Community in Higher Education: A Toolkit, The Center for Contemplative Mind in Society, February 16, 2018, <http://www.contemplativemind.org/files/Toolkit021618web.pdf>

45 Sal Randolph, "Mildred's Lane, Summer 2018," accessed August 2018, <http://salrandolph.com/news/162/mildred-s-lane-summer-2018>

Sal Randolph, for example, is an artist based in New York City who has developed her own capacity for patience and focus. Randolph is involved in a variety of groups that gather to develop and test experimental practices of sustained attention on works of art.⁴⁵ They regularly stand in front of a single work of art for an hour or more, guiding their attention toward specific aspects of the artwork so as to not lose focus.

When speaking about her interest in giving each work of art the time that it desires, slowing down her attention so that she can be present with a single artwork Randolph says:

It goes back a long way in my own art practice, to the moment when I was starting to show in galleries and seeing people look at the work. You know, you make the work for a year or so, and the person, even at this awesome opening where all your friends are having a good time, people looking at the work are giving it a second, or two, of their attention. That felt like not enough. I started a long series of experiments trying to figure out how to prolong [attention], how to make that deeper, how to see it happen better.⁴⁶

Rather than accepting the lack of patience and focus that Sal experienced in galleries, Randolph actively created contexts for sustained attention, focus, and patience with works of art. See *Narrate* for a range of feedback, assessment, and critique activities.

46 Sal Randolph, (artist), interviewed by BFAMFAPhD members, The School of Visual Arts, New York, June 2016, transcript, Caroline Woolard, New York City, New York.

MAKING & BEING

STUDIO HABITS OF MIND

Studio Habits of Mind⁴⁷ is a framework that was developed from 2001 to 2013 by the researchers and educators Lois Hetland, Ellen Winner, Shirley Veenema, Kimberly Sheridan, Diane Jacquith, and Jill Hogan at Harvard to describe the benefits of art education. Perhaps you would like to focus on developing one or more of the following capacities in the process of making your next project within a space of learning:

Develop craft and skills: The materials and tools I use are chosen intentionally and applied with care. I skillfully incorporate new techniques as well as make connections to my previously made artwork/experiences.

Engage and persist: I challenge myself to embrace my art-making problems and to develop a distinct focus within my work.

Envision: I imagine and practice many ideas/processes before and during my art making.

Express: I am reliably able to create works that convey an idea, a feeling, or a personal meaning. I spend a lot of time identifying the sources that form my beliefs, and assess whether my sources are credible. I see myself in a state of continuous transformation, seeking to identify the root causes and historical conditions that form my beliefs and knowledge.⁴⁸

47 Adapted from L. Winner, E. Hetland, S. Veenema, and K. Sheridan, *Studio Thinking 2: The Real Benefits of Visual Arts Education*, (New York, NY: Teachers College Press) 2013. See also "How Do Artists Use The Studio Habits of Mind?," Studio Habits of Mind, <http://www.artcorelearning.org/studio-habits-of-mind/>, 2015.

Observe/Research: I spend an extensive amount of time observing my subject matter, art-making processes, and/or the environment around me that I may have otherwise missed.

Reflect/Skillful Listening and Communicating:

I am reliably able to think and talk with others about an aspect of my work or working process, and learning to judge one's own work and working process and the work of others. I can listen actively, with curiosity, and can communicate my thoughts and feelings.⁴⁹

Stretch and explore: I take risks in my art making and learn from my mistakes.

Understand (Arts) Community: I am reliably able to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society. Arts is in parentheses here as it can easily be switched with other disciplines, like science or history.

For example, Oscar Cornejo, a sculptor and printmaker living in New York City, is very particular about the tools and the wood that he uses. We will return to Oscar's work throughout this book.

48 The statement, "I spend a lot of time identifying the sources that form my beliefs, and assess whether my sources are credible. I see myself in a state of continuous transformation, seeking to identify the root causes and historical conditions that form my beliefs and knowledge" was added by the authors and is not included in Harvard's *Studio Habits of Mind*.

49 The statement, "I can listen actively, with curiosity, and can communicate my thoughts and feelings" was added by the authors and is not included in Harvard's *Studio Habits of Mind*.

MAKING & BEING

As Cornejo said to us in an interview:

It became very important to custom-make things from scratch. I like that idea of not needing electricity, and just using manual labor to create things. ...It gives agency to me. I'm not relying on a power tool. ...Different kinds of [wood] joints, and how they distribute weight, are kind of like portraits of life itself.⁵⁰

Oscar has emphasized a capacity to develop craft and skills as well as observe / research in order to know which materials will be appropriate for his next project. By using hand saws, chisels, hammers, and wooden mallets with skill, Oscar is able to reference traditional Japanese joinery techniques in his work.

50 Oscar Cornejo, (artist), interviewed by BFAMFAPhD members, artist's studio, Bronx, New York, April, 2018, transcript, Ruby Mayer, Poughkeepsie, New York.

EMBODIMENT IN SOCIAL CONTEXT⁵¹

Embodiment in Social Context means being reliably able to generate desired actions that are aligned with your value—even under pressure. Embodiment in Social Context draws upon the work of Generative Somatics, founded by Staci Haines in 2000 (originally as GenerationFive). Staci combined the core embodied leadership methodology of the Strozzi Institute, where she trained, with her work on healing trauma and movement building through grassroots organizing. Today, Generative Somatics teaches courses around the country. See Chapter 5: Who Do You Honor for more. Perhaps you would like to focus on developing one or more of the following capacities in the process of making your next project within a space of learning:

Self-Awareness / Embodiment: I consistently recognize how my thoughts, feelings, and actions are connected to one another. I recognize that embodiment is crucial to ensure that I have access to all the capacities I needed. I practice agility and can interrupt my own habits.⁵²

Connection: I am reliably able to form and sustain trusting, authentic relationships and to compel others to a shared vision. I am a supportive presence amidst difficulty. I am able to give and receive grounded, useful feedback.

51 Adapted with the permission of Alta Starr and Staci Haines of Generative Somatics. T1 Institute training guide, accessed August 2017 <http://www.generativesomatics.org/content/courses>

52 Ibid.

MAKING & BEING

Coordination/Collective Action: I am reliably able to take powerful, life-affirming actions rooted in shared values and vision in teams, partnerships, and alliances. I remain responsive to evolving conditions.

Conflict as Generative: I am reliably able to effectively engage and transform interpersonal and organizational breakdown. I ask for and offer accountability and repair, in a way that generates more dignity and trust for everyone involved.⁵³

Zara Serabian-Arthur, the member-owner of Meerkat Media mentioned above, has developed the capacities of connection. As she says:

For us, an equally exciting project as making our work was the project of figuring out: Was it possible to create work in a way that reflected our values? What might that look like? Engaging in that work, honestly, has been the most fulfilling work that I've done as an artist, because it's all about manifesting: What do these values, and these ideas of a different world, look like in our daily practice? What does it feel like? How does that transform us as individuals; How does that transform us in a group, in a neighborhood, in a community, and what happens when we share out those stories to transform the way things work more broadly?⁵⁴

53 Ibid.

Serabian-Arthur believes that her capacities impact her group, her neighborhood, and perhaps even historical forces over time. Her words recall J.K. Gibson-Graham's statement that "if to change ourselves is to change our worlds, and the relation is reciprocal, then the project of history making is never a distant one but always right here, on the borders of our sensing, thinking, feeling, moving bodies."⁵⁵

54 Zara Serabian-Arthur, (artist), interviewed by BFAMFAPhD members, The School of Visual Arts, New York, June SVA 2016.

55 J. K. Gibson-Graham, *A Postcapitalist Politics*. (Minneapolis: University of Minnesota Press, 2006).

MAKING & BEING

ACTIVITIES AND ASSIGNMENTS

Capacities Vocabulary Development (activity)

Timing: 30 minutes

What it's good for: This activity allows a group to (1) name a capacity, (2) describe what it looks like in practice in spaces of learning and in projects, and then (3) use the vocabulary associated with that capacity while speaking to one another.

How it works:

1. Introduce the Capacities Worksheet (see below). Have the group talk about the list and vote to engage with a capacity during the class.
2. Check for Understanding: Use the terms from Contemplative Practice, Studio Habits of Mind, and Community- and Embodiment in Social Context to check for understanding. For example, with Compassion ask, How do care and sensitivity appear in your way of being in your spaces of learning?
3. Vocabulary / Reflection: Ask everyone to use vocabulary terms from this capacity when writing or speaking about their presence in class. For example, "I noticed that when I spoke to Maya, I practiced compassion by being sensitive to her question and not veering away from it, and by trying to listen to what Maya meant as much as what she said."
4. Optional Analysis: Ask everyone to look at a social-ecological model and talk about the social-historical tensions that arise between the desire to embody this capacity and their lived experiences. *See Chapter 8 for more about this.*

Identifying Capacities (activity)

Timing: 45 minutes

What it's good for: This activity allows members of a group to (1) name a capacity, (2) describe why it matters to them, and (3) describe the contradictions it might bring up for them in the process of learning as a member of a group (in spaces of learning) and in the process of making a project.

How it works:

Hand out the Capacities Worksheet* below. Check for Understanding: Discuss the terms from Contemplative Practice, Studio Habits of Mind, and Embodiment in Social Context to ensure that everyone understands the terms.

For example, with Compassion: How does care and sensitivity appear in your way of being in your spaces of learning and/or in your project?

Ask each person to fill out the worksheet individually, sitting beside one another, or alone at home.

Make two copies: one for the person who made it and one for the mentor / facilitator / teacher.

Continue to return to this Capacities Worksheet throughout the process of producing a project.

Optional Analysis: Ask everyone to look at a social-ecological model and talk about the social-historical tensions that arise between the desire to embody this capacity and their lived experiences. *See Chapter 8 for more about this.*

MAKING & BEING

*CAPACITIES WORKSHEET

This worksheet exists to help you (1) name three capacities, (2) describe why they matter to you, and (3) describe the contradictions they might bring up for you in the process of learning as a member of a group (in a class or self-organized learning setting) and in the process of making a project.

1. What capacities would you like to develop?

I would like to develop _____ (select three capacities from below) in the next project and in my presence in spaces of learning.

Select three of the capacities below to focus on in the next project you make and in your space of learning.

CONTEMPLATIVE PRACTICE

You might be interested in exploring capacities that are associated with contemplative practice. The Center for a Contemplative Mind in Society developed a toolkit called *Creating Contemplative Community in Higher Education*⁵⁶ with the following capacities, listed below. Perhaps you would like to focus on developing one or more of the following capacities in the process of making your next project within spaces of learning:

- | | |
|---|---|
| <input type="checkbox"/> Focused Attention: I am able to practice lucid and attentive awareness, noticing distraction and returning to focused attention. | <input type="checkbox"/> Patience: I am able to remain present amid delays or repetitions. I am aware of my own feelings of annoyance or frustration, noticing them without acting upon them. |
| <input type="checkbox"/> Calmness: I am able to practice grounding, centeredness, a sense of ease of being, and equanimity. | <input type="checkbox"/> Wisdom: I am able to practice understanding, perspective-taking, and clarity of thought. |
| | <input type="checkbox"/> Compassion: I am able to practice sensitivity and care with myself and with others, sensing interdependence and connection to all of life. |

continued on the next page

⁵⁶ Adapted with the permission of Carrie Bergman at the Center for Contemplative Mind. CMind, "Contemplative Community in Higher Education: A Toolkit," *The Center for Contemplative Mind in Society*, February 16, 2018, <http://www.contemplativemind.org/files/Toolkit021618web.pdf>

STUDIO HABITS OF MIND

Studio Habits of Mind⁵⁷ is a framework that was developed from 2001 to 2013 by the researchers and educators Lois Hetland, Ellen Winner, Shirley Veenema, Kimberly Sheridan, Diane Jacquith, and Jill Hogan at Harvard to describe the benefits of art education.

Perhaps you would like to focus on developing one or more of the following capacities in the process of making your next project within spaces of learning:

- Develop craft and skills: The materials and tools I use are chosen intentionally and applied with care. I skillfully incorporate new techniques as well as make connections to my previously made artwork/experiences.
- continuous transformation, seeking to identify the root causes and historical conditions that form my beliefs and knowledge.⁵⁸
- Engage and persist: I challenge myself to embrace my art-making problems and to develop a distinct focus within my work.
- Observe/Research: I spend an extensive amount of time observing my subject matter, art-making processes, and/or the environment around me that I may have otherwise missed.
- Envision: I imagine and practice many ideas/processes before and during my art making.
- Reflect: I am reliably able to think and talk with others about an aspect of my work or working process, and learning to speak about my own work, working process, and the work of others.
- Express: I am reliably able to create works that convey an idea, a feeling, or a personal meaning. I spend a lot of time identifying the sources that form my beliefs, and assess whether my sources are credible. I see myself in a state of
- Stretch and Explore: I take risks in my art making and learn from my mistakes.
- Understand (Arts) Community: I am reliably able to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society. Arts is in parentheses here as it can easily be switched with other disciplines, like science or history.

continued on the next page

⁵⁷ Adapted with permission from by Lois Hetland, L. Winner, E. Hetland, S. Veenema, and K. Sheridan, *Studio Thinking 2: The Real Benefits of Visual Arts Education*, (New York, NY: Teachers College Press 2013). See also "How Do Artists Use The Studio Habits of Mind?," *Studio Habits of Mind*, <http://www.artcorelearning.org/studio-habits-of-mind/>, 2015. As they state, "educators know surprisingly little about how the arts are taught, what students learn, and the types of decisions teachers make in designing and carrying out instruction. The Studio Thinking Project is a multi-year investigation designed to answer these questions."

⁵⁸ The statement, "I spend a lot of time identifying the sources that form my beliefs, and assess whether my sources are credible. I see myself in a state of continuous transformation, seeking to identify the root causes and historical conditions that form my beliefs and knowledge" was added by the authors and is not included in Harvard's 8 *Studio Habits of Mind*.

EMBODIMENT IN SOCIAL CONTEXT⁵⁹

Embodiment in Social Context means being reliably able to generate desired actions that are aligned with your values—even under pressure. Embodiment in Social Context draws upon the work of Generative Somatics, founded by Staci Haines in 2000 (originally as GenerationFive). Staci combined the core embodied leadership methodology of the Strozzi Institute, where she trained, with her work on healing trauma and movement building through grassroots organizing. Today, Generative Somatics teaches courses around the country. See Chapter 5: Who Do You Honor for more. Perhaps you would like to focus on developing one or more of the following capacities in the process of making your next project within a space of learning:

- Self-Awareness / Embodiment: I consistently recognize how my thoughts, feelings, and actions are connected to one another. I recognize that embodiment is crucial to ensure that I have access to all the capacities I needed. I practice agility and can interrupt my own habits.⁶⁰
- Conflict as Generative: I am reliably able to effectively engage and transform interpersonal and organizational breakdown. I ask for and offer accountability and repair, in a way that generates more dignity and trust for everyone involved.⁶¹
- Connection: I am reliably able to form and sustain trusting, authentic relationships and to compel others to a shared vision. I am a supportive presence amidst difficulty. I am able to give and receive grounded, useful feedback.
- Stretch and explore: I take risks in my art making and learn from my mistakes.
- Coordination / Collective Action: I am reliably able to take powerful, life-affirming actions rooted in shared values and vision in teams, partnerships, and alliances. I remain responsive to evolving conditions.
- Understand (Arts) Community: I am reliably able to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society. Arts is in parentheses here as it can easily be switched with other disciplines, like science or history.

continued on the next page

⁵⁹ Adapted with the permission of Alta Starr and Staci Haines of Generative Somatics. T1 Institute training guide, accessed August 2017 <http://www.generative-somatics.org/content/courses>

⁶⁰ Ibid.

⁶¹ Ibid.

MAKING & BEING

2. Why are these three capacities important to you?

3. How will you embody these capacities in spaces of learning, and in your next project? Describe what actions and practices you will take. For example, balancing what you say in class with the way you act in class; doing self-care and community care at home and also within your spaces of learning.

4. What contradictions will you have to navigate in order to develop this capacity? For example, navigating the challenges you face in balancing self care with both external and self-imposed pressures to be hyper-productive.

MAKING & BEING

CHAPTER 10

LIFECYCLE & PHASES

In the last chapter, we described historical consciousness and provided a model to visualize the levels of intimacy and structural forces that might determine your beliefs, behaviors, and actions. In this section, we will introduce you to a framework to use to understand your production process. We hope that this framework will help you 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.

INTRODUCTION

Take a moment to imagine how you might begin a new project.

You might:

1. start by learning about your tools and materials and seeing what they can do; or
2. start by learning about a topic you want to explore; or
3. start by getting to know a neighborhood or a site that you want to work with.

Which of these feels most familiar to you?

The options above describe three approaches to creating a project, guided by: (1) form, (2) theme, and (3) context, an approach popularized by Dr. Renee Dandell, professor of art education at George Mason University.⁶² Form focuses on materials, techniques, and process. Theme emphasizes research about a topic in a non-arts discipline. Context considers place, community, and site-sensitivity. We suggest that there is a fourth approach to starting a new project. This fourth approach takes into consideration the entire life of a project, including where it goes after it leaves the studio or the lab.

62 Renee Sandell, "Form + Theme + Context: Balancing Considerations for Meaningful Art Learning," *Art Education*, January 2006, https://www.researchgate.net/publication/234594087_Form_Theme_Context_Balancing_Considerations_for_Meaningful_Art_Learning

MAKING & BEING

We call this the lifecycle of a project.

Form: start by learning about your tools and materials and seeing what they can do; or

Theme: start by learning about a topic you want to explore; or

Context: start by getting to know a site that you want to work with; or

Lifecycle: start by learning about the life of art projects.

This lifecycle framework asks you to think about:

where you obtain materials for a project,

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

the devices or implements you use in your project,

the representation of your project,

the context where your finished project is presented,

the legal protections over your intellectual property,

the storage, maintenance, and stewardship of your project,

when your project is abandoned, destroyed, or repurposed,

the exchange of resources for goods or labor in your project, and

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

Our framework relies upon an ecological metaphor to look at the entire “life” of a project, from the moment it is imagined to the moment it is discarded, recycled, or forgotten.

PHASES

We have identified ten components of each project’s lifecycle; we call these phases. A phase is a recognizable stage in the development of a project’s lifecycle. We encourage you to begin by focusing on one phase of the lifecycle of any project to explore a different way of thinking, working, and being.

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.

Tools: the device or implement you use in your project.

Copyright: the legal protection over your intellectual property.

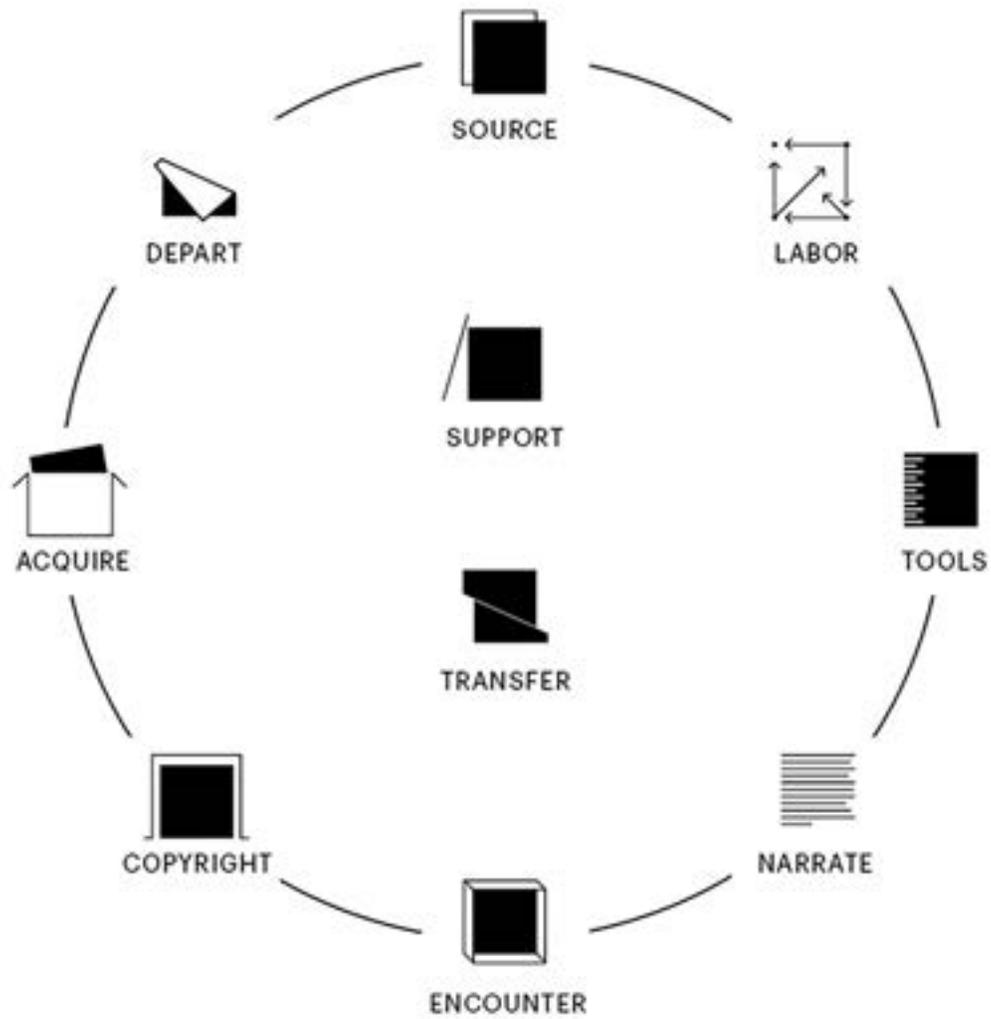
Narrate: the representation of your project.

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.

MAKING & BEING



The lifecycle refers to the “life” of any given project, made up of ten phases, from source to depart.

Remember, the lifecycle framework asks you to “zoom out” and consider a holistic approach to your project. It asks you to consider all the phases of the life of the project, from the way that you begin to how you transfer resources. And as you think about what your project will become, the lifecycle framework insists that you also think about who you are becoming through the decisions you make in each phase.

Here is an example of a lifecycle for a project made in art school today:

Support: You rely on loans and day jobs, as well as cooking and dancing with friends to have the energy to return to your project each day.

Source: Your materials come from a store.

Transfer: You pay for your materials and tools, no one pays you to work on your project or to narrate it.

Labor: You work alone in your studio.

Tools: You use your school’s tools.

Copyright: You assume that you will not share your copyright.

Narrate: You represent your project on social media and in stories you tell friends.

Encounter: You present your work in a gallery space at school.

Acquire: You give it to a friend or family member.

Depart: When the recipient cannot store it anymore, they bring it to a local dumpster.

MAKING & BEING

We would like to suggest that any phase of the lifecycle can become an entry point into the next project that you make. For example, you might want to investigate the source of your materials in relationship to the content of your project. Depending on your interests, you might want to experiment with ways of producing your project, new roles in order to create a project, new contexts in which to present your project, or new ways of copyrighting your project. By looking at the whole lifecycle, you can begin to imagine that any phase in your production process can be a site of research. You can consider the life, death, and circulation of your project in advance, as a fourth way to begin a project, in addition to what you consider with form, theme, and context.

We hope that the framework above allows you incorporate ideas about the circulation of your projects into the research and creation of the project itself, from the start. For example, the lifecycle approach might be located in the philosopher and conceptual artist Adrian Piper's "meta-art"⁶³ statement from 1973:

By "meta-art" I mean the activity of making explicit the thought processes, procedures, and presuppositions of making whatever kind of art we make. ... Procedures might include how we come by the materials we use; what we do in order to get them; whom we must deal with, and in what capacity; what kinds of decisions we make concerning them (aesthetic, pecuniary, environmental, etc.); to what extent the work demands interactions (social, political, collaborative) with other people, etc.

63 Adrian Piper. "In Support of Meta-Art," *Artforum* XII, 2 (October 1973), 79-81.

Two years later, Piper wrote “Seven Conditions on Art Production,” in which she states that she will voluntarily prescribe the following conditions concerning her work: it will be (1) materially inexpensive, (2) context-independent, (3) have duplicability, (4) have simple and inexpensive reproduction, (5) have accessibility of distribution, (6) have an exchange value that equals the production value, and (7) have a stable market value. Piper’s writing resonates with us fifty years after it was written.⁶⁴

By creating conditions — a “meta-art” — for the production of projects that are aligned with her goals for art and are within her conscious control, Piper provides one possible response to the lifecycle framework that we have outlined. In Piper’s “meta-art” statement, she anticipates what we are calling lifecycle phases:

Source: “The works do not depend for their realization on scarce, inexpensive, or relatively inaccessible natural or human resources.”

Labor / Tools: “The reproduction of the works does not require highly complex or expensive labor and technology.”

Transfer: “The price of the works is computed in such a way as to compensate me for labor (at the average blue-collar wage rate of \$7.50 per hour).”⁶⁵

64 “Seven Conditions on Art Production” was exhibited at *Adrian Piper: A Synthesis of Intuitions*, 1965–2016, MoMA 2018.

65 Ibid.

MAKING & BEING

Adrian Piper’s conception of “meta-art”⁶⁶ from 1973 emerged at the same time as institutional theories of art which state that an artwork cannot be understood as “Art” without existing alongside organizations and people who share established, pre-existing knowledges, customs, and norms about what “Art” might be. As Christophe Lemaitre writes in the foreword to *The Life and Death of Works of Art*.⁶⁷

George Dickie’s institutional theory of art began to consider the work of art as a system of relationships that would always include:

an artist (a person understanding and taking part in the development of the artwork),

an artifact (to be presented to an artworld public),

a public (namely a group of people ready to understand what is presented to them),

a system in the artwork (a structure allowing for the work to be presented), and

the world of art (all of the artworld systems).

In the following chapter, we will explore the ways in which the lifecycle framework draws upon the work of contemporary cultural theorists, feminist economists, philosophers, and engineers and designers. We do this to create a shared understanding from which

66 Adrian Piper. “In Support of Meta-Art,” *Artforum* XII, 2 (October 1973), 79–81.

67 Christophe Lemaitre *Life and Death of Works of Art*, Dijon – France: Tombolo Presses, 2016.

dialogue about production and distribution in the arts can begin. After the next chapter, the book will be structured by the ten phases of the lifecycle. In each chapter, we introduce you to key debates surrounding the phase, share quotations from interviews with contemporary artists who engage with that phase, and end with assignments, activities, and a reflection that relates to that phase.

MAKING & BEING

ACTIVITIES AND ASSIGNMENTS

1. Fill out the Capacities Worksheet (in the previous chapter).

2. Apply your capacity to the Lifecycle. Select one Phase to focus on, and describe how you will incorporate your capacity in the phase you choose.

In my work I will embody _____ (the capacity) in the following phase in the life of my project:

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.

3. Why is this capacity important to you?

4. How will you embody this capacity as you explore this phase of the life of your project? Describe what actions and practices you will take. For example, if your capacity is around Strategic Navigation* and your focus is Transfer you might choose to buy your materials from a local store that is locally-owned even though it is a little more expensive.

* *Strategic Navigation: I can answer the question: How do we make choices that bring our whole selves, whole communities forward within changing and unpredictable conditions?*⁶⁸

5. What contradictions will you have to navigate in order to uphold this capacity while exploring this phase? For example, navigating the challenges you face in balancing your desire to support locally owned stores and my budget.

6. How will you hold these contradictions in productive tension? For example, you might research the history of small businesses in your area alongside the history of stagnant wages and unemployment. You might acknowledge this personal-historical tension in conversations, in a didactic wall text, in a presentation, or in the content of the work itself.

68 Adapted with the permission of Alta Starr and Staci Haines of Generative Somatics. Practices_of_Transformative_Movements-WEB.pdf Excerpt from Generative Somatics T1 Institute training guide, accessed August 2017 <http://www.generativeomatics.org/content/courses>

MAKING & BEING

REFLECTION

Thinking about all of the phases in the lifecycle of your project can be overwhelming. We suggest that you start with one phase.

Which phase of the lifecycle do you imagine might be an entry point into your next project, and why?

Which phase connects to what feels urgent to you, and why?

MAKING & BEING

This booklet was printed on the occasion of the
Making & Being series at Hauser and Wirth from
January 2019 through October 2019.

MAKING & BEING

Excerpted from: Susan Jahoda and Caroline Woolard, [Making and Being: a Guide to Embodiment, Collaboration and Circulation in the Visual Arts](#), (forthcoming, fall 2019). Design by Angela Lorenzo. Created for a series of public programs curated by BFAMFAPhD at Hauser and Wirth from January–May 2019. Email info@bfamfaphd.com for more information. Creative Commons Attribution-ShareAlike 4.0 International Public License.

MAKING & BEING

Conversations about Art & Pedagogy
co-presented by BFAMFAPhD & Pioneer Works,
hosted by Hauser & Wirth,
covered by media partners *Bad at Sports* and Eyebeam.

HAUSER & WIRTH

BFAMFAPhD is a collective that employs visual and performing art, policy reports, and teaching tools to advocate for cultural equity in the United States.

Pioneer Works is a cultural center dedicated to experimentation, education, and production across disciplines.

Contemporary art talk without the ego, *Bad at Sports* is the Midwest's largest independent contemporary art podcast and blog. Eyebeam is a platform for artists to engage society's relationship with technology.

ACCESS INFO:

The event is free and open to the public. RSVP is required through www.hauserwirth.com/events.

The entrance to Hauser & Wirth Publishers Bookshop is at the ground floor and accessible by wheelchair. The bathroom is all-gender. This event is low light, meaning there is ample lighting but fluorescent overhead lighting is not in use. A variety of seating options are available including: folding plastic chairs and wooden chairs, some with cushions.

This event begins at 6 PM and ends at 8 PM but attendees are welcome to come late, leave early, and intermittently come and go as they please. Water, tea, coffee, beer and wine will be available for purchase. The event will be audio recorded. We ask that if you do have questions or comments after the event for the presenters that you speak into the microphone. If you are unable to attend, audio recordings of the events will be posted on Bad at Sports Podcast after the event.

Parking in the vicinity is free after 6 PM. The closest MTA subway station is 23rd and 8th Ave off the C and E. This station is not wheelchair accessible. The closest wheelchair accessible stations are 1/2/3/A/C/E 34th Street-Penn Station and the 14 St A/C/E station with an elevator at northwest corner of 14th Street and Eighth Avenue.

MAKING & BEING

“While knowledge and skills are necessary, they are insufficient for skillful practice and for transformation of the self that is integral to achieving such practice.” — Gloria Dall’Alba

BFAMFAPhD presents a series of conversations that ask: What ways of making and being do we want to experience in art classes? The series places artists and educators in intimate conversation about forms of critique, cooperatives, artist-run spaces, healing, and the death of projects. If art making is a lifelong practice of seeking knowledge and producing art in relationship to that knowledge, why wouldn’t students learn to identify and intervene in the systems that they see around them? Why wouldn’t we teach students about the political economies of art education and art circulation? Why wouldn’t we invite students to actively fight for the (art) infrastructure they want, and to see it implemented?

The series will culminate in the launch of *Making and Being*, a multi-platform pedagogical project that offers practices of collaboration, contemplation, and social-ecological analysis for visual artists. *Making and Being* is a book, a series of videos, a deck of cards, and an interactive website with freely downloadable content created by authors Susan Jahoda and Caroline Woolard with support from Fellow Emilio Martinez Poppe and BFAMFAPhD members Vicky Virgin and Agnes Szanyi.

MAKING & BEING

Excerpted from: Susan Jahoda and Caroline Woolard, [Making and Being: a Guide to Embodiment, Collaboration and Circulation in the Visual Arts](#), (forthcoming, fall 2019). Design by Angela Lorenzo. Created for a series of public programs curated by BFAMFAPhD at Hauser and Wirth from January–May 2019. Email info@bfamfaphd.com for more information. Creative Commons Attribution-ShareAlike 4.0 International Public License.

SCHEDULE

MODES OF CRITIQUE

What modes of critique might foster racial equity in studio art classes at the college level?

Friday 1/18 from 6–8pm

Billie Lee and Anthony Romero of the Retooling Critique Working Group

Respondents: Respondents: Eloise Sherrid and Chantal Feitosa, filmmakers, *The Room of Silence*

RSVP: info@bfamfaphd.com

ARTIST-RUN SPACES

How do artists create contexts for encounters with their projects that are aligned with their goals?

Friday 2/1 from 6–8pm

Linda Goode-Bryant, Heather Dewey-Hagborg, and Salome Asega

RSVP: info@bfamfaphd.com

BUILDING COOPERATIVES

What if the organization of labor was integral to your project?

Friday 2/22 from 6–8pm

Members of Meerkat Filmmakers Collective and Friends of Light

RSVP: info@bfamfaphd.com

HEALING AND CARE (OFFSITE EVENT)

How do artists ensure that their individual and collective needs are met in order to dream, practice, work on, and return to their projects each day?

Thursday 2/28 from 6–8pm

RSVP: info@bfamfaphd.com

WHEN PROJECTS DEPART

What practices might we develop to honor the departure of a project? For example, where do materials go when they are no longer of use, value, or interest?

Thursday 3/14 from 6–8pm

Millet Israeli and Lindsay Tunkl

RSVP: info@bfamfaphd.com

GROUP AGREEMENTS

What group agreements are necessary in gatherings that occur at residencies, galleries, and cultural institutions today?

Friday 4/19 from 6–8pm

Sarah Workneh, Laurel Ptak, and Danielle Jackson

RSVP: info@bfamfaphd.com

MAKING & BEING

OPEN MEETING FOR ARTS EDUCATORS AND
TEACHING ARTISTS

How might arts educators gather together to develop,
share, and practice pedagogies that foster collective skills
and values?

Friday 5/17 from 6–8pm

Facilitators: Members of the Pedagogy Group

RSVP: info@bfamfaphd.com

BOOK LAUNCH: MAKING AND BEING: A GUIDE TO
EMBODIMENT, COLLABORATION AND CIRCULATION
IN THE VISUAL ARTS

What ways of making and being do we want to experience
in art classes?

Friday 10/25 from 6–8pm

Stacey Salazar in dialog with Caroline Woolard, Susan Jahoda,
and Emilio Martinez Poppe of BFAMFAPhD

RSVP: info@bfamfaphd.com (eventbrite will be live
2 weeks before the event)

SUSAN JAHODA
CAROLINE WOOLARD
BFAMFAPhD.com