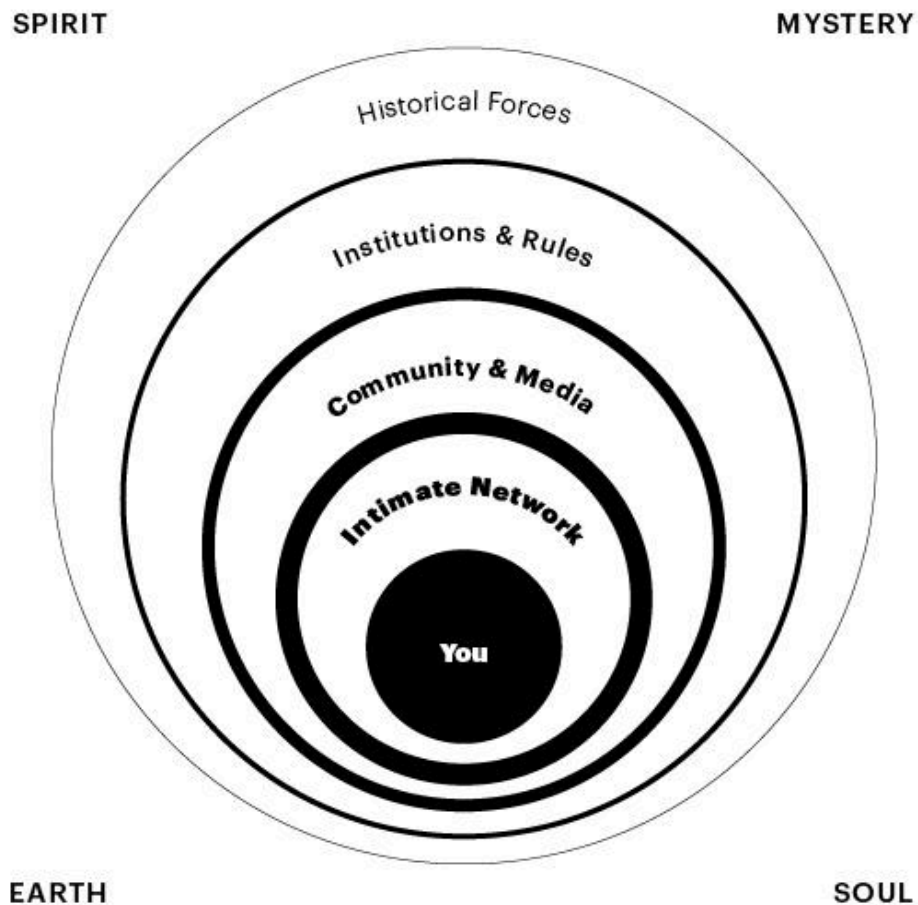


DEPART: HISTORICAL CONSCIOUSNESS (worksheet)



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

NOTE: This worksheet is an excerpt from Chapter 11 from the book *Making and Being* by Susan Jahoda and Caroline Woolard, published by Pioneer Works Press, and licensed under a [Creative Commons Attribution-ShareAlike 4.0 International License](#). Go to the [Table of Contents](#) online for links to the whole book. Contact us at: info@bfamfampd.com to let us know how this works for you.

WHAT IT CAN DO

This activity asks you to zoom out and look at the social structures that shape your personal beliefs and behaviors about depart: where materials from projects go when they are no longer of use, value, or interest. You can use this activity to analyze and reimagine the stories you tell yourself and the stories you hear about different kinds of departures. Keep in mind that these are all kinds of influences: positive, negative, restrictive, inclusive, etc.

YOU

Your own beliefs that influence your behavior. Generative Somatics adds “emotional range, predominant mood, worldview, actions you can and can’t take easily, coping strategies, resilience strategies, relationship patterns.”¹

INTIMATE NETWORK

Specific people that you see regularly that influence your behaviors, including family, friends, and peers. For example: your best friend.

COMMUNITY AND MEDIA

The media you are exposed to and the groups that you find yourself in relationship with based on your identity, employment, geographic location, and/or aims and learning interests. For example: artists, students, people born in your hometown, social media, *The Washington Post*, *Fox News*, *The Guardian*, *Artforum*, or *Hyperallergic*.

INSTITUTIONS AND RULES

The regulations of organizations and social institutions, as well as the local, state, national, and global laws and policies that affect how your life is governed.² For example: your school’s policies, the state’s laws.

HISTORICAL FORCES

The major cultural, environmental, and political events that have shaped this moment in time and space and will shape the future. For example: war, social movements, climate change.

EARTH/SOUL/MYSTERY/SPIRIT

The way people “seek and express meaning and purpose and the way they experience their connectedness to the moment, to self, to others in nature, and to the significant or sacred.”³

¹ Generative Somatics, Somatic Transformation and Social Justice, “Courses,” <http://www.generativesomatics.org/content/courses>.

² Adapted from UNICEF, “MODULE 1: What are the Social Ecological Model (SEM), Communication for Development (C4D)?” https://www.unicef.org/cbsc/files/Module_1_SEM-C4D.docx.

³ Daniel P. Barbezat and Mirabai Bush, *Contemplative Practices in Higher Education: Powerful Methods to Transform Teaching and Learning* (San Francisco, CA: Jossey-Bass, 2014), 40.

YOUR BELIEFS

What beliefs do you have about the different kinds of departures your projects can take as an artist?
How do your projects depart when they are no longer of use, value, or interest? Describe this in detail.

FRIENDS/FAMILY INFLUENCE

What stories did your friends and family tell you about what happens to projects when they are no longer of use, value, or interest, growing up and today?

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COMMUNITY AND MEDIA

What stories do the community groups and social networks around you tell about projects that are no longer of use, value, or interest? When you think about a project that is no longer of use, what media images and news stories come to mind?

INSTITUTIONS AND RULES

What kinds of rules, requirements, laws, expectations, and regulations exist around you about departure? This might apply to your school, a town or a city, a country, or a business.

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HISTORICAL FORCES

What historical examples both in art history and otherwise come to mind when you think about the phase depart?

EARTH/SOUL/MYSTERY/SPIRIT

How does the departure of a project connect to the ways in which you and others “experience connectedness to the moment, to self, to others in nature, and to the significant or sacred”? ⁴

Optional: On a large sheet of paper, create your own version of this diagram (a social-ecological model), placing your writing, photographs, or collaged imagery about depart in each concentric circle.

⁴ Ibid.

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