

WEEK #3 Prompts

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Week 3 Mini Version (print, cut, fold, pick at random) – 3 Pages

<https://images.carlasonheim.com/wp-content/uploads/2026/02/14211330/anythingweek3miniprompts.pdf>

Week 3 Large Version – 10 Pages

<https://images.carlasonheim.com/wp-content/uploads/2026/02/14211408/Anythinggoesweek3promptslarge.pdf>

Kara's Week #3 Note



Hi Everyone,

Hope your week is going well so far.

After Carla's email last Friday, I've decided to rename this month...Luff into the Puff.

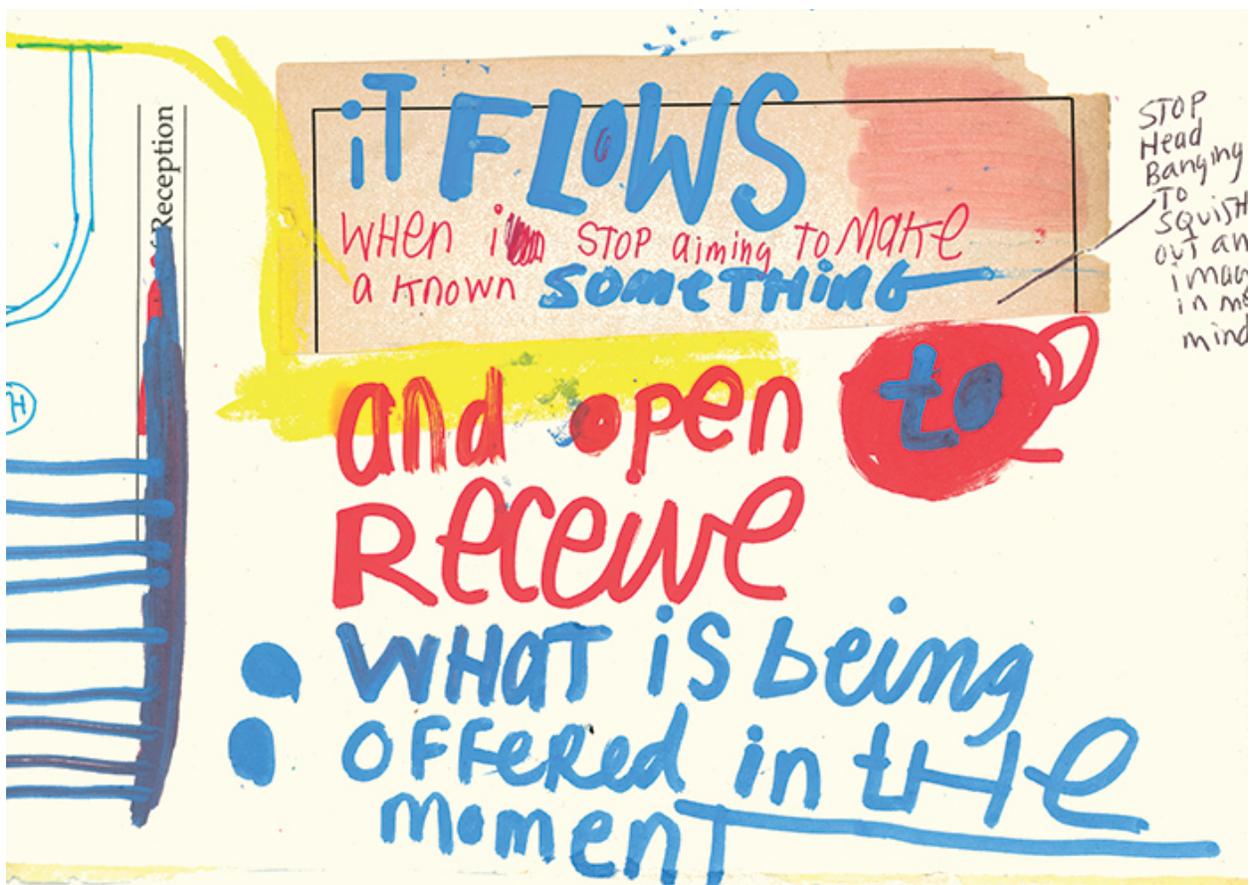
Taken from one of her non-sailor poem collages. I too like the sound it makes when saying it. It feels like an action. An invitation. A kind of dance move.



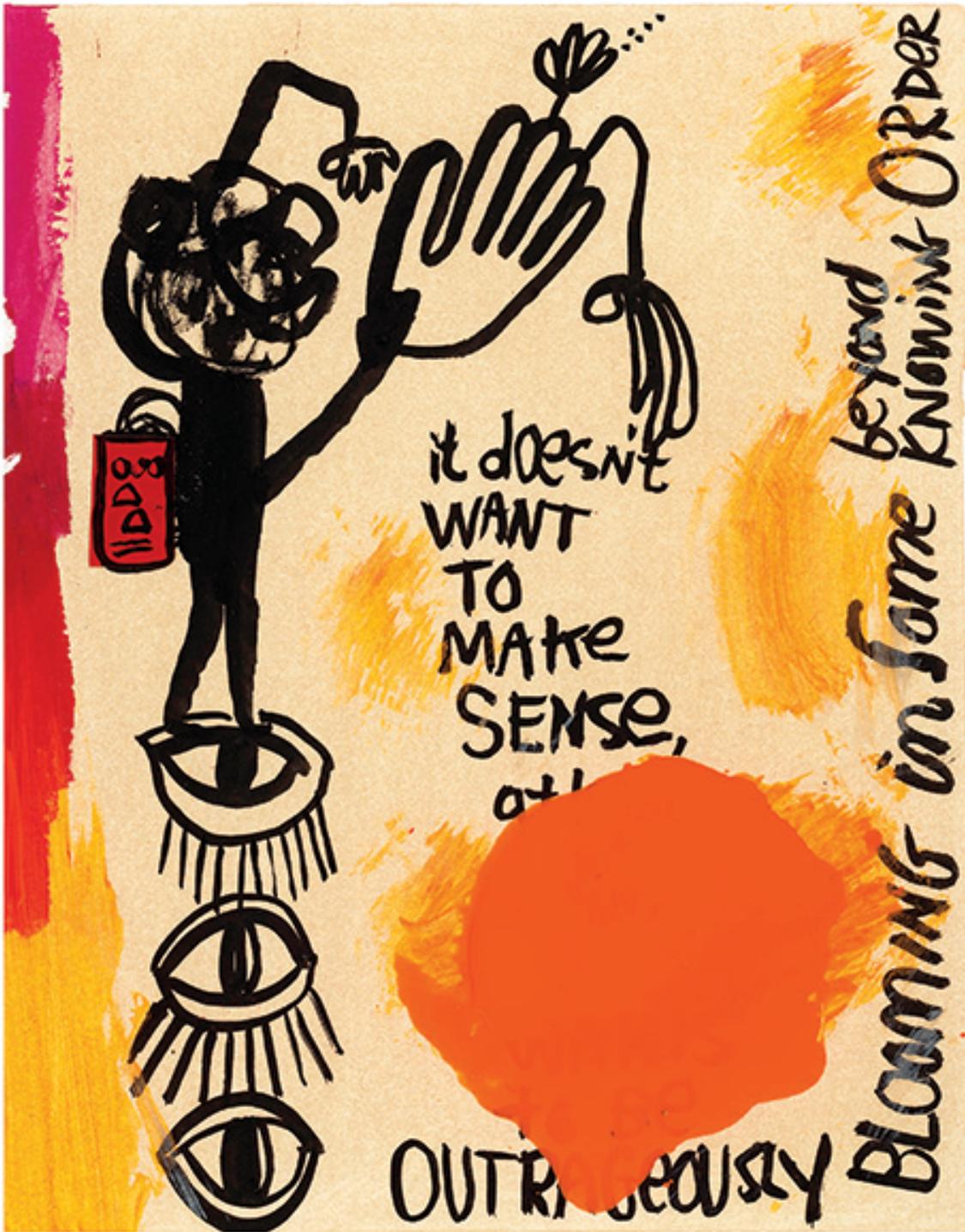
And isn't that what creating is anyway...all some kind of dance? Moving between the known and the unknown.

I'm guessing Carla had no idea she would use that phrase before she began. But by being in the process of cutting and clipping and shifting the materials around, it was found.

She also didn't know that I would be inspired by her discovery and would respond by reciting it here. Surprise! Just like a conversation, if we are open to receive and listen and allow room for curiosity, process will flow.



But how in the world do you actually find flow?



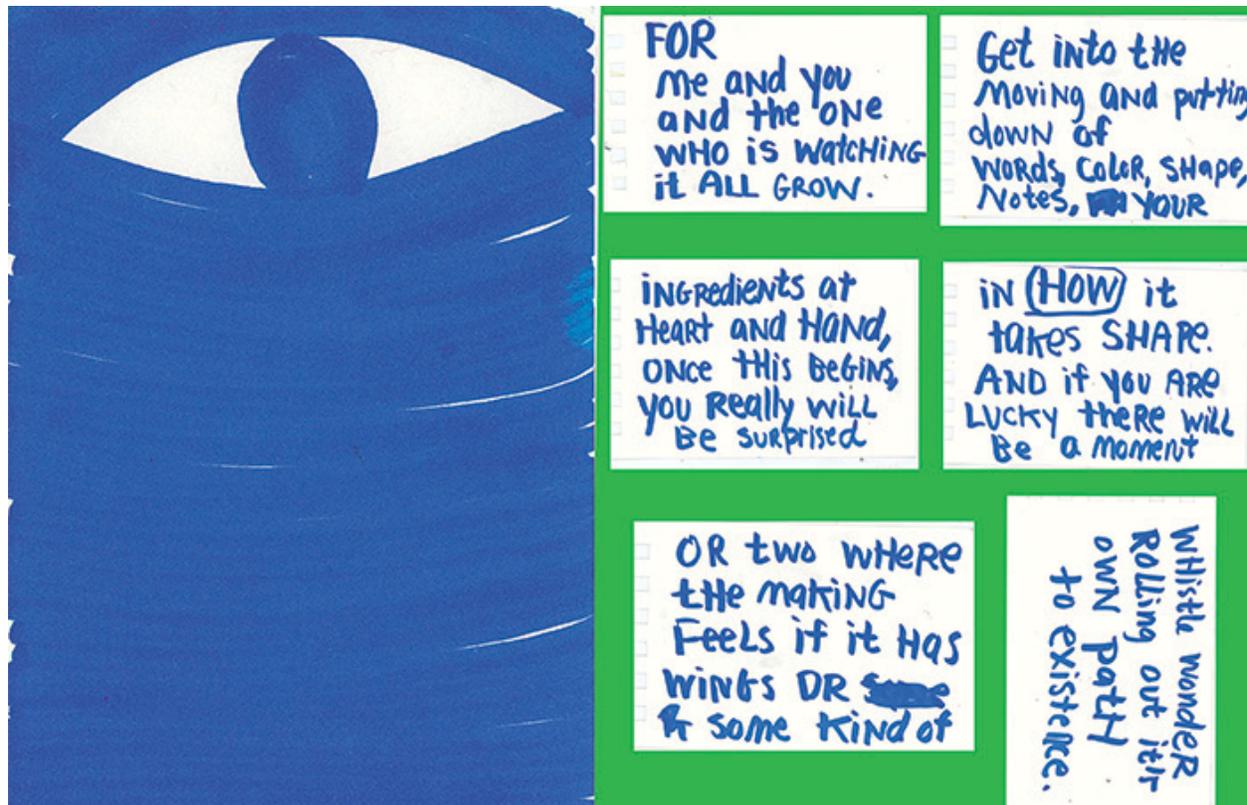
What's so great about it anyway?

 I LOVE
When i go "OH!"
and discover
WHAT i'm
making while
i'm making it
it's
like
opening
a
GIFT
from
someone
who knows me

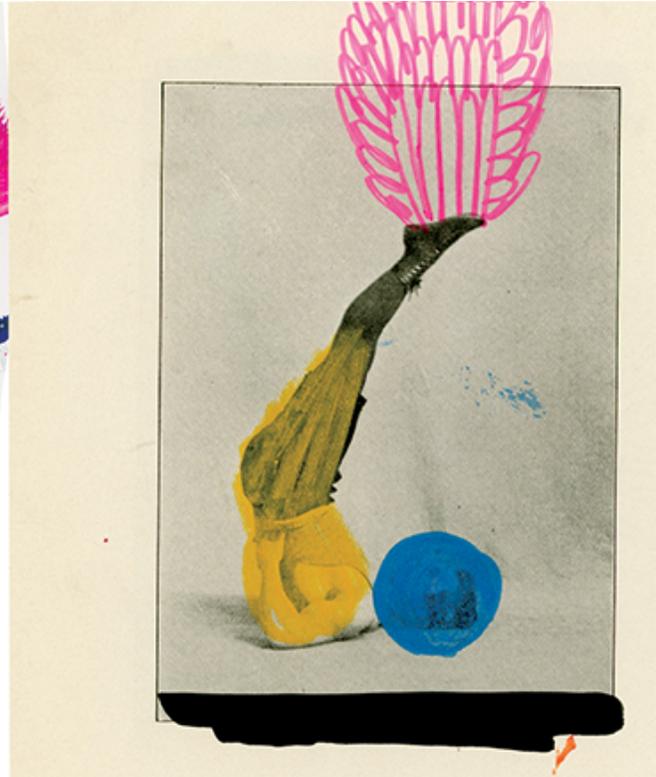
And how do we get in that position of being open?



Something I am learning is that FLOW does not have an address or specific coordinates. And if I try to chase it, and pin it down. It runs away. Yet I believe it is always here. Just the ability to access and step into it shifts and changes.



However, there are some clues I've noticed that are present when I've experienced FLOW... those beautiful fleeting moments when time expands, hands grow wings, and all sorts of unexpected things unfold and delight in a splash of wow...how did that happen?!!



One clue is I'm usually playing in some way. I find that flow follows play. Or play follows flow.

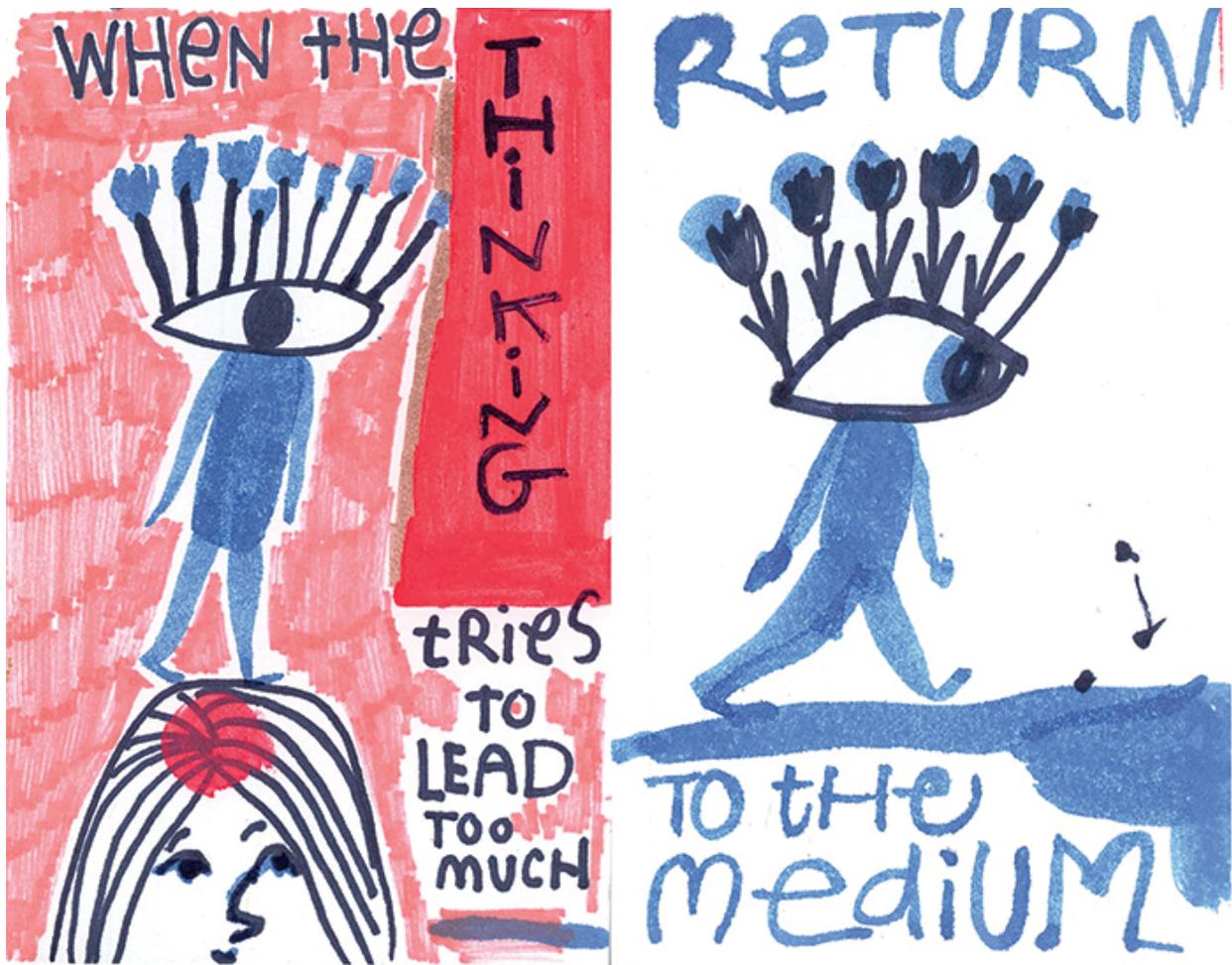
I'm not sure which it is. But for me they are definitely connected.

<https://vimeo.com/1165217140/c21770552f?share=copy&fl=sv&fe=ci>

Another clue is focus. The time's I've experienced FLOW, I'm fully immersed, committed, and present with what I am doing. My focus is turned up. And this is in part because I am either enjoying the process so much or there is some self-imposed structure or form that makes it a challenge. There is some combination of ease and effort.



But without a doubt a path to FLOW includes PLAY.



And play for me gives space for experimentation. Time to let any end result fade from view and... Luff into the Puff!

Here are three ways I prime my mind and energy to be more open:

- Turn on some music.
- Move my body. DANCE.
- Use materials that are flowy!!!

Ink is my favorite to use for this. Because it is hard to control and goes where it wants. Here's a video of me experimenting with drawing using an unconventional tool, string tied to a pencil then dipped into ink. So much fun. Try it!

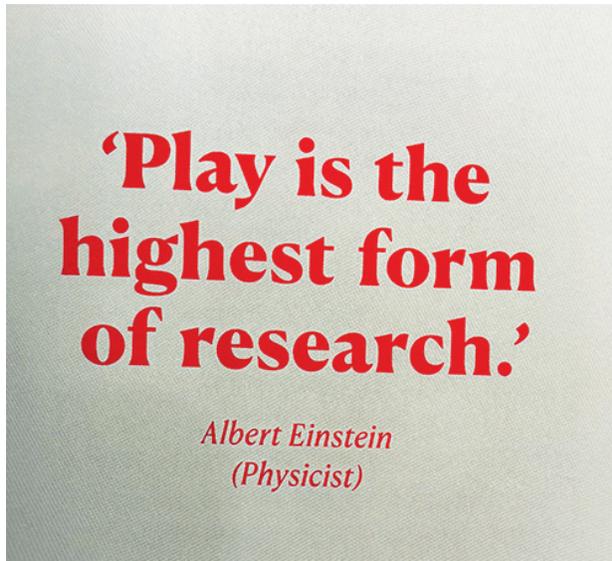
<https://vimeo.com/1165518049/e238059e37?share=copy&fl=sv&fe=ci>

Hope you find a splash or two of PLAY, FOCUS, and possibly FLOW this week.

Enjoy,

Kara

P.S.



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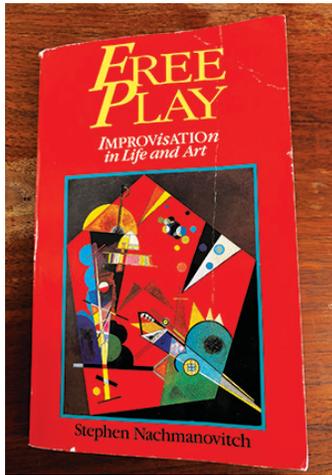


Here are three things I enjoyed recently:

1.

Have had this book [Free Play by Stephen Nackmanonvitch](#) for years and often open it to any page, start reading, and then go aaaaah...Yes. Here is a passage from a moment ago that I opened to which is describing the play-energy and the word galumphing which feels similar to Luff into the Puff. "We galumph when we hop instead of walk, when we take the scenic route instead of the efficient one, when we play a game whose

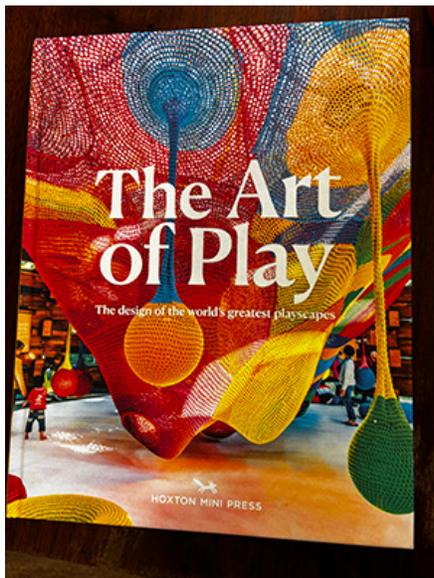
rules demand a limitation of our powers, when we are interested in means rather than in ends.”



2.

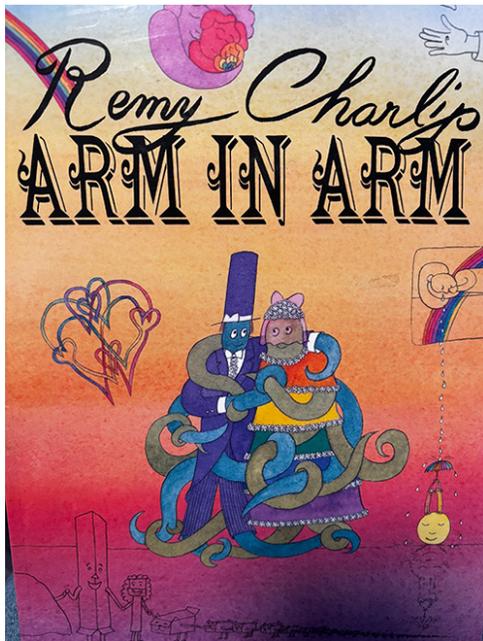
This book [The Art of Play: Designing the World's Greatest Playscapes](#) shows amazing playground spaces from around the world which use all types of materials. Inside the book there is a picture of the artist Yayoi Kusama's obliteration room which invites people of all ages to place a colored sticker anywhere in a blank room. It reminds me of our notebooks...one dot, mark, color at a time.

<https://www.youtube.com/watch?v=LegJq5tNLyq>



3.

I love the work of dancer, choreographer, artist, picture book illustrator; Remi Charlip. He believed that every ordinary moment could be a dance; the getting out of bed dance, the getting dressed dance, and one I've been secretly practicing is... the open the window shades dance. His work is playful and fun. Check out his airplane dances and his children's book, [Arm in Arm](https://www.remycharlipstate.org/about). <https://www.remycharlipstate.org/about>



Carla's Week #3 Note



Hi Everyone,

I am not a neat person and I am writing this email from inside a very messy studio!

Right now there are piles all over the floor: markers, printed-out prompt pages, books to read, half-filled notebooks, and collage paper stacks. It feels like making even a start on cleaning my studio is... "TOO MUCH."

And I think the mess is having an effect on me creatively this week, as I've had a harder time accessing the flow state Kara talked about on Wednesday (even though last week, the mess didn't seem to bother me in the least!).

But I do recognize a pattern... I clean my studio, then proceed to mess it up slowly over a period of weeks or even months until I can't take it anymore, and then I take the time to clean the studio again.

* * *

Sometimes I go through a similar cycle when working in my sketchbooks/notebooks. After some time working in them I suddenly find that they seem to be "too much," "too messy"... and I can become flooded by all of the choices. That's when it's a good time to "clean up" my notebook practice: Simplify, somehow. Pare back. Don't look at or try to solve everything, but focus on just one idea for a little while.

Here is an example from a notebook I kept a few years ago where I focused on one idea. The drawings were quick so I did them all in one work session.

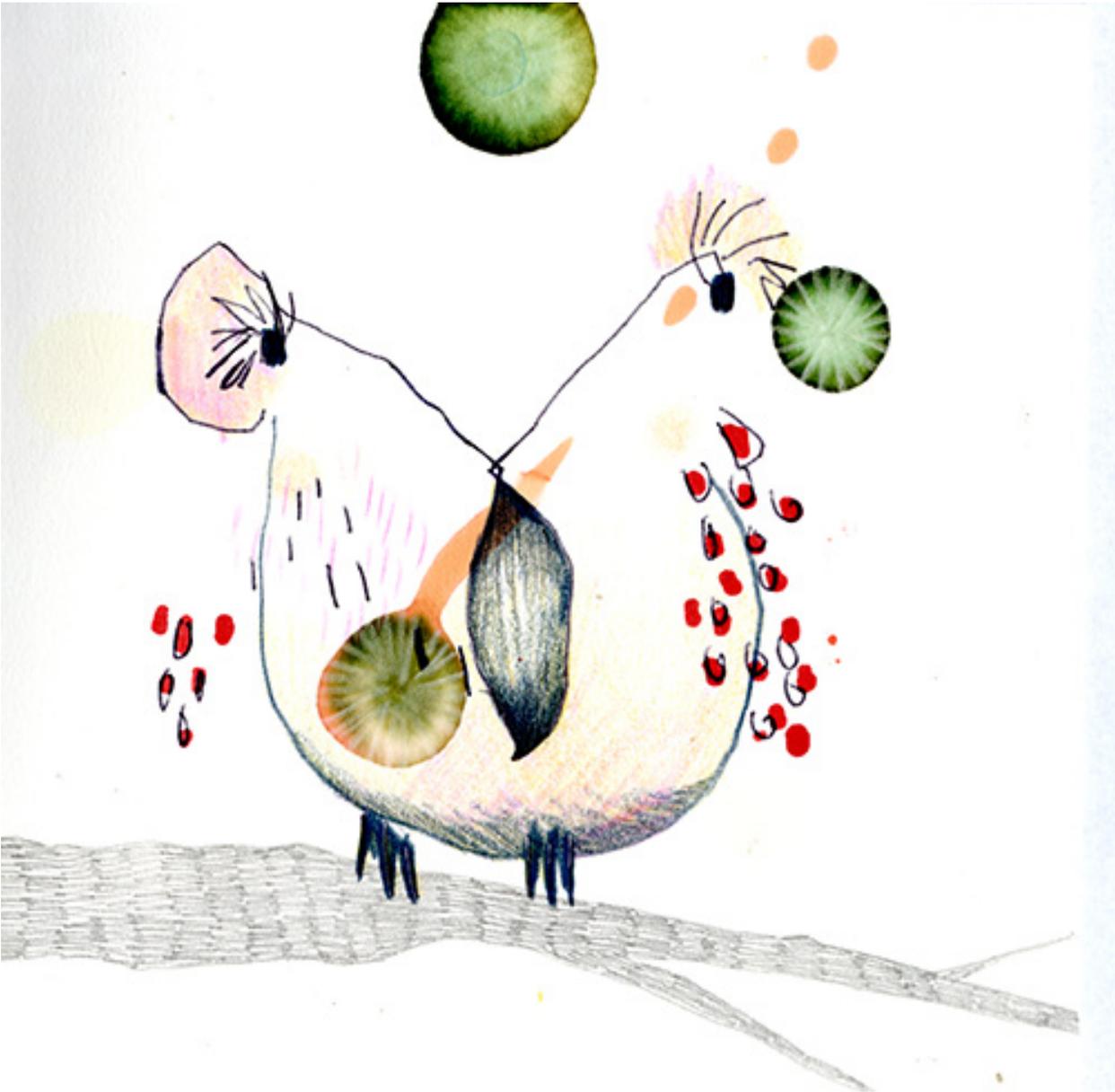
I began by drawing this little ceramic sculpture with my eyes closed (after looking at it for about 30 seconds first):



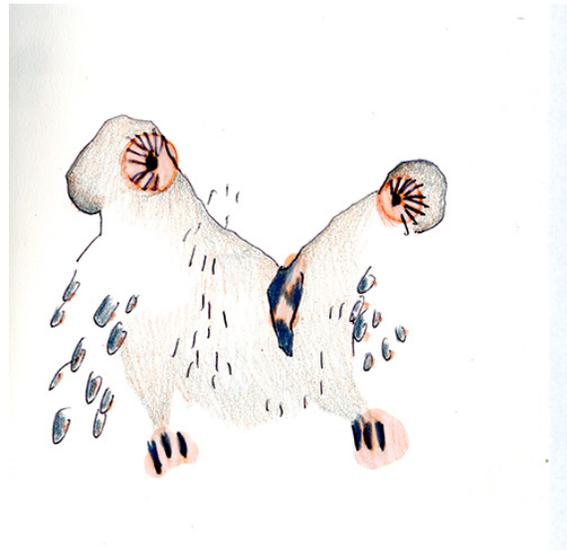
Then, with eyes open, I added colored pencil, marker and graphite to "finish" the drawing so it looked like an owl again (sort of):



I liked the result AND the process, so I did another one:



And then four more:



On that day, I was definitely able to get into that beautiful, meditative flow state... and I do believe that focusing on a simple, single idea helped me get there.

Carla

* * *



Here are three recent inspiring things:

1.

I would love to visit Outsider Artist Nek Chand's Rock Garden of Chandigarh, India some day! Here is an article about the 25-acre "outsider art masterpiece!" <https://www.theguardian.com/artanddesign/article/2024/aug/14/nek-chand-rock-garden-of-chandigarh-a-summer-of-gods-and-goddesses-gallery-of-everything> or simply Google "Nek Chand Images."



2.

In 2019 I was able to take an in-person abstract landscape painting workshop from British Artist Emily Ball, and loved her teaching so much! So when an online class became available last November, I signed up. I woke up in the middle of the night in order to attend the Zoom sessions, and the class really got my painting going again after a long break. But what I love most is her portraits of people. Take a look at her mother/daughter portraits! https://emilyball.net/galleries/event/mother_and_daughter.html

3.

Sometimes a pencil is all you need. Here is a Pinterest Board of Graphite Drawings I've been adding to as I can... so inspiring! (And great inspiration for when we need to take our notebooks on the road.) <https://www.pinterest.com/carlasonheim/graphite-drawings/>

