

**TERRA PRIME:  
Guidebook to the Blueprint Deck, Version 1.1.3**

**TERRA**



**Born of conversation.**

**Building community.**

**Beauty in knowledge.**

[www.terra-prime.com](http://www.terra-prime.com)

IG: @terra-prime

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# Introduction

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Thank you for investing in the Terra Prime system. If you're like us, you enjoy working with art and materials and you believe that having something tangible to work with is part of the way that ideas enter the world.

We believe that preserving intellectual discourse is a foundation for preserving a civil society. In a world where ideas can often become clichés, we wanted to combine different forms of media to preserve the potential of big ideas and their use in everyday life. While most people find humanities based learning interesting, we have observed that abstract thinking is very difficult to situate in today's educational climate. Most fields now emphasize "real world experience" which can often mean skills that are easy to identify and easy to relate to a vocational pathway. But big questions aren't easy. Sometimes we need to think more about a subject even when it seems like a waste of time. Some answers aren't linear and sometimes ideas are intended to explore the greater depth of the things around us.

In a world where everything runs the risk of becoming surface, we wanted to create something that leaves the doorway to deep thinking unlocked. In places where everything is accelerated, we wanted a way to slow down time and leave room for more reflection. We designed the deck to be something you carry with you, a beautiful object that opens doors to centuries of humanistic inquiry with visual sophistication and aesthetic power. There are no practical, real world skills in a changing world without abstract, flexible ideas.

Lewis Carroll once wrote that "imagination is the only weapon in the war against reality." We believe that the world retains its beauty through the tapestry of imaginative thinking and good conversation. The Terra Prime Card Deck allows you to start that conversation anywhere in reference to anything without sacrificing conventional notions of structure and rigor.

**With thanks,  
The Terra Prime Card Deck Team**

## **What is Terra Prime, or Terra` ?**

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Terra Prime comes from the Latin word for Earth, Terra. We utilized an accentuated "prime" (the "" character) to represent the distinctiveness of planet earth. Just as each of us is original and unique, so too is the blue sphere that we inhabit. Every time we search for deeper meaning in a thing, we are celebrating the distinctiveness of that thing. We believe that the search for deeper meaning is itself what makes us capable of addressing the greatest challenges on our planet.

## **What is the Terra Prime system?**

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Have you ever been in an important discussion that seems to go everywhere and nowhere at once? Have you had difficulty seeing the objective value of a discussion that is overly theoretical or too abstract? The Terra Prime system was designed as a "conversation builder": a way to use a wide set of knowledge drawn from centuries of humanistic inquiry to inform complex discussions in an organized and exciting way. Inspired by interactive fantasy card games and tarot, the card deck is a visual

delight, something that brings material depth to contemporary issues while maintaining the intellectual rigor of the ideas that these cards represent.

Each deck contains 28 cards that represent big, abstract themes. On the front is an artistic rendering of these cards, tied together by a consistent and beautifully rendered artistic vision that tells the story of a big idea that has endured over time. On the back of the cards are big picture questions that represent a “history of ideas” that have helped shape our understanding of politics, economics, culture, and society. Each card serves as a character or avatar that allows the user to play with ideas in a way that is equal parts creative, inclusive, and structured.

It’s easy in today’s society to stick to the same script. Our polarized politics have also created deeply embedded ways of talking about the world, its many traits, and its many challenges. We believe Terra Prime is a way to put in your hands centuries of human knowledge, in the form that values the art, poetics, and depth of human creativity.

- **Each card is a lens with which you can see the world differently.**
- **Each card is an opportunity to break new ground on a big question or problem.**
- **Each card is a chance to see depth in other people in new and inspiring ways.**



# How It Works

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Complex ideas are hard to memorialize, they are hard to maintain, and they are difficult to incorporate into our daily lives.

Terra Prime is a conversation deck and an organizational tool. It can be used in classrooms, in the workplace, or at a dinner party. The system uses 28 cards as “prompts” for formal and informal discussions. Our decks will include optional materials to record and document discussions for specific projects or to memorialize a rich conversation.

There are many different ways to use the deck, but the most simple is to choose a topic for a discussion, choose a card, and take turns talking about that topic with guidance from the cards.

## Card Names

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Each card is named in reference to a body of literature or mythology that contains a big picture or question. Think of them like avatars for bigger ideas that people have wrestled with for centuries. In this way, the cards operate like a Tarot deck, but one that carries ideas drawn from academic and work.

## The Themes

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Each card contains a set of questions or concepts organized around a particular higher order theme. We call them “higher order” because these are questions that can and have been applied to more than one topic. Instead of making you go down any one path, the ideas or questions are intended to “be present” as you consider a given topic. How you choose to develop your relationship between these themes is up to you or up to the person guiding or facilitating a discussion. This approach allows you the flexibility to make connections without overly relying on a “checklist” approach. Instead, the cards are intended to provide a shorthand for large ideas that can be explored in greater detail on your own. These cards are not intended to replace any of the great works of philosophy or scientific theory that have explored similar questions. Think of each card as a portal to some of history’s biggest ideas: ideas that you can expand as much as you wish. For more information about the thinkers and work that inspired these themes, please refer to the “Attributions” section of this handbook, where the books that most inspired these themes are credited.

## The Images

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The images on each card establish a visual connection to the themes written on the back of each card. They are often the first and most powerful way that you get introduced to the idea. The Terra Prime Card Deck will be published in various visual styles, each intended to tell its own corresponding story to the content. Think of each image as a landmark: a piece in a giant puzzle or mosaic that adds to the way you organize your thinking. It’s entirely possible for you to have a conversation based on what the images inspire, and we have carefully chosen images that are thought-provoking and compelling. For more information, please refer to the “Attributions” section of this handbook, where the images used on this version of the deck are credited.

## What is the Blueprint Deck?

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We have big plans for the Terra Prime System. We want it to be a widely recognized and valued tool in

as many walks of life as possible. The Blueprint Deck is our first deck, inspired by recognizable images from antiquity. All of the images we have used come from the public domain, and that was both a practical choice and an intentional design feature. But we believe strongly that ideas and images evolve over time. We plan to have future decks that are designed and drafted by artists using their own interpretation of the timeless themes we have presented.

## **What can the Card Deck be used for?**

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Is Terra Prime a Game or a Tool?

We like to think that it's both. The Terra Prime Card Deck can be used as a conversation deck or as an organizational tool for individual or group reflection. It is best used when it is used in the company of others, but we leave that to you to decide what is the best kind of company to propel your thinking forward. We have developed the system to be multi-functional and we have several suggestions for how the deck can be used.

## **For Individual Study**

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If used as a study tool, you can use the cards any way you want. Each card acts like a lens with which you can see a problem from a different perspective. If you were interested in learning more about a given subject, we recommend that you take account of the lenses you've applied to a given topic. We recommend having a notebook dedicated to accounting for your reflections. For added convenience, additional products are available to you, including our Terra Prime Card Deck Notebook (join our newsletter for updates on when these materials will become available).

The cards also serve as a way to prepare written analyses. If you had to write a reflection paper on a given topic, you can use the cards to brainstorm ideas or to organize thoughts or observations on a given subject. For added convenience, additional products will become available to you, including our Terra Prime Card Deck Writing Companion (join our newsletter for updates on when these materials will become available).



# For Conversation/Discussion: Modes

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## Roundtable Mode

This is the primary way that the deck can be used, regardless of how formal or informal the setting is. Regardless of the setting for your conversation, you will can establish three basic things. They are:

- **Pick a question or topic for discussion**
- **Establish the rules of discussion/conversation**
- **Establish the rules of discussion/conversation**

### **Pick a question or topic for discussion**

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Picking a good subject or topic is an essential part of a good conversation. Try not to develop a question that is so complicated that it alienates others in the conversation. Instead, try to develop a big question. For example, you could ask “what is the relationship between pollution and gender inequality?” or “why is it so hard to talk about poverty?” Alternatively, you can pick a big topic, something that you want to explore with other people. Try to pick something that has an event that can start the topic. For example, you can pick topics like “climate change” or “financial inclusion” and then use the cards to map out the different aspects of that subject. These big questions/topics serve as the starting point for using the cards. You may want people to identify a set of questions in advance. With more practice, you can use the cards to address several questions/topics at once. When getting started, agree to one question or topic. A video on our YouTube channel and on our Website is available for more advice on this and related topics. [Click here for a direct link.](#)

### **Establish the rules of discussion/conversation**

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Good conversations are seldom dominated by one person. Try to set up a set of rules regarding who gets to contribute to a conversation. If the conversation consists of two people, make sure that there is a back and forth between you so that no one person dominates the conversation. Part of conversation is listening to others develop their thoughts and ideas. With more than two people, you may want to establish a turn based system and if there is limited time, you may designate a timekeeper for each turn. For example, each person can be given a maximum of 10 minutes for each turn. When time is up, the timekeeper may call time and move on to the next person.

### **Record and/or facilitate turns in the conversation.**

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You should designate an administrator and/or a recorder if you wish to trace back a conversation or move it along if it gets repetitive. Each person will take a card from the deck and place it at the front of a table or in a shared space (including virtually). While the conversation is taking place, that card becomes the center of attention. The person using the card gets to introduce why they think that

card relates to the given question or topic. This may be recorded in order to trace back the layers of the conversation as different cards are added. A person may use the same card as a previous person, but they are then challenged to add a new perspective to that card. You may create rules that challenge participants to use a different card each time or you may even choose to focus entirely on one card if the conversation is developing. To do this your administrator may call the question and ask if you will focus on only a number of cards or change the rules whereby cards can be introduced. Normally, a consensus by all participants should be required to ensure everyone is contributing to the conversation. There is no need to produce too many rules. The point is to make sure that ideas are flowing in the most dynamic and challenging way possible.

The following table represents a way to organize and record a given conversation:

Turn #	Participant Name	Card Used	Notes
1	Totoro	Kawaii	Thinks kids are becoming aware of climate change because cartoon characters are making that problem more accessible
2	Alfred Pennyworth	Revenant	Our fascination with disgust is a way to think about addressing pollution as a side effect
3	Frida Kahlo	Moral Philosopher	Creating a value for planetary belonging will change the way markets can incorporate climate change as a part of productivity
4	W.E.B. Dubois	Apocalypse	Projecting an apocalyptic outcome may motivate some, but it may also discredit the life-affirming parts of stewardship of the planet.

Future editions of the deck will offer a designer Conversation Notebook, which can be used to memorialize your conversations. It will also be available for purchase separately (join our newsletter for updates on when these materials will become available).

## Random Mode

Sometimes you don't know what exactly you want to talk about. The cards are designed to get people to know one another and to develop an interesting conversation straight from the cards.

Pick any card and use that as the starting point of the discussion. Talk about what that card is making you think about and by association, start to develop a question. This could be something that everyone does in the roundtable approach or it can remain freeform with less structure. The choice is yours. Give it a try!

## Challenge Mode

Maybe you want to challenge one another to see how creative you can be using the cards. Instead of

putting the power in your own hands, let others pick a card, a topic, or both for you. Using this method, you can challenge one another to determine whether you can use the cards under pressure. Good luck!

A video on our YouTube channel and on our Website is available for more advice on this and related topics. [Click here for a direct link.](#)



# Terra Prime in different settings

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## The Classroom, the Boardroom, and The Dining Room

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Conversations can happen in any number of formal and informal settings. Here are some examples of the way that the card deck has been used:

**Course design:** This deck can catalyze a great deal of course and curriculum development elements. The themes are used as the connective element that helps students gain a stronger understanding of global affairs, while developing a framework to strategize how corresponding markets appear globally to address those issues.

Individual presentations or workshops: each theme can serve as a standalone presentation targeted to a specific problem or toward the needs of a specific community.

**Workshops and symposia:** The themes can be applied to a specific problem or issue to address an ongoing discussion taking place within the academy or within the community.

**Narrative building for students:** students can help frame their own progress in their academic programs in relation to themes they care deeply about. Additionally, they can be used as a basis to checklist intellectual skills that would not normally be accounted for as students choose courses or career trajectories.

**Recruitment and retention sessions:** this is particularly important across stakeholders who do not traditionally participate or engage in international or global affairs, particularly among underserved populations or for international recruitment.

**Preparation for international travel:** while much preparation for international travel or study abroad is focused on the history or cultural context of the destination in question, the themes can be used to add another intellectual dimension to those problems.

**Continuing education:** combinations of the themes can be used as professional development or continuing education programming for participants not currently in the market for a traditional academic program. This includes certificate-based programming emphasizing micro-credentialing or “badge” systems.

Organizing shared research: the themes can be starting points to build collaborative research and/or the development of shared questions.

**At the movies, after the show!** some people like having a drink after watching a show, performance, or experience other media. Take the deck with you and sit with your friends or colleagues and memorialize an experience by discussing it with Terra Prime.

**At the Dinner Table:** many people host, formally or informally. There are few situations more intimate and relation-building than breaking bread with one another. Use the card as an icebreaker at a social gathering or after a meal to bring an added layer of meaning to a social function.

# Anatomy of a Card: Front

The front of each card contains an artistic image, intended to inspire creativity of thought and a connection between visual objects and dialogue.



A video on our YouTube channel and on our Website is available for more advice on this and related topics. [Click here for a direct link.](#)

Terra Prime is happy to provide consultation on how to use the deck. We also provide services to facilitate sessions on a contractual basis. Please contact [consult@Terra-Prime.com](mailto:consult@Terra-Prime.com) for more information.

# Anatomy of a Card: Back

The back of each card contains questions, prompts, and ideas that can be used to discuss a unique aspect of a complex problem. We want both the images and the words to work together to give you several ways to approach the card.

**25** **KAWAII**

Kawaii is the Japanese word for “cute” and has become a global pop-culture phenomenon. But what makes something cute, and what is its purpose? There is something seductive about cute things, but they are also deeply tied to pain and trauma. Kawaii can be a way to make painful memories accessible once again. This is what we can refer to as “longing”—the desire to control our memories, our lives, and our environment. **Use this card when you think a topic you are discussing has elements of Kawaii in it especially when cute objects are adding emphasis to a problem or challenging issue.**

**Questions to think about:**

Why are cute objects a way of manipulating our memories? Is “cute” a way of erasing or manipulating painful memories or images?

Do we collect tiny things (e.g. souvenirs) as a way of manipulating and taking control of things beyond our control?

Is there a relationship between hoarding, cuteness, longing, and trauma?

**Some keywords to connect with:**

Kawaii, commodity fetish, trauma theory, mimesis, hoarding, longing

**Work through this exercise with others:**

Take turns identifying something you purchase or consume that has a “cute” element to it? Does that cuteness make the object more accessible? Is there something disturbing about the cuteness? What do you find disturbing?

**VEILS** **ACTIVATOR**

**CUTENESS & TRAUMA**

## Advanced Uses of the Deck

### Prompts

Each card contains several words on the right and left margins of the card (see figure above). If you’d like to add another dimension to the conversation you, each player may use one of the “prompts”. These words allow you to respond to someone else so the conversation focuses further on what is said during the conversation. This type of dimension can be added to any of the modes of conversation described above. Using them is simple. When it’s your turn, you may turn the card on its side, with the prompt you wish facing the other people in the conversation. Alternatively, you can use the card that another person is using and turn the same card in the direction of the person speaking to remind you that something important needs to be addressed. The prompts are as follows:

**DEPART:** use this prompt when you’d like to depart from the way a conversation is going. Sometimes, conversations are dominated by a particular idea and you’d like to make room for another perspective. You can turn your card to reflect the “depart” prompt. This prompt isn’t used necessarily to contradict

anyone. Instead, it's a way to move in another direction if you feel that's needed.

**CLARIFICATION:** sometimes conversations can be confusing. Some people may have a way of looking at a problem that not everyone is grasping at the same level. It's a huge accomplishment to have everyone on the same page about a complex idea. Use this prompt when you are aiming for more shared clarification in a conversation.

**REFLECT:** sometimes really powerful things are said in a conversation. Use this prompt when you want to give something you thought was really important more room to breathe.

**AFFIRM:** sometimes people say really brave things that need a little more support. It may be as simple as acknowledging what was said, which can be a very powerful thing.

**VEILS:** sometimes things are really difficult to say and may not achieve full clarity: and that's ok. Use the "veils" prompt to acknowledge that what is being said is reminding us of how deep something can go. Acknowledging a veil is a way of letting that complexity be what it needs to be at the moment.

**ACTIVATOR:** sometimes a discussion is so energizing that you want to make sure something is done about it. Something is inspiring and you think that there's something that you can do about an idea that needs some discussion. Use the activator prompt to pivot a conversation to harness that potential.

These prompts can be used discreetly or you can make them an active part of the conversation. You can also use these prompts to add to any record of the conversation as needed. This is a great way to add further depth to the way you are memorializing the conversation for future reference.



# Attributions

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## The Images

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All images in the Blueprint Edition have been selected both for their importance to the concept expressed in each card, but also because they are now in the public domain. We are using the Blueprint Edition as a springboard to support the development of new art and to support the artists who will bring to life new versions of the decks. Each card is either within the public domain or is part of the creative commons (full and free use for educational and commercial purposes) in accord with US Copyright law and other laws when applicable. Below are the attributions for the images used in the Terra Prime Blueprint Deck.

### 1: The First Human Power

*The Garden of Earthly Delights.*

Museo del Prado in Madrid, c. 1495–1505, attributed to Hieronymus Bosch

Hieronymus Bosch, Public domain, via Wikimedia Commons

[https://commons.wikimedia.org/wiki/File:The\\_Garden\\_of\\_Earthly\\_Delights\\_by\\_Bosch\\_High\\_Resolution.jpg](https://commons.wikimedia.org/wiki/File:The_Garden_of_Earthly_Delights_by_Bosch_High_Resolution.jpg)

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*Image manipulation performed by Andrew Fearnside with input from Terra Prime Team*

### 2: The Moral Philosopher

*Retrato de Sor Juana Inés de la Cruz.*

Painting, Andrés de Islas, 1772

Museum of the Americas, Public domain, via Wikimedia Commons

[https://commons.wikimedia.org/wiki/File:Sor\\_Juana\\_In%C3%A9s\\_de\\_la\\_Cruz\\_\(1772\).jpg](https://commons.wikimedia.org/wiki/File:Sor_Juana_In%C3%A9s_de_la_Cruz_(1772).jpg)

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*Image manipulation performed by Andrew Fearnside with input from Terra Prime Team*

### 3: Legion

*Der Rattenfänger nach Hameln. Postkartenserie nach dem Märchen der Brüder Grimm.*

Serie von sechs Postkarten der Firma Uvachrom, Gesellschaft für Farbenphotographie m.b.H., München - Stuttgart. Serie 242, Nr. 4390.

Before 1934, Oskar Herrfurth, Public domain, via Wikimedia Commons

[https://commons.wikimedia.org/wiki/File:Rattenfaenger\\_Herrfurth\\_3\\_500x809.jpg](https://commons.wikimedia.org/wiki/File:Rattenfaenger_Herrfurth_3_500x809.jpg)

*Image manipulation performed by Andrew Fearnside with input from Terra Prime Team*

### 4: The Apocalyptic

*illustration from Apocalipsis cu[m] figuris.*

Nuremberg: 1498, by Albrecht Dürer (1471-1528). Typ Inc 2121A, Houghton Library, Harvard Univer-

sity

Albrecht Dürer, between circa 1496 and circa 1498, public domain, via Wikimedia Commons

[https://commons.wikimedia.org/wiki/File:Houghton\\_Typ\\_Inc\\_2121A\\_-\\_D%C3%BCrer,\\_Apocalypse,\\_23.jpg](https://commons.wikimedia.org/wiki/File:Houghton_Typ_Inc_2121A_-_D%C3%BCrer,_Apocalypse,_23.jpg)

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## 5- The Labyrinth and Obelisk

*Obelisk at the Circus Nero prior to its relocation to the Piazza of Saint Peter in Rome.*

Abstract/medium: 1 print : engraving, 1590

Fontana, Domenico, 1543-1607., Public domain, via Wikimedia Commons

[https://commons.wikimedia.org/wiki/File:Obelisk\\_at\\_the\\_Circus\\_Nero\\_prior\\_to\\_its\\_relocation\\_to\\_the\\_Piazza\\_of\\_Saint\\_Peter\\_in\\_Rome\\_LCCN2006690460.jpg](https://commons.wikimedia.org/wiki/File:Obelisk_at_the_Circus_Nero_prior_to_its_relocation_to_the_Piazza_of_Saint_Peter_in_Rome_LCCN2006690460.jpg)

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Image manipulation performed by Andrew Fearnside with input from Terra Prime Team

## 6: The Gyroscope

*A water powered compass.*

drawn by Leonardo da Vinci.

The main features suggest the depiction of a gyroscopic compass. He may be inspired or copied it from an unknown source. Windsor Castle, Royal Library, London. ca. 1517

<http://en.wikipedia.org/wiki/User%3APortolanero/>

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## 7: The Grand Abacus

*Calculating-Table.*

Gregor Reisch: Margarita Philosophica, 1503.

The woodcut shows Arithmetica instructing an algorist and an abacist (inaccurately represented as Boethius and Pythagoras). There was keen competition between the two from the introduction of the Algebra into Europe in the 12th century until its triumph in the 16th.

Gregor Reisch, Public domain, via Wikimedia Commons

[https://commons.wikimedia.org/wiki/File:Gregor\\_Reisch\\_-\\_Margarita\\_Philosophica\\_-\\_Arithmetica.jpg](https://commons.wikimedia.org/wiki/File:Gregor_Reisch_-_Margarita_Philosophica_-_Arithmetica.jpg)

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## 8: The Leviathan

*Behemoth and Leviathan.*

William Blake before 1827, Public domain

[https://commons.wikimedia.org/wiki/File:Behemoth\\_and\\_Leviathan\\_Butts\\_set-smaller\\_\(567px\).jpg](https://commons.wikimedia.org/wiki/File:Behemoth_and_Leviathan_Butts_set-smaller_(567px).jpg)

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## 9: The Chimera

*A chimera.*

Jacopo Ligozzi between 1590 and 1610, Public domain, via Wikimedia Commons

[https://commons.wikimedia.org/wiki/File:Ligozzi\\_\(Una\\_quimera\).jpg](https://commons.wikimedia.org/wiki/File:Ligozzi_(Una_quimera).jpg)

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*Image manipulation performed by Andrew Fearnside with input from Terra Prime Team*

## 10: The Divine Storm/Deus Ex Machina

*The Deluge illustrated.*

Doré's English Bible, 1865. Gustave Doré, Public domain, via Wikimedia Commons

<https://commons.wikimedia.org/wiki/File:Deluge.png>

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*Image manipulation performed by Andrew Fearnside with input from Terra Prime Team*

## 11: The Imperfect Tapestry

*Pinocchio.*

Enrico Mazzanti (1852-1910)—the first illustrator (1883) of *Le avventure di Pinocchio*. *Storia di un burattino*—colored by Daniel DONNA

Enrico Mazzanti (1852-1910), Public domain, via Wikimedia Commons

<https://commons.wikimedia.org/wiki/File:Pinocchio.jpg>

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*Image manipulation performed by Andrew Fearnside with input from Terra Prime Team*

## 12: The Black Swan: Aura and Unpredictability

*200 trombones.*

1844—France: Famous caricaturist Jean-Ignace-Isidore Gérard (also known as J. J. Grandville) publishes a caricature entitled *Melody for 200 Trombones* in *Un autre Monde*. A parody of perceived over-use of brass in contemporary music, it depicts 2 long lines of trombonists, this first one on the left having a slide so long it requires a trap door. The caption instructs that the piece be played “with fire, fortissimo, repeated 300 times, then louder still” (see below image; public domain) (Thomson 61; Fromrich 134).

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Handwritten score by Wolfgang Amadeus Mozart

*Image manipulation performed by Andrew Fearnside with input from Terra Prime Team*

### **13: the Mysterious Stranger**

*The Great Red Dragon and the Woman Clothed with the Sun.*

William Blake, Public domain, via Wikimedia Commons

[https://commons.wikimedia.org/wiki/File:William\\_Blake\\_-\\_The\\_Great\\_Red\\_Dragon\\_and\\_the\\_Woman\\_Clothed\\_with\\_the\\_Sun\\_-\\_Google\\_Art\\_Project.jpg](https://commons.wikimedia.org/wiki/File:William_Blake_-_The_Great_Red_Dragon_and_the_Woman_Clothed_with_the_Sun_-_Google_Art_Project.jpg)

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*Image manipulation performed by Andrew Fearnside with input from Terra Prime Team*

### **14: The Child Devourer**

*Saturn Devouring His Son (from The Black Paintings).*

Francisco de Goya, Public domain, via Wikimedia Commons

[https://commons.wikimedia.org/wiki/File:Francisco\\_de\\_Goya,\\_Saturno\\_devorando\\_a\\_su\\_hijo\\_\(1819-1823\).jpg](https://commons.wikimedia.org/wiki/File:Francisco_de_Goya,_Saturno_devorando_a_su_hijo_(1819-1823).jpg)

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*Image manipulation performed by Andrew Fearnside with input from Terra Prime Team*

### **15: The False Face Society**

*Exhibition of a Rhinoceros at Venice.*

1751, Pietro Longhi, Public domain, via Wikimedia Commons

[https://commons.wikimedia.org/wiki/File:Longhi\\_-\\_Exhibition\\_of\\_a\\_Rhinoceros\\_at\\_Venice,\\_probably\\_1751,\\_NG1101.jpg](https://commons.wikimedia.org/wiki/File:Longhi_-_Exhibition_of_a_Rhinoceros_at_Venice,_probably_1751,_NG1101.jpg)

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*Image manipulation performed by Andrew Fearnside with input from Terra Prime Team*

### **16: The Automaton**

*Chess Automaton.*

1855, Forrester's Pictorial Miscellany for the Family Circle

Edited by Mark Forrester, Public domain, via Wikimedia Commons

[https://commons.wikimedia.org/wiki/File:Chess\\_Automaton\\_Sketch.JPG](https://commons.wikimedia.org/wiki/File:Chess_Automaton_Sketch.JPG)

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*Image manipulation performed by Andrew Fearnside with input from Terra Prime Team*

### **17: Medusa: The Cyborg**

*Kali Kangra Painting.*

Gouache heightened with gold on paper, Kali standing atop Siva and Parvati in an amorous embrace, surrounded by fire, gold and floral border, light water-staining, rebacked. Kangra Painting, 19th century

Unknown author, Public domain, via Wikimedia Commons

[https://commons.wikimedia.org/wiki/File:Kali\\_Kangra\\_Painting.jpg](https://commons.wikimedia.org/wiki/File:Kali_Kangra_Painting.jpg)

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*Image manipulation performed by Andrew Fearnside with input from Terra Prime Team*

## 18: The Parliament of Trees

*Baxters Patent Oil Printing, 11 Northampton square, Yggdrasil, The Mundane Tree.*

English translation of the Prose Edda from 1847

see p. 492, from a plate included in the English translation of the Prose Edda by Oluf Olufsen Bagge (1847)

Oluf Bagge, Public domain, via Wikimedia Commons

<https://commons.wikimedia.org/wiki/File:Yggdrasil.jpg>

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*Image manipulation performed by Andrew Fearnside with input from Terra Prime Team*

## 19: Pangaea

*Pangaea.*

image produced and created by Andrew Fearnside.

## 20: The Multiverse: Enchantment Economy

*Symbolic alchemical watercolour drawings.*

From THESAURUS thesaurorum et secretum secretissimum in quo omnia Mundi arcana latent, quodque Deus per ineffabilem suam misericordiam homini vili et abjecto peccatorique maximo revelavit. Ca 1725

Wellcome Images: [https://wellcomecollection.org/works?wellcomeImagesUrl=](https://wellcomecollection.org/works?wellcomeImagesUrl/)

Date: 1725, Reference MS.4775 Keywords: f. 74; symbols; Alchemy; ms 4775; watercolour

[https://commons.wikimedia.org/wiki/File:Symbolic\\_alchemical\\_watercolour\\_drawings\\_Wellcome\\_L0033067.jpg](https://commons.wikimedia.org/wiki/File:Symbolic_alchemical_watercolour_drawings_Wellcome_L0033067.jpg)

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*Image manipulation performed by Andrew Fearnside with input from Terra Prime Team*

## 21: The Alien Gaze

*Maya Calendar Image.*

from Mexican and Central American antiquities, calendar systems, and history. Published 1904, Creator Unknown

Book Authors: Bowditch, Charles P. (Charles Pickering), 1842-1921 Seler, Eduard, 1849-1922 Förstemann, Ernst Wilhelm, 1822-1906 Schellhas, Paul, b. 1859 Sapper, Karl, 1866-1945 Dieseldorff, Erwin Paul, 1868-1940 Wesselhoeft, Selma Parker, Alberta M Thomas, Cyrus, 1825-1910

Publisher: Washington, Govt. print. off.

Contributing Library: Getty Research Institute

Digitizing Sponsor: Getty Research Institute

Internet Archive Book Images, No restrictions, via Wikimedia Commons

[https://commons.wikimedia.org/wiki/File:Mexican\\_and\\_Central\\_American\\_antiquities,\\_calendar\\_systems,\\_and\\_history;\(1904\)\(14594762080\).jpg](https://commons.wikimedia.org/wiki/File:Mexican_and_Central_American_antiquities,_calendar_systems,_and_history;(1904)(14594762080).jpg)

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Image manipulation performed by Andrew Fearnside with input from Terra Prime Team

## 22: The Shape: The Body Without Organs

*Illustration of Humpty Dumpty from Through the Looking Glass.*

John Tenniel, 1871., Public domain, via Wikimedia Commons

[https://commons.wikimedia.org/wiki/File:Humpty\\_Dumpty\\_Tenniel-When\\_I\\_use\\_a\\_word.png](https://commons.wikimedia.org/wiki/File:Humpty_Dumpty_Tenniel-When_I_use_a_word.png)

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Image manipulation performed by Andrew Fearnside with input from Terra Prime Team

## 23: The Zombie

*A physician wearing a seventeenth century plague preventive costume.*

Watercolor. Wellcome Library no. 10115i

Library reference: ICV No 10899

Photo number: V0010641

Full Bibliographic Record: <http://catalogue.wellcomelibrary.org/record=b1158060>

[https://commons.wikimedia.org/wiki/File:A\\_physician\\_wearing\\_a\\_seventeenth\\_century\\_plague\\_preventive\\_Wellcome\\_V0010641.jpg](https://commons.wikimedia.org/wiki/File:A_physician_wearing_a_seventeenth_century_plague_preventive_Wellcome_V0010641.jpg)

By [https://wellcomeimages.org/indexplus/obf\\_images/5c/76/662d30389327d517b460d25bbf08.jpg](https://wellcomeimages.org/indexplus/obf_images/5c/76/662d30389327d517b460d25bbf08.jpg). Gallery: <https://wellcomeimages.org/indexplus/image/M0002004.html>

Wellcome Collection gallery (2018-03-22): <https://wellcomecollection.org/works/k77wfwmc>

CC BY 4.0, <https://commons.wikimedia.org/w/index.php?curid=36312194>

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Image manipulation performed by Andrew Fearnside with input from Terra Prime Team

## 24: The Pirate and the Squid

*Colossal Octopus.*

Pierre Denys de Montfort

en: Pierre Denys de Montfort / fr: Etienne Claude Voysard, Public domain, via Wikimedia Commons

[https://commons.wikimedia.org/wiki/File:Colossal\\_octopus\\_by\\_Pierre\\_Denys\\_de\\_Montfort.jpg](https://commons.wikimedia.org/wiki/File:Colossal_octopus_by_Pierre_Denys_de_Montfort.jpg)

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*Image manipulation performed by Andrew Fearnside with input from Terra Prime Team*

## 25: Kawaii

*A cat dressed as a woman tapping the head of an octopus.*

Utagawa Kuniyoshi (1798-1861), Public domain, via Wikimedia Commons

[https://commons.wikimedia.org/wiki/File:Cat\\_woman\\_detail,\\_A\\_cat\\_dressed\\_as\\_a\\_woman\\_tapping\\_the\\_head\\_of\\_an\\_octopus\\_\(cropped\).jpg](https://commons.wikimedia.org/wiki/File:Cat_woman_detail,_A_cat_dressed_as_a_woman_tapping_the_head_of_an_octopus_(cropped).jpg)

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*Image manipulation performed by Andrew Fearnside with input from Terra Prime Team*

## 26: Kaiju

*Chalbroth.*

Albert Robida, Public domain, via Wikimedia Commons

<https://commons.wikimedia.org/wiki/File:Chalbroth.jpg>

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*Image manipulation performed by Andrew Fearnside with input from Terra Prime Team*

## 27: The Revenant

*Varney the Vampire or the Feast of Blood.*

The cover page from a reprint of the British penny dreadful series Varney the Vampire (1845)

Anonymous, Unknown author, Public domain, via Wikimedia Commons

[https://commons.wikimedia.org/wiki/File:Varney\\_the\\_Vampire\\_or\\_the\\_Feast\\_of\\_Blood.jpg](https://commons.wikimedia.org/wiki/File:Varney_the_Vampire_or_the_Feast_of_Blood.jpg)

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## 28: The Tesseract

*Flammarion Woodcut.*

Anonymous, Unknown author, Public domain, via Wikimedia Commons

<https://commons.wikimedia.org/wiki/File:Flammarion.jpg>

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# The Text

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## The Words (MJR Montoya)

Although much of the cards comes from ideas and theories that I have synthesized into my own work, several works deserve more obvious and direct credit for inspiring specific cards in the deck. It would be impossible to give credit to all the readings, stories, and bodies of knowledge that informed the creation of the decks, but I wanted to give a nod to those books, works, or people that directly influenced the thinking found in the cards and their prompts. Bibliographic references are added when appropriate if you wish to explore these books further. Some keywords are also mentioned in case you want to make connections to other works or readings on your own.

### 1: The First Human Power

While this card is mostly about systems of value, the idea comes from readings in theology. The idea of sacred and profane was inspired mostly by Mircea Eliade's book of a similar title.

Eliade, M. (1959). *The sacred and the profane: The nature of religion* (Vol. 81). Houghton Mifflin Harcourt.

I'd also like to thank the Harwood Center for the Arts, Julia Mandeville, and Shelle Sanchez, for supporting a speaker series I did in 2016 that connected the ideas found in this card.

### 2: The Moral Philosopher

While there are many economics texts that spurred the production of this card, including the works of David Ricardo, Adam Smith, and John Stuart Mill (all thinkers who referred to themselves as Moral Philosophers), the idea of value-based economics was most directly inspired by a friend and colleague, cultural economist Arjo Klamer. His work, *doing the right thing* is the basis for the exercise in this card.

Klamer, A. (2017). *Doing the right thing: A value based economy* (p. 266). Ubiquity Press.

### 3: Legion

There are many books that discuss the role of popular culture in society, the most influential of them all comes from two books. The concept of a plane of immanence comes from the works of Gilles Deleuze and Felix Guattari, specifically *The Thousand Plateaus*.

Deleuze, G., & Guattari, F. (1988). *A thousand plateaus: Capitalism and schizophrenia*. Bloomsbury Publishing.

The most influential book I've read on the concept of crowds and power, mob mentality, and the politics of mass crowds is *Crowds and Power* by Elias Canetti.

Canetti, E. (1984). *Crowds and power*. Macmillan.

### 4: The Apocalyptic

Although no specific theological references inform the entirety of this card, a book I read in my undergraduate education was the most influential in how I learned about eschatology. The reference is below:

Henderson, J. L., & Oakes, M. (1990). *The wisdom of the serpent: The myths of death, rebirth, and resurrection* (Vol. 648). Princeton University Press.

More recently, Anna Tsing's *The Mushroom at the End of the World* has provided a great deal of influence on my thinking about apocalypse and geopolitics.

Tsing, A. L. (2015). *The Mushroom at the End of the World*. Princeton University Press.

## **5: The Labyrinth and Obelisk**

Many books inspired how I think about nationalism. The one that is most influential in my own work is Benedict Anderson's *Imagined Communities*.

Anderson, B. (2006). *Imagined communities: Reflections on the origin and spread of nationalism*. Verso books.

Another book was most influential in connecting that to monuments, memory, and nostalgia. Two of my professors in school and helped me think about how we connect memory to concepts of nationalism. I'd like to acknowledge Laura Otis and Angelka Bammer for sharing their knowledge with me.

Otis, L. (1994). *Organic memory: History and the body in the late nineteenth & early twentieth centuries*. U of Nebraska Press.

Last, but not least, Jorge Luis Borges' *Ficciones* was a massive influence on the way I thought about memory and the relationship between human artifice and politics.

Borges, J. L. (1998). *Collected fictions*.

## **6: The Gyroscope**

There are a lot of books now that tout "slow movements" in economics and business particularly in developments in craft food and craft making as a thriving commercial concept. But the two books most influential in my development of this card come from studies of "The Culture Industry" and ideas concerning abundance in economic thinking. They are listed below:

Adorno, T. W., & Horkheimer, M. (2002). *The culture industry*. na.

Diamandis, P. H., & Kotler, S. (2012). *Abundance: The future is better than you think*. Simon and Schuster.

## **7: The Grand Abacus**

Although I wrote this card keeping in mind my own evaluation of how the body count for World War II was conducted, the most influential book that helped me understand the development of censuses and modern demographics came from a critique of Ben Franklin's essays on population growth.

Franklin, B. (1918). *Observations concerning the Increase of Mankind, Peopling of Countries, &c.* Reprinted, W. Abbatt.

## **8: The Leviathan**

There are tons of books in the social sciences and philosophy about the concept of sovereignty and citizenship, but the one I drew from the most in developing this card was one of the early modern thinkers on sovereignty, Thomas Hobbes. The title of his book was the direct inspiration for the development of this card. Benedict Anderson's work (the previously cited *Imagined Communities*) was also a very big influence on this card as is Hannah Arendt's work, specifically *The Origins of Totalitarianism*.

Hobbes, T., & Missner, M. (2016). *Thomas Hobbes: Leviathan* (Longman Library of Primary Sources in Philosophy). Routledge.

## **9: The Chimera**

In a chapter of their book *A Thousand Plateaus*, Deleuze and Guattari write about “becoming intense, becoming animal”, which informs a great deal of how I thought about this card and the concept of dehumanization.

Deleuze, G., & Guattari, F. (1987). *Becoming-intense, becoming-animal, becoming-imperceptible. A thousand plateaus: Capitalism and schizophrenia*, 232-309.

Donna Haraway’s work is also a heavy influence on my work. I found here concept of cyborgs and extra-species epistemology influential in this and the titular card (Cyborg)

Haraway, D. (2013). *Simians, cyborgs, and women: the reinvention of nature*. Routledge.

## **10: The Divine Storm/Deus Ex Machina**

Although a lot of this card is drawn from my studies of theology, particularly stories of the deluge in Judeo-Christian mythology the most influential story that helped me think about the relationship between storms and human politics is Zora Neal Hurston’s *Their Eyes Were Watching God*, which I still consider one of my favorite novels.

Bloom, H. (Ed.). (2008). Zora Neale Hurston’s *Their Eyes Were Watching God*. Infobase Publishing.

## **11: The Imperfect Tapestry**

The story of *Pinocchio* is one of the most influential books in my life, but more specific to this idea of “flaw” comes from the works of Freud and his theory of the uncanny. I adapted that in connection to concepts of ableism and issues of equity and inclusion for the card.

Collodi, C. (2009). *The adventures of Pinocchio*. Oxford University Press.

Freud, S. (2003). *The uncanny*. Penguin.

## **12: The Black Swan: Aura and Unpredictability**

The most influential thinker in much of my own work is Walter Benjamin, whose theory of mechanical reproduction heavily informs both this card and the Imperfect Tapestry card. His theory of the Aura was a massively important concept to my own way of thinking about the role of art and craft in politics and society. Look specifically for his work “The Work of Art in the Age of Mechanical Reproduction”.

Benjamin, W. (1986). *Illuminations* (Vol. 241, No. 2). Random House Digital, Inc..

## **13: the Mysterious Stranger**

One of the clearest and most eloquent thinkers I have ever encountered is Mark Twain. His famous book “No. 44, the Mysterious Stranger” carries a great deal of the cynicism and humor that I value in life. It also informs how I approached the concept of foreignness in this card.

Twain, M. (1970). *The mysterious stranger* (Vol. 7). Univ of California Press.

## **14: The Child Devourer**

Based off a project I’m developing in my own academic work that connect the suffering of child soldiers with our own consumer habits, I use Deleuze and Guattari’s concept of the desiring machine to connect the idea of a society whose consumption is disconnected from its consequences. While many of these ideas come from the mythologies of Moloch, Hansel and Gretel, Krampus, *A Nightmare on Elm Street*, and other famous fables and stories that incorporate a child stealer or child eater, there are strong philosophical connections to the drives and desires that shape how we consume resources, which is where Deleuze was transformative to me.

Deleuze, G., & Guattari, F. (1983). *Anti-Oedipus: Capitalism and Schizophrenia*. Vol. 1. Trans. Robert Hurley, Mark Seem and Helen R. Lane. Minneapolis: University of Minnesota Press.

### **15: The False Face Society**

The idea of voluntourism is noted in a lot of popular media. However, the book *When Helping Hurts* was one of the most useful ways I've been able to share with students the problem of unintended consequences when engaging in charitable or non-for-profit endeavors.

Corbett, S., & Fikkert, B. (2014). *When helping hurts: How to alleviate poverty without hurting the poor... and yourself*. Moody Publishers.

### **16: The Automaton**

The theme of non-human thinking is used often in this deck. This card was largely inspired by the works of Isaac Asimov and his concept of the android.

Asimov, I. (1981). *Asimov on science fiction* (p. 160). Garden City, NY: Doubleday.

### **17: Medusa: The Cyborg**

Donna Haraway's *Cyborg Manifesto* was one of the most important works of the past two decades when I think of the role identity and identity politics plays in everyday life. Her concept of affinity continues to be a huge influence on how I think about issues related to identity and ethics and is one of the big ideas in the world of post-humanism.

Haraway, D. (2013). *Simians, cyborgs, and women: the reinvention of nature*. Routledge.

### **18: The Parliament of Trees**

One of my literary heroes is Alan Moore, and his work on the sci-fi horror graphic novel *Swamp Thing* was an inspiration for the title of the card. That combined with the work of Goethe, who was influential in developing a theory of cosmopolitanism has informed a lot of my most important projects, including my thesis on Rural Cosmopolitanism.

Here's a critique of Moore's work that I find interesting:

Gray, M. (2015). *A Gothic politics: Alan Moore's swamp thing and radical ecology*. In Alan Moore and the Gothic Tradition. Manchester University Press.

### **19: Pangea**

Although not directly referenced in his work, this card was heavily influenced by the work of Walter D. Mignolo, whose ideas of decoloniality opened many doors for thinking about how we identify as indigenous in society and what that means in terms of geography and politics. For me the speeches of Chief Joseph of the Nez Perce have been massively influential in how I think about power and the claiming of one's origins.

Mignolo, W. D. (2011). *The darker side of Western modernity*. Duke University Press.

Also, I'd like to acknowledge the efforts of a friend and colleague back home, Lee Francis, for his work on developing Native Realities, whose work I find valuable and worthy of support. <https://redplanet-books.com/collections/native-realities-press>

### **20: The Multiverse—Enchantment Economy**

Much of my early concepts of multiple realities comes from three major works, Gabriel Garcia Marquez's *One Hundred Years of Solitude*, Toni Morrison's *Song of Solomon*, and Salman Rushdie's *Midnight's Children*. But the work that connected magic realism to ideas of politics and society was and

edited volume by Zamora and Faris called *Magic Realism: Theory, History, and Community*. An excellent starter to what this card has meant to me and my own thinking.

Lois Parkinson Zamora and Wendy B. Faris, eds. (1997) *Magical Realism: Theory, History, Community*.

### **21: The Alien Gaze**

Although much of my thinking regarding science fiction and the concept of an alien visitor comes from H.G. Wells, particularly his *War of the Worlds* and his political essay “The War to End all Wars”, I found the deeper connection between this type of literature and the sociology of becoming global in one of my mentor’s work (John Boli) on world culture.

Lechner, F. J., & Boli, J. (2008). *World culture: origins and consequences*. John Wiley & Sons.

Many thanks to Sherri Bruggeman for also engaging in discussion about politics and intergalactic relations (and her conception of the “gaze”) through her own work.

### **22: The Shape—The Body Without Organs**

In addition to *Alice in Wonderland/Through the Looking Glass* and the story of Humpty Dumpty, there is the ever-present philosophy of Gilles Deleuze in this deck. His theory of the Body without Organs was first used in his book *The Logic of Sense*, which serves as my entry point to thinking about geo-politics in the way this card was initially conceived.

Deleuze, G. (2004). *Logic of sense*. Bloomsbury Publishing.

### **23: The Zombie**

To create a card like this during a pandemic was not an easy task. While there is evidence that the concept of plague and contagion has a massive social, commercial, and political effect is obvious to most these days, I was inspired early on by scholars who focused on how plagues deterritorialize institutions. Deleuze and Guattari are easy choices here, but I was actually drawn to this concept through literature, notably Mary Shelley’s *Frankenstein* and the gothic horror of the late nineteenth century where plague is a constant theme. This, in addition to the work of George Romero and his massively influential films.

Shelley, M. (2018). Mary Shelley. *Frankenstein*.

### **24: The Pirate and the Squid**

When thinking about the role the ocean plays in human political economy, I do not go far from Jules Verne and his famous work, especially *20,000 Leagues Under the Sea*. But the underpinning of this comes from early legal scholarship, particularly the development of the Law of Sea by scholars such as Grotius. Also, Donna Haraway’s work on Chthulucene plays off of the work of H.P. Lovecraft to develop an aesthetic quality about squids and non-human life in the ocean to develop a powerful new political framework for our current political environment.

Grotius, H. (2012). *The free sea*. Liberty Fund.

Haraway, D. J. (2016). *Staying with the Trouble*. Duke University Press.

### **25: Kawaii**

The best book I had read that captures the ethos of kawaii in life and culture is *The Wind Up Bird Chronicle* by Haruki Murakami. I consider it to be one of my favorite books of all time and connected the concept of trauma to cuteness to history and politics.

Murakami, H. (2010). *The Wind-Up Bird Chronicle: A Novel*. Vintage.

## 26: Kaiju

While the most obvious connection here comes from Post World War II Japan and the Godzilla/Gojira mythology, giants and their ability to crush human civilizations are prevalent in literature and art throughout human civilization. Gulliver's travels and other powerful fairy tales loom large in the making of this card.

Kalat, D. (2017). A critical history and filmography of Toho's Godzilla series. McFarland.

A grateful nod to Steven Wheeler, who I'm working with to develop a theory of monstrosity and institutional betrayal based on this card for his talent and creative scholarship. <https://www.facebook.com/wedonotsellkrakens/>

## 27: The Revenant

Much of my concepts in this card come from the nineteenth century concept of the "cult of the ugly" which was aptly discussed by Oscar Wilde in his *Picture of Dorian Gray*. But film directors such as Guillermo Del Toro and David Cronenberg inspired a great deal of the idea of gore and contempt for decay of the flesh that is present in this card. Recent stories in video games such as *Silent Hill* have galvanized the political implications of decay and disgust as a powerful concept in all aspects of life and society.

Wilde, O. (2003). *The Picture of Dorian Gray*. 1891. Ed. Donald L. Lawler. New York and London.

## 28: The Tesseract

While the Tesseract is known in recent memory as a McGuffin in the Marvel Cinematic Universe. However, the concept is a well-known geometric theory since the time of Pythagoras and is present in most world religions. It reveals the problem of experience, which I first learned from two mentors, Ivan Karp and Cory Kratz. The connection between geometry and experience is a fascinating concept, one that was further confirmed by my reading of the works of Peter Sloterdijk. Many thanks to Olaf Kuhlke for introducing me to his work.

Sloterdijk, P., & Mannoni, O. (2011). *Spheres (Vol. 3)*. Los Angeles, CA: Semiotext (e).



# Other Acknowledgements and Thanks

---

## From Manuel

A massive thank you to our collective families and friends who have been the people who most shaped our value for conversation and for the creative and critical thinking that informs this deck. There are too many of you to name personally and I don't wish to create politics by conferring favor of one over another, but you are all dear to me and you are in these cards.

Special thanks to Josh Lane, a former student and design wunderkind. He is part of the team in our hearts always and we wish him well on his journey. Josh created the Terra Prime logo with Manuel Montoya, with help from Ronda Brulotte and her textile and craft talent.

Thank you, Francis Nichol, for your hard work as my graduate assistant and for helping me work through the teaching of the Terra Prime System. You are a great talent and a good friend.

Special thanks also to the TIASO arts cooperative (especially Kei, Molly, Mindy, Michelle, and Andrew) for creating a climate where this card could grow and find talent to support its development.

Thanks to Chanel Wiese and David Carl for their input and feedback on the cards.

To Rosa Cervantes and Dr. Lawrence Roybal for your constant faith in my work and for acknowledging the potential in this card system when it was first conceived. You embody what equity and inclusion hopes to be.

To 516 Arts, the Albuquerque Museum, the City of Albuquerque Cultural Affairs, the United World College, Sandia Laboratories, the UNM NSF Transformation Network, the Alliance for Local Economic Prosperity, Exquisite Knowing, the NM Trade Alliance, Albuquerque Hispano Chamber of Commerce, and numerous other organizations who were open to learning about Terra Prime and were willing to introduce this concept to a wider audience. To the Center for Teaching and Learning at UNM and to my colleagues across the academy and in the community for being receptive to this work. To Alex Capellan for his support on initial website design. To Mindy Morgan, Amy Brandzel, and Leslie Oakes for their Cyborg wisdom. To the Pinoneros for their constant support.

Thank you to Garcia Law Group for their legal expertise and careful support of our endeavors.

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To my Terra Prime teammates for sharing their talent and skill with this project.

To my beloved wife, Ronda, to my mother, Mary Louise, my brothers, Chico and Rudy and their families. And to the people of Mora who are still and will always be my greatest teachers.

## From Andrew

A heartfelt thank you to the Terra Prime team, and Manuel specifically, for the opportunity to participate in a project with endless horizons and real-world utility. Thanks to Kathryn, Niko and our extended families for their love and support throughout this process. Thank you to the the staff and families of Circo Latino; the staff of the City of Albuquerque's Public Art Department; the folks behind Artful Life; the ArtSpark project; and Gibbous Coaching for their mentorship, support and commissions, all of which helped him and his business find its legs. Thank you to the IDHCC and to East Central Ministries for your strength, perseverance and fire. Thank you to AirDance for being wildly creative; to Harwood Art Center for doing what it does; and for the many artists who make Albuquerque a happy home for creative lives.

### **From Rudy**

Special thanks to my husband Steven for keeping on my creative path. To my family for exploring and expressing alongside me, and to the Terra Prime team for creating space for my handprint.

### **From Claire**

Thank you to my parents, who instilled and fostered my intellectual curiosity from an early age. Thank you to my sister, Courtney, for encouraging me to pursue the hard things. For my husband, Iric, who supported this journey without question.

## **About The Terra Prime Card Deck Team**

### **Manuel Montoya**

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Manuel (MJR) Montoya, Ph.D. is an Associate Professor at the University of New Mexico. He researches global political economy and is concerned with how we make the planet a meaningful part of our social and economic realities and has published work on issues ranging from international trade to creative economy. He has delivered over 100 lectures across the world and is recognized as a leading authority in the burgeoning field of critical management studies. He received his undergraduate degree at UNM in Economics and English and received his graduate education at New York University (MA), Oxford University (MLitt) and Emory University as a George Woodruff Fellow (PhD, Foreign Relations and Comparative Literature). He is a Stephen Kellen Fellow with the Council of Foreign Relations and is UNM's first Latinx Rhodes Scholar and is also a Harry S. Truman Scholar. He also focuses on how the global creative economy is evolving and has been recognized by several universities worldwide for contributions to the understanding of craft economy. This is important to him in private life, where he has been an amateur watchmaker for 12 years, and is a published poet and short story writer. In 2020, he was selected as UNM's Presidential Teaching Fellow, the University's highest teaching honor. Dr. Montoya was born and raised in Mora, New Mexico. Dr. Montoya designed the Terra Prime System in 2019 and has taught globalization for nearly two decades, and he's developed the system after careful examination of student needs in professional and academic settings.

### **Andrew Fearnside**

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Andrew Fearnside is a New Mexico painter guided by ongoing interests in psychology, social justice, pop culture and spiritual life. After completing a BFA in painting and drawing at the School of the Museum of Fine Arts in his native Boston, he made paintings and performances and found work as a designer, dancer, teacher and psychotherapist. He has been juried into group shows in Oregon, Michigan, Colorado and Texas, and has won awards for his work. He has had solo shows at Harwood Art Center, Zendo, Winning Coffee, and the Erna Ferguson Library in Albuquerque, and duos at the Open Space Visitor Center and Page Coleman Gallery. In Andrew's words: "I make murals and illustrations that use texture, pattern and color to explore relationships: shape and edges, harmony and disharmony, novelty and stability. My images arise from a drawing-based form-making language involving photography, digital collage and layer-building. I owe much to artists of the Expressionist lineage, from Kokoschka to Neel; like them, I value the irrational and the absurd, play and intuition as modes of

thinking and research, and paradox and complexity over the obvious answers.”

### **Rudy Montoya**

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Rudy Montoya is a Student Activities Advisor at the University of New Mexico. He received his Bachelor of Arts at UNM in Cinematic Arts. His work in higher education involves planning large scale events for students and designing programs for student involvement and leadership. Rudy is also an artist who paints and teaches guided painting classes with a focus on acrylics. His other hobbies and skills include costume design and construction, makeup design and application and lighting design. The artistic expression of people and the spaces we occupy is the guiding element to much of his work.

### **Claire Stasiewicz**

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Claire Stasiewicz is a cultural economist whose research focuses on craft. Her forthcoming PhD dissertation through Erasmus University, Rotterdam, uses grounded theory methodology to ask craftspeople why their work is valuable and how they’re situating themselves in the contemporary American market. For five years, Claire has been an adjunct Professor at the University of New Mexico’s Anderson School of Management in Albuquerque, where she lives with her husband and dog.

