MAKING

&

BEING

EMBODIMENT,
COLLABORATION, AND
CIRCULATION IN
THE VISUAL ARTS

A WORKBOOK BY
SUSAN JAHODA AND
CAROLINE WOOLARD
OF BFAMFAPHD

MAKING

&

BEING

CONTENTS

Acknowledgements

The book in your hands is the result of five years of work, five years of talking, writing, editing, drawing, and designing. We began working on *Making and Being* in January of 2014. We have organized our acknowledgements using a lifecycle framework. The lifecycle 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. 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. *See Chapter 7: Lifecycle Phases and Framework for more.*↗

LIFECYCLE FRAMEWORK

CAPACITY

SOURCE

DEPART

LABOR

TRANSFER

ACQUIRE

TOOLS

SUPPORT

COPYRIGHT

NARRATE

ENCOUNTER

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 devices or implements you use in your project.

Copyright: Your exclusive legal rights to your projects

Narrate: How your project is represented.

Encounter: The context where your finished project is presented.

Acquire: The storage, maintenance, and stewardship of your project.

Depart: Where materials from projects go when they are no longer of use, value, or interest.

Capacity: An ability to acquire knowledge and embody a way of being (a quality of presence) in daily actions and practices.

Design by Topos Graphics for BFAMFAPhD.

Note that many of the people we acknowledge appear in multiple phases because all of the phases in the lifecycle are interconnected.

In addition to the lifecycle framework, *Making and Being* offers a range of "capacities" that we believe are necessary in order for artists to be present with themselves and with others throughout the 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.

While making this project, we have focused on the phase of the lifecycle that we call "labor." We define Labor as "the roles you and other people take on in order to create a project." The capacity that we have made a commitment to is "connection." We define Connection as "I am reliably able to form and sustain trusting, authentic relationships and to compel others to a shared vision. I am a supportive presence amid difficulty. I am able to give and receive grounded, useful feedback." We recognize that we have chosen to focus on labor and that other phases of this project's lifecycle do not embody our commitment to connection in the ways that we desire.

Support /◼

Support: the ways your needs are met in order to rest, dream, and work on any project. We have received unwavering interpersonal support while writing this book from Caroline's partner, Leigh Claire La Berge, and Susan's partner, Stephen Korns. They maintained our households (cleaned, provisioned, cooked), insisted that we build embodied practices into our intense days of writing (yoga, walking, dancing, swimming), listened as we explored new concepts and expressed frustrations (mentoring), offered healing for sore backs and necks (massage), loved us, despite our absences (making time and space for this work in our shared lives), encouraged us in moments of uncertainty (acknowledging, smiling, laughing, hugging, holding), and shared their wisdom (mentoring, storytelling). Many of the above mentioned forms of interpersonal support were also provided by Emilio Martínez Poppe, Agnes Szanyi, Emily Tareila, and Vicky Virgin, the other core members of the collective BFAMFAPhD that we belong to, as well as members of the Pedagogy Group and the Retooling Critique Working Group. *See Chapter 20: How We Work for more.*↗

We feel such deep connection with these rigorous and generous souls. We are so thankful to be able to "form and sustain trusting, authentic relationships" and to "be able to give and receive grounded, useful feedback" with them.

We are so thankful for the support and encouragement of Founding and Associate Directors of Punctum Books, Eileen Joy and Marget Long,

who invited us to publish our manuscript with them in 2016. In 2018, Pioneer Works Press approached us with an offer to design and print our book, in addition to distributing the book through Distributed Art Publishers. We decided to accept their offer because we want the book to circulate as widely as possible.

Ongoing monetary support has enabled us to work on this book as well. Susan has received monetary support through her day job as a tenured professor at the University of Massachusetts, Amherst; one third of her salary, as well as periodic merit raises, are based on her research. From 2014–2017, Caroline was employed as an adjunct faculty member at The New School, Rhode Island School of Design, and the School of Visual Arts, and she also worked at CoLab.coop and at The Laura Flanders Show. Since 2017, Caroline has been employed as a tenure-track professor at the University of Hartford and her reliable salary has enabled her to focus on this book more deeply. *See Chapter 20: How We Work for more.*↗

Source ◼

Source: where you obtain materials for a project. The material for this book has been sourced by many people, including educators, artists, theorists, activists, and organizers. It is very important to us that we honor the people who have come before us and who have made our learning possible. *See Chapter 3: Who Do You Honor? for more.*↗ In every activity that we have adapted from existing materials, we include "Who We Honor," noting the people who taught us that activity. Our footnotes and endnotes acknowledge the research and thinking that has informed our work. Whenever possible, we have been in contact with the people who have informed our ideas, asking permission to adapt their writing, research, and practices to our context. We do this because we wish to embody connection, to "form and sustain trusting, authentic relationships," and we know that we like to be informed when people adapt our work. We wish to acknowledge that the inspiration for this book can be traced back to the Community Economies Collective, particularly to the work of J. K. Gibson-Graham and Ethan Miller, whose friendship and intellectual support shaped us for years before we imagined this book into being.

Book

The paper for this book is Munken Print White. The typefaces for this book are Century Schoolbook, Miller Text, and Helvetica Now.

Website

The website was developed using Jekyll, a content editing framework that uses Markdown and HTML, by artist and computer engineer Or Zubalsky.

Transfers to Us (Received) ⌦

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

Paid Grants

We received payments that helped with the writing and production of *Making and Being,* the multi-platform pedagogical project including this book, an interactive website, and a card game. A number of monetary grants, ranging from $400–$3000, were provided by the University of Massachusetts, Amherst and the Center for Teaching Excellence and Innovation at the University of Hartford to pay our editors, designers, and developers. The School of Visual Arts Office of Learning Technologies gave us funding to pay the artists that we interviewed for the videos on our website http://makingandbeing.com. The videos were produced, shot, and edited at the School of Visual Arts Office of Learning Technologies by Walter Tyler and Bradley Crumb.

Paid and Gift Residencies

Severine von Tscharner Fleming offered initial funding for an informal residency where the idea was pursued with intensity for the first time (2015, Ojai); NEW INC gave BFAMFAPhD a Fellowship, which fully subsidized our membership with space to work (2016–2018, New York); Eleanor Ambos provided space for weeklong writing retreats (2017, Hudson); Laurel Ptak offered us a residency at Triangle Arts Association (2016–2017); Jane South invited us to be the inaugural residents for PROJECT THIRD at Pratt Institute in 2018; and Camille Drummond invited us to do the Narrative Residency at Pioneer Works, to coincide with the final editing and design of this book, in the summer of 2019.

Paid Workshops

We were paid to facilitate workshops at Cornell University; the Elizabeth Foundation Project Space; Art in General; Teachers College, Columbia University; Downtown Art; Spaceworks in association with The Study Center for Group Work; CUE Art Foundation; NYPOP (New York

Professional Practice) at New Inc.; Creative Time Summit; Malmö Art Academy, Lund University; Brooklyn Museum; and The Royal Danish Academy of Fine Art. We were paid by the University of Pennsylvania for a publication and workshop, even though the workshop they invited us to do was cancelled.

Paid Publications / Exhibitions

We were paid to participate in *The Visible Hand* at the CUE Foundation, curated by David Borgonjon. We were paid for our contribution to the book *ART AS SOCIAL ACTION: An Introduction to the Principles & Practices of Teaching Social Practice Art*, edited by Chloë Bass, Gregory Sholette, and Social Practice Queens. We were paid for projects we created for the Ontario Institute for Studies in Education, the online publication *Art Journal Open*, and *PUSH/PULL*, the publication created by Culture Push. We were also paid to organize a series of eight public programs at Hauser & Wirth in New York.

Gifts

We gifted our labor by contributing texts without payment to *Art21 Magazine*, *SHIFTER magazine*, *Phonebook 4*, *The Enemy*, and to *The Cultural Policy Yearbook*. We gifted our labor to the exhibition *Crushing Debt* at CP Projects Space, curated by Jovanna Venegas. We gifted our labor in workshops and panels at the Brooklyn Art Book Fair, at the College Art Association, at The Association of the Study of the Arts of the Present, at Open Engagement, at Pioneer Works, and at The 8th Floor. We gift our labor regularly to artists, collectives, and educators.

Barter

We bartered our labor with More Art. In exchange for facilitating a workshop for their board of directors, we received video editing from Kate Levy at More Art.

Stolen Labor

We would like to thank all of our students who have taught us without compensation, often generating money through student loans in order to be present in spaces of learning where we are paid for our labor. We recognize that if we were teaching in Denmark, for example, our students would be paid for their labor as students.[1] As Mads Hammer Larsen, a press spokesperson for the Danish Ministry of Education, said, "the

aim of the support scheme [to pay all students] is to ensure that it is not the social and economic standing of potential students but abilities and interests that decides about educational success."[2] We recognize that the structure of the American university does not support the interpersonal capacity of connection. How can we ask students to embody "a supportive presence amid difficulty" while their labor is being stolen, and the majority of faculty are underpaid adjuncts? *See Chapter 9: Support /■ for more.*↗

Stolen Land

We wrote the majority of this book in New York. We acknowledge that this land is the occupied and unceded territory of The Lenape People.

Transfers To Others (Given) ⧖

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

Collective Gifts

We have not been compensated for the majority of the creative and intellectual labor to write this book. In addition to our labor, members of BFAMFAPhD have gifted creative and administrative labor for years. From 2016–2018, Emilio Martínez Poppe was a Fellow of *Making and Being,* gifting labor on design, feedback on the text, and co-facilitating workshops with us. Emily Tareila developed workshops while teaching with Susan from 2017–2018 at the University of Massachusetts. Emily and Emilio are now members of BFAMFAPhD, gifting administrative labor to the collective with Agnes Szanyi and Vicky Virgin.

Gifts

Leigh Claire La Berge and Robert Sember gifted their labor by doing close readings of our book. Jen Abrams, Caron Atlas, Judith Leemann, Leonard Nalencz, and Esther Robinson gifted their labor with close readings of our Introduction. Maureen Connor did additional research on the artists, groups, and projects that are listed in the Lifecycle phases. We also wish to thank Fred Zinn, who at the time we consulted with him was working for the Office of Information Technology at the University of Massachusetts, Amherst, and Charlotte Roh and Laura Quilter, who are copyright librarians at W. E. B. Du Bois Library at the University of Massachusetts, Amherst, for their feedback on our copyright section, and Ellen Lupton for her design feedback at The Maryland Institute College of Art, Baltimore. We are also thankful to BFAMFAPhD member Emily

Tareila who created the worksheets from our activities and assignments, to BFAMFAPhD member Emilio Martínez Poppe who designed early versions of the book for exhibitions at the CUE Foundation, and to members Agnes Szanyi and Vicky Virgin who transcribed videos and completed many other book-related tasks. We consider these gifts because we would otherwise have paid for these tasks; they are outside of the scope of our agreement with one another about the support and labor that is required from members of the collective. This project would not have been possible without the generative dialogue and generous feedback of many people, including Lindsey Albracht, Liz Barry, Jeremy Bendik-Keymer, Maureen Connor, Kate Cahill, Thyrza Goodeve, Christopher Lee Kennedy, Michael Mandiberg, Misty Morrison, and Jeff Warren. Ruby Mayer volunteered to transcribe the interviews we conducted, as well.

Free

We received materials from Materials for the Arts and the free store at Pratt Institute during our PROJECT THIRD residency.

Institutional Gifts

As residents at NEW INC at the New Museum, PROJECT THIRD at Pratt Institute, and Pioneer Works, we were able to access space, printing, and peer feedback. At NEW INC, we are thankful for the labor of Rain Embuscado, Rasu Jilani, and Julia Kaganskiy. At Pratt, we are thankful for the labor of Lisa Banke-Humann, Jeff Kasper, Arlene R. Keizer, Shaun Leonardo, Beth Loffreda, Madeline Rupard, Rhonda Schaller, Jean Shin, Jane South, Dina Weiss, and Sky Yoon. We are thankful to Paige Landesberg and Phillip Edward Spradley at Hauser & Wirth Publishers, who provided the funding, space, and staff required to host eight conversations about art and pedagogy from November 2018 through May 2019, and Duncan MacKenzie who created a series of programs on the podcast *Bad at Sports* as a gift. At Pioneer Works, we are thankful for the labor of Christina Daniels, Camille Drummond, Becky Elmquist, Katie Giritlian, Daniel Kent, Anna Feng, Micaela Durand, Jen Atalla, and Mary Thompson. We wish to thank Katie Giritlian especially for carefully editing our footnotes and endnotes, for being available at all hours of the day and night, and for being the project manager running meetings with rigor and kindness.

Paid Labor

We made a decision early on to pay for labor which members of the collective could not do, or did not want to do. This includes video production, transcription (at times), editing (at times), web development, design (at times), and photography (at times). While we paid the people listed below, we want to recognize that their labor often exceeded the amount we were able to pay.

We paid Daniel Fromson to edit early drafts of the book in 2018. We then paid Helen Hofling to edit the full manuscript in 2019. We wish to thank Helen Hofling especially for her deep reading, for her structural edits and line edits, and for her ability to align the practice of editing with a commitment to social justice. We paid Sara Bodinson, Sakina Laksimi, Kathy Miraglia, Erica Slates, and Judit Török to read the book and provide detailed feedback. We wish to thank Judit Török especially for her careful reading of every activity, assignment, and worksheet in our book, and for her attention to clarity with an emphasis on teaching excellence. We paid Stacey Salazar and Alta Starr to contribute to our book. We paid graphic designer Kieran Startup and web developer Ben Lerchin to make our resources available online with the draft of our book in 2016. We then paid Topos Graphics to create illustrations and diagrams and Angela Lorenzo to design a 100-page excerpt of the book, and we paid LINCO to print it. We paid BFAMFAPhD member Emily Tareila to create illustrations for the book. We paid Or Zubalsky to make the resources available online from 2018–2019.

We paid the artists that we interviewed for a series of videos, including Edgar Arcenaux; Canaries; Oscar Rene Cornejo; Stephanie Dinkins; João Enxuto and Erica Love; Linda Goode Bryant; Jon Hendricks; Michael Mandiberg and Jackie Maybe; Dave McKenzie and Paul Ramires Jonas; Meerkat Media; Danica Phelps; Sal Randolph; Salvage Art Institute; Antonio Serna; Zoë Sheehan Saldaña; Alice Sheppard; Adam Simon; Erin Thompson; and W.A.G.E. We paid all of the speakers for the eight events at Hauser & Wirth, including Billie Lee and Anthony Romero of the Retooling Critique Working Group, Chantal Feitoas and Eloise Sherrid, Linda Goode Bryant, Heather Dewey-Hagborg, Salome Asega, and Kemi Ilesanmi, Members of Meerkat Filmmakers Collective and Friends of Light, Adaku Utah and Taraneh Fazeli, Millet Israeli and Lindsay Tunkl, Sarah Workneh, Danielle Jackson, and Members of the Pedagogy Group. We paid Helena del Pesco, Jessica Hische, Adelheid Mers, Lize Mogul, and Lauren van Haaften-Schick for their artwork for the book. Pioneer Works paid Twin Oaks, an intentional community, to create the index.

Paid Materials And Space

We paid for a space for one of the events at Hauser & Wirth. We paid for envelopes, cards designed by KT Pe Benito, lavender, and thank you materials for the speakers at Hauser & Wirth.

Transfer Budget

INCOME	From	When	Cash
Research Grant	UMASS	12/1/2015	$1,000.00
Workshop	Creative Time	12/1/2015	$400.00
Workshop	Creative Time	12/1/2015	$400.00
Workshop	Cornell	8/30/2016	$1,500.00
Exhibition	Chicago G400	9/24/2016	$200.00
Workshop	NYPOP	10/14/2016	$100.00
Grant	Research Grant	10/14/2016	$700.00
Grant	Research Grant	10/14/2016	$300.00
Research Grant	Leftover Susan $	11/1/2016	$333.15
Exhibition	CUE	2/22/2017	$600.00
Exhibition	CUE	4/27/2017	$200.00
Workshops	Spaceworks	7/14/2017	$500.00
Workshop	EFA	7/14/2017	$600.00
Workshop	More Art	3/25/2018	$500.00
Website	UHartford CTEI - dev	6/1/2018	$2,000.00
Materials For Wob	UMASS	6/1/2018	$500.00
Workshop	Columbia TC	6/1/2018	$150.00
Pratt	Caroline	6/1/2018	$1,000.00
Pratt	Emilio	6/20/2018	$1,000.00
Residency/Materials	Pratt	6/30/2018	$2,000.00
Illustrations	Hauser and Wirth	6/30/2018	$1,200.00
Writing Text	Social Practice Queens	9/10/2018	$200.00
Kickstarter Profit (After Fee / Printing)	BFAMFAPhD	9/24/2018	$5.00
Manuscript Advance	Pioneer Works Press	7/18/2019	$3,000.00
Workshop Fee	Elizabeth Foundation	4/1/2019	$600.00
Workshop Fee	Elizabeth Foundation	2/23/2019	$600.00
Workshop Fee	Art in General / SHIFTER	11/25/2018	$200.00
Project Fee	University of Toronto	2/1/2019	$751.99

Writing Fee	College Art Association	1/25/2019	$600.00
Kickstarter Pre-Sales	Kickstarter Backers	9/9/2019	$6,333.42
Event Production	Hauser & Wirth	2/8/2019	$2,850.00
Editing Support	Pioneer Works Press	6/29/2019	$2,000.00
Design Support	Pioneer Works Press (estimate)	6/1/2019	$5,000.00
Funds For Peer Review	Pioneer Works Press	3/24/2019	$750.00
Total			**$38,073.56**

EXPENSES

Personnel	From	When	Cash
Copyedits	Katherine	12/1/2015	-$50.00
New Inc Residency	NEW INC	8/15/2016	-$450.00
Text Edits	Sara	9/24/2016	-$438.75
Retreat	Loomio Workshop	7/1/2017	-$63.48
Interview For The Book	Oscar	6/1/2018	-$100.00
Interview For The Book	Stephanie	6/30/2018	-$100.00
Kickstarter Video	More Art	7/1/2018	-$500.00
Interview For The Book	Alice	7/24/2018	-$100.00
Interview For The Book	Edgar	8/15/2018	-$100.00
Printing	New School	8/15/2018	-$21.60
Overview Of Art Ed	Sakina	8/31/2018	-$500.00
Documenting Pratt Exhibition	Joao	9/23/2018	-$500.00
Documenting Pratt Exhibition	Joao	9/23/2018	-$500.00
Illustrations	Topos Graphics	9/24/2018	-$1,200.00
Book Design Style Guide / Brief	Topos Graphics	12/20/2018	-$1,800.00
Early Edits	Daniel	1/1/2019	-$50.00
Early Edits	Daniel	1/1/2019	-$350.00
Design For Newspaper Excerpt	Angela	1/25/2019	-$1,140.00
Peer Reviewer Fee	3 Reviewers	3/24/2019	-$750.00
Design Of Book	Pioneer Works / Daniel (estimate)	6/1/2019	-$5,000.00
Editing - Structural Edits Pass 1	Helen	6/16/2019	-$2,000.00
Feedback	Judit	6/26/2019	-$500.00
Editing - Structural Edits Pass 2	Helen	6/29/2019	-$2,000.00
Website And Card Game	Or and Ben	8/1/2019	-$6,000.00
Editing - Line Edits	Helen	8/4/2019	-$500.00
Illustrations	Emily	8/4/2019	-$300.00

Writing Fee	Alta	8/7/2019	-$700.00
Editing - Line Edit Of Proof	Helen	9/1/2019	-$500.00
Total			**-$26,213.83**

Materials And Services

Window Crayons	Blick	8/24/2018	-$6.08
Printing Newspapers	Linco	1/17/2019	-$255.85
Printing Deck Of Cards	University of Toronto	1/17/2019	-$219.79
Thank You Materials For H&W Speakers	Flower Power	2/21/2019	-$13.27
Thank You Materials For H&W Speakers	Paper Presentation	2/22/2019	-$10.78
Thank You Materials For H&W Speakers	Flower Power	4/16/2019	-$13.27
Thank You Materials For H&W Speakers	Paper Source	4/19/2019	-$20.14
Thank You Cards For H&W Speakers	Cards by KT	6/7/2019	-$40.14
Font	MyFonts	6/20/2019	-$85.35
Thank You Materials For H&W Speakers	Flower Power	7/7/2019	-$16.00
Kickstarter Service Fee	Kickstarter	9/1/2019	-$755.00
Hard Drive (For Kickstarter Video)	Online	9/6/2019	-$65.31
Printing The Book For Copyedits	Copy Center	TBA	-$100.00
Kickstarter Books	Printer Estimate 182 books x $16	TBA	-$2,912.00
Total			**-$4,506.90**

Accomodations

Workshop	Northstar Restuarant	9/15/2016	-$65.76
Workshop	Breakfast	9/15/2016	-$42.00
Cornell Workshop	Bus	9/15/2016	-$540.00
Workshop	Taxi	9/15/2016	-$12.00
Retreat	Food Co-op	5/24/2017	-$358.62
Workshop	Barista Panini House	7/14/2017	-$22.68
Workshop	Key Food	7/14/2017	-$15.98
Workshop	Lyft	7/14/2017	-$10.00
Workshop	Lyft	7/14/2017	-$42.06
Retreat	Greens	6/1/2018	-$20.00
Retreat	Fish	6/1/2018	-$22.00
Retreat	Cafe and Farmers Market	6/1/2018	-$17.00
Retreat	Le Gamin	6/1/2018	-$63.00
Retreat	Coffee	6/1/2018	-$12.00

Retreat	Hudson Food Studio	6/1/2018	-$82.94
Retreat	Hudson Food Studio	6/1/2018	-$81.64
Retreat	Health Market	6/1/2018	-$24.46
Retreat	Barista Panini House	6/1/2018	-$46.65
Retreat	Tea	6/1/2018	-$10.53
Retreat	Pizza	6/1/2018	-$52.09
Event Space Rental	Dzochen Community	2/28/2019	-$70.00
Lunch	Court Street	6/26/2019	-$26.50
Lunch	Bar Taco	6/20/2019	-$35.94
Groceries	Coop	6/20/2019	-$19.00
Retreat Space	Hartford	6/16/2019	-$295.68
Retreat Space	Hartford	6/18/2019	-$250.00
Drinks	Water	2/28/2019	-$10.00
Total			**-$1,588.77**

Expenses Totals	**-$32,309.50**
Income (From Above)	**$38,073.56**
Remaining	**$5,764.06**

Budget Notes: This budget does not include the salaries of the staff at Pioneer Works who provided project management, photography, video, design, marketing, and sales support for the project. We wish to note that we were not compensated for the time required to write the book, but that our salaries provided income that enabled us the time to do so. We have relied upon so many gifts, many of which you can find in the transfer and support section of the acknowledgements. As a collective, we determined that we would rarely reimburse ourselves for collective meals and transportation. All money made in workshops has gone back into collective projects.

Labor 🗠

Labor: the roles you and other people take on in order to create a project. The phase of the lifecycle that we prioritize is labor. We focus on collectivity, on shared decision-making, shared labor, and shared authorship. This book is a contribution made by Susan Jahoda and Caroline Woolard to the New York City-based collective BFAMFAPhD, with support from four collective members: Emilio Martínez Poppe, currently a graduate student at the University of Pennsylvania; Emily Tareila, artist and educator; Agnes Szanyi, a Doctoral Student at The New School for Social Research; and Vicky Virgin, a Research Associate with the Mayor's Office for Economic Opportunity in New York.

To be a core member of BFAMFAPhD you must:

- Help with the maintenance of the collective, including some or all of the following: administrative work, hosting events, gathering together, supporting one another, managing social media, and possibly, contributing projects.
- You must also be aligned with our principles: We prioritize the remaking of institutions over institutional critique. We look for strategic opportunities to advance cultural equity in the arts and to build a community of rigor and care rather than reproducing a cynical, ironic, or antagonistic stance that can deny our capacity to create change in the world.

Projects: BFAMFAPhD is a collective that aims to provide a springboard for projects that are contributions to the collective. We share projects on the website and on social media, and help one another to realize exhibitions and performances. To have a project considered, anyone can submit a project to the core group. Each submission is discussed by the core members of the collective, and, through consensus, it is determined whether the submission is aligned with our principles. Each contribution has its own economy of transfers. For example, Vicky bartered with people in the production of *The Arm Dance,* and *Making and Being* had a Fellow (Emilio from 2016–2018).

Fellowships: Emilio was a Fellow of the Project called *Making and Being* from 2016–2018. Emilio is also a member of BFAMFAPhD. Any project can have a Fellow, if collective members want that structure. *See Chapter 20: How We Work for more, with an emphasis on the capacity "connection."* ↗

Tools ▤

Tools: the devices or implements you use in your project. To create this book, we relied upon Google Docs, the web browser Google Chrome, Apple computers, and the Adobe Creative Cloud. We often write in real time, but in different locations. We call one another on Google Hangout while typing in Google Docs. We do this because we are often teaching in Hartford, CT and Amherst, MA or traveling between New York City and a number of other places.

These tools allow us to work across distance in real time, to sense connection and "form and sustain trusting, authentic relationships" with one another, but Google and Apple are companies that absolutely do not create safe workplaces where connection is possible. For example, at the Apple factory in Shenzhen, "suicide notes and survivors told of

immense stress, long workdays and harsh managers who were prone to humiliate workers for mistakes, of unfair fines and unkept promises of benefits."[3] We recognize that to fully embody connection in the lifecycle of our project, we would use open source collaborative writing tools such as Etherpad rather than Google Docs and we would use Linux operating systems rather than Apple computers with proprietary software like the Adobe Creative Cloud.

Copyright ◼

Copyright: your exclusive legal rights to your projects. Pioneer Works agreed to publish our work with a Creative Commons CC BY-SA license. CC stands for Creative Commons, BY stands for attribution by us, and SA stands for share alike. For more information about the Creative Commons Attribution-ShareAlike 4.0 International Public License, see https://creativecommons.org/licenses/by-sa/4.0/legalcode. We are fully able to embody connection in this phase of the lifecycle, allowing anyone to adapt our work to their contexts and to "give and receive grounded, useful feedback" to us. We have also been able to inform the lawyers at Distributed Art Publishers and Pioneer Works about using Creative Commons (CC) for publishing. This means that their lawyers can support other authors who use CC licenses in the future.

Michael Mandiberg shared the following suggestions with us to help us navigate Creative Commons licensing with our publisher:

Be sure to put this in:

- The Work will bear the Attribution Share Alike (CC BY-SA) license, with notice of such on the copyright page.
- Publisher agrees to add the Creative Commons license designation CC BY-SA to the Copyright page of the Work.

With this as well:

SUPPLEMENTARY PROVISIONS

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- Other Rights—In no way are any of the following rights affected by the license:
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- The author's moral rights;
- Rights other persons may have either in the work itself or in how the work is used, such as publicity or privacy rights.
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Narrate ≣

Narrate: how your project is represented. We speak about our project as a collective and talk through who will speak, where we will speak, and what we will say with an emphasis on connection. We aim to form "trusting, authentic relationships and to compel others to a shared vision." It was Caroline's BFAMFAPhD presentation at Berkeley in 2014 that led Emily to embed our work into her own, and, two years later, led her to enroll in a free MFA program at the University of Massachusetts, Amherst to work with Susan. Whenever possible, we ask for other artists' consent before representing their projects and practices. For example, when we interviewed Oscar Rene Cornejo, João Enxuto and Erica Love, Taraneh Fazeli, Jon Hendricks, Meerkat Media Collective, Danica Phelps, The Public Lab, Sal Randolph, The Salvage Art Institute, Antonio Serna, Zoë Sheehan Saldaña, and Alice Sheppard, we asked them to review and edit their quotations for our book. We describe them using the words that *they use*, such as "artist" or "educator" or "organizer," to describe themselves. We believe

that this approach to writing about living artists honors our ongoing relationship with them.

We distribute our work widely, using a variety of formats—videos, PDFs, a website, printed books—and encourage people to adapt it. We are thankful that we have had the opportunity to speak about our work at a number of institutions and self-organized learning spaces. We are thankful that we have been able to publish excerpts of our writing in a number of places. We are thankful to *Bad at Sports* who published the audio from our series at Hauser & Wirth on their podcast, and to the many people that have written about BFAMFAPhD's previous project, *Artists Report Back*, in both mainstream and independent media.

Encounter ▣

Encounter: the context where your finished project is presented. Early excerpts of this work in progress were self-published on our website, on Academia.edu, in Threewalls' PHONEBOOK 4 (2015) under the title *Of Supply Chains*, as a self published PDF as *Ten Leaps* (2016), and then at the CUE Foundation as a *Ten Leaps: Lexicon for Solidarity Art Economies* (2017), in *Art21 Magazine* (2018) and in *Art as Social Action: an Introduction to the Principles and Practices of Teaching Social Practice Art* (2018) under the title *Ways of Being,* and as an 100-page, self-published excerpt that we distributed at Hauser & Wirth from January through May of 2019. We are thankful that Distributed Art Publishers and Pioneer Works will distribute our book to a number of locations, both to museum and independent bookstores and libraries.

Acquire ⌓

Acquire: the storage, maintenance, and stewardship of your project. We are thankful to all the people and institutions that have already acquired our book and to all the people who will acquire it in the future.

Depart ↳
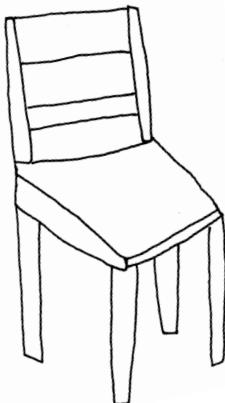
Depart: where materials from projects go when they are no longer of use, value, or interest. We hope that when people no longer can care for our book that they will recycle it.

1. See The Wages for Students Students, "Wages for Students," *Zerowork* (1975), republished online, http://zerowork.org/ WagesForStudents.html.

2. Mads Hammer Larsen, quoted in Zeeshan Aleem, "This Country Is Literally Paying Students to Go to College," *Mic*, February 10, 2015, https://www.mic.com/ articles/110302/this-country- is-literally-paying-students- to-go-to-college; "Danes over the age of 18 are entitled to funding from the state for up to six years for post-second- ary education. Every student who doesn't live with their parents receives about 5,839 Danish krones (about $900) per month," Aleem, "This Country Is Literally Paying Students to Go to College."

3. Brian Merchant, "Life and Death in Apple's Forbidden City," *The Guardian*, June 18, 2017, https://www.theguard- ian.com/technology/2017/ jun/18/foxconn-life-death- forbidden-city-longhua-sui- cide-apple-iphone-brian- merchant-one-device-extract.

We believe that an education in art must be as much about ways of being in the world as it is about ways of seeing and ways of making and exhibiting projects in the world.

Introduction

Dear reader,

We are happy that this book has found you. If you are looking to add new practices to your teaching, or if you are feeling isolated as a teacher in the classroom, this book is for you. If you are a person in a self-organized learning group, this book is for you. If you are a student, this book is for you. We are excited to share our work with you.

✳   We suggest that the following section be shared with the group as best suits your context, either read aloud—in whole or in part—or assigned to be discussed in your space of learning. Before you begin to read, we invite you to ground yourself in the space: notice the air on your skin and your feet on the ground. What are your feelings and sensations at this moment? What are you bringing to this text? Take a moment to become aware of this. We invite you to notice what comes up for you, as you are reading this chapter. We will ask you to reflect upon this at the end of this chapter.

This book is for those of you who want a holistic arts education that includes how to *be* more fully present, both with yourself and with others. The term "holistic" means that the parts of a given system are intimately interconnected, that they are understandable only in relation to the whole system. How can you talk about making a new project without talking about labor conditions? How can you talk about labor conditions without talking about payment? It's time to address your artistic labor, your budgets, your storage units, your gifts, and your well-being. Throughout this book, we will continue to state that *art is a system of relationships*.

You hold in your hands the work of two friends and collaborators. We are Susan Jahoda and Caroline Woolard, two arts educators based in New York City, who teach at the University of Massachusetts, Amherst and at the University of Hartford, Connecticut, respectively. Susan has been teaching visual art classes in higher education for forty years and Caroline has been teaching for nine years. We work together because we have shared commitments to teaching, to collectivity, to solidarity economies, and to artmaking. We aim to cultivate intellectual and emotional vulnerability alongside our work as educators. We both feel most alive in reading groups, collectives, and in dialogue with people whose perspectives are different from our own, and we aim to bring this into our classrooms.

We have been collaborating for seven years as members of the collective BFAMFAPhD. The collective got its name by combining all of the degrees that a person could accumulate in undergraduate, graduate, and doctoral programs: a BFA, an MFA, and a PhD. In 2014, we (Susan and Caroline), along with Vicky Virgin and Agnes Szanyi, as well as former BFAMFAPhD collective member Blair Murphy, published *Artists Report Back* to raise awareness about art student debt, to suggest how established artists and recent arts graduates might advocate for one another, and to propose cultural equity initiatives to recognize and strengthen solidarity art economies in the United States.[1] We have taken the last five years to focus on this book. We have been developing this material in our classes, which range widely, from foundations BFA classes to MFA thesis classes,

including skill-based photography and sculpture courses, professional practices courses, as well as interdisciplinary seminars. Many people have worked on this book with us, in particular, Emily Tareila and Emilio Martínez Poppe, members of BFAMFAPhD. *See Acknowledgements for more.*↗ This book includes a compilation of the references, activities, and assignments that have worked best for us, as well as a framework for thinking about the production and circulation of projects.

When we write "we" throughout this book, we are referring specifically to the two of us, Susan and Caroline, and not the general or royal "we." When we write "you," we are addressing you, the reader. We imagine that you, the reader, are an artist, an art student, a studio art teacher, and/or a person in a self-organized learning space. We hope that you can open the book and find something to adapt to your context.

Because we imagine that you are often a student in one context and a facilitator in another, we have kept the "you" open to both positions. As teachers, we share our facilitator guides with our students. We know that this is unusual, but it reflects our commitment to student-centered and co-created pedagogies.

Your reading of this text will be impacted by the fact that we (Susan and Caroline) are two white women writing and speaking as a specific "we." If you invite us to facilitate a workshop, you will see two white women; an older person and a younger person, a tall person and an average-height person. When Susan speaks, you will hear what seems to be a northern British accent, and when Caroline speaks, you will hear an owning-class enunciated speech that hides a Rhode Island accent. Some aspects of our social positions will not be visible, including that you will be in the presence of two cis women; a queer person and a straight person; a temporarily abled person and a disabled person; a tenured faculty member and a tenure-track faculty member; two owning-class people; two United States citizens. As we begin to unpack the "we," what sensations do you feel in your own body? Be mindful of the relationship between the text and your feelings, thoughts, and body language. Notice the way that you understand the "we" that you are reading. The "we" is very specific. We ask that you try to sense "us," as two people, writing to "you." *See Chapter 6: How Are You in the World and How Is the World in You? for a Self-Reflection Assignment about Rank.*↗

We acknowledge that the use of "we" in the English language does not have the powerful imagined specificity of the first person singular in English. To get a sense of the force of the "I," compared to the "we" in English, read these two sentences and notice how they land on you:

"We share our facilitator guides with our students."
"I share my facilitator guides with my students."

For many readers, a curiosity will emerge about the person who is writing with "I," that will not appear when they read "we." "We" could refer to a group, two people, or a whole community, whereas "I" clearly refers to a single person. As Anne Carson reminds us, the English language is the only language that capitalizes the first person singular. The capital "I" is central in English, in the United States, and in arts education, as it prioritizes the individual. Theorists and artists Eve Tuck and C. Ree write that they, "chose to write in the first person singular to double-fold my wisdom and mask my vulnerabilities. I use the bothness of my voice to misdirect those who intend to study or surveil me."[2] Feminist geographers J.K. Gibson-Graham wrote under a pseudonym and used the singular "I" as well. We, Susan and Caroline, chose to write with a "we" and we ask you, reader, to pay attention to your relationship to the "we" that stands for the two of us. Now that we have troubled the "we," we will turn to the trouble of addressing "you," the reader we conjure in this text.

Of course, all of our social identities matter. In *Chapter 1*, we will ask you, the reader, "What is urgent?" *See Chapter 1: Why Now? for more.*↗ When we ask ourselves, as the authors of this book: *What is urgent in our spaces of learning?* We answer: racial justice. We recognize that we, as two white women, will reveal our own racial imaginary as we write, and that the "you" that we refer to can never be universalized.[3] You will read assumptions in our writing that come from our social position.[4]

Commitments

We have committed to:

- Sharing our research and thinking from the past five years;
- Sharing resources so that you can adapt them to your own contexts;
- Offering a range of approaches to teaching, from contemplative practices and collaborative games to spreadsheets and rubrics;
- Continuing to participate in antiracist groups;
- Creating multiple formats for differentiated learning styles: a website, game, syllabi, book, references, and videos;
- Working together in a collective, recognizing that we would not be able to create this book alone; *see Chapter 20: How We Work and Chapter 13: Labor* ▨ *for more*↗
- Acknowledging and attempting to navigate the contradictions implicit in our roles as teachers within our institutions.

We hope that you can commit to:

- Approaching this book with curiosity and openness;
- Caring for yourself while you read the book; *see Chapter 9: Support /■ for more*↗
- Identifying which aspects of the book speak to you, and accepting which aspects do not, letting those go;
- Trying some of the practices that we offer in your contexts;
- Understanding your social identity and how this impacts spaces of learning;
- Participating / continuing to participate in antiracist groups;
- Considering ways that you can reflect upon your teaching and learning experiences with other educators who read this book;
- Using our website http://makingandbeing.com; and
- Contacting us at info@bfamfaphd.com to tell us what works for you, what does not work, and the ways in which you adapt this book to your contexts.

Chapter Overviews

The chapters in this book are organized in the way that we tend to describe our approach in workshops with teachers and students. We begin with an overview of the fields that connect to our book *(Part 1: Entry Points)*, and then talk about why we believe it is urgent to rethink approaches to undergraduate, graduate, and self-organized arts education *(Chapter 1: Why Now)*. From there, we build a sense of support with a cohort of learners *(Chapter 2: Spaces of Learning and Chapter 3: Who Do You Honor?)*, and then we introduce our framework *(Chapter 7: Lifecycle Phases and Framework)*. We close by asking people to imagine the future of arts education. We then share the ways that we work together currently and the ways that you might get involved in a conversation with us *(Part 5: To Be Continued)*. Depending on the amount of time that you have, we suggest that you skip to the sections that feel most relevant to your context.

In *Part 1: Entry Points,* we invite somatic healer Alta Starr, educational theorist Stacey Salazar, and cultural theorist Leigh Claire La Berge to write about the connections that they see between this book and the fields of somatics, teaching and learning, and aesthetics. Alta Starr explains how making art connects to somatics, a theoretical and practical approach to transformative change that begins with embodiment. Stacey Salazar provides an overview of teaching studio art and design in Europe and the United States, as a background from which to critically examine pedagogical practices. Leigh Claire La Berge offers an introduction to basic terms in political economy and aesthetics.

In *Part 2: Spaces of Learning,* we discuss our motivations for writing this book and why we believe that an education in art must be as much about ways of being in the world as it is about ways of seeing and ways of making and exhibiting projects in the world. As you make projects, you are facilitating a material transformation, but you are also facilitating a transformation of yourself.

In *Chapter 1: Why Now*, we observe that all is not well in our spaces of learning. We recognize that arts education is out of sync with the realities that artists face. We begin 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 2: Spaces of Learning*, we draw attention to ways in which groups can gather together more intentionally. We then describe the teaching and learning philosophies and strategies that we value. In *Chapter 3: Who Do You Honor?*, 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] In *Chapter 4: Teacher/Facilitator Guides*, we offer teacher/facilitator guides, including specific assignments, activities, and worksheets that we encourage groups to use on the first, second, third, fourth, and fifth days of class. In *Part 4: The Lifecycle Framework*, we introduce you to the core framework of the book. We use 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. The lifecycle refers to the "life" of any given project, made up of ten phases, from source to depart. The ten chapters in *Part 4* provide an in-depth exploration of the ten phases of the lifecycle, presented in the order in which we teach them. In each chapter, we will introduce you to key questions surrounding the phase, share quotations from interviews with contemporary artists who engage with that phase, and end with assignments, activities, worksheets, and a reflection that relates to that phase.

In Chapters 9–18, we cover the phases in the lifecycle framework: Support, Source, Depart, Transfer, Labor, Narrate, Encounter, Tools, Copyright, and Acquire. In *Part 5: To Be Continued,* we provide a speculative thought experiment of the future of arts education, and close by sharing the evolution of *Making and Being* and our collaborative practices.

A Living Document

We wrote this book because we want to have more conversations about teaching and learning with other artists and arts educators. It is not in any sense an authoritative text to reproduce without question or adap-

tation. It is, instead, an invitation to engage in ongoing dialogue with us. The majority of people teaching BFA and MFA classes have never taken an arts education course. How is this possible?

Why do so few artists write about their experiences as teachers at the college level? Perhaps it is because, today, artists are hired and promoted primarily for their exhibition records. Perhaps it is because they have no time to reflect upon their teaching. With adjunct faculty as the new faculty majority,[6] many educators find themselves hired to teach a class with less than a week's notice, without any clear place to turn. It is our hope that artists who teach can be in closer dialogue with one another about the importance of pedagogy in their lives.

Literature reviews of teaching and learning resources reveal that "postsecondary studio art education remains under-researched and undertheorized … there are no readily accessible and relevant resources that might both inspire the accomplished artists-who-teach to reflect on aspects of their teaching practice and invite them into the conversation about art educational theory."[7] In addition to this, few MFA programs prepare students for teaching by building curricula focused on pedagogy.[8] While some institutions offer one course on pedagogy for MFA students, only two institutions in the United States hosts centers for teaching and learning that focus on the visual arts—one at MassArt and one at Pratt Institute.[9] This project responds to the lack of practical resources for artists teaching at the college level (and for students who want to learn about arts education as they experience it) by providing pedagogical tools for arts educators and for art students.

You might think of this book as a curriculum, a syllabus, a guide, or a manual. It aims to be a resource you can refer to when helpful, supporting your inquiry into systems of production: how projects are made, how projects circulate, and how your capacities are brought into a wide range of approaches to production. It also aims to support you in practicing powerful ways of being in the world by identifying your interests and then aligning them with relevant systems of production. *See Chapter 7: Lifecycle Phases and Framework for more.*↗

This book intentionally rests somewhere between an experimental artist's book, a theoretical text about the production and circulation of projects, and a pragmatic arts education workbook. It is an artist's book in the sense that we give ourselves the right to be playful, weaving together writing, illustration, and design to share the quirks of our collective desires. It is a theoretical text in that we have created a framework that guides the structure of the book. *See Chapters 7–18 for this framework.*↗ It is a workbook in that it is written to use in an undergraduate or graduate classroom or in a self-organized space of learning. Like educational work-

The majority of people teaching BFA and MFA classes have never taken an art education course. How is this possible?

books that teachers outside of the arts often rely upon, this book offers directions about how to facilitate activities, practices, and assignments that we have been using over many years of teaching.

Many academics think of a book as a limited space that encloses the totality of an argument and the experience of an idea. But this book is one aspect of an ongoing conversation that occurs across multiple platforms: a website, a card game, videos, and workshops. We weave in quotations, stories, and artists projects in an associational manner that reflects our approach to teaching. In her essay, "Embodiment, Sexual Difference, and the Nomadic Subject," philosopher Rosi Braidotti speaks about the importance of acknowledging the many voices that enable a text to come into being. She writes, referring to cultural theorist Gayatri Spivak:

> Here, the principle of quotations or citations is central [as it is with Spivak]: letting others speak in my text is not only a way of inscribing my work in a collective political movement. It is also a way of practicing what I preach…. Letting the voices of others sound through my text is therefore a way of actualizing the non-centrality of the 'I' to the project of thinking.[10]

We have created a workbook that prioritizes the practice of making projects and connecting artists, students, and teachers to one another. We hope you sense our commitment to collectivity and that you can read this text as a generative, living document.
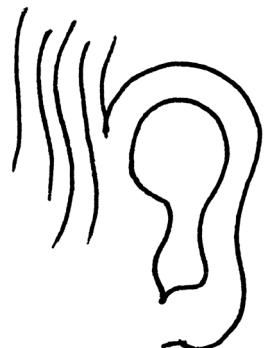
Reflection

1. Which commitments are you most drawn to, and why? Are there any commitments that you would like to add, as you read this book and try out the activities and assignments?

Remember, we hope that you can commit to:

- Approaching this book with curiosity and openness;
- Caring for yourself while you read the book; *see Chapter 9: Support /■ for more*↗
- Identifying which aspects of the book speak to you, and accepting which aspects do not, letting those go;
- Trying some of the practices that we offer in your contexts;
- Understanding your social identity and how this impacts spaces of learning;

- Considering ways that you can reflect upon your teaching experiences with other educators and students who read this book;
- Using our website http://makingandbeing.com; and
- Contacting us at info@bfamfaphd.com to tell us what works for you, what does not work, and the ways in which you adapt this book to your contexts.

2. ☀ What feelings and sensations came up for you while you were reading this chapter? For example, did you feel surprise, frustration, or excitement? How did you hold these in your body? For example, did you sense these emotions in your shoulders, neck, and back while reading this chapter? *See the Social-Emotional Intelligence Project Reflection activity in Chapter 4: Teacher/Facilitator Guides.*↗

1. See Susan Jahoda, Blair Murphy, Agnes Szanyi, Vicky Virgin, and Caroline Woolard (BFAMFAPhD), *Artists Report Back: A National Study on the Lives of Arts Graduates and Working Artists*, report, 2014, http://bfamfaphd.com/wp-content/uploads/2016/05/BFAMFAPhD_ArtistsReportBack2014-10.pdf.

2. Eve Tuck and C. Ree, "A Glossary of Haunting," in *Handbook of Autoethnography*, eds. Stacey Holman Jones, Tony E. Adams, and Carolyn Ellis, 639–658, (Walnut Creek, CA: Left Coast Press, 2013), 2, available, https://static1.squarespace.com/static/557744ffe4b013bae-3b7af63/t/557f2d6ce4b029eb4288a2f8/1434398060958/Tuck+%26+Ree%2C+A+Glossary+of+Haunting.pdf.

3. For works on the "racial imaginary" of "whiteness" see TRII, "The Whiteness Issue," The Racial Imaginary Institute, September 2017, https://theracialimaginary.org/.

4. Dalton Conley, quoted in "What Is the Difference Between Race and Ethnicity?," PBS Thirteen California Newsreel, 2003, https://www.pbs.org/race/000_About/002_04-experts-03-02.htm.

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

6. See New Faculty Majority, "History," https://www.newfacultymajority.info/history-and-foundation-al-principles/.

7. Stacey Salazar, "Laying a Foundation for Artmaking in the 21st Century: A Description and Some Dilemmas," *Studies in Art Education* 54, no. 3 (2013): 247, https://doi.org/10.1080/00393541.2013.11518897; See also Stacey Salazar, "Studio Interior: Investigating Undergraduate Art Teaching and Learning," *Studies in Art Education* 55, no. 1 (2013): 64–78, https://doi.org/10.1080/00393541.2013.11518917.

8. See Julia Morrisroe and Craig Roland, "A Collaborative Approach to Preparing MFA Art Students to Teach at the University Level," *Art Journal* 67, no. 4 (Winter 2008): 87–91.

9. For further information on teaching and learning centers at Pratt Institute, visit https://commons.pratt.edu/ctl/, and at MassArt, visit https://massart.edu/degree-programs/teacher-preparation-program.

10. Rosi Braidotti, "Embodiment, Sexual Difference, and the Nomadic Subject," *Hypatia* 8, no. 1 (Winter 1993): 6.

1

...AS YOU TELL
YOUR FRIENDS
ABOUT YOUR
PROJECT.

PRACTICE
COMPASSION...

DON'T FORGET
THIS PROJECT
RELIES UPON
RENTALS.

PART ONE

ENTRY POINTS

In *Welcome*, we thank and acknowledge the people who have labored on this book. We then provide an overview of the book, including an explanation of the use of "we" and "you" throughout this text.

In *Part 1: Entry Points*, we invite somatic healer Alta Starr, educational theorist Stacey Salazar, and cultural theorist Leigh Claire La Berge to write about the connections that they see between this book and the fields of somatics, teaching and learning, and aesthetics. We asked Alta Starr, lead facilitator at Generative Somatics, to write about embodiment for arts educators because the politicized somatic methodology that she offers has transformed the way social movements in the United States operate. This methodology has also allowed us to access more of our embodied knowledge as we teach. Starr will explain the generative somatics methodology, the importance of daily practice, and the process of somatic opening. We invited Stacey Salazar, Director of the Master of Arts in Art Education at the Maryland Institute College of Art to provide an overview of the history of postsecondary and professional art education in the United States and to place our work within this history. Salazar's writing about the lack of pedagogical training for art faculty at colleges and universities has helped us understand that our desire for increased pedagogical support and dialogue between arts educators is not unique. We invited cultural theorist Leigh Claire La Berge to write about the tensions held within the category of art itself because she has shaped

our understanding of the intersection of culture political economy in daily conversations over the past five years. Leigh Claire will define key terms that reappear throughout the book, including: commodity, labor, capitalism, and aesthetics. We hope that these three chapters on embodiment, pedagogy, and political economy provide entry points into our book.

Throughout this book, there are sections of the text that we suggest that you read aloud as a group.

In classes and workshops we (Susan and Caroline) print all readings out, ask everyone to sit in a circle, and then read as a group, taking turns listening and speaking. The physicality of the printed page allows us to be present with the text in a way that we enjoy. We have found that many people will not do a careful reading on their own. Holding the text together, the group can interpret it in real time, clarify misunderstandings, and be present with the practice of reading slowly and methodically.

☀ We suggest that the following section be shared with the group as best suits your context, either read aloud—in whole or in part—or assigned to be discussed in your space of learning. Before you begin to read, we invite you to ground yourself in the space: notice the air on your skin and your feet on the ground. What are your feelings and sensations at this moment? What are you bringing to this text? Take a moment to become aware of this. We invite you to notice what comes up for you, as you are reading this chapter. We will ask you to reflect upon this at the end of this chapter.

Cultivating the Self: Embodied Transformation for Artists
Alta Starr

We invited Alta Starr, lead facilitator at Generative Somatics, to write about embodiment for arts educators. The politicized, somatic methodology that Starr offers has helped to transform the way social movements in the United States operate. This methodology has also allowed us to access more of our own embodied knowledge as we teach. Starr will explain the generative somatics methodology, the importance of daily practice, and the process of somatic opening.

Whatever you choose to create is profoundly shaped by who you are, which is the product of all that you've experienced. You are the primary raw material of your creation, whether your vision is of an effective curriculum, changed labor laws, satisfying relationships and successful collaborations, or a film, poem, or sculpture. To realize and bring into being what matters most to you, in alignment with your deepest values, requires rigorous self-awareness and ongoing self-development and cultivation.

The body, where our experiences live largely out of consciousness, is the starting and ending point for this self-development. Through connecting intentionally to what lives in the body, and to the larger social reality which, with its inescapable hierarchies of domination and exploitation, has determined what lives there, you can create greater choice about who you are—the artist, teacher, leader, or organizer you choose to be—and what speaks through your creations. This chapter will introduce generative somatics, a theoretical and practical approach to such embodied change. Its methodology is grounded in an overt analysis of power and oppression, which also addresses trauma and healing in service to individual, community, and systemic transformation. Nobody heals alone. The process of embodiment, unlike individual meditation practices, which seem to promise individual transformation, or even enlightenment, happens in community—in social movements or in organizations.

The term "somatics" comes from the Greek word "soma" which most simply means "the body." More broadly, it refers to the living organism in its wholeness. Most people have little awareness of their bodies or how our history lives in them, influencing their actions and reactions and often sabotaging their intentions. Somatics brings people back into their physical selves, whose health, fitness, and appearance they may monitor and address with great care, but which they rarely fully feel. By increasingly inhabiting your body and building your tolerance for the truths that live in you, you begin to consciously integrate all of who you are into a living wholeness, able to connect authentically and with accountability to others.

In somatics, practitioners talk about our "shape," which is how in each moment, every nuance of our experience is expressed through the totality of our being, albeit largely outside of our awareness. Embodied transformation, the goal of the somatics path, means radically and deliberately changing this shape, first by becoming aware of our habitual reactions, moods, and ways of relating, and then, over time, through a holistic and comprehensive approach, becoming able consistently, even under pressure, to generate different actions in alignment with and in service to what matters to us.

Some people might ask, *Why choose to feel?* Why choose aliveness and presence when that means choosing to be awake not only to joy, but also to pain? Over time and with great care and respect for the wise
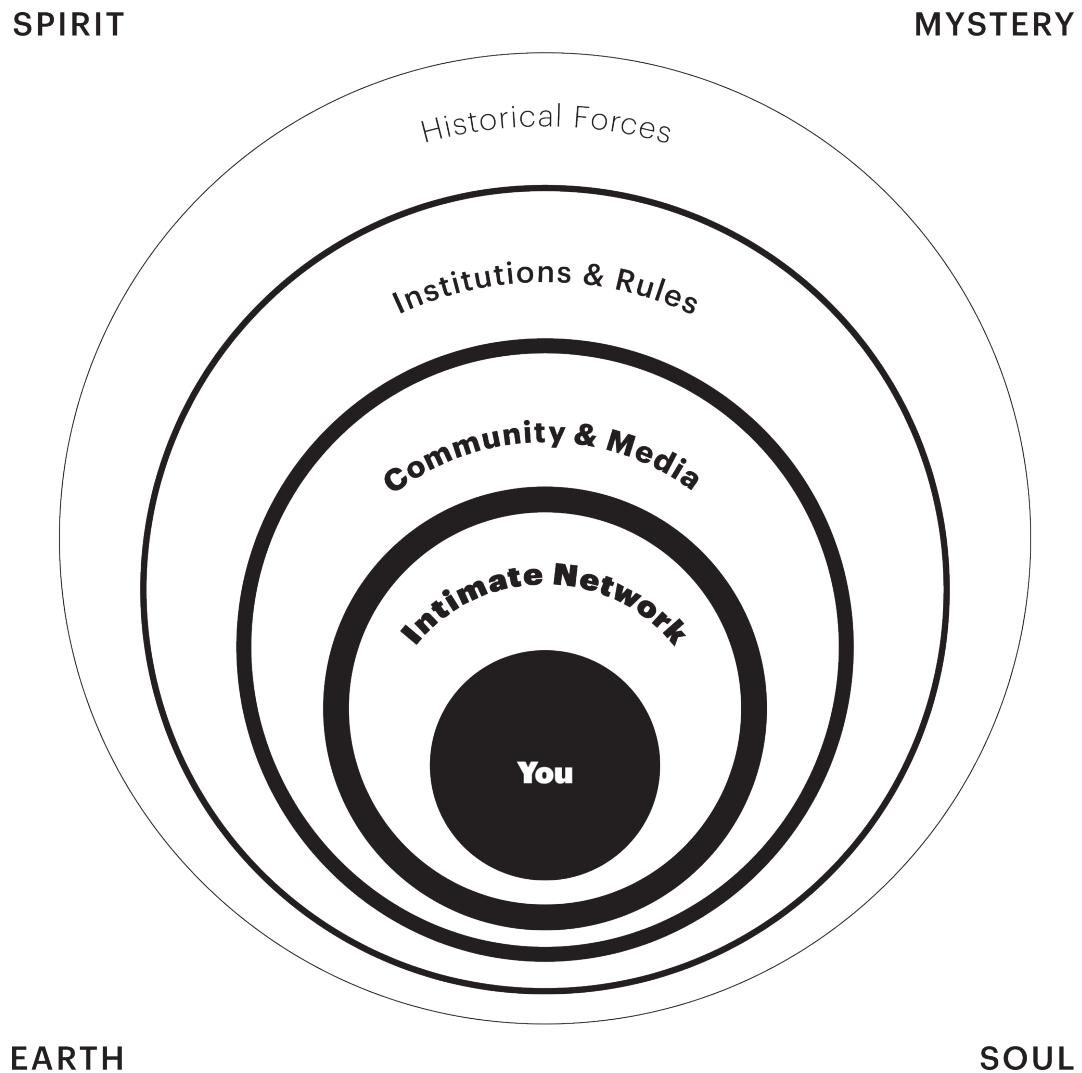
adaptations human bodies have developed to avoid distressing experiences, even at the cost of their full aliveness, you may discover, or rather, *your body may rediscover* that you have, in a sense, already survived the worst, and in fact, can survive even those difficult feelings you attempt to smooth over or soldier through, to avoid and deny. You can rediscover that pain actually moves, that it passes through you and leaves, and that on the other side of experiencing pain, letting it move and noticing it leave, you have more room for who you are, and for the lives, relationships, organizations, projects, art—and social conditions—you choose to create. By welcoming the difficult no less wholeheartedly than the delightful, you can come back to life.

James Baldwin said it well (of course):

> One is dealing all the time with the most inarticulate people that I, in any case, have ever encountered, and I don't hesitate to say the most inarticulate group of people we are ever likely to encounter.... Inarticulate and illiterate ... totally unlettered in the language of the heart, totally distrustful of whatever cannot be touched, panic-stricken at the very first hint of pain. A people determined to believe that they can make suffering obsolete. Who don't understand that the pain which signals a toothache is a pain which saves your life.... It seems to me that the artist's struggle for his integrity must be considered as a kind of metaphor for the struggle, which is universal and daily, of all human beings on the face of this globe to get to become human beings.[1]

If becoming human beings is the task that confronts all people, then we can accomplish it only by reintegrating all parts of our individual and our collective beings, bringing ourselves into right relationship with ourselves, each other, and the planet. Liberation requires each of us to become aware of and dismantle the systems of domination and exploitation, not only in society, but also as we have internalized them, inevitably, whatever our social location.

The generative somatics methodology of embodied transformation aims toward an ongoing state of freedom, not as an isolated individual experience of fulfillment, but rather as a social reality we create collectively through taking responsibility for it in relationship with each other. The transformation process offers us the chance to practice freedom in two primary ways: first, to practice living and leading with love and rigor from personal awareness and the choice, courage, integrity, and accountability that are generally not encouraged by our social norms; and second, to practice skillful relationships with others, in which we intentionally create collective experiences that recognize and honor all of our value and

SPIRIT   MYSTERY

Historical Forces

Institutions & Rules

Community & Media

Intimate Network

You

EARTH   SOUL

dignity, even, or perhaps especially, in conflict.

Now I want to return briefly to this idea of "shaping." Current biological research shows that epigenetic mechanisms impact us long before birth, predisposing us to vulnerabilities to stress, addiction, anxiety, and depression. It seems possible that the same mechanisms also predispose us toward resilience, although our organisms' orientation to homeostasis and fulfillment is innate, regardless of our family history. Psychological research on how trauma moves through families from one generation to the next has become conventional wisdom in recent decades, even though our society has yet to use this knowledge effectively to break these destructive cycles. All that we inherit from our lineages, through our genes and family cultures, is a core part of our shaping.

But then there's the larger society, with its webs of institutions, social norms, and historical forces, which profoundly impact our intimate networks. Social animals that we are, we also have collective shapes based on our shared experiences, for example, of culture, nationality, religion, and geography. Our families, teams, organizations, and social groups all reveal these collective shapes. Do we need to talk about those pink and blue baby blankets, or the research that shows adults interact differently with infants depending on which color is wrapped around them? The pervasiveness of the gender binary ensures that we each have access to only half, if that, of our full human possibility: weeping boys and raging girls are fiercely shamed, or worse, for stepping beyond those boundaries.

You can begin to get a taste of shaping right here and now, as you read this text. Take a moment to get curious about what you're experiencing at the level of sensation, beginning to explore gently what it might be like to read and think *with your whole body*. Most of us have learned to disconnect from our emotions—all of which begin at the level of sensation—in order to learn, especially when reading and writing are the primary modes of study. Those of us that didn't successfully master those lessons, for whatever reasons, may have encountered significant obstacles as we moved through traditional educational programs.

Take a few deep breaths and drop your attention into your body, then reread the statement, "The pervasiveness of the gender binary ensures that we each have access to only half, if that much, of our human possibilities: weeping boys and raging girls are fiercely shamed or worse for stepping beyond those boundaries."

✳ How does that assertion land in your body? What sensations do you notice? Is there increased tension or contraction anywhere, or do you find yourself a bit absent, disconnected from your internal experience? Is there more intensity or charge in your thinking, perhaps some urgency to agree or disagree with the statement? Or does it resonate in some way with your past experience, and spark memories which may be familiar, or
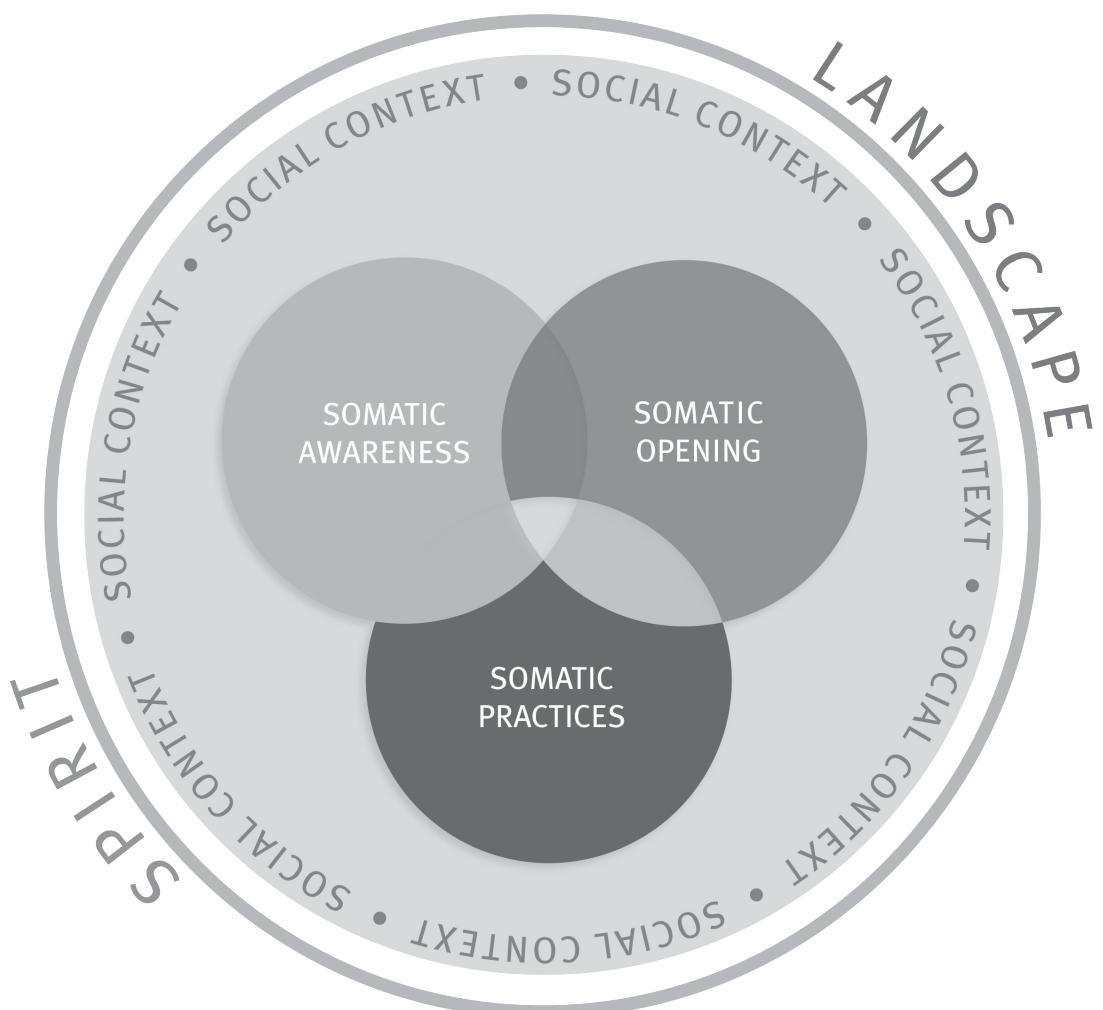
surprising? Or do you feel a quiver of annoyance, a slight pinching or contraction, and a wish to keep moving, without this veering off on a possibly irrelevant sidetrack? Whatever your internal experience, it is potentially useful data that we have mostly been taught to ignore.

Given that almost all of us receive messages about who we are and who we may be from our first breaths, messages which keep coming at us all day, every day—in our homes and schools, on the street, at doctors' offices, in our intimate relationships, through advertising, everywhere, constantly—we shouldn't be surprised that they have influenced our entire beings. As a result, whether we are living out these messages with little or no questioning, or have rebelled against them, at least in some areas of our lives, the tiniest bit of sustained attention at the level of sensations in our bodies will reveal how much our day-to-day moods and behaviors are reactions rather than intentionally chosen responses.

Those automatic, habitual reactions are a large part of what we mean by "shape" in somatics discourse. Our current shapes, the products of all of our experiences, include our internal narratives, our stories about ourselves and the world, how we relate to others as well as ourselves, our emotional capacity and range, what actions we habitually take or don't, how we cope with pressure as well as how we renew ourselves, and perhaps most significantly—as it tends to be least conscious—what contractions, numbness, or slackness lives in our muscles and organs.

If you drive a car, ride a bike, swim, or play a musical instrument, perhaps you can recall the time when you didn't know how to do that, and how, while learning, you had to break the action into smaller steps, then focus on each of them, one by one. You may recall how much you practiced those steps, over and over, until driving, bike riding, or swimming became second nature. That is embodiment: to have competencies or capacities and ways of being so deeply in your muscles and nervous system that they are available to you with little or no thought. Most of us already embody many such skills that we chose to learn deliberately. We also embody ways of being or habitual reactions, adaptations that our organisms wisely generated to guarantee our survival and connection to others. While these automatic reactions have served us well, they nonetheless often end up liabilities, reducing the choices available to us and sabotaging our well-being and effectiveness. A basic tenet of somatics holds true for better or worse: *we become what we practice and we're always practicing something.*

Consider whether or not there are habitual ways you go about things, for example, being the first to speak up in a meeting, or always hanging back until others have shared their ideas. What about your emotional range: are there emotions that are familiar, a kind of home-base for you, and others that you rarely if ever feel or express? Where in your body

do you experience your aliveness, and where don't you? Do you experience particular patterns or frequent reactions in response to your thoughts, actions, and feelings, especially about "hot button" topics like money, power, race, gender, or sexuality? What experiences, examples, and messages produced these patterns? An exploration like this can deepen self-awareness, agency, and choice, but it also serves much more than self-improvement. Rather, it establishes a foundation of lived experience for understanding the dynamics of power and privilege in society, and then engaging those more effectively as a member of the larger social body.

There are three necessary and interdependent components to embodied transformation: somatic awareness, somatic opening, and somatic practices. Any one of them alone is insufficient. If you accepted either of my invitations to self-exploration, first, noticing what happened in your body in reaction to the comment about the gender binary, or second, reflecting on your habitual ways of doing things and feeling, you have entered, perhaps in a new way, the domain of somatic awareness. We have also touched on the domain of practice a bit, both in terms of the deliberate practices we may have pursued, and the far less intentional habits and habitual ways of being we have developed as part of the natural course of adapting and surviving.

Somatic practice is intentional practice, with the aim of shifting what we embody. Our somatic practices simultaneously draw us into deeper awareness, while reinforcing and strengthening the skills that are part of our emerging "new shape." Whatever the competencies (and the authors of this book would call them capacities) we're trying to develop— whether the ability to declare clear boundaries on our time and labor, take greater accountability for our actions, communicate directly and authentically, coordinate effectively with others, or sustain our focus and action toward our goals even under pressure—they become solidly embodied only through ongoing practice. Repetition matters, or as Generative Somatics trainers often say, "somatics loves repetition." Neuroscience supports this principle. Researchers have found through observing physical trainers that work with high performing athletes that it takes 300 repetitions of a movement (say, a roaring Serena Williams serve) to build muscle memory, and 3000 for that move to become embodied, or second nature, consistent and reliable. With all due respect to those amazing athletes, I'd argue that the competencies (or capacities) we want to embody in our lives, in our leadership, teaching, and art-making, are far more complex, and require even more repetitions.

In 2008, Generative Somatics began to explore how best to bring our methodology into social movements. Staci Haines, the founder of Generative Somatics, began to work with a movement training

organization led by Ng'ethe Maina. They published a pamphlet called the *Transformative Power of Practice*, which included the following passage:

> So we want to ask ourselves, "What is it that I want to be practicing?" and take this question seriously. If what you want for yourself is being present with yourself while you can also listen to others, then this is what you need to practice. If you need to deal with certain emotions, like anger or grief, more effectively, you need to practice facing these emotions and learning to feel them, instead of avoiding them. If you need to learn how to give direct and useful feedback, or ask for it for yourself, you'll need to practice feeling but not acting out of your anxiety, and squaring up to direct conversations with care.[2]

Of course, this "body-up" learning and transformation requires actual physical experience. While I hope this chapter conveys some idea of the process and its impact, it's important to note that conceptual understanding without visceral experience is truly the booby prize here, ersatz and inadequate to the task of meaningful and lasting change, whether individual, collective, or societal. The difficulty with resolutions, such as those many of us make with the turn of the year, is not a problem of willpower. Rather, the neurotransmitters in our bodies—serotonin, dopamine, cortisol, adrenaline, and so many others—along with the muscles they signal, do their tasks automatically. We have trained them well over many years spent practicing the very actions and moods we're now trying to change.

Which brings us to the final, perhaps somewhat mysterious, and yet critical element in embodied transformation, somatic opening, during which we take apart this shape we're discovering. With more access to our core aliveness, we find that there is much more to us, in us, than our habitual ways of being have allowed. Somatic opening is the release of long-held contractions that allow life to move freely and fully throughout our being. As mentioned earlier, we are what we practice, and we've spent many hours, days, and years, and for very good reasons, becoming this shape, this person we think we are.

The transformation we aim for through somatics, this careful and intentional cultivation of a new shape, requires restructuring the body, the fasciae and muscles and nerves. It's the absence of this "body up" learning that can make our resolves for personal change, such as those New Year's resolutions mentioned earlier, so challenging to maintain and achieve. Somatic openings can be subtle and barely perceptible, or dramatic, but of whatever order, however momentary or extended, an opening is a destabilizing and disorganizing of the current shape to allow more life and feeling to move through the organism.

I get to see the power of this transformative process in many different settings, with individuals as a somatic practitioner, and then in courses and organizations in my work as a senior teacher with both Generative Somatics and BOLD (Black Organizing for Leadership and Dignity), which brings the embodied leadership methodology to Black social justice leaders from around the country. It was at BOLD, in our very first training for Black Executive Directors in January 2012, at the Penn Center on St. Helena Island, SC, one of the first schools for formerly enslaved African-Americans, that I got to witness one of the most powerful examples of somatic opening I've seen.

I was teaching the most foundational somatics practice, centering. Centering is a way of coming home to your fullest self, to your sensations, emotions, and purpose. We center to get fully present and to have more agency and choice of action. To allow for more sensation, we usually center standing, bringing awareness into the present moment and balancing our length, width, and depth, allowing our bodies to find their natural dimensions. From this place of presence and openness, we are able to organize ourselves for actions in alignment with our deepest values or vision, rather than reactively.

I said, as we always do leading this practice, "Notice the sensations in your body, drop your breath into your belly. Now center in your length, your full natural length, letting the top and bottom halves of your body connect and come into balance. Let your weight drop into gravity, while you let more breath and space into your spine …"

Then, BOOM! One of the participants, Robb, a tall large man, fainted, sliding right down to the floor. Well, that hadn't happened before! Robb sat up after a minute or two, and let our concerned training team know that he was okay. Although he didn't know exactly what had happened, he assured us he had no illnesses or blood pressure issues. No health issues, he said, but he did report that as he was letting himself fill out in length, or at least trying to do that, he got woozy and light-headed, his mouth got dry, and he collapsed. What he figured out later, and told us the next day, after talking with his mother that evening and reflecting on the experience in his journal, was that by the time he was 13, he was already over six feet tall. Robb told us that growing up in Birmingham, Alabama, and being that large, he'd learn to fold in on himself and make himself appear smaller. This wasn't a conscious decision on his part, of course. That learning lived in his muscles and tissues, and had molded a shape necessary for his survival as a Black male in that time and place, a place where once, Black people had to step off the sidewalk into the gutters to allow white people to pass.

I use that term, "male" rather than "man" intentionally, for remember, Robb wasn't a man at 13. Yet, as we know from history, as for

example, most graphically in the murder of Emmett Till, and as current research continues to document, many white people perceive Black boys, even at seven or eight, as older and more importantly, threatening. Terrifying enough to kill. And this particular Black male had grown up in a city the civil rights movement had nicknamed "Bomb-ingham" for the often murderous white response to Black demands for equality—a city in a state that had so perfected its use of segregation as a tool of social control that when drafting its apartheid laws, South Africa examined the Alabama constitution of 1901 (its sixth), drafted specifically to ensure the triumph of white supremacy.

Can you imagine how much contraction and tension Robb held in his back muscles so as to make sure nobody, especially anyone white or in a police uniform, ever noticed him and decided he was menacing? It is not surprising that he experienced confusion in his body as he brought gentle welcoming awareness into his back and legs, relaxing into his full height. That physical confusion, resulting in a momentary loss of consciousness, was a somatic opening.

Although Robb was able to identify the origins of the shaping that lived in his body, knowing the story is not the most important element in this process, contrary to how we usually attempt to make sense of our experience. Rather, our goal is "body-up learning." What matters is the opening itself, the release of long-held contractions in our muscles and the tissues of our organs, and restoring life and tonicity to the places that are slack or numb, whatever will allow more of our aliveness to move fluidly and fully. Whether that opening is quiet and gentle or loud and electrifying, it dismantles our longstanding and unconscious embodied habits so that we can begin to act in service to our vision, in alignment with our values. Grounded in a conscious and ongoing experience of our own life-force, sensations, and feelings, we find a solid and trustworthy ground and guide inside ourselves.

A reminder, this process is not sequential. As soon as we start to build our somatic awareness and to explore our aliveness through consistent practice, openings can and often do happen more or less spontaneously. At the same time, the generative somatics methodology includes specific practices which are geared toward sparking openings. These include, for example, practices that help us experience and create our own internal body-level criteria for support, alliance, and protection, as well as practices that help us unearth and fully feel the discomfort of the many contradictions with which life presents us in order to begin developing greater tolerance and agency in the face of these often debilitating polarities.

There are also important cognitive components to embodied transformation, one of the most essential of which is consistently orienting
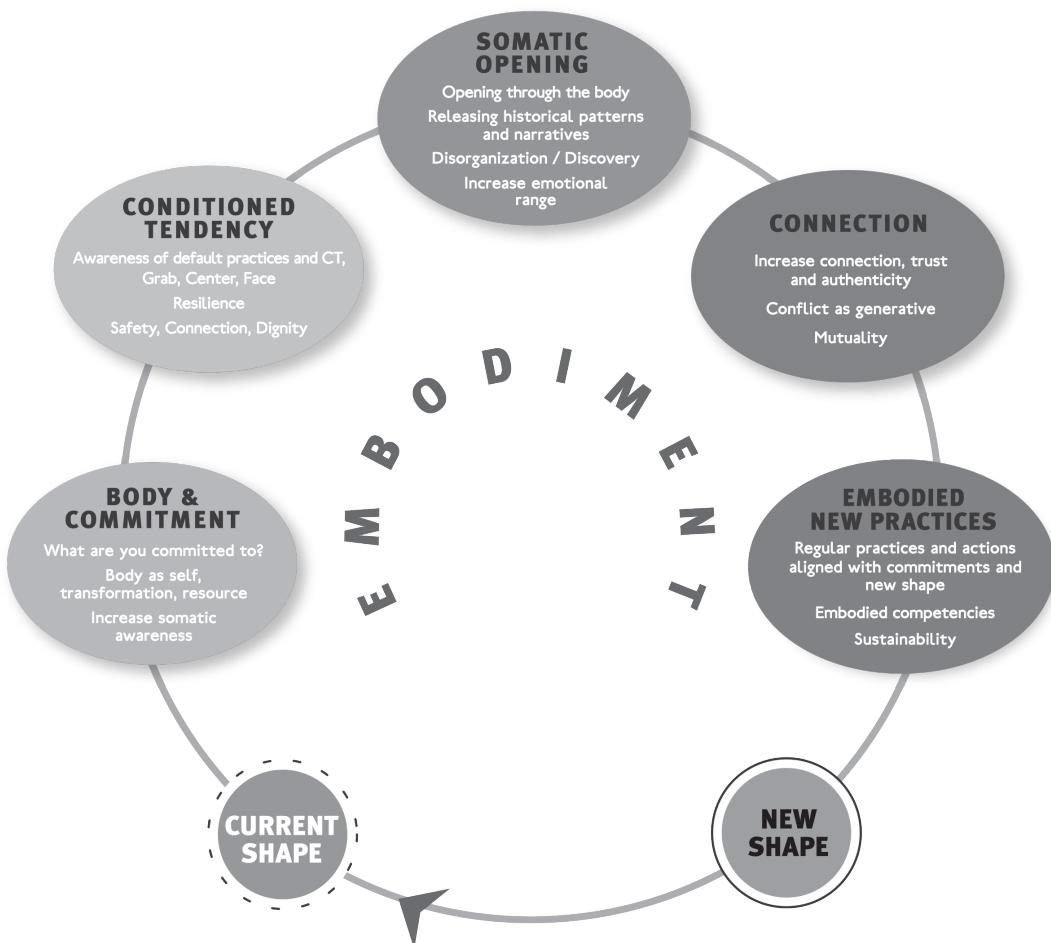
ourselves towards the principles inside the practices, aiming our attention, intention, and action toward the new shape we desire. Understanding these principles allows us to sustain our momentum toward transformation without getting tangled in and stymied by questions of technique or the inevitable differences among differently-abled bodies.

As I mentioned before, when we learn anything, to drive a car, say, or play a musical instrument, or swim, we usually break the skill down into smaller steps. The same holds here as well: each of these competencies includes many smaller components that we learn and practice as we expand our somatic awareness and welcome those somatic openings that profoundly change our shapes. What follows is a brief look at the principles inside some of the methodology's most foundational practices, which in varying combinations are these "smaller steps."

Principles of Core Somatic Practices

- Allowing more aliveness and feeling throughout our being rather than numbness, and organizing ourselves and our aliveness purposefully toward what matters to us;
- Identifying and organizing ourselves and our actions in service to a clear articulation of what we long to create;
- Sustaining our connection to ourselves and our commitments, while taking action and engaging with others;
- Staying present and open, and connected to our commitments and other people in the midst of changing conditions;
- Connecting authentically, directly with others, and experiencing mutuality, belonging, and interdependence—feeling others' concerns and commitments while sustaining our experience of our own;
- Knowing and honoring our ways of reacting to stress and pressure, while increasing our capacity to tolerate the reactions pressure sparks in us; instead of reacting automatically, returning to a centered presence and the range of choice it offers;
- Organizing ourselves into and returning quickly to a relaxed alertness so that we can focus our attention, aliveness, and action toward our vision and sustain that focus through time and change; and
- Moving with openness and relaxed alertness and presence toward uncertainty, contradictions, conflict, and life in all its fullness and mystery, including death and loss.

These principles may seem, at best, "good ideas," somewhat desirable and useful, if achievable, but finally, no different from the supposed benefits of

SOMATIC OPENING
Opening through the body
Releasing historical patterns and narratives
Disorganization / Discovery
Increase emotional range

CONNECTION
Increase connection, trust and authenticity
Conflict as generative
Mutuality

CONDITIONED TENDENCY
Awareness of default practices and CT, Grab, Center, Face
Resilience
Safety, Connection, Dignity

EMBODIED NEW PRACTICES
Regular practices and actions aligned with commitments and new shape
Embodied competencies
Sustainability

BODY & COMMITMENT
What are you committed to?
Body as self, transformation, resource
Increase somatic awareness

EMBODIMENT

CURRENT SHAPE

NEW SHAPE

any number of self-improvement approaches, feverishly sought and furiously marketed as supposed panaceas for dehumanization and alienation. An important distinction, however, is that those approaches reinforce individualism and myths of individual responsibility that obscure the operations of the larger systems working without interruption to ensure power and resources are distributed unequally.

Generative somatics, on the other hand, is a politicized somatics, attentive to power, and to how social conditions shape individual and collective experience, and more significantly, to the knowledge, competencies, and ways of being that are required, of individuals and collectives, to change those conditions. A politicized somatics asks and helps us to uncover what the existing systems require us not to know, or feel, what experiences and ways of being are discouraged, or worse, punished. It asks us, what knowledge is dangerous? What might we demand of ourselves, each other, and of our institutions, our political and economic systems, if we refused numbness and opted for life?

"When we live outside ourselves, and by that I mean on external directives only, rather than from our internal knowledge and needs, when we live away from those erotic guides" Audre Lorde writes in her essay, *"The Uses of the Erotic,"*

> within ourselves, then our lives are limited by external and alien forms, and we conform to the needs of a structure that is not based on human need, let alone an individual's. But when we begin to live from within outward, in touch with the power of the erotic within ourselves, and allowing that power to inform and illuminate our actions upon the world around us, then we begin to be responsible to ourselves in the deepest sense. For as we begin to recognize our deepest feelings, we begin to give up being satisfied with suffering and self-negation, and with the numbness which so often seems like their only alternative in our society. *Our acts against oppression become integral with self, motivated and empowered from within.* In touch with the erotic, I become less willing to accept powerlessness, or those other supplied states of being which are not native to me, such as resignation, despair, self-effacement, depression, self-denial.[3]

Generative Somatics, the organization, prioritizes bringing this methodology to those already engaged in working to build movements to transform society so that their work can be more effective and powerful and they can experience greater resilience while doing it. There are five specific embodied skills or competencies (or capacities) we aim to produce in these individuals and their teams, and a wide variety of movement

formations. The skills themselves, of course, are meaningful to people in other domains as well, including artists. As you read this book, I invite you to reflect on what deeply embodying each of these capacities might make possible for you.

- COMMITMENT: the competency to reorient to a positive vision and act towards it, even under pressure, choosing actions in alignment with our values, and to know and make known to others what most matters to us;
- CONNECTION: the ability to form and sustain trusting, authentic relationships, to compel and galvanize others, to be a supportive presence even in challenging circumstances, and to give and receive grounded, useful feedback;
- COORDINATION: the capacity to effectively collaborate with others, whether in partnerships, teams, or alliances, while remaining responsive to changing conditions;
- COLLECTIVE ACTION: the ability to take effective and powerful life-affirming actions with others, rooted in shared vision and values, through making clear and compelling requests, offers, and promises, and to complete projects well, with intention, evaluation and celebration; and
- GENERATIVE CONFLICT: the ability to engage in and transform interpersonal and organizational breakdowns, to ask for and offer accountability and repair skillfully, to create greater dignity and trust for all involved.

Much of the content of the generative somatics methodology comes out of aikido, a Japanese martial art. Similarly, its approach to body-work can be traced to Wilhelm Reich, Ida Rolf, and others, mostly European healers. Among them, Randolph Stone, the creator of polarity therapy, studied Ayurveda, India's healing tradition, as well as Chinese medicine and acupuncture, and then translated key texts from those disciplines—without meaningful attribution for all practical purposes. Only a little digging reveals the troubling complexity of this lineage, and how deeply informed it is by a history of colonization, imperialism, and appropriation. Rather than ignoring this background, Generative Somatics encourages those training as teachers or practitioners in the methodology to investigate it, and to grapple with their own complicated responses, especially the grief at the loss and disconnection from their heritage that haunts so many People of Color in the United States. Most simply put, we encourage this acknowledging of history in the same way that we raise the question repeatedly, in courses and in work with individuals and organizations: *Why feel?* Or, in another

version we often use meant to elicit deeper purpose and intentionality: "Why heal?"

We can take inspiration from Frederick Douglass, the abolitionist. We quote his speeches but ignore, if we have even ever known, that Douglass was a self-taught violinist. Think about the time it must have taken him to learn! He was not traveling around the country giving speeches against slavery in those hours practicing the violin. He was not writing for or editing the *North Star*, or debating strategy and tactics with his abolitionist comrades. He would play spirituals, folk songs, and classical music for his family, out of love and for their delight. Surrounded by music, his son also learned to play, and his grandson, Joseph Douglass, became a successful concert violinist, touring the country and the world for three decades.
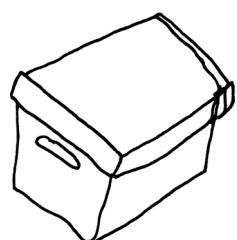
But let's focus on the grandfather, and one anecdote from his travels in the British Isles between 1845 and 1847. Douglass spent almost two years there giving speeches, raising funds for the abolition movement and to buy his freedom so that he would not be returned to slavery, which was possible at any moment when he was in the United States. During his visit he connected with anti-slavery activists as well as those fighting their own battles for independence and justice in Ireland and Scotland. At one point, in Scotland, the travel and controversies got to him, and perhaps too, I like to imagine, a bit of homesickness. He bought a violin and locked himself away to play for three days, until, as one biographer puts it, "he was in tune with himself and went out into the world—a cheerful man."[4] This might be one of the most important lessons we can take from this freedom fighter: that we can strengthen our connection to our life-force, our innate well-being, and in fact, that it is our responsibility to do so. Douglass's example reminds us that aliveness itself, if we choose the hard and sometimes scary work of coming home with awareness to our bodies, will nourish our visions of wholeness as well as our work to create the world we want.

1. James Baldwin, "The Artist's Struggle for Integrity," radio Interview, 1963. Republished in *The Cross of Redemption*, ed. Randall Keenan (New York: Vintage, 2011), 50–58, available, https://bibliotecadaluta.files. wordpress.com/2017/08/ james_baldwin_randall_ kenan-the_cross_of_redemp- tio.pdf.

2. Ng'ethe Maina and Staci Haines, "The Transformative Power Of Practice," Racial Equity Tools, 2008, http://www.racialequity- tools.org/resourcefiles/ TransformativePracticeIndiv. pdf, 3.

3. See Audre Lorde, "The Uses of the Erotic," in *Sister Outsider: Essays and Speeches*, rev. ed. 53–59 (Trumansburg, NY: Crossing Press, 1984; repr., 2007), 58.

4. Gregory, James M., *Frederick Douglass The Orator*, 4th ed. (Springfield, MA: Willey & Co, 1909), 211, available, https://babel. hathitrust.org/cgi/pt?id=loc. ark:/13960/t8x92 b157&view=1up&seq=257.

Studio Art-and-Design in Higher Education: Contemporary Considerations and Historical Precedents

Stacey Salazar

We invited Stacey Salazar, Director of the Master of Arts in Art Education at the Maryland Institute College of Art to provide an overview of the history of postsecondary and professional art education in the United States and to situate our work within this history. Salazar's writing about the lack of pedagogical training for art faculty at colleges and universities has helped us understand the need for pedagogical support and dialogue between arts educators.

College studio art-and-design education in the United States (US) today is a confluence of contemporary considerations and historical precedents. In order to critically examine today's college teaching practices and enact transformational change, an understanding of those considerations and precedents is useful.

Contemporary Considerations

Around the globe, organizations value creative individuals because they tend to take risks, have self-discipline, be flexible and open to new ideas, and understand multiple points of view.[1] Research suggests that college studio art-and-design classrooms are creative spaces.[2] However, many creative classrooms are challenged by changes in institutional funding, in student populations, and in curricular priorities—as well as by the immutability of the professoriate. In this section I provide a brief summary of research relevant to contemporary college studio art-and-design education and describe some of the challenges facing studio art-and-design in higher education in the United States.

Research

Research of college studio art-and-design teaching and learning provides insight into contemporary educational practice. My own research of teaching in studio art-and-design college classrooms indicates that effective instruction includes structuring the creative process, facilitating dialogue, organizing the learning space, and modeling how to sustain oneself as a professional.[3] In structuring the creative process, professors engage students in learning-by-doing, valuing process, and building a learning community that fosters creativity. To facilitate dialogue, instructors ask questions, speak with students warmly and individually, and share anecdotes that communicate the big ideas of the curriculum. In order to enhance the learning goals of a particular class session, teachers orchestrate the physical space by arranging classroom furniture, adjusting lighting, or varying the location. Perhaps most significantly, effective professors engage students as equals, and in so doing, reveal who they are as "real" practitioners of creative endeavors.[4]

More broadly, studies of teaching practices across other higher education disciplines—as well as within PK–12 art education—indicate that effective instructors get to know their students; create an environment that encourages risk-taking, inquiry, and autonomy; understand the educational context; allow students' life experiences to be the point of departure for constructing a curriculum; maintain a deep knowledge of their discipline; and facilitate encounters with role models of diverse genders, races, and ethnic identities.[5]

A review of the literature on learning indicates that in studio art-and-design classrooms, students learn to take risks, persist, and manage their time; appreciate different kinds of art; see things from multiple points of view; and articulate their thoughts about art.[6] Students describe one-on-one interactions with professors as central to their development.[7] Studies I have conducted suggest that students want their instructors to get to know them, to help them make personally meaningful work, to teach them skills, to show them how to live creative lives, and to create a community conducive to individual and collaborative creativity. Indeed, in the years following graduation, studio art-and-design alumni note that the community of artists they encountered in art school is the model for communities they seek to create, or be part of, out in "the real world."[8]

Challenges

Changes in institutional funding

In the 1950s and 1960s, there was substantial government support for higher education. By contrast, today there is relatively little federal funding, so full-time faculty salaries and positions are shrinking, lower-cost part-time positions are proliferating, and more colleges are becoming tuition-dependent. For students, escalating tuition costs mean college can be a proposition for life-long indebtedness.[9] Furthermore, due to broader economic shifts and increasing income inequality, it is more challenging for artists to make a living today,[10] which, among other issues, means student loan repayment can be problematic for graduates of art-and-design programs.

In an effort to demonstrate a purely financial return on investment,[11] some colleges count the number of new graduates moving directly into paid careers in their disciplines.[12] However, this is not an ideal measure for art-and-design alumni because it often takes years for artists to sustain themselves through work related to artmaking. Indeed, a longitudinal study I conducted with art school alumni indicates that they prize the art school experience—not merely for career options—but for the way it nurtures artistic identity and critical engagement, provides opportunities to craft a creative life that has meaning and purpose, and creates space to define for oneself what it means to be happy and successful.[13]

A diversifying college student population

Some data indicate that the United States college student population is more diverse than ever.[14] Recent changes in financial aid, for example, have brought many more low-income students onto campuses with

affluent students, creating a concentrated mix of economic classes rarely found elsewhere in the United States.[15] More people with developmental disabilities are attending college.[16] International students, many of whom are English language learners, now make up a significant percentage of the overall college student population.[17] And sixty years ago nearly all Black college students attended Historically Black Colleges and Universities (HBCUs), whereas today, more than 90 percent of college-age Black students choose to attend other kinds of colleges.[18] These are just a few of the ways in which campuses are becoming more diverse.

The consensus view among higher education administrators and professors is that college student learning is enhanced when the community is made up of people from different races, ethnicities, genders, and economic and cultural backgrounds—which may be a reason that colleges energetically recruit diverse students. However, even if welcomed onto campus, once matriculated, impoverished students, international students, and students of color confront formidable challenges.[19] They are more likely to experience psychological distress due to microaggressions, racism, loneliness, and differences between their cultures of origin and the highly competitive and individualized culture of United States higher education.[20] These challenges need to be addressed, in part because continued diversification of the college student population is likely; the Census Bureau predicts that by 2020 most of the nation's children will identify as a racial or ethnic minority. Consequently, by 2030, "minorities" are likely to be the majority of college students.

These differences notwithstanding, undergraduates have something significant in common: they are engaged with digital technologies nearly from birth. Today's eighteen-year-old college student was in kindergarten when Twitter launched, Facebook was made available to anyone over age thirteen, and Apple released the first iPhone. As of June 2018, more than half of Instagram's 100 million active United States users were between the ages of 18 and 29.[21] And importantly, recent research reveals that immersion in social media plays a part in young adult passivity, anxiety, and depression—all of which impact learning.[22]

Online engagement may also contribute to the fact that, for these young people, longstanding silos between the "fine" and "design" arts are increasingly irrelevant. Instead, today's youth experience making as a continuum of equally engaging options, with fine arts at one end and problem-based design at the other.[23] These young people see themselves as artists *and* designers, autonomous *and* engaged in community, their endeavors as acts of creativity *and* objects of commerce.[24] It seems prescient that artist-educator Ernesto Pujol predicted over a decade ago that this digital generation would create a "pivotal historical perceptual change" making "the abyss between past and present modes of perception

greater than ever before in terms of attention, translation, forms, aesthetics, and production."[25]

Changing curricular priorities

Even before these shifts in college student demographics, scholars and artists were questioning the continued dominance of Bauhaus and Academy models in contemporary studio art-and-design education. Postmodernism[26] had successfully challenged Eurocentric hegemony and hierarchical control of "universal" knowledge;[27] in its place, these scholars and artists argued for a distributed knowledge paradigm, emphasizing inquiry, learner-centered education, the teacher as facilitator, integration of digital and analog ways of making, and education as a serious-but-playful and lifelong endeavor.

Based on these principles, a number of art-and-design programs have restructured in recent years, moving toward thematic, interdisciplinary, inclusive, holistic, digitally integrated, and globally engaged approaches.[28] Additionally, some art-and-design programs are exploring ways to decenter Eurocentric curricula, reframing the canonical/exceptional divide as a spectrum of possibilities, and integrating Indigenous ways of knowing.[29] When such changes are implemented, faculty entrenched in the Eurocentric traditions of art and education are challenged to adapt, often with limited time and resources. As a result, within one institution, or even one department, there may be different curricular views and pedagogical philosophies co-existing in dissonant tolerance.[30]

The professoriate

When engaging in curricular change, it is essential to acknowledge that the majority of senior tenured professors are white men who began teaching in the 1970s.[31] Today, only 38 percent of women professors are tenured, while a mere 5 percent of full professors are African American, Hispanic, or Native American.[32] Given the demographic shifts in the college student population, the relative homogeneity of the—mostly older—tenured faculty suggests a widening cultural gap between students and professors.

Further complicating this situation, there is a longstanding tradition in higher education for studio art-and-design professors to teach from their expertise as makers, without an education in pedagogical options or philosophies of learning.[33] Professors are frequently hired and promoted based on professional activity as documented by grants, fellowships, exhibitions, commissions, and critical reviews (paralleling how peers in other disciplines are promoted based on research accomplishments). This has

long been the practice in higher education generally, and college art-and-design specifically, beginning with the education of artists in the Middle Ages: the teachers were professional artisans, not professional educators. It is not surprising then, that today there are relatively few resources available for professors who wish to adapt their curriculum or enhance their teaching. Indeed, university centers for teaching and learning, designed to support professorial innovation, rarely seem to have resources specifically for studio art-and-design instruction.

This is significant because unlike many other disciplines, in studio art-and-design education, student and teacher engage in frequent conversations as the student's work comes into being.[34] Consequently, studio art-and-design professors—more than instructors in many other areas of study—significantly impact student learning through their personalities, values, formative education, teaching experiences, engagement with academic and popular culture, and personal aesthetic choices.[35] Given such influence, it seems especially urgent that studio art-and-design professors become reflective practitioners and educational innovators.

Happily, there seems to be a shift from a faculty culture in which only studio art-and-design practices are discussed, to one in which educational practice is also a topic of lively and enthusiastic interest. For instance, in the past decade there have been a number of books published that describe aspects of teaching studio art-and-design at the college level.[36] In addition, online forums and in-person conferences make evident that professors are sharing assignments, exploring learning outcomes, preparing MFA students to teach, revising curricula, and participating in teaching circles that address contemporary challenges.[37] Sustained collegial conversations among professors who are invested in exploring the questions associated with contemporary college art-and-design education—the authors of this book are a prime example—can have transformational impact on the field. Such a culture shift in the professoriate is significant given the formidable challenge of contesting historical precedents of college studio art-and-design education.

Historical Precedents

The curriculum (what is taught) and pedagogy (how something is taught) typical of today's college studio art-and-design classrooms in the United States is not merely a consequence of contemporary pressures. It is also a result of—often unexamined—educational practices inherited from Eurocentric historical precedents. In this section I summarize the history of studio art-and-design in higher education, highlighting curricular and pedagogical precedents that continue to resonate throughout studio art-and-design education in the United States today.

Ateliers and Academies

The origin of contemporary curriculum and pedagogy is found in Europe—specifically, in the atelier model of the medieval guilds. An atelier was a private, professional studio workshop led by a principal artist, supported by assistants and apprentices, all of whom worked together to produce commissioned work.[38] A boy would apprentice with this master artist, learning through studying, fabricating, and living in the workshop.[39] Initially, the boy would be charged with simple maintenance duties, then later more intricate and sophisticated tasks. After ten years or so, the boy, now grown into adulthood, would produce a work of sufficient quality to apply for guild membership. Once admitted, the aspiring artisan would open his own studio and repeat the cycle, taking commissions, hiring assistants, and accepting his own apprentices.

This model dominated throughout the Medieval and Renaissance eras, during which time there was an expansion of global trade (and conflict); a consolidation of power, money, and knowledge within European city-states and the Catholic Church; and an expansion of powerful regional banking systems. Commissioned artworks were seen as critical to communicating the ideals of these emerging economic powers, and therefore artist workshops flourished.[40] Ultimately, the vast range of skills and attendant knowledge thought to be necessary for success in the late-Renaissance period led guild leaders to propose that aspiring artists have more than one master—and the idea for an academy was born.

The first academy, the *Accademia di Belle Arti di Firenze*, was founded in 1563 by artists working in Florence, Italy. In the *Accademia*, students engaged with a collective of artists and intellectuals who offered regular lectures on cross-disciplinary topics, lessons in drawing from nature as well as perspectival drawing, and in-progress recommendations (enacting what today we might call critique). The success of Florence's *Accademia* inspired imitations across Europe, the most influential of which was Paris's *Académie Royale de Peinture et de Sculpture*.

The French *Académie* was established in 1648 during a period characterized by nation-building across the European continent. Art was understood as an effective way to enhance national identity, so monarchs like Louis XIV of France provided the financial backing for academies of art that glorified country and leader.[41] The *Académie* established a rigidly structured drawing curriculum: first, sketching from antique casts, then copying Renaissance and contemporary engravings, and finally, drawing from the nude model. Like the academy in Florence, lectures in the sciences and humanities supplied students with the content to which they could apply their artistic expertise, and studio faculty (who had the imprimatur of the king) offered gallery talks and critiques.

The origin of contemporary curriculum and pedagogy is found in Europe—specifically, in the atelier model of the medieval guilds.

In 1667, the *Académie* initiated an exhibition in Paris, juried by academy members and intended to advance Paris as the center of the European artworld. It worked: Artists from across Europe sought to have their work accepted into the annual exhibition, known as the Salon. For the politically tumultuous two-hundred years that followed, *Académie* juries endeavored to promote royal artistic preferences by selecting appropriate artworks for the Salon. By the late 1800s, however, frustrated with the conservative sensibilities of *Académie* juries, innovative artists began to eschew the state-sponsored exhibition, choosing instead to form collectives, join the emerging gallery scene, or attend schools with more progressive ambitions.

Modern Western European Models

One person with such ambitions was Hans Hofmann. As a young man in fin de siècle Paris (1904–1914), Hofmann was influenced by two especially formidable fellow artists, Pablo Picasso and Henri Matisse.[42] Hofmann later established several eponymous schools—most famously in New York (1933) and Provincetown (1934)—attracting students who wanted to learn the new "modern" European art. Whether students worked representationally or more abstractly, Hofmann emphasized observing and reacting to nature; formal and expressive aspects of light, color, and space; dialogue between teacher and student; and a sustained studio practice as the locus of creativity. Over his fifty-year teaching career, Hofmann taught hundreds of students, many of whom would become significant college educators and notable artists and designers.[43]

A few years after Hofmann opened his first school in Munich (1915), the architect Walter Gropius launched the Bauhaus in nearby Weimar (1919). The Bauhaus fused aspects of atelier and academy models to form an interdisciplinary art-and-design school that integrated the artist with technology and craft with industry.[44] To assert a mission of "art for all," establish a pedagogy of experimentation, and offer a full array of craft traditions, Gropius assembled a faculty of esteemed European artists and expert technicians.[45] Students entering the Bauhaus began with a half-year introductory program called the Basic Course, followed by a year dedicated to exploring construction and composition in diverse materials. The succeeding year, students focused on a few chosen disciplines, and a year later, concluded their studies with a sustained project that demonstrated their expertise. It was the Basic Course, though, that would have the most enduring influence on art curricula in the US.

The first iteration of the Basic Course featured a three-part curriculum—training the senses, the emotions, and the mind—which sought to engage students with exploratory approaches to learning. To that end,

the curriculum included physical and contemplative exercises, natural materials as the basis for independent exploration, and manipulatives made of basic shapes and colors that facilitated understandings of complex abstract ideas.[46] As the Bauhaus evolved during the turbulent years between the two world wars, so too did its curriculum. In the final years, contemplative practices were minimized, while problem-solving and design for mass production were emphasized.[47] And as new technologies became more accessible, the Basic Course expanded to embrace photography, film, and print publication.[48]

Modern Western European Models in the US

The rise of Fascism in Europe brought an abrupt end to these modern innovations in art-and-design education. In 1930, Hans Hofmann relocated to New York. And when the Nazis closed the Bauhaus in 1935, many of its faculty members emigrated to the US, where they became leaders in higher education. Gropius, for example, became the head of architecture at Harvard; László Moholy-Nagy established the "new Bauhaus" in Chicago;[49] and Josef Albers was appointed chair of the department of design at Yale. These artists maintained academic leadership roles for many years, teaching a generation of students, and publishing acclaimed books advancing their educational ideas.[50] Even so, core Bauhaus ideals of interdisciplinarity, exploration, and "art for all" were transformed once transplanted into the sociopolitical context of a post-WWII United States, where, in classroom practice, learning experiences were often reduced to formalistic visual exercises.[51]

The post-war professional and academic lives of Hofmann, Albers, Gropius, Moholy-Nagy, and other European artist émigrés, coincided with the most significant expansion of education and culture the United States has ever experienced.[52] As college programs proliferated between 1950 and 1970, a generation of artists schooled in European Modernism were hired to create studio art-and-design courses.[53] This convergence was significant in rapidly suffusing European Modernist curricula and pedagogy into college studio art-and-design education across the US.

There were, however, also US-born artist-teachers who studied in Europe and then returned to teach. These educators, perhaps most notably Arthur Wesley Dow,[54] also made a significant impact on college studio art-and-design education. In his 1899 book, *Composition*, Dow proposed a set of universal visual principles that became known as the Elements of Art and Principles of Design.[55] To explicate the elements and principles, Dow used an approach that was radically inclusive for its time, employing not just images of European artworks, but also works from Japan, Mexico, and cultures on the African continent.[56]

Indeed, the United States at the dawn of the twentieth-century did not embrace notions of inclusivity. Most conspicuously, laws in the Southern states prescribed the segregation of whites and People of Color.[57] Thus, to meet the educational needs of Black Americans, Black leaders created colleges especially for Black people, now known as HBCUs.[58] These colleges thrived because they provided a forum for brilliant Black educators who were not permitted to teach at white colleges in the South and who rarely found teaching opportunities in the North due to institutionalized racism.[59] Influential Black artist-teachers like Hale Woodruff, John Biggers, and Elizabeth Catlett led programs at HBCUs.[60] Woodruff taught at Atlanta University from 1931 to 1943; Catlett started an art program at Dillard University in the 1940s; and in 1949, Biggers created the program at Texas Southern University.[61] The curriculum and pedagogy of Biggers, Catlett, and Woodruff, like Eurocentric precedents, encouraged interdisciplinary connections, the study of prior works of art (including European Modernism), opportunities for learning-by-doing, and discussion of works in progress.[62]

Beyond Modern Western European Models

These Black artist-educators, however, went beyond the formal, aesthetic, and art historical discussions typical of European Modernist pedagogies: They encouraged students to make art from personal experience, and in so doing, to tell the story of Black people.[63] Additionally, Woodruff et al. integrated life-skills training into the learning experience in order to help students face the cultural, professional, financial, and political realities of living and working in a racist society.[64] To accomplish these goals, teachers engaged students in "conversations of substance" rather than critiques limited to formal concerns.[65] In addition, their approaches appear more pluralistic: Biggers integrated influences from African nations, while Catlett and Woodruff embraced sociopolitical themes they encountered while working in Mexico.[66] In augmenting European Modernist models in these several ways, Biggers, Catlett, Woodruff might be considered the first postmodern pedagogues.[67]

By the middle of the twentieth-century, as critical cultural studies became more prevalent in artistic discourse, students and educators across many college campuses began to rebel against the dominant Modernist approach of formal and material experiments in the service of art for art's sake.[68] Instead, they created educational experiences that joined social concerns with artistic practice. For example, at Fresno State College in 1970, Judy Chicago started the Feminist Art Program to draw attention to gender inequities in art production and art education.[69] With her colleagues, Chicago engaged women students with works by women

artists and authors, organized women-only exhibitions, and experimented with collaborative rules for inclusive dialogue. That same year at Cal Arts, John Baldessari initiated *Post Studio Art*, a non-media-specific course premised on his belief that traditional painting and sculpting were not the only ways to make and teach.[70] Professors with educational aspirations like those of Chicago and Baldessari tended to make conversation the focus of learning; they asserted that an artwork should have layers of meaning, generate a sustained discussion, do at least some of what its maker intended, and be responsible for the interpretations it generates.[71]

Patterns Across Historical Precedents

Throughout this brief survey of historical precedents in studio art-and-design education, a few patterns emerge regarding *who* taught, *what* they taught, and *how* they taught. First, the teachers who inspired today's Eurocentric models of college studio art-and-design education were almost exclusively white men who had achieved a high level of recognition in the artworld of their time and who taught at the college level for many years. These artists were working in Europe or the United States when formal policies and informal practices limited educational and professional opportunities for women and People of Color. Thus, the most prevalent published curricula and pervasive embodied pedagogies of today represent the perspectives of a relatively small and homogenous group of individuals—in relation to the global population as a whole. Indeed, in recounting this history in order to critically examine it, I am aware that I risk reinforcing a "single story" of who teaches college studio art-and-design.[72]

This sketch of postsecondary studio art-and-design across historical contexts shows that some curricular and pedagogical practices persist, such as: making-as-a-way-of-knowing, establishing a community of artists, responding to earlier cultural objects, and discussing student work. Pluralistic or multicultural approaches were rare, as artist-teachers crafted educational programs based on the culture and context in which they lived. The academy in Florence was infused with humanistic ideas that flowered during the Renaissance; the values of the French academy were framed by the monarchy's desire for Paris to be the socioeconomic power of Europe; Hans Hofmann's teaching grew out of early twentieth-century notions of an avant-garde; the Bauhaus curriculum was partially a response to the mass production of goods; Biggers, Catlett, and Woodruff developed socially-engaged pedagogies due to the harsh realities of racism; and the teaching practices of artists like Chicago and Baldessari had their corollary in mid-twentieth century counter-culture movements that swelled on both sides of the Atlantic. Context undeniably generated

innovations to curriculum and pedagogy, producing approaches that either reinforced or resisted dominant sociopolitical structures of the time.

Conclusion

As an idea and a practice, studio art-and-design in higher education in the United States draws from Eurocentric traditions that are well over 500 years old. Its conventions, innovations, contradictions, and imperfections make for a rich and complicated legacy. In order to examine today's college teaching practices and enact transformational change, professors must have a critical awareness of the implicit and explicit historical influences, as well as the multivalent contemporary considerations, which have come together to shape current conditions in college studio art-and-design education. In so doing, professors establish a rationale for radical reconceptualization; create opportunities to integrate their expertise with the creative inclinations of their students; and engage hearts, minds, and hands in collectively imagining a proliferation of possibilities for a shared future.[73]

Making and Being is the result of professors working collaboratively to enact a radical reconceptualization. The authors use a social-ecological model to facilitate recognition of personal agency and institutional forces, so that the reader, whether student or instructor, is better able to enact ways of being that are not part of a dominant Eurocentric curriculum and pedagogy. In so doing, readers expand their understanding of influences, and thereby ameliorate potential cultural gaps and power differentials between student and professor. Furthermore, the authors' descriptions of contemplative practices and reflective approaches help the reader to develop strategies for sustaining a professional life aligned with personal values. At a time when few college-level studio art-and-design resources are available, this book serves as a valuable guide for students, a holistic model for new instructors, and an inspiration for veteran professors seeking ways to reconstruct teaching and learning in college studio art-and-design education.

1. In Stacey Salazar, "Studio Interior: Investigating Undergraduate Studio Art," *Studies in Art Education* 55, no. 1 (2013): 64–78, I highlight sources that suggest this is the case since the early 2000s. See also: Montuori, A., "Creating Social Creativity: Integrative Transdisciplinarity and the Epistemology of Complexity," in *Palgrave Handbook of Social Creativity Research,* Izabela Lebuda and Vlad Petre Glăveanu, eds. (London, UK: Palgrave Macmillan, 2019), 401-430; R. Keith Sawyer, "How to Transform Schools to Foster Creativity," accessed February 6, 2018, http://keithsawyer.com/PDFs/TCR.pdf.

2. As suggested by the literature I summarize in Salazar, "Studio Interior: Investigating Undergraduate Studio Art," as well as by the following more recent reports

• Stacey Salazar, "Educating Artists: Theory and Practice in College Studio Art," *Art Education* 67, no. 5 (2014): 32–39; Stacey Salazar, "A Portrait of the Artists as Young Adults: A Longitudinal Study of Art College Graduates," *Journal of Art, Design, and Communication in Higher Education* 15, no. 2 (2016): 145–159; R. Keith Sawyer, "Teaching and Learning How to Create in Schools of Art and Design," *Journal of the Learning Sciences* 27, no. 1 (2017): 137–181.

3. Stacey Salazar, "Laying a Foundation for Artmaking in the 21st Century: A Description and Some Dilemmas," *Studies in Art Education* 54, no. 3 (2013): 246–259.

4. For narrative examples of each of these, see Stacey Salazar, "Scenes from an Art School: Four Pedagogical Practices," in *Perspectives on Art Education*, eds. Ruth Mateus-Berr and Michaela Gotsch, eds. (Berlin: de Gruyter, 2015), 43–47.

5. For details and a complete list of sources, see Salazar, "Studio Interior: Investigating Undergraduate Art Teaching and Learning."

6. For details and a complete list of sources, see Salazar, "Educating Artists: Theory and Practice in College Studio Art."

7. Salazar, "Scenes from an Art School: Four Pedagogical Practices"; Salazar, "Educating Artists: Theory and Practice in College Studio Art."

8. Salazar, "A Portrait of the Artists as Young Adults: A Longitudinal Study of Art College Graduates."

9. See Jia Tolentino, "Where Millennials come from," *New Yorker*, November 27, 2017, https://www.newyorker.com/magazine/2017/12/04/where-millennials-come-from.

10. For a full report on economic pressures, see Center for Cultural Innovation for National Endowment for the Arts, *Creativity Connects: Trends and Conditions Affecting U.S. Artists*, report, 2016, https://www.arts.gov/50th/creativity-connects/report.

11. As college costs have risen, some reduce "return on investment" or "ROI" to a simple comparison between tuition paid and postgraduate income earned. See Payscale, "Best Value Art Schools, https://www.payscale.com/college-roi/school-type/art. Others argue that the value of higher education is in developing the tools for a critical and creative life that has meaning and purpose. See William Deresiewicz, *Excellent Sheep: The Miseducation of the American Elite and the Way to a Meaningful Life* (New York: Free Press: 2014).

12. For example, see George D. Kuh, Jillian Kinzie, John H. Schuh, and Elizabeth J. Whitt, *Student Success in College: Creating Conditions that Matter* (San Francisco: Jossey-Bass, 2005).

13. Salazar, "A Portrait of the Artists as Young Adults: A Longitudinal Study of Art College Graduates."

14. William J. Hussar and Tabitha M. Bailey, *Projections of Education Statistics of 2023*, National Center for Education Statistics, U.S. Department of Education, April 2016.

15. Anthony Abraham Jack, *The Privileged Poor: How Elite Colleges are Failing Disadvantaged Students* (Boston: Harvard University Press, 2019).

16. Michael T. Nietzel, "More Colleges Opening Doors to People With Developmental Disabilities," *Forbes*, February 11, 2019, accessed February 27, 2019, https://www.forbes.com/sites/michaeltnietzel/2019/02/11/more-colleges-opening-doors-to-people-with-developmental-disabilities/#5f9d57875314.

17. Patrick Barta, Te-Ping Chen, Diana Jou, Colleen McEnaney, and Andrea Fuller, "How International Students Are Changing U.S. Colleges," *The Wall Street Journal*, 2019, accessed January 20, 2019, http://graphics.wsj.com/international-students/.

18. Samara Freemark, "The History of HBCUs in America," *American RadioWorks*, August 20, 2015, http://www.americanradioworks.org/segments/hbcu-history/.

19. See Anthony Abraham Jack, *The Privileged Poor: How Elite Colleges are Failing Disadvantaged Students*; Annelle B. Primm, "College Students of Color: Confronting the Complexities of Diversity, Culture, and Mental Health," *Higher Education Today*, April 2, 2018, https://www.higheredtoday.org/2018/04/02/college-students-color-confronting-complexities-diversity-culture-mental-health.

20. Ibid.

21. See Statista, "Number of Monthly Active Instagram Users from January 2013 to June 2018," *Statista*, https://www.statista.com/statistics/253577/number-of-monthly-active-instagram-users/.

22. See Sherry Turkle, *Alone Together: Why We Expect More from Technology and Less from Each Other*, (New York: Basic Books, 2012); Jean M. Twenge, "Have Smartphones Destroyed a Generation?" *The Atlantic*, September 2017, https://www.theatlantic.com/magazine/archive/2017/09/has-the-smartphone-destroyed-a-generation/534198/.

23. I credit art education scholar Judith M. Burton for this metaphor of a "continuum." In her presentation as the Macy Endowed Chair, "Border Crossings: Threads, Spaces, Networks and New Ideas," Dr. Burton articulated today's fine and design arts as a non-hierarchical "continuum," (Inaugural Lecture of the Macy Professor of Education, New York, Columbia University Teachers College, October 26, 2018). This metaphor resonates with the ways first year college art students described their work in an [as yet unpublished] study I conducted in 2018.

24. Stacey Salazar, "Art Schools and The Creative Entrepreneur," *Full Bleed*, 1 (2017), https://www.full-bleed.org/features/2017/5/4/the-artist-as-entrepreneur.

25. Ernesto Pujol, "On the Ground: Practical Observations for Regenerating Art Education," in *Art School (Propositions for the Twenty-First Century)*, ed. Steven H. Madoff, (Boston, MA: MIT Press, 2009), 167.

26. I use the term "postmodern" in this essay to refer to ideas and practices that resist the Eurocentric metanarratives that have dominated art, design, creativity, and higher education for hundreds of years. A "postmodern" approach embraces experimentation and diverse

approaches to making and teaching; "[Artists and authors] must question the rules of the art of painting or of narrative as they have learned and received them from their predecessors," from Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge* (Minneapolis, MN: University of Minnesota Press, 1979), 74. Relatedly, for an example of what it looks like to question the Eurocentric metanarrative and embrace many (under-represented and/or invisible) knowledges in our current global postcolonial moment, see Budd L. Hall and Rajesh Tandon, "Decolonization of Knowledge, Epistemicide, Participatory Research and Higher Education," in *Research for All* 1, no. 1 (2017): 6–19, https://doi.org/10.18546/rfa.01.1.02.

27. Here, and throughout this paragraph, I am referencing multiple sources as discussed in Salazar, "Studio Interior: Investigating undergraduate studio art teaching and learning," 75.

28. In 2017, the Maryland Institute College of Art restructured its first year curriculum in this way: https://sites.google.com/mica.edu/foundation/homehe. Some years prior, the School of the Art Institute of Chicago and Carnegie Mellon University piloted new foundation programs organized around themes, as described in Jodi Kushins, *Brave New Basics: Case Portraits of Innovation in Undergraduate Studio Art Foundations Curriculum* (PhD diss., The Ohio State University, 2007). Elsewhere universities added courses like "The Workshop for Art Research" at the University of Florida and "Creative Problem Solving" at Grand Valley State University in Michigan. See Kevin Tavin, Jodi Kushins, and James Elniski, "Shaking the Foundations of Postsecondary Art(ist) Education in Visual Culture," *Art Education* 60, no. 5 (2007): 13–19, https://doi.org/10.1080/00043125.2007.11651119.

29. Examples include:

▪ A "Diversity, Equity, Inclusion, and Globalization" work plan at the Maryland Institute College of Art, which impacts curricular, co-curricular, and structural initiatives.
▪ The National Task Force on Equity, Diversity, and Inclusion of the National Art Education Association: https://www.arteducators.org/community/national-task-force-on-equity-diversity-inclusion.
▪ An online art historical resource, Smarthistory.org, at https://smarthistoryblog.org/2019/05/22/smarthistorys-expanding-renaissance-initiative-dr-lauren-kilroy-ewbank/.
▪ An initiative for indigenizing the curriculum at the Ontario College of Art and Design (Canada) https://www.ocadu.ca/Page408.aspx.

30. Nicholas Houghton, "Six into One: The Contradictory Art School Curriculum and How it Came About," *International Journal of Art and Design Education* 35, no. 1 (2016): 107–120, https://doi.org/10.1111/jade.12039. See also Jodi Kushins, *Brave New Basics: Case Portraits of Innovation in Undergraduate Studio Art Foundations Curriculum*.

31. See "Writing Artists onto Campuses," and "Women and Artists, Students and Teachers," in *Art Subjects: Making Artists in the American University*, ed. Howard Singerman (Berkley, University of California Press, 1999).

32. Colleen Flaherty, "More Faculty Diversity, Not on Tenure Track," *Inside Higher ED*, August 22, 2016, https://www.insidehighered.com/news/2016/08/22/study-finds-gains-faculty-diversity-not-tenure-track.

33. The qualification for teaching college-level studio art-and-design is the Master of Fine Arts (MFA), the terminal degree in the field; there is no requirement that an MFA degree include preparation to teach. See Howard Singerman, *Art*

Subjects: Making Artists in the American University.

34. As suggested in my research reports, Salazar, "Laying a Foundation for Artmaking in the 21st Century: A Description and Some Dilemmas," and Salazar, "Educating Artists: Theory and Practice in College Studio Art." Two highly-regarded scholars in the field of higher education have highlighted the uniqueness and value of studio-art-and-design pedagogy: Donald Schön, *Educating the Reflective Practitioner: Toward a New Design for Teaching and Learning in the Professions* (San Francisco, CA: Jossey-Bass, 1990); and Elliot W. Eisner, *The Arts and the Creation of Mind* (New Haven, CT: Yale University Press, 2002).

35. See Salazar, "Studio Interior: Investigating Undergraduate Art Teaching and Learning"; Salazar, "Laying a Foundation for Artmaking in the 21st Century: A Description and Some Dilemmas"; Salazar, "Educating Artists: Theory and Practice in College Studio Art"; Salazar, "A Portrait of the Artists as Young Adults: A Longitudinal Study of Art College Graduates."

36. Recent publications specific to college studio-art-and-design education include:

▪ Brad Buckley and John Conomos, eds., *Rethinking the Contemporary Art School: The Artist, the PhD, and the Academy* (Halifax: The Press of the Novia Scotia College of Art and Design, 2010); G. James Daichendt, *Artist-Teacher: A Philosophy for Creating and Teaching* (Bristol, UK: Intellect Books, 2010); Tina Dickey, *Color Creates Light: Studies with Hans Hofmann* (Trillistar Books, 2010); Joe Fig, *Inside the Painter's Studio* (Princeton: Princeton University Press, 2009); Anthony Fontana and Stacy Isenbarger, eds., *State of Play: Integrative Teaching ThinkTank*, First Edition, 2009,

https://www.integrativeteaching.org/state-of-play.; Steven H. Madoff, ed., *Art School (Propositions for the Twenty-First Century)* (Boston, MA: MIT Press, 2009); Susan Orr and Alison Shreeve, *Art and Design Pedagogy in Higher Education: Knowledge, Values and Ambiguity in the Creative Curriculum* (NY: Routledge, 2018); Paper Monument, ed., *Draw It with Your Eyes Closed: The Art of the Art Assignment* (Brooklyn, NY: n+1 Foundation, 2012).

37. This paragraph is premised on anecdotal evidence, such as:

▪ An online space where faculty at Otis College of Art and Design share resources and opportunities
▪ https://otis.libguides.com/faculty_development/professional_development.
▪ Outcomes from Pratt Institute's Faculty Learning Communities
▪ https://www.pratt.edu/the-institute/administration-resources/office-of-the-provost/teaching-learning-and-assessment/faculty-learning-communities/.
▪ The regional project swaps and national conferences on teaching and learning hosted by Foundations in Art: Theory and Education (FATE). See https://www.foundations-art.org/members-share.
▪ The *Certificate in the College Teaching of Art,* established in 2009 at the Maryland Institute College of Art, which acknowledges completion of MFA seminar and practicum experiences in college teaching.
▪ A symposium 2008 of the Association of Colleges of Art and Design (AICAD) on new models for first year programs. At the 2018 AICAD symposium, members adopted an initiative to critically examine the critique as a signature pedagogy and primary site for decentering traditional power structures in studio art-and-design education.

38. The history of ateliers and academies comes from Carol Goldstein, *Teaching Art: Academies and Schools from Vasari to Albers* (Cambridge: Cambridge University Press, 1996).

39. Guilds were for men only. There is little historical evidence to suggest that girls were apprenticed. Rare exceptions were the daughters of master artists, like Artemisia Gentileschi, who trained in the workshop of her father, Orazio Gentileschi.

40. Information about the socioeconomic context of art production at this time is from Goldstein, *Teaching Art: Academies and Schools from Vasari to Albers*; and the exhibition: Ludovica Sebregondi and Tim Parks, curators, "Money and Beauty: Bankers, Botticelli and the Bonfire of the Vanities," Palazzo Strozzi, Florence, Italy (September 2011–January 2012), https://www.palazzostrozzi.org/mostre/denaro-e-bellezza/?lang=en.

41. Information in this paragraph is drawn from Goldstein, *Teaching Art: Academies and Schools from Vasari to Albers*.

42. All information about Hofmann is from Dickey, *Color Creates Light: Studies with Hans Hofmann*.

43. See "Hans Hofmann, Timeline of Events," PBS Thirteen, https://www.pbs.org/hanshofmann/timeline_001.html.; and a list of those who studied with Hofmann, in Dickey, *Color Creates Light: Studies with Hans Hofmann*.

44. The history of the Bauhaus is drawn from Anya Baumhoff, Eva Forgas, Kathleen James-Chakraborty, and Klaus Weber, *Bauhaus: Art as Life* (Köln: Walther König, 2012); and the exhibition, Barry Bergdoll, curator, "Bauhaus 1919–1933: Workshops for Modernity," Museum of Modern Art, New York, NY (November 2009–January 2010), https://www.moma.org/interactives/exhibitions/2009/bauhaus/.

45. Baumhoff et al., *Bauhaus: Art as Life*; H. Peter Kahn, *Learning from the Masters of Modern Art* (Kahn Private Edition, 2012).

46. These manipulatives, known as "zgifts," were designed by Friedrich Froebel and are still in use in some primary schools today. See http://www.froebelgifts.com/gifts.htm.

47. Baumhoff et al., *Bauhaus: Art as Life*; Kahn, *Learning from the Masters of Modern Art*.

48. Pedagogically, the use of print publication may have been the most influential in higher education. Josef Albers, a Bauhaus student who, upon graduating, became an instructor of the Basic Course, had students cut swatches of color from the newly available and economical print publications, and with those color swatches, Albers led a series of perceptual explorations in color interaction. Many years later, while leading instruction at Yale, he published his theories in *The Interaction of Color* (see 50th ed., New Haven: Yale University Press, 2013). Thereafter, in college color and design coursework, it was common to see Color-Aid papers employed to conduct Albers-like color experiments.

49. Bridget Cogley, "Bauhaus Educator László Moholy-Nagy Was 'not given his due,'" *dezeen*, December 11, 2018, https://www.dezeen.com/2018/12/11/laszlo-moholy-nagy-new-bauhaus-movie-interview-alysa-nahmias/.

50. For example, Johannes Itten, the creator of the Basic Course, published *The Elements of Color* (see revised edition, Hoboken, NJ: John Wiley & Sons, 1970), and *Design and Form: The Basic Course at the Bauhaus* (see revised edition, Hoboken, NJ: Wiley, 1975). Josef Albers published the *Interaction of Color* (see 50th ed., New Haven: Yale University Press, 2013). Walter Gropius published *Scope of Total Architecture* (see revised edition, Moscow, Russia: Garage publishing program in collaboration with Ad Marginem Press, 2017). And László Moholy-Nagy published *Vision in Motion* (see first edition, Chicago, IL: Paul Theobald & Co, 1947).

51. Kahn, *Learning from the Masters of Modern Art*, 15.

52. For the impact of post-WWII government support on higher education, see Singerman, *Art Subjects: Making Artists in the American University*. For the influence of post-WWII government support for the circulation of artworks, see Lewis Hyde, *The Gift: Creativity and the Artist in the Modern World*, 25th ed. (New York, NY: Vintage, 2009).

53. As in Jeffrey Salinek, "Josef Albers, Eva Hesse, and the Imperative of Teaching," *Tate Papers* no. 7 (Spring 2007), http://www.tate.org.uk/research/publications/tate-papers/07/josef-albers-eva-hesse-and-the-imperative-of-teaching.; Baumhoff et al., *Bauhaus: Art as Life*; Cogley, "Bauhaus educator László Moholy-Nagy was 'not given his due',"; Kahn, *Learning from the Masters of Modern Art*; Singerman, *Art Subjects: Making Artists in the American University*.

54. Between 1896 and 1922 Dow taught at Pratt Institute, the New York Art Students League, and Columbia University Teachers College.

55. The Elements of Art and Principles of Design remain a strong influence on PK–12 visual art education, which some have argued is counter to how artists work. See Olivia Gude, "Postmodern Principles: In Search of a 21st-Century Art Education," *Art Education* 57 no.1 (2004): 6–14.

56. See Arthur W. Dow, *Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers*, classic reprint (Oxford, UK: Benediction Classics, 2010), originally published in 1899.

57. Segregation laws separated whites from Blacks, but other People of Color were impacted if they were deemed "not white." For a concise and current critical review of the literature, see Louis Menand, "The Supreme Court Case that Enshrined White Supremacy in Law," *New Yorker,* February 4, 2019, https://www.newyorker.com/magazine/2019/02/04/the-supreme-court-case-that-enshrined-white-supremacy-in-law. These laws (and their attendant values) impacted schools of art-and-design, even in the North. For example, the Carnegie Institute prevented Elizabeth Catlett from attending because of the color of her skin. Similarly, after white student and parent protests in the 1880s, the Maryland Institute College of Art barred Black students from enrolling for 63 years—until 1954. See: Deyane Moses, "Blackives: A Celebration of Black History at MICA," Maryland Institute Black Archives, https://www.miba.online/about; Karen Rosenberg, "Elizabeth Catlett, Sculptor with Eyes on Social Issues, Is Dead at 96," *New York Times*, April 4, 2014, https://www.nytimes.com/2012/04/04/arts/design/elizabeth-catlett-sculptor-with-eye-on-social-issues-dies-at-96.html?pagewanted=all&_r=0.

58. I choose to capitalize Black (but not white) as recommended by Touré in *Who's Afraid of Post-Blackness: What It Means to Be Black Now* (New York, NY: Atria Books, 2012): "Most American whites think of themselves as Italian-American or Jewish or otherwise relating to other past connections that Blacks cannot make because of the familial and national disruptions of slavery."

59. The federal Civil Rights Act of 1963 ended legal segregation. However, informal practices continued to create a racially segregated and unequal society in many places—aspects of which still impact life in the US today. Freemark, "The History of HBCUs in America."

60. I focus on Black professors of studio art-and-design because HBCUs were a distinctive development in US higher education. In addition to HBCUs, in the early part of the twentieth-century, some Black artists like Hale Woodruff made their way to Europe to study art. Others, like Biggers and Catlett, studied with Europeans teaching in the US. Space limitations prevent me from discussing the ways in which other underrepresented groups—women, Native Americans, Latinx, Asian Americans—accessed post-secondary studies in studio art-and-design.

61. Catlett also taught in a notable New York City adult education program and later became the first woman professor of sculpture at the national school of fine arts in Mexico City. Information about Biggers, Catlett, and Woodruff is from the following sources: Sharif Bey, "Aaron Douglas and Hale Woodruff: African American Art Education, Gallery Work, and Expanded Pedagogy," *Studies in Art Education* 52, no. 2 (2011): 112–126, https://doi.org/10.1080/00393541.2011.11518828; Fletcher Mackey, "Rooster Stories," in *Beyond Critique: Different Ways of Talking About Art*, eds. Joseph J. Basile and Susan Waters-Eller (Baltimore, MD: MICA Press, 2013), 37–46; Benjamin Wermund, "Histories of TSU and UH Marked by Segregation," *Chron*, August 21, 2016, https://www.chron.com/local/history/major-stories-events/article/Houston-s-public-higher-education-history-a-9175498.php#next; Rosenberg, "Elizabeth Catlett, Sculptor with Eyes on Social Issues, Is Dead at 96.

62. Bey, "Aaron Douglas and Hale Woodruff: African American Art Education, Gallery Work, and Expanded Pedagogy"; Mackey, "Rooster Stories"; Rosenberg, "Elizabeth Catlett, Sculptor with Eyes on Social Issues, Is Dead at 96"; Wermund, "Histories of TSU and UH Marked by Segregation."

63. Ibid.

64. Bey, "Aaron Douglas and Hale Woodruff: African American Art Education, Gallery Work, and Expanded Pedagogy"; Wermund, "Histories of TSU and UH Marked by Segregation."

65. Mackey, "Rooster Stories," 44. See also Bey, "Aaron Douglas and Hale Woodruff: African American Art Education, Gallery Work, and Expanded Pedagogy."

66. In 1934 Woodruff went to Mexico on a grant to study the muralists, and while there apprenticed himself to Diego Rivera—as noted in the University of Maryland's Driskell Center: Narratives of Afrian American Art and Identity, accessed January 18, 2019, http://www.driskell-center.umd.edu/narratives/exhibition/sec3/wood_h_02.htm. In 1946 Catlett traveled to Mexico on a fellowship and worked at Taller de Gráfica Popular, which inspired her to balance abstraction with figuration in order to reach a broader audience. See Rosenberg, "Elizabeth Catlett, Sculptor with Eyes on Social Issues, Is Dead at 96." And traveling on a UNESCO fellowship in 1957, Biggers became one of the first African American artists to visit Africa. See Wermund, "Histories of TSU and UH Marked by Segregation."

67. I am defining "post-modern pedagogues" as artist-teachers who expand on, question, or resist the European Modernist meta-narratives in art, design, and higher education.

68. Linda F. Burnham and Steven Durland, eds., *T he Citizen Artist: 20 Years of Art in the Public Arena* (New York, NY: Critical Press, 1998).

69. "WEB: Consciousness-Raising Rules/1972" by Judy Chicago and "The Education of Women as Artists: Project Womanhouse/1972" by Miriam Schapiro, in *Education: Documents of Contemporary Art*, ed. Felicity Allen (Cambridge, MA: MIT Press, 2009), 134–135.

70. Christopher Knight, "A Situation Where Art Might Happen: John Baldessari on CalArts." *East of Borneo*, 2011/1992, https://eastofborneo.org/articles/a-situation-where-art-might-happen-john-baldessari-on-calarts/.

71. Lucy Soutter, "What Lies Beneath," *Frieze*, September 2, 2006, https://frieze.com/article/what-lies-beneath.

72. "The single story" is another way of describing a hegemonic metanarrative typical of colonial and post-colonial eras. Chimamanda Ngozi Adichie, "The Danger of the Single Story" (TED Conference, 2009), https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.

73. I draw on several sources here: Richard Cary, *Critical Art Pedagogy: Foundations for a Postmodern Art Education* (New York, NY: Routledge, 2016); Salazar, "Laying a Foundation for Artmaking in the 21st Century: A Description and Some Dilemmas"; "The class-room, with all of its limitations, remains a location of possibility. In that field of possibility, we have the opportunity to labor for freedom, to demand of ourselves, and our comrades, an openness of mind and heart that allows us to face reality even as we collectively imagine ways to move beyond boundaries, to transgress," from bell hooks, *Teaching to Transgress* (New York, NY: Routledge, 1994), 207.

Is Art a Commodity?
Leigh Claire La Berge

We invited cultural theorist Leigh Claire La Berge to write about the tensions held within the category of art itself. La Berge has shaped our understanding of the intersection of culture and political economy in informal and formal conversation, over the past five years. She will define key terms that reappear throughout the book, including: commodity, labor, capitalism, and aesthetics.

"My kind of original moment of thinking about [art and labor] actually probably started in an Old Navy Store where I was shopping one day and I was thinking 'oh wouldn't it be great it if all these clothes were made by hand,' and then I had this sort of double take. All these clothes are made by hand, it is just that it is by hands that I don't see. And I thought 'oh, OK.' And then I started thinking about all the hands all over my clothes, and that was sort of amusing and a little disconcerting and also fantastic and that is what brought me to doing that work." —Zoë Sheehan Saldaña[1]

Is art a commodity or isn't it? The repetition of this question frames much of art's philosophical repertoire as it relates to the economy. And, as with most real questions, the possibility of generating knowledge from it resides not in answering it, but in understanding how its very inability to be answered forms the base of knowledge that the authors of this book seek. Indeed, before you may explore that question, you have to explore several others, and, in doing so, you will arrive at definitions foundational to this book. What *is* a commodity? What *is* labor? How do each of these terms, so fundamental to the tradition of political economy, relate to artistic and cultural production, and why?

To begin, then, what is a commodity? Reach around you, pick up the first object you see. What is it? A pen? A mug? A chair? Your computer or backpack? You have likely selected a commodity. A commodity is an ordinary thing, a thing outside us, and a thing whose looks are deceiving. Marx uses the language of vision, first glances, and awkward impressions to introduce what he calls the commodity form. He explains that "a commodity is, in the first place, an object outside us, a thing that by its properties satisfies human wants of some sort or another. The nature of such wants, whether, for instance, they spring from the stomach or from fancy, makes no difference." And famously, for Marx, "a commodity appears, at first sight, a very trivial thing, and easily understood. [Yet] its analysis shows that it is, in reality, a very queer thing."[2] Soon enough the commodity's armature will unravel and unwind. Its simplicity and easy apprehension will transform into what Marx calls "metaphysical subtleties and theological niceties" whose interpretation and historical disposition will become the essential condition of capitalism. Central to its subtleties is the fact that while anything may take the form of a commodity, only one action may generate the value found within it: the expenditure of human labor power. If you return to the object you picked up, you may remember the moment it entered into your life, the sale. Marx insists, however, that the sale of a commodity is not its beginning, rather, a sale is just one long moment of commodity being. I will write more about this in a moment.

In describing capitalism, Marx suggests that it appears as an immense collection of commodities. Yet for an object to exist as a commodity, certain features must be adhered to: first, a commodity is made by wage labor; second, it is sold on the market. Wage labor refers to the selling of one's time to someone else; a market refers to a time-space outside one's self, a semi-public site where someone else may buy our wares, or, indeed, buy us, since, foremost, the rubric of "made by wage labor and sold on a market" describes the worker herself. Workers are made by their own labor power, a proposition fully expressed by early social contract theorists who claimed that each person (with the usual race and gender prohibitions) has property in their own body because they work.[3] And the worker made by herself constitutes the basic commodity of labor power that she possesses and will sell on the market. This fact makes labor our most unique commodity, because unlike a car or a sofa, labor daily regenerates itself through the life process of the worker, and usually through women and raced and colonized subjects' care work. The laborer has to leave work, eat, sleep, dress herself, and remain healthy—all of this unpaid—and she does so to be able to show up to work again the next day. She must reproduce herself as a worker. This is part of the long moment of commodity being. *See Chapter 9: Support /◼ for more.↗*

According to Marx, capitalism's uniqueness is found in the fact that everyone has to sell her labor to someone else as a commodity. This ceaseless, global exchange of labor power generates the social world of modernity in which we are all connected locally, nationally, and globally through our commerce. This is a world in which all things, services, and actions may be and will be commodified, or purchased by someone who has paid for the right to our labor for a certain amount of time. In this book, when the authors speak of the commodity, they mean to emphasize human labor. Yet even as it comes to define our lives, the selling of labor power produces a fundamental misrecognition; namely, the value of commodities seems to be located in the things, not in the labor of the people who made them. Marx notes that such a scenario produces a world governed by "material relations between persons and social relations between things."[4]

Such a worldview may seem totalizing, and it is. Yet in the history of critical theory, one possible and tenuous exception to this regime has been continually noted and returned to: the capacious sphere of the production of and reaction to natural and artful stimuli known as "the aesthetic."[5] Simultaneous to the emergent eighteenth-century capitalist reality that all goods and services, including some people and most property, could be sold, the category of the aesthetic emerged to circumvent commodity relations. "In a notable historical irony," the critical theorist Terry Eagleton writes, "the birth of aesthetics as an intellectual discourse coincides with

the period in which cultural productions [begin] to suffer the miseries and indignities of commodification."[6] We treat a pen differently than we treat a work of art, yet these are both commodities, both are made by wage labor and sold on the market.

This, then, is the most central tension of this book and of many artists' lives. To have access to the time and space to make art, that which *seems* to dwell outside commodified social relations, one needs, above all, money. To get that, one needs to sell their labor; one needs to exist in and on a market. After a successful sale of one's labor, in the form of a wage for a day job, one might have time *not* to labor, indeed, one might have time to make art. For example, after selling one's labor as a service worker, one might have time to take a day off to make art. Aesthetics, as a philosophical category in which art participates, is both constituted by and oppositional to the world of waged labor. Some artists may be paid at some points for their artwork or for their labor to make art, but these discrete moments of money changing hands do not mitigate the categorical tension. Artists live in this tension and represent it in their work; they speak and write about.

Think of all the artists who have attempted to scandalize the art world by insisting that the art sale is a sale like any other: Marcel Duchamp, who created a fraudulent check for his dentist, *Tzanck Check* (1919); David Hammons who sold snowballs in *Bliz-aard Ball Sale* (1983); Mel Chin who asks participants to create hand-drawn interpretations of $100 bills in Operation Paydirect (2006–ongoing); David Avalos, Louis Hock, and Elizabeth Sisco, who gave their $5,000 grant from the National Endowment for the Arts away at Site Santa Fe by handing out $10 bills to immigrant workers gathered at a day-laborer site in *Untitled* (1989); Andrea Fraser who became a sex worker for her project, *Untitled* (2003); and Cesare Pietroiusti who covered a wall with 3000 one- and five-dollar bills previously treated with sulphuric acid and stamped on their back side in *Untitled* (2008). There are many others.

Likewise, think of all the artists who have refused the path of commodification. *Wait, can you think of them?* Artists who give all of their work away for free must sell their labor elsewhere. Artists who teach sell their labor as educators. Academic projects, like this book, are part of the labor requirements for promotion and tenure in the academy. That situation has its own irony. To be known, to circulate, to have people see, remember, and comment on one's art is likely to have one's art (or one's self) commodified. And then there are those artists whose career is seemingly devoted to playfully occupying the space in between. Tino Seghal has supposedly non-commodity-based performances, yet these have been eagerly consumed by museums and collectors. There's no object to buy; no object to possess; and he won't sign a contract for a sale and relies upon

elaborate verbal agreements between lawyers to sell his work. And yet: his art sells. When asked about Seghal's work, Jannis Kounellis, an *arte povera* painter of an older generation, offered: "There's always been someone to buy something. That's nothing new. The challenge is to remain dialectical."[7]

While contemporary art classrooms are comfortable rejecting a relationship to commodities or capitalism, and indeed, while many artists have an anti-commodity bent in describing their own practices, such description largely happens on a rhetorical level. The authors of this book seek to move from the rhetorical to the material and to make other forms of relations available, between student and artwork, student and student, student and teacher, and so on, by providing a book of examples and activities designed to bring out interdependent ways of being in the studio art classroom. In doing so the authors encounter a series of generative contradictions, including the fact that most art education takes place within the university, and universities themselves have become yet another site for the inequitable production and distribution of wealth. But again, the goal of locating a real question or contradiction is not to resolve it, but to understand how and why it exists.

The challenge of this book is to render art education dialectical, or aware of the fundamental, unresolvable contradictions that undergird twenty-first-century art-education's being. Many of these tensions—that one has to pay for education, that most art will never sell, that art education has been a burgeoning field since the 1950s and yet there are few jobs today—are themselves derivations of the philosophical questions about art that have long occupied critical theorists. For Theordor Adorno, art famously has a "double character as both autonomous and social fact."[8] Adorno's key claim is that although art's autonomy and commodity status are in tension, each requires the other and each may express the other. By being seemingly independent of the world of commodities—autonomous— art may represent that world, it may stand as "social fact." Jacques Rancière narrates the same tension through the language of art history: "The mixing of art and commodity is not a discovery of the [1960s] … as soon as art was constituted as a specific sphere of existence, at the beginning of the 19th century, its producers began to call into question the triviality of reproduction, commerce, and commodity [and] as soon as they did so, commodities themselves began to travel in opposite directions—to enter the realm of art."[9] Musical theorist Jacques Attali is perhaps the most succinct: "The artist was born at the same time his work went on sale."[10]

Is art a commodity, then? And if it is a commodity, is it of the same kind as a car or a t-shirt? If it is not a commodity, why isn't it? This kind of internally generative tension not only delimits many discussions of art, in Boris Groys's account it has become definitional of what contemporary

art *is*. The question has been incorporated into the artwork itself through this rhetorical claim: Is art a commodity? Yes. Should it be? No. Therefore, the artwork will become a commodity that is self-critical of its own commodity being; it is a commodity that wishes it were otherwise. Groys uses this opposition to construct the term "paradox-object": "to be a paradox-object is the normative requirement implicitly applied to any contemporary artwork," he states.[11]

While tensions between art and commodified labor are both philosophically and historically rooted, they take specific forms at discrete historical moments: sometimes the distance is greater; sometimes an intimacy is produced. From the Dadaists to the Situationists, from the Constructivists to Fluxus, the avant-garde has long refused the distinction between the categories of art and work, arguing that the very categorical separation itself is yet another form of social unfreedom and proprietary regulation. The Constructivist instruction for artists to "abandon their inquiry into art as a mode of production and enter the realm of production itself" is perhaps the most direct confrontation with this separation, but there are others.[12] Think of the Situationist staging of actions on the way to work, the Duchampian nomination of mass-produced commodities to "readymade" art objects, Fluxus sales or Andy Warhol's adoption of a terminology of production in his studio: it was The Factory. To this I would add dancer Yvonne Rainer's "task-based" performances and painter Gerhard Richter's "capitalist realism"—each reminds us of how art incorporates work into art so that art may critique work.

Today, of course, there is a new mode of art production that, again, stages this question: social practice art or socially engaged art. As I have argued in my recent book, *Wages Against Artwork: Decommodified Labor and the Claims of Socially Engaged Art*, this mode of art production should be understood as centrally concerned with the question of labor.[13] And certainly the need to address how artists' labor has been transformed is not only a part of art practice but also a part of art's expanded field of activism. Think of the Art Workers Coalition, active in the 1960s and 1970s, which insisted that an artwork is made by the *artworker*; or of the activist group to come out of Occupy Wall Street, "Arts & Labor"; or of the contemporary arts organization W.A.G.E. (Working Artists for a Greater Economy), which attempts to integrate artists into the solidarity economy movement.[14] Economic history, critical theory, art history and criticism, and indeed art practitioners themselves all suggest that a change in the valuation of labor—how much one gets paid for their labor and for their artwork—provides a much-needed site for developing the contemporary understanding of the category of art itself.
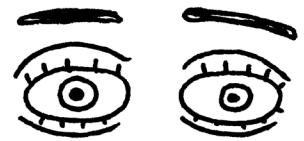
The authors of this book have written it because they believe this particular material and philosophical moment of art practice demands a

new pedagogy of artistic production, circulation, and distribution, one that accounts for our capitalist present. While most artists who work on political economy are either seduced into making artwork that says, "Ah-ha! That's capitalism at work," or feel compelled to offer a moral dirge of "how awful our neoliberal moment is," in this book, the authors want to sit with precisely the same contradictions that we've now come to understand: namely, art's role in mitigating the difference between our lived reality and our shared desires for political and economic equality. In sitting with these contradictions, more so than in condemning them or celebrating them, the authors may excavate an artistic pedagogy that reflects its own conditions of production. On this small scale of activity and practice, the authors believe some amount of transformation may occur.

How do the authors think about art and economic justice? Throughout this book, they take as inspiration Marx's injunction to venture into the "hidden abode of production." But whereas for Marx, opening that door leads to an understanding of capitalism in its totality, the authors hope to transform his directive for investigation into a method of art education. What forces are behind the production of the art student, the art teacher? What forces organize the art classroom and with it the objects produced in it, namely student art works? How do they come into being, remain, and depart? The authors understand from the long history of economically oriented critical theory that behind any object exists a system of extraction, of production, and of circulation whose very histories are hidden at the moment in which the object appears as free-standing, individual, a commodity, a work of art. For the authors, in this book, the object that they try to resituate is the art object, specifically the art object produced in the twenty-first-century studio art classroom or in other spaces of learning.

1. Zoë Sheehan Saldaña, "LABOR," interview by Susan Jahoda and Caroline Woolard, BFAMFAPhD, at the School of Visual Arts, New York, NY, June 2016, video, 1:04, https://vimeo.com/193419284.

2. Karl Marx, *Capital: Volume 1: A Critique of Political Economy*, reprint edition (London, UK: Penguin Classics, 1992), 176.

3. As John Locke states: "Though the Earth, and all inferior Creatures be common to all Men, yet every Man has a 'Property' in his own 'Person.' This no Body has any Right to but himself. The Labour of his Body, and the 'Work' of his Hands, we may say, are properly his." See John Locke, *The Second Treatise on Government* (London, UK: Thomas Tegg, 1821), 209.

4. Marx, *Capital: Volume 1: A Critique of Political Economy*, 176.

5. Fredric Jameson singles out "nature"—not only art—as one of the last footholds to have been absorbed into capitalism. See Fredric Jameson, *Postmodernism, or the Cultural Logic of Late Capitalism* (Durham, NC: Duke University Press, 1991), 34.

6. Terry Eagleton, *The Ideology of the Aesthetic* (London, UK: Verso, 1990), 64.

7. Jannis Kounellis, interview by Anna Dickie, "Jannis Kounellis in Conversation," *Ocula*, January 21, 2014, accessed January 2015, http://ocula.com/magazine/conversations/jannis-kounellis/.

8. Theodor W. Adorno, *Aesthetic Theory*, eds. Gretel Adorno and Rolf Tiedermann, trans. Robert Hullot-Lentor(London, UK: Athlone,1997), 5.

9. Jacques Rancière, "Contemporary Art and the Politics of Aesthetics," in *Communities of Sense*, ed. Yates McKee and Jaleh Mansoor (Durham, NC: Duke University Press, 2009), 43.

10. Jacques Attali, *Noise: The Political Economy of Music* (Manchester, UK: Manchester University Press, 1985), 47.

11. Boris Groys, *Art Power* (Cambridge, MA: MIT Press, 2008), 4.

12. Maria Gough, *The Artist as Producer* (Berkeley, CA: University of California Press, 2005), 8.

13. Leigh Claire La Berge, *Wages Against Artwork: Decommodified Labor and the Claims of Socially Engaged Art* (Durham, NC: Duke University Press, 2019).

14. In some respects this demand is not new. See Michael Denning, *The Cultural Front* (New York, NY: Verso, 2003). But while the cultural workers Denning tracks wanted to (and did) get hired and paid, this new group of organizations is less interested in getting paid than in critiquing the structures of their non-payment. For Arts & Labor's statement of purpose, see http://artsandlabor.org/wp-content/uploads/2011/12/AL-Statement.pdf.

2

...AS YOU BORROW MATERIALS.

PRACTICE CRITICAL THINKING...

DON'T FORGET
TO BREATHE.

PART TWO

SPACES OF LEARNING

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

In the previous section, *Part 1: Entry Points*, we invited somatic healer Alta Starr, educational theorist Stacey Salazar, and cultural theorist Leigh Claire La Berge to write about the connections that they see between this book and the fields of somatics, teaching and learning, and aesthetics. Alta Starr explained how making art connects to somatics, a theoretical and practical approach to transformative change that begins with embodiment. Stacey Salazar provided an overview of teaching studio art and design in Europe and the United States, as a background from which to critically examine pedagogical practices and enact transformational change. Leigh Claire La Berge offered an introduction to basic terms in political economy and aesthetics, including "capitalism" and "commodity," in order to help you understand how artworks can reflect their conditions of production and circulation.

In *Part 2: Spaces of Learning*, we will discuss our motivations for writing this book and why we believe that an education in art must be as much about ways of being in the world as it is about ways of seeing and ways of making and exhibiting projects in the world. As you make projects, you are also facilitating a material transformation, but you are also facilitating a transformation of yourself.
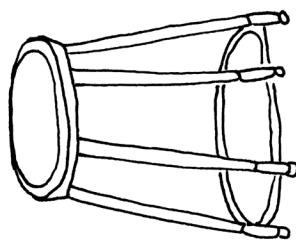
Chapter One

Why Now

In this chapter, we notice that all is not well in our spaces of learning. We will introduce you to the assumptions that guide this book, including our assumption that as you make projects, you are both facilitating material transformation and a transformation of yourself.

☀ We suggest that the following section be shared with the group as best suits your context, either read aloud—in whole or in part—or assigned to be discussed in your space of learning. Before you begin to read, we invite you to ground yourself in the space: notice the air on your skin and your feet on the ground. What are your feelings and sensations at this moment? What are you bringing to this text? Take a moment to become aware of this. We invite you to notice what comes up for you, as you are reading this chapter. We will ask you to reflect upon this at the end of this chapter.

This book aims to help you practice ways of being in the world by identifying the capacities that you wish to develop as an artist and then connecting these to your production process. *See Chapter 5: Capacities ⬚ for more.*↗ We focus on the production of projects because artists, like you, often have ambitions for the impact of their projects that extend well beyond what is possible in the current system of production and circulation.

We notice that:

1. Artists create projects by focusing on a topic of attention. For example, this topic could be the qualities of ink on paper, or the consequences of mass incarceration.
2. Artists hope that each project will create dialogue about their topic of attention. At best, people who experience their project will gain a new perspective on the topic.
3. The average encounter with a finished project tends to last a few seconds. This is not enough time for a viewer to consider the topic of attention deeply enough to change their minds.
4. Artists are transformed in their process of making, experimenting, and researching. This transformation unfolds over time, often over months and years. As you make projects, you are facilitating a material transformation, but you are also facilitating a transformation of yourself.
5. The function of all cultural forms of expression is to reproduce or call into question the order of things, meaning the systems of values and beliefs that organize our daily lives. Cultural forms are inherently political.

This led us to ask:

1. What if artists could develop capacities of embodiment and collaboration throughout the process of making a project?
2. What if artists could be intentional about the expressions of power that are being reproduced in their process?
3. How might the process of making a project be aligned with the intentions of the finished project?

The result of these questions require that we teach differently. We will ask you to focus on your production process rather than your finished projects. The content and form of your projects may change as a result of this reflection on your production process. With these observations, questions, and claims in mind, we offer a framework for thinking carefully

As you make projects, you are facilitating a material transformation, but you are also facilitating a transformation of yourself.

about your production process. *See Chapter 7: Lifecycle Phases and Framework for more.*↗

All is Not Well

We can attest to the fact that all is not well in our spaces of learning. So much of what is taught in art classes today feels out of touch with lived experiences. There is dis/ease, anxiety, attention deficit, and general distraction. Spaces of learning are filled with people like you who wonder why all their teachers are white. You might question the emphasis on Eurocentric theories, practices, and cultural voices. You might sit in silence and fear because of differences between the group. You might be in a state of withdrawal in spaces of learning from constant social-media use.

If you are in art school you have been taught only by adjuncts or graduate students. You may panic when you have to get recommendations from adjuncts for jobs, grants, and graduate schools and the adjuncts cannot be reached. Some of you are graduating and cannot stay in the country because your visas run out after one year, and you can't find a job that gives you a work visa. Some of you are moving back to the homes you left because you are burdened by student loans. You can't imagine how you will sustain your creative practices because you have lost your communities of peers, the necessary spaces and tools to produce your art, and the time required for it because you need to work multiple jobs to survive. At the end of each semester, the dumpsters at your schools are filled with abandoned projects and discarded, toxic art materials.

Questions which might be urgent for you include:

- Why don't my teachers collaborate?
- Why do we put our projects in white cubes?
- Why do I have to rush? Why can't I make "only" one project per year?
- Why can't I get a job?
- Why can't I get a visa to stay in the United States?
- Why can't I get a show?
- Why do my friends say I'm a downer when I talk about politics and identity?
- Why are sports seen as more important than the arts on campus?
- Why don't my teachers talk about how they survive?
- Why am I checking my phone constantly?
- Why are most of my teachers white?
- Why do I have so much anxiety?

- If I am not taught how to make something, who will make it in the future?
- Why are my materials making me sick?
- Why do I have to make things that I will eventually have to throw out?
- Why don't we talk about race and class in spaces of learning?
- Why isn't my voice heard by the administration?
- Why do I feel so attacked in art school?
- What is the appropriate scale for my project?
- Why is art school free in so many other countries?
- Why do I feel uncomfortable speaking in critiques?
- Why don't most people feel welcome in art galleries?
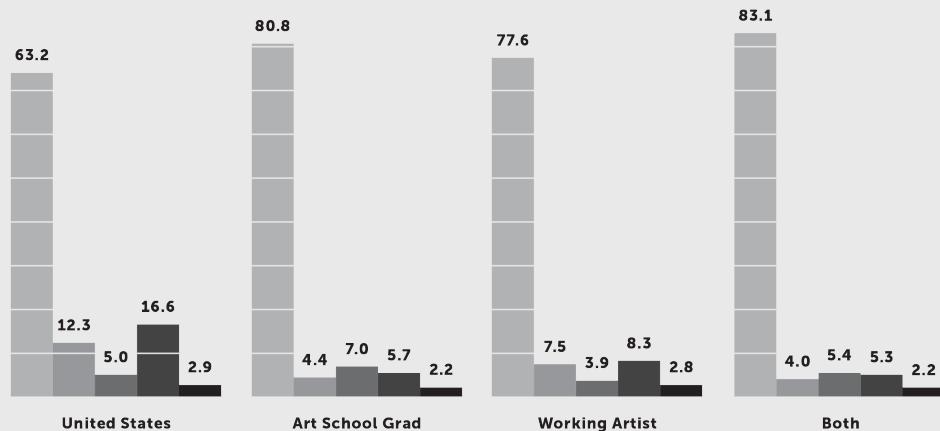
For many of you, an art program may be one of the only places where you can find a community of people who do not question the value of the arts. And yet art programs are failing people who want to talk about collaboration, healing, politics, or the political economy and who are often isolated or discouraged from having these conversations in studio programs.

In 2014, our collective BFAMFAPhD showed that although the population of the United State is 51 percent female, and art-school graduates are 60 percent female, only 46 percent of people who make their primary living in the arts are female. Although the United State is 63 percent white, non-hispanic, art-school graduates are 81 percent white, non-hispanic, and 77 percent of artists who make their primary earnings in the arts are white, non-hispanic.[1] In 2016, Eloise Sherrid and the Black Artists and the Designers of Rhode Island School of Design produced *The Room of Silence*, a documentary video about the lived experience of students of color in a predominantly white institution.[2] As one student says in the documentary, "I don't think responsible analysis and criticism around issues of identity should be something that you can opt out of."[3] For us, and likely for many of you, this was a powerful call for change in art classrooms, and in higher education in general. This book is a response to that call.

If you are currently a student, we imagine that you decide to take art classes in order to:

1. Honor your imagination and curiosity;
2. Strengthen skills of craft, rigor, and patience that are necessary to make anything;
3. Trust your ability to turn ideas into reality; and then
4. Implement your ideas in dialogue with others; and finally
5. Acquire skills to sustain a livelihood in the arts after school.

Predominance of White, Non-Hispanic Arts Graduates and Male Working Artists

United States

63.2
12.3
5.0
16.6
2.9

Art School Grad

80.8
4.4
7.0
5.7
2.2

Working Artist

77.6
7.5
3.9
8.3
2.8

Both

83.1
4.0
5.4
5.3
2.2

Mutually Exclusive Race and Ethnicity for Total Population and Artists 2012, U.S.

Source:
U.S. Census Bureau
2012 American Community Survey – Public Use Microdata Sample

- White, non-Hispanic
- Black, non-Hispanic
- Asian, non-Hispanic
- Hispanic*
- Other, non-Hispanic

*Hispanics can be of any race

The population of arts graduates and working artists is not representative of our country. The population of the United States is 63 percent White, non-Hispanic, but 81 percent of arts graduates are White, non-Hispanic. The population of the United States is 12 percent Black, non-Hispanic, but only 4 percent of arts graduates are Black, non-Hispanic and only 8 percent of working artists are Black, non-Hispanic. The population of the United States is 17 percent Hispanic, but only 6 percent of arts graduates are Hispanic and only 8 percent of working artists are Hispanic.

> **The population of the U.S. is 17% Hispanic, but only 6% of arts graduates are Hispanic.**

In our experience, most art classes focus on ways of making, emphasizing speed and quantity. You are asked to deliver as many projects as possible, as fast as possible. School administrators are pressured to enroll as many of you as they can, to keep the tuition and fees coming in. But when you leave school, what happens to you? Where do all of your projects go? This book addresses the life of projects after they are made, and the life of people after school.

What does an art education in speed and quantity provide? What are you being trained for? Where will you go with the disciplinary knowledge of painting or sculpture, and the ability to paint or sculpt, but no understanding of the mechanisms that enable your projects and ideas to circulate in the world? We believe it is time for you to learn how to make your projects circulate at appropriate scales.

"Professional practices" courses are often not included in many curricula and, if they are, rarely prepare you to make a living and find meaningful work after school. They are taught as though the majority of you:

1. Want to show your projects in a for-profit gallery space,
2. Will be able to get your work shown in a for-profit gallery space, and
3. Will make a living by selling projects through your gallery.
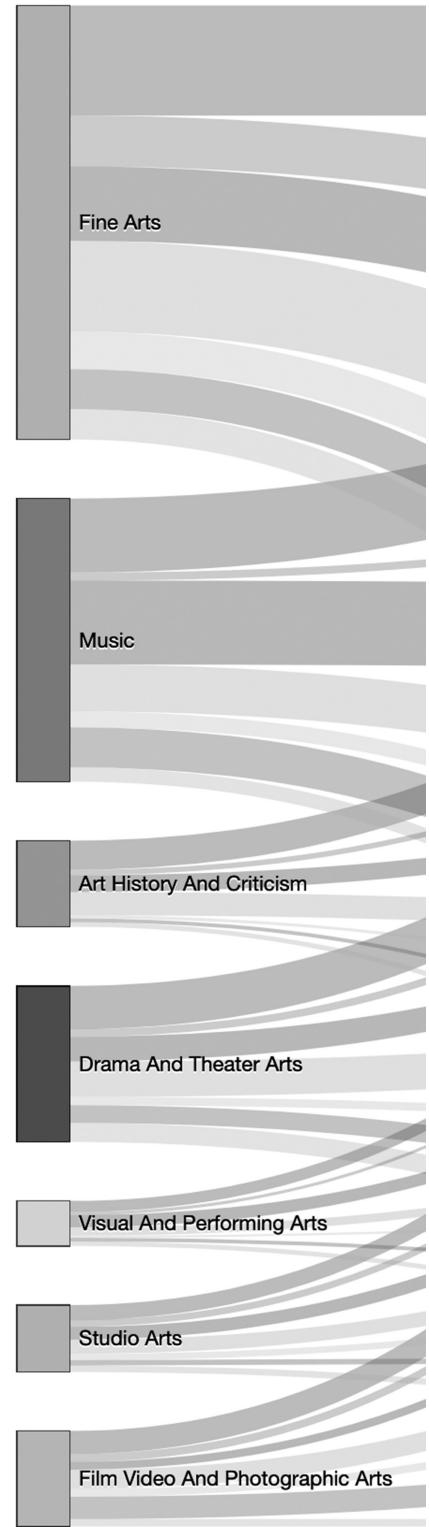
Or that you:

1. Want to get commissions and grants from non-profit organizations,
2. Will be able to get commissions and grants from non-profit organizations, and
3. Will make a living with commissions and grants from non-profit organizations.
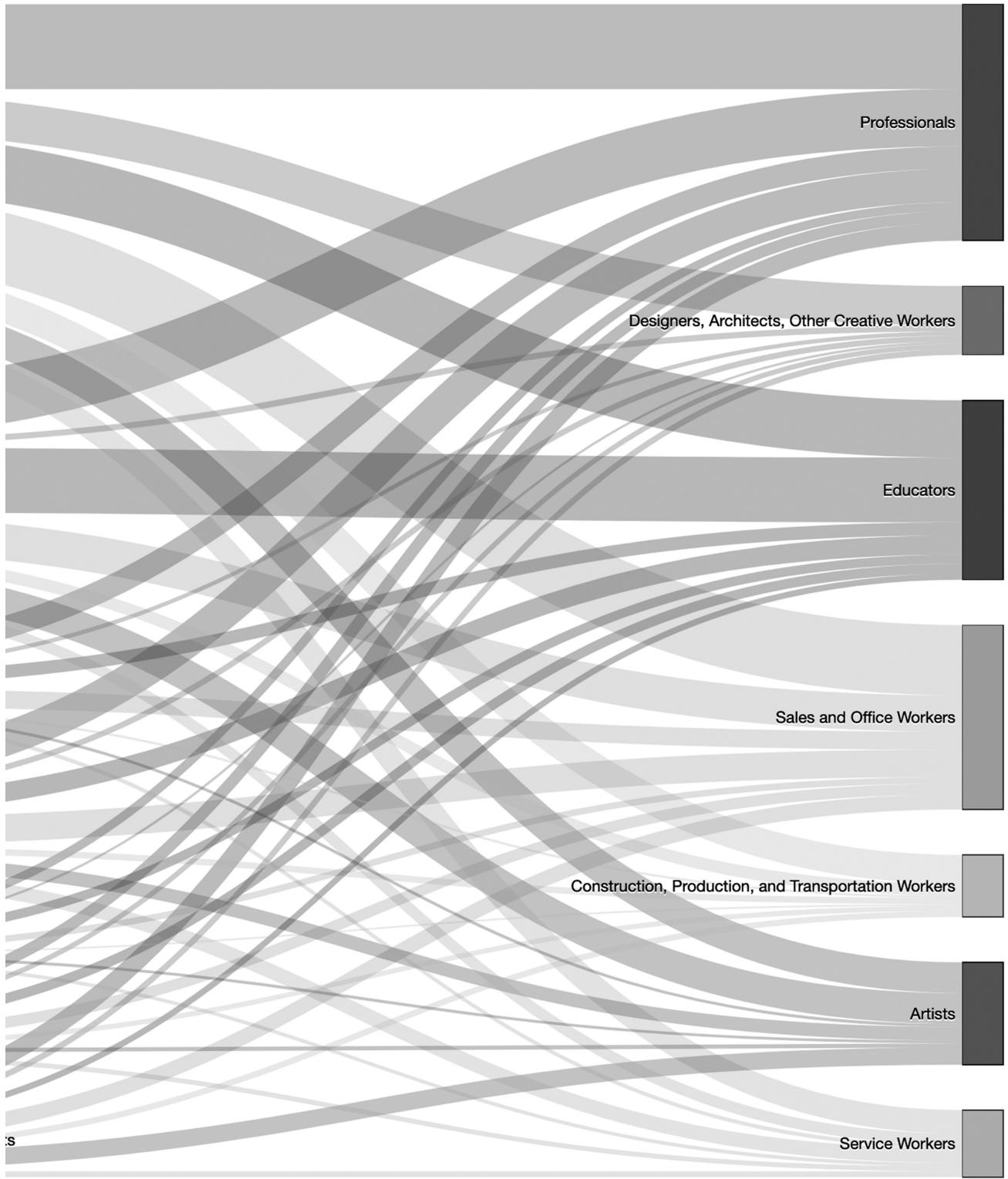
Or that you:

1. Want to get a teaching job,
2. Will be able to get a teaching job, and
3. Will be able to making a living with that teaching job.

The assumptions above do not represent the ambitions that many of you hold, and even when they do, it is widely acknowledged that artists with gallery representation do not make a living from the sale of their projects. Likewise, the new faculty majority is composed of precarious adjunct workers who do not make a living wage.[4] This is what we say to our

Fine Arts

Music

Art History And Criticism

Drama And Theater Arts

Visual And Performing Arts

Studio Arts

Film Video And Photographic Arts

BFAMFAPhD contributors Julian Boilen (Producer), Vicky Virgin (Data Analyst), and Caroline Woolard (Editor). "School to Work." Visualization using ACS data from 2014 to show that the majority of fine arts graduates will work as professionals, creative workers, educators, or sales and office workers. Data from US Census Bureau 2014 American Community Survey, Public Use Microdata Sample. Processed by BFAMFAPhD and IPUMS-USA, University of Minnesota.

Professionals

Designers, Architects, Other Creative Workers

Educators

Sales and Office Workers

Construction, Production, and Transportation Workers

Artists

Service Workers

students, who inevitably email us or find us one-on-one to ask us what a BFA will get them:

While we cannot say that a degree in Fine Arts will guarantee a job in the arts upon graduation, we can say that Fine Arts education teaches you how to identify what matters to you (a rare ability) and to turn your idea into reality, with technical skills to do so. Almost no other discipline in the university will ask you what matters to you, or give you the skills to create something from nothing. These capacities will allow you to work in a number of fields. *See Chapter 5: Capacities ⬚ for more.↗* In order to have conversations with our students about the different careers that people with BFAs have, on Mondays we bring in people who fuse their skills in the arts with other fields. For example, we have brought in a sculptor with a BFA who is a Union Welder and makes $130k a year, a painter with a BFA who works as a prosthetics technician and makes $90k a year, a interdisciplinary artist with a BFA who runs her own upholstery business, and a more conventional artist with a BFA who is selling her artwork in the art market.

So, what is the role of an art education, and how can you as an art student receive art training that enables you to find active and fulfilling livelihoods where your projects matter?

Lucky for artists and for art departments, government agencies, corporations, and social-justice initiatives alike are turning to artists for their capacities as divergent thinkers who can embrace ambiguity and articulate contradictions in order to imagine plausible futures. The cultural theorist Chris Newfield writes that all students, whether they take art classes or not, need "to be more inventive, more craft based, more like artisans and less like assembly line workers."[5] This is because, in the "knowledge economy" of networked information technology, you are more likely to invent a job you love than be hired for one. The job that you invent will rely upon arts-based skills and habits of mind, even if the job is not in an arts-related field.[6] *See Chapter 5: Capacities ⬚ for more.↗*

If you cannot invent a job after school, there is a good chance that you will work in the service industry.[7] No matter what, you will be subjected to the reality that average salaries have failed to keep apace with inflation since the 1970s.[8] However, it is worth noting that the World Economic Forum's report on the future of jobs states that "social skills—such as persuasion, emotional intelligence and teaching others—will be in higher demand across industries than narrow technical skills, such as programming or equipment operation and control."[9] How will you prepare to critically assess how you can be employed by the institutions around you, finding uses for art that are aligned with your ambitions for the worlds you want to see?

Reflection

Please write or reflect upon the following:

1. Why are you here, in this space of learning?
2. What are your intellectual interests?
3. What is urgent to address in this moment?
4. What skills, relationships, and knowledges will you need to acquire in order to implement your projects in school *and* after school?
5. ☀ What feelings and sensations came up for you while you were reading this chapter? For example, did you feel surprise, frustration, or excitement? How did you hold these in your body? For example, did you sense these emotions in your shoulders, neck, and back while reading this chapter? *See the Social-Emotional Intelligence Project Reflection activity in Chapter 4: Teacher/Facilitator Guides.*↗

When you address these questions and the questions we return to throughout this book, we hope you can begin to connect life in school with life after school, to connect life as an artist with ways of being a person in the world. We hope you can identify and intervene in the economies you reproduce each day and in your relationships with the people around you. Instead of an art education in speed and quantity, we envision an education in contemplation, collaboration, and appropriate circulation of projects.

1. Susan Jahoda, Blair Murphy, Agnes Szanyi, Vicky Virgin, and Caroline Woolard (BFAMFAPhD), *Artists Report Back: A National Study on the Lives of Arts Graduates and Working Artists*, report, 2014, http://bfamfaphd.com/wp-content/uploads/2016/05/BFAMFAPhD_ArtistsReportBack2014-10.pdf.

2. *The Room of Silence*, directed by Eloise Sherrid in collaboration with Black Artists and Designers of Rhode Island School of Design (2016), available, http://www.eloisesherrid.com/the-room-of-silence.

3. Ibid.

4. See Christopher Newfield, "Humanities Creativity in the Age of Online," *Occasion: Interdisciplinary Studies in the Humanities* 6 (October 1, 2013), https://arcade.stanford.edu/occasion/humanities-creativity-age-online.
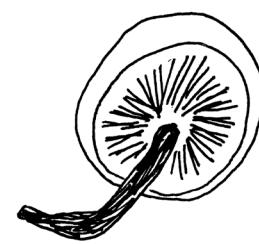
5. Ibid., 2–3. Newfield notes the following on p. 3, "'Knowledge industries' was already a term in circulation by the time Clark Kerr helped popularize it in *The Uses of the University* (Cambridge, MA: Harvard University Press, 1963). Nonstandardized labor was a central concept in Ivin Toffler's *Future Shock* (1970; New York: Bantam, 1984). A watershed exploration of the rise of customized production and flexible problem solving in manufacturing is Michael J. Piore and Charles F. Sabel, *The Second Industrial Divide: Possibilities for Prosperity* (New York: Basic Books, 1984)."

6. See Julian Boilen (Producer), Vicky Virgin (Data Analyst), and Caroline Woolard (Editor) (BFAMFAPhD), "Poverty Rates," *Census Report*, US Census Bureau, American Community Survey Microdata 2009–2011, processed by BFAMFAPhD and IPUMS-USA, University of Minnesota, 2014, http://censusreport.bfamfaphd.com.

7. Of arts graduates in The United States who reported studio arts as their degree field, 19 percent work in sales and other office occupations, 17 percent are educators, 12 percent work in various professional fields, 10 percent work in service jobs, 10 percent have not worked in the last five years, 8 percent work in various blue collar occupations, 7 percent are managers, 6 percent make a living as artists, 5 percent now work in science, technology or engineering, 4 percent are working in business and finance, and 2 percent now work in medicine. See Julian Boilen (Producer), Vicky Virgin (Data Analyst), and Caroline Woolard (Editor) (BFAMFAPhD), "School to Work," *Census Report*, US Census Bureau, American Community Survey Microdata 2009–2011, processed by BFAMFAPhD and IPUMS-USA, University of Minnesota, 2014, http://censusreport.bfamfaphd.com.

8. "From 1945 to 1975, a student could go to college, use knowledge to increase his or her productivity, and assume that this increased productivity would be rewarded by increased pay. After 1975, worker productivity continued to increase, but pay did not," from Newfield, "Humanities Creativity in the Age of Online," 3.

9. World Economic Forum, *The Future of Jobs Employment, Skills and Workforce Strategy for the Fourth Industrial Revolution*, Global Challenge Insight Report, January 2016, http://www3.weforum.org/docs/WEF_Future_of_Jobs.pdf, 22.

Chapter Two

Spaces of Learning

In *Chapter 1: Why Now?*, we observe that all is not well in our spaces of learning. We recognize that arts education is out of sync with the realities that artists face. We begin 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 2: Spaces of Learning*, 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 then describe the teaching and learning philosophies and strategies that we value.

We begin by asking, what are your motivations when you enter a particular space of learning? 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). Perhaps you want feedback or perhaps you wish to be pushed beyond your own limits of intellectual or artistic comfort. These are spaces where you might be exposed to differences in opinion, perspective, and background and where you might then try to make sense of yourself in relation to your shifting perspective of the world around you. In such spaces, you may choose to honor someone who has inspired you or you may desire to speak honestly about what feels urgent to you in your own 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]

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.

How do we facilitate spaces of learning and transformation?

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! *See Chapter 14: Narrate* ☰ *for more.*↗[6] 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

The space of learning is not a journey to somewhere else. You have already arrived!

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.

Teaching and Learning Philosophies and Strategies

The teaching philosophies that we are committed to are: action-oriented, community- and place-based, socially just, critical, and student-centered. The teaching strategies that we are committed to are: contemplative, co-created, and somatic.

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 your life and lived experience into dialogue with your learning. Reflecting on the impact of your actions will facilitate refined inquiry and further action.

"What is around us?"

COMMUNITY- AND PLACE-BASED: We believe that learning cannot be separated from the places and the people that we each learn in relationship with: your friends and family, spaces of learning, your communities and groups, the school system, and the institutions that surround you.

"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,"[4] 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,"[5] then anti-racism is a belief in the equality of all people.

"Where do our 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 we already know?"

STUDENT-CENTERED: We see ourselves as facilitators supporting collective and self-discovery through developmentally appropriate prompts. In arts education, this is called a "student-centered" approach. As Philip Yenawine writes, "learning only occurs when learners are ready; people internalize, remember and use only what makes sense to them."[6]

Strategies

"How can we 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.
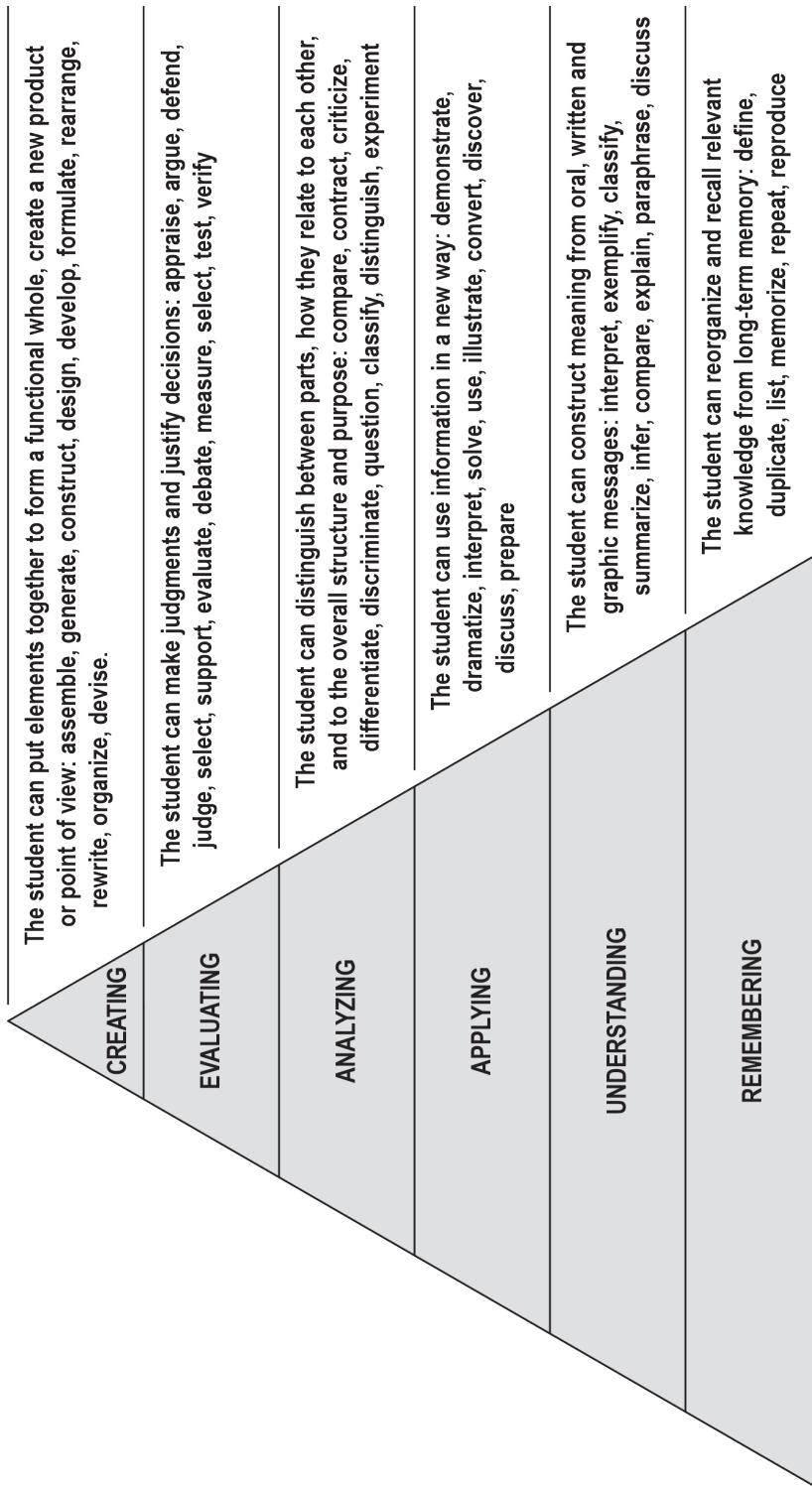
"What can we learn from each other?"

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 do our bodies know?"

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

NOTE: We are sharing these specific questions that guide our teaching and learning philosophies and strategies. For the past six decades, educators around the country have used a taxonomy created by Benjamin

A pyramid diagram showing Bloom's Taxonomy (Revised), from top to bottom:

CREATING — The student can put elements together to form a functional whole, create a new product or point of view: assemble, generate, construct, design, develop, formulate, rearrange, rewrite, organize, devise.

EVALUATING — The student can make judgments and justify decisions: appraise, argue, defend, judge, select, support, evaluate, debate, measure, select, test, verify

ANALYZING — The student can distinguish between parts, how they relate to each other, and to the overall structure and purpose: compare, contract, criticize, differentiate, discriminate, question, classify, distinguish, experiment

APPLYING — The student can use information in a new way: demonstrate, dramatize, interpret, solve, use, illustrate, convert, discover, discuss, prepare

UNDERSTANDING — The student can construct meaning from oral, written and graphic messages: interpret, exemplify, classify, summarize, infer, compare, explain, paraphrase, discuss

REMEMBERING — The student can reorganize and recall relevant knowledge from long-term memory: define, duplicate, list, memorize, repeat, reproduce

Bloom to understand how to structure learning objectives.[7] If you take a class on teaching and learning, it is likely that you will see a diagram of Bloom's Taxonomy. We are glad to see that the revised edition of Bloom's Taxonomy places "creating" at the top of the pyramid of higher order thinking. Creative problem-solving enables synthesis. It is where remembering, understanding, analyzing, applying, and evaluating information come together. Arts educators often champion the significance of creation in self-directed, experiential (hands-on), and project-based approaches to learning that support divergent thinking. Judit Török, the Director of the Center for Teaching and Learning at Pratt Institute, reminds us that Bloom's Taxonomy "only looks at the cognitive domain and leaves out the emotional domain, and that learning is never hierarchical as it's represented here."[8] With these limitations in mind, we offer this diagram to you as it is well-known outside of the field of art.

Reflection

1. Which teaching philosophies and strategies stand out to you, and why?

   Teaching Philosophies

   - Action-oriented:
   - Community- and place-based:
   - Socially just:
   - Critical:
   - Student-centered:

   Teaching Strategies

   - Contemplative:
   - Co-created:
   - Somatic:

2. ☀ What feelings and sensations came up for you while you were reading this chapter? For example, did you feel surprise, frustration, or excitement? How did you hold these in your body? For example, did you sense these emotions in your shoulders, neck, and while reading this chapter? *See the Social-Emotional Intelligence Project Reflection activity in Chapter 4: Teacher/ Facilitator Guides.*↗

1. Etienne and Beverly Wenger-Trayner, "Introduction to Communities of Practice: A brief overview of the concept and its uses," April 15, 2015, http://wenger-trayner.com/introduction-to-communities-of-practice/.

2. Gayatri Spivak (Keynote speaker at the *Postcolonial Higher Education Conference*, Habib University, Karachi, Pakistan, October 25, 2014), quoted in 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/.

3. Audre Lorde, "There Is No Hierarchy of Oppressions," *Bulletin: Homophobia and Education* 14, no. 3/4 (1983): 9.

4. Ibid.

5. Ibid.

6. Philip Yenawine, "Theory into Practice: The Visual Thinking Strategies," presented at *Aesthetic and Art Education: a Transdisciplinary Approach Conference*, sponsored by the Calouste Gulbenkian Foundation Service of Education, Lisbon, Portugal, September 27–29, 1999, https://vtshome.org/wp-content/uploads/2016/08/9Theory-into-Practice.pdf, 4.

7. See Lorin W. Anderson and David R. Krathwohl, eds., *A Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives*, 1st Edition (London, UK: Pearson, 2000).

8. Judit Török, personal correspondence with Susan Jahoda and Caroline Woolard, June 2019.

Chapter Three

Who Do You Honor?

In *Chapter 2: Spaces of Learning,* we described what we call "spaces of learning," and introduced you to the teaching and learning philosophies and strategies that we use. 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).

In *Chapter 3: Who Do You Honor?,* 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. Each person and group that we introduce you to has supported our approach to arts education, offering necessary holistic, embodied, and transformative practices.

☀ **We suggest that the following section be shared with the group as best suits your context, either read aloud—in whole or in part—or assigned to be discussed in your space of learning. Before you begin to read, we invite you to ground yourself in the space: notice the air on your skin and your feet on the ground. What are your feelings and sensations at this moment? What are you bringing to this text? Take a moment to become aware of this. We invite you to notice what comes up for you, as you are reading this chapter. We will ask you to reflect upon this at the end of this chapter.**

When we gather together in spaces of learning, we 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. *See the Naming Who We Invite Into Our Space of Learning activity in Chapter 4: Teacher/ Facilitator Guides for more.*↗ We also want to name the people who are recognized for their contributions to critical pedagogy and to acknowledge the role they have played in shaping our teaching philosophies and strategies.

We will share the work of The Public Science Project, Robin Wall Kimmerer, Audre Lorde, bell hooks, Alice Sheppard, Paulo Freire, angel Kyodo williams, John Dewey, Generative Somatics, and the researchers who developed Studio Habits of Mind. We will introduce you to their writing as a way to understand our central teaching philosophies and strategies in practice. They embody action-oriented, contemplative, community- and place-based, critical, co-created, socially just, somatic and project-based teaching. Their work has made our teaching possible.

Action-Oriented

When we say action-oriented teaching, we mean teaching that connects learning to lived experience, creating a cycle of inquiry and action. To understand what an action-oriented teaching philosophy looks like in practice, we invite the educators María 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. 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. We aim to connect theory with practice, to find a "praxis."

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."[2]

We align ourselves with the ten agreements that members of the Public Science Project make:

1. 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).
2. 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.
3. 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).
4. 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.
5. 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.).
6. 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.
7. 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).
8. We agree to use a variety of methods to enable interconnected analyses at the individual, social, cultural, and institutional levels.
9. We agree to conceive of action on multiple levels over the course of the project, to think through the consequences of research and actions.
10. We commit to an ongoing negotiation of conditions of collaboration, building research relationships over time.[3]

As teachers, we are given time and resources to study and to conduct research. We situate our research in relationship to the labors of organizers and activists who are working toward a liberatory politics. For example, we introduce our students to members of worker cooperatives, organizers building community land trusts, and activists who are protecting water rights. We do not see these actions as separate from ways of being an artist.

How do you situate your research? What are your ways of being an artist in the world? How *are* you in the world and how *is* the world in

you? When looking at projects, we often ask, "Does this project make you want to take action? If so, in what ways?" *See Chapter 6: How Are You in the World and How Is the World in You? for more.*↗

Community- and Place-based

When we say community- and place-based teaching, we mean that learning cannot be separated from the places and the people that we each learn in relationship with: your friends and family, your spaces of learning, your communities and groups, the school system, and the institutions that surround you. To get a sense of how community- and place-based learning works in practice, we invite Robin Wall Kimmerer into the room. She reminds us to hold our own contradictions with compassion. Dr. Kimmerer is a scientist, writer, and enrolled member of the Citizen Potawatomi Nation. She shares a practice from the Citizen 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.
> 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.[4]

We bring Kimmerer's teachings into our contexts, as warnings against extractive, individualistic, and competitive tendencies in the arts and in the academy. By asking you to consider what you are taking, and how to give gifts, she might guide you toward an economy of mutuality. In

our own spaces of learning, we begin with a formal statement that pays tribute to the original inhabitants of the land. We continue to acknowledge that decolonization is not a metaphor, it is a practice of recognizing the sovereignty of Indigenous peoples.[5] *See Chapter 8: Understanding the Lifecycle from Multiple Perspectives for more.*↗

Many of our assignments and activities acknowledge the space of learning itself. Again, 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 pay attention to the physical space—the floor, the furniture, the room—as well as the people who are learning together. We talk about the space of learning as a community of practice. We ask: What communities (geographic, identity-based, professional) are you bringing into this space of learning?

Socially Just

When we say socially just teaching, we mean that 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.[6] To get a sense of what socially just teaching is like, we invite Audre Lorde (1934–1992), 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. This is no easy task. At a conference, Lorde said:

> I have come to believe over and over again that what is most important to me must be spoken, made verbal and shared, even at the risk of having it bruised or misunderstood….
>
> 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 that 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."[7]

When we share Audre Lorde's *The Transformation of Silence into Action* with students, we facilitate a discussion about what gives each person the

courage to move from silence into action. We acknowledge that a lot of fear, anxiety, and distrust can arise as people share their urgent concerns with people that they do not know well. To navigate this terrain, we invite bell hooks, a feminist theorist, writer, public intellectual, and cultural critic into the room. 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.[8]

bell hooks and Audre Lorde remind us that as teachers, our daily experiences of privilege and oppression shape our learning. If you are a white person, you might experience "racial stress" in conversations about race because white people are surrounded by images and narratives that reinforce their racial identity.[9] If you are a person of color, you might experience generational and embodied wisdom, rage, anxiety, and grief, that come from present day and ancestral trauma and resistance.[10]

If you are a white facilitator, please note that white people will likely reveal their racism when you bring anti-racist dialogue into the room. To prepare to facilitate conversations about race, we (Susan and Caroline) have joined and formed antiracist groups to support our ongoing transformation. If we can accept and remember regularly that there are good reasons to distrust white educators, including us, it inclines us toward seeing where racism still animates our classroom. If we allow ourselves to forget this, it inclines us towards a masked perception. We believe that we are better anti-racist educators when we take implicit bias tests,[11] continue to participate in antiracist groups, and remember that we (Susan and Caroline) are racist and must continually undo our own racism. We have found the *Actor—Ally—Accomplice* visualization of white people's development in antiracist work helpful.[12] *If you are a white person, where are you in this work?*

White Actor	White Ally	White Accomplice
Definition: The actions of an Actor do not explicitly name or challenge the pillars of White supremacy which is necessary for meaningful progress towards racial justice.	Definition: Ally is typically considered a verb—one needs to act as an ally, and cannot bestow this title to themselves. Being an Ally is not an invitation to be in Black and Brown spaces to gain brownie points, lead, take over, or explain. Allies constantly educate themselves, and do not take breaks.	Definition: The actions of an Accomplice are meant to directly challenge institutionalized racism, colonization, and White supremacy by blocking or impeding racist people, policies, and structures. Accomplices' actions are informed by, directed and often coordinated with leaders who are Black, Brown First Nations/Indigenous Peoples, and/or People of Color.
Action: Read, watch films, and attend events to gain greater knowledge of white privilege, white supremacy, institutionalized racism, the prison industrial complex, etc. Study and deal with your white guilt and white fragility.	Action: Take action beyond your own learning by engaging with other White people. Start conversations and share your learning with other white people in your life, especially those you are closest to (family members, children, neighbors, colleagues). Go to workshops and trainings. If you have a reading group or book club, purchase and read materials from authors of color that address these issues.	Action: Organize other white people to study these issues together, attend events as a group, invite speakers to meet with your group. Don't just go to the workshops—instead, organize for them to host trainings for you, your friends, your family, your co-workers, your neighbors, etc.

Critical

When we say critical teaching, we mean that we aim to understand the historical forces, root causes, and conditions that make our present moment, personal experiences, and worldviews possible. We investigate our bias as we question dominant narratives, ways of seeing, and ways of being. To give you a sense of a critical teaching philosophy in practice, we will share an excerpt from an interview we conducted with Alice Sheppard. Alice is a dancer and choreographer who attends to the complex intersections of disability, gender, and race by exploring the societal and cultural significance of difference.[13] We met Alice when we were all at a residency in 2016, and we have stayed in touch ever since because we share a commitment to cultural equity. Alice has created new spaces of learning for herself and for many disabled dancers. Alice said:

> I think I am one of the few disabled dancers who has brute forced my way into an education. As an academic, I had access to the field of critical disability studies…. That language and framing of critical race studies, critical gender studies, [and] critical disability studies frames my studio practice. It frames my sense of knowing that I have the right to go to [dance and performing arts places], to be in these spaces, and fully take part in the work that continues in these spaces. In *addition* to that, I am one of the few disabled dancers who has had access to professional training, in part because I was able to convince someone in New York to teach me. Literally

convince.... I made sure to work with the [performing arts] field's recognized leading dance artists and put myself in conversations with the field's visual and performing artists....[14]

When Alice Sheppard had to "literally convince" leaders in the field of dance to train her, she revealed to these leaders that their definition of dance was narrow and ignored the entire history and practice of disability dance. As teachers, we believe that it is our responsibility to critically engage the conditions that shape the education that we provide to students. In our classes, for example, we provide a model to visualize the scales of intimacy and structural forces that determine beliefs, behaviors, and actions surrounding education in the arts. *See the Social-Ecological Model in Chapter 6: How Are You in the World and How Is the World in You?*↗

Student-centered

When we say student-centered teaching, we mean that we see ourselves as facilitators supporting collective and self-discovery through developmentally appropriate prompts. In arts education, this is called a "student-centered" approach. As Philip Yenawine writes, "learning only occurs when learners are ready; people internalize, remember and use only what makes sense to them."[15] To give you a sense of a student-centered teaching philosophy in practice, we invite Paulo Freire (1921–1997), the Brazilian educator, into the room. His approach and method of teaching, known as Popular Education, acknowledges that we are *all* teachers and we are *all* learners, and, for us, overlaps with student-centered teaching. 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 writes:

> 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 inquiry.[16]

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.[17]

How do we transform these common beliefs about the authority of the teacher and the "emptiness" of the students in our spaces of learning? We have learned from student-centered and popular education that we must start by gathering together to study and act upon the issues that matter to the group as a whole and individually. We recognize that everyone comes into the space of learning with lived experience that we can honor and learn from. *See the Asset Mapping / You Already Have What You Need activity in Chapter 4: Teacher/Facilitator Guides for more.*↗ We connect the concerns in people's lives to the systemic conditions that shape them. *See Chapter 6: How Are You in the World and How Is the World in You? for more.*↗

Contemplative

When we say we use a contemplative teaching strategy, we mean that we see 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.[18] To give you a sense of a contemplative teaching strategy in practice, we invite angel Kyodo williams into the room. Kyodo williams is an ordained Zen priest and a Sensei. She is the second Black woman to be recognized as a teacher in the Japanese Zen lineage at the time of this writing.[19] In addition, we invite members of The Center for a Contemplative Mind in Society into the room. They developed a toolkit called *Creating Contemplative Community in Higher Education* with the capacities we have listed on the next page. 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.[20]

Co-Created

When we say we use a co-created teaching strategy, we mean that 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. To give you a sense of a co-created teaching strategy in practice, we invite John Dewey (1859–1952), the North American philosopher, into the room. Dewey taught that aesthetic experience should be experiential, dialogical, and embodied. Dewey's work in the 1930s and 1940s 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" 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.[21]

Somatic

When we say we use a somatic teaching strategy, we mean that we are committed to teaching and learning that respects the whole body, working with all states of dis/ability. We challenge the space of learning norm of sitting in silence by bringing in experiential and embodied practices that connect all aspects of our sensing, thinking, feeling, moving bodies. To give you a sense of a somatic teaching philosophy in practice, we invite Alta Starr, Staci Haines, and RJ Maccani into the room. They are members of Generative Somatics.[22] Generative Somatics (gs) was founded by Haines in 2000 (originally as GenerationFive). Haines 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, gs teaches courses around the country. Starr and Maccani have shaped us with 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.
>
> 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.

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 need. I practice agility and can interrupt my own habits.

- 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 amid difficulty. I am able to give and receive grounded, useful feedback.
- 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.[23]

Project-Based

We also use a project-based teaching strategy, which enables you to synthesize information by creating projects. We invite researchers and educators Lois Hetland, Ellen Winner, Shirley Veenema, Kimberly Sheridan, Diane Jacquith, and Jill Hogan into the room. They developed the Studio Habits of Mind[24] framework from 2001 to 2013 at Harvard to describe the benefits of arts 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 artmaking problems and to develop a distinct focus within my work.
- ENVISION: I imagine and practice many ideas/processes before and during my artmaking.
- 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 I 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.[25]
- OBSERVE/RESEARCH: I spend an extensive amount of time observing my subject matter, artmaking 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 my own work and working process and the work of others. I can listen actively, with curiosity, and can communicate my thoughts and feelings.[26]
- STRETCH AND EXPLORE: I take risks in my artmaking and learn from my mistakes.
- UNDERSTAND (ART) COMMUNITY: I am reliably able to interact as an artist with other artists (i.e., in classrooms, in local art organizations, and across the art field) and within the broader society. Art is in parentheses here as it can easily be switched with other disciplines, like science or history.

Reflection

1. 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. Which people do you feel most aligned with, and why? We ask again: Who would you like to add to this circle to make your ongoing transformation possible?

    - The Public Science Project:
    - Robin Wall Kimmerer:
    - Audre Lorde:
    - bell hooks:
    - Alice Sheppard:
    - Paulo Freire:
    - angel Kyodo williams:
    - John Dewey:
    - Generative Somatics:
    - Researchers who developed Studio Habits of Mind:
    - Who else?

2. ☀ What feelings and sensations came up for you while you were reading this chapter? For example, did you feel surprise, frustration, or excitement? How did you hold these in your body? For example, did you sense these emotions in your shoulders, neck, and back while reading this chapter? *See the Social-Emotional Intelligence Project Reflection activity in Chapter 4: Teacher/Facilitator Guides.*↗

Teaching Tips

- Our favorite way to teach involves break out groups. People love to get to know one another in focused conversations (and facilitators get a moment to relax and sense the room). We like to use the think-pair-share model, where people reflect on something alone, then share their thoughts with a partner or small group, and then report back to the whole class.
- Often, students do not appreciate the significance of the tools around them until they are out of school and can no longer access those tools. We focus on access to tools in order to bring awareness to the abundance of equipment that a school environment provides.
- We have found that visual resource librarians often know a lot about copyright, and are willing to come into to explain copyright to groups. To find free legal advice, you might (1) see if your local college or university has free intellectual property legal clinics, (2) contact a local nonprofit to see if they have an Intellectual Property Lawyer on their board, or (3) contact Volunteer Lawyers for the Arts.

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

2. Paulo Freire, "Creating Alternative Research Methods: Learning to do it by doing it," in *Creating Knowledge: A Monopoly?*, eds. Budd Hall, Arthur Gillette, and Rajesh Tandon, 29–37 (New Delhi, India: Society for Participatory Research in Asia, 1982) 30–31, quoted in "A Brief History," Public Science Project, http://public-scienceproject.org/about/.

3. Public Science Project, "Principles and Values," Public Science Project, http://publicscienceproject.org/principles-and-values/. Included with the permission of María Elena Torre of PSP.

4. Robin Wall Kimmerer, "Honorable Harvest," in *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*, 175–204 (Minneapolis, MN: Milkweed Editions, 2013), 183.

5. See Eve Tuck, Marcia McKenzie, and Kate McCoy, "Land Education: Indigenous, post-colonial, and decolonizing perspectives on place and environmental education research," *Environmental Education Research* 20, no. 1 (2014): 1–23, https://doi.org/10.1080/13504622.2013.877708. Available, https://static1.squarespace.com/static/557744ffe4b013bae-3b7af63/t/557f301be4b043c-28125ce4b/1434398747732/Tuck,+McCoy+%26+McKenzie_+Land+education.pdf.; Eve Tuck and K. Wayne Yang, "Decolonization Is Not a Metaphor," *Decolonization: Indigeneity, Education, and Society* 1, no. 1 (2012): 1–40.

6. Audre Lorde, "There is No Hierarchy of Oppressions," *Bulletin: Homophobia and Education* 14, 3–4 (1983): 9.

7. Audre Lorde, "The Transformation of Silence into Language and Action" in Sister Outsider: Essays and Speeches, rev. ed. 40–44 (Trumansburg, NY: Crossing Press, 1984; repr., 2007), 40–42.

8. bell hooks, *Teaching to Transgress* (New York: Routledge, 1994), 42–43.

9. See Robin DiAngelo, *White Fragility: Why It's So Hard for White People to Talk About Racism* (Boston, MA: Beacon Press, 2018).

10. See Claudia Rankine, "Perspectives on Race and Representation: An Evening with the Racial Imaginary Institute" (The Racial Imaginary Institute Panel during the Whitney Biennial, the Whitney Museum, New York, NY, April 9, 2017), video, 2:13:45, https://www.youtube.com/watch?v=bLGMkf77HL8.

11. See Project Implicit, "Preliminary Information," 2011, https://implicit.harvard.edu/implicit/takeatest.html.

12. White Accomplices, "Opportunities for White People in the Fight for Racial Justice," https://www.white-accomplices.org/.

13. See Alice Sheppard, "About," http://alicesheppard.com/about/.

14. Alice Sheppard, interview by Susan Jahoda and Caroline Woolard, BFAMFAPhD, 2016.

15. Philip Yenawine, "Theory into Practice: The Visual Thinking Strategies," presented at *Aesthetic and Art Education: a Transdisciplinary Approach Conference*, sponsored by the Calouste Gulbenkian Foundation Service of Education, Lisbon, Portugal, September 27–29, 1999, https://vtshome.org/wp-content/uploads/2016/08/9Theory-in-to-Practice.pdf, 4.

16. Paulo Freire, "Chapter 2," in *Pedagogy of the Oppressed*, 30th anniversary ed., trans. Myra B. Ramos, 71–86 (New York, NY: Continuum 2005), 72. First published 1970.

17. Ibid., 73.

18. See The Practicing Freedom Collective, "Popular Education," 2013, http://

www.practicingfreedom.org/offerings/popular-education/.

19. See Rev. angel Kyodo williams, "bio," https://angel-kyodowilliams.com/bio/.

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

21. John Dewey, *Art as Experience* (New York, NY: Minton, Balch & Company, 1934).

22. Alta Starr, Staci Haines, and RJ Maccani, Generative Somatics, http://www.genera-tivesomatics.org/.

23. Ibid., included with the permission of Alta Starr and Staci Haines.

24. "Studio Habits of Mind" and the following capacities are adapted from Ellen Winner, Lois Hetland, Shirley Veenema, and Kimberly Sheridan, *Studio Thinking 2: The Real Benefits of Visual Arts Education* (New York, NY: Teachers College Press, 2013). See also Harvard Project Zero, "How Do Artists Use The Studio Habits of Mind?" Artcore, 2015, http://www.artcorelearning.org/studio-habits-of-mind.

25. The statement, "I spend a lot of time identifying the sources that form my beliefs, and I 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 "Studio Habits of Mind."

26. 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 "Studio Habits of Mind."

Chapter Four

Teacher / Facilitator Guides (The First Five Weeks)

In *Chapter 3: Who Do You Honor?*, we introduced you to the educators we honor, the ones who have shaped our pedagogy.

In *Chapter 4: Teacher/Facilitator Guides*, we offer teacher/facilitator guides, including specific assignments, activities, practices, and worksheets that we encourage groups to use on the first, second, third, fourth, and fifth days of convening. At the end of each chapter that follows, we offer more teacher/facilitator guides that aim to support the material in your space of learning.

☀ We suggest that the following section be shared with the group as best suits your context, either read aloud—in whole or in part—or assigned to be discussed in your space of learning. Before you begin to read, we invite you to ground yourself in the space: notice the air on your skin and your feet on the ground. What are your feelings and sensations at this moment? What are you bringing to this text? Take a moment to become aware of this. We invite you to notice what comes up for you, as you are reading this chapter. We will ask you to reflect upon this at the end of this chapter.

In our teaching over the last six years, we have noticed that we return to some activities, practices, assignments, and worksheets repeatedly in order to make a space of learning that is more supportive and vulnerable. We are sharing these with you because they create spaces of learning that are action-oriented, community- and place-based, socially just, critical, student-centered, contemplative, co-created, and somatic. While they are integral to the framework that we will present in *Chapter 5: Capacities* and *Chapter 7: Lifecycle Phases and Framework*, we believe that they can be easily incorporated into your particular context now.

We have presented the activities and assignments in a specific order, class by class, because each activity builds upon the next, creating the possibility for trust, collaboration, and support. We use these in thirteen-to-fifteen week, semester-long courses. If you are organizing your own space of learning, we encourage you to adapt what follows to your own timeframe. 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.

You will notice that we differentiate between practices, activities, assignments, and worksheets.

- 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 a space of learning, and might not ever be repeated.
- An assignment is a task that occurs outside a space of learning to demonstrate an idea or a technique, and might not ever be repeated.
- A worksheet contains a series of prompts with empty boxes that are designed to invite your responses. These can be completed individually, in your space of learning, or at home.

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.

NOTE: 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 a 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 session and a small portion of the start of each meeting after that to practices and activities that connect people to one another and to their commitment to learn will benefit the group as well as the "content" and, in doing so, will improve learning outcomes of the course.

Let us know what activities, practices, and assignments you have tried, and how you have adapted them to your context at info@bfam-faphd.com. In what ways have they been generative? What adaptations have you made? If you have other activities, practices, and assignments you would like to add to our website, please share them with us.

Reflection

1. How might you cultivate a space of learning that incorporates what you have read in this chapter?
2. ☀ What feelings and sensations came up for you while you were reading this chapter? For example, did you feel surprise, frustration, or excitement? How did you hold these in your body? For example, did you sense these emotions in your shoulders, neck, and back while reading this chapter? *See the Social-Emotional Intelligence Project Reflection activity in this chapter for more.*↗

In the next section of the book, we will move from spaces of learning into a description of 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.

Naming Who We Invite Into Our Space of Learning[1]

When: During the First/Second Class

WHAT IT CAN DO

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. 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).

Worksheet

---

1. This activity draws from the wisdom expressed in "Skywoman Falling," in Robin Wall Kimmerer's book, *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* (Minneapolis, MN: Milkweed Editions, 2013), 3–9.

4. How does naming who is in the room with you impact your sense of belonging in the shared space of learning?

2. Write about why and in which ways they are important to you.

3. Optional: Select two people from your list who you would like to bring into the circle. Share with the group why and in which ways these two people are important to you.

Alternative Version of You Already Have What You Need

Time: 60 minutes
When: During the First/Second Class

WHAT IT CAN DO

This activity encourages participants to see members of the group as resources; to operate from a place of abundance rather than scarcity by identifying the materials and knowledges that already exist in any group.

HOW IT WORKS

1. Each person in the group gets 10 index cards or sticky notes, 5 of one color and 5 of another color.
2. Everyone writes down 5 gifts on one color (materials or topics that they have to offer) and 5 needs on the other color (materials or topics that they would like). Remember to write down 1 material or topic per card or sticky note, with your name. Example materials: paint, wood, paper. Example topics: gender studies, food sustainability, the neighborhood.
3. Place all of the index cards or sticky notes on a table or wall and notice overlapping gifts and needs. Identify a note taker who will record this, making a shared document of the gifts and needs that the group can continue to draw from.
4. Work in pairs or small groups based upon matches of needs and gifts, or based upon shared topics of interest (gifts). Imagine making a project using gifts drawn from your partner/group. What might it be? Share your ideas with the group.

Activity

Asset Mapping / You Already Have What You Need[1]

When: During the First/Second Class

WHAT IT CAN DO

We collectively recognize spaces of learning as places of abundance by identifying the skills, strengths, and resources that already exist there.

HOW IT WORKS

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. Note: You will share this with the group.

Worksheet

1. Adapted from John P. Kretzmann and John L. McKnight, *Building Communities from the Inside Out: A Path Toward Finding and Mobilizing a Community's Assets* (Evanston, IL: ACTA Publications, 1993). See also Asset-Based Community Development Institute, Asset-Based Community Development, DePaul University, PowerPoint Presentation, available, https://resources.depaul.edu/abcd-institute/resources/Documents/ABCD%20DP%20Slide%20Presentation%20Descriptions.pdf.

REFLECTION

What are the benefits of identifying community skills and gifts (assets)? 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?

What do you want from the group (wants/hopes)? Some examples of wants/hopes: transportation, video editing, listening, haircuts, materials for projects. Note: You will share this with the group.

Welcome
New Student

Time: 15–30 minutes
When: During the First/Second Class

WHAT IT CAN DO

This worksheet allows participants to introduce themselves to a facilitator confidentially; to share their expectations for the course, their experiences, and their goals; to approve or reject photography for social media; and to share their access needs. It can serve as an informal assessment guide as participants will be asked to return to it at the end of the group's time together, as well.

HOW IT WORKS

1. The facilitator prints out a copy of the worksheet.
2. Participants take 15–30 minutes to fill it out (some will need extended time).
3. The facilitator collects the worksheets and reminds participants that it is confidential and will be returned to throughout the time you learn together, one on one.
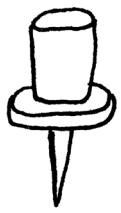
Worksheet

1. Welcome! What is your name?

2. What are your gender pronouns? Select one or more:
   ○ She/her   ○ He/him   ○ They/them

3. What experience do you have with the topics and techniques that you imagine we might cover in this course? Write 3–5 sentences.

4. Do you have a car?
   ○ Yes   ○ No

5. If yes, would you be able to drive other students if we take a field trip?
   ○ Yes   ○ No

6. Do you use social media?
   ○ Yes   ○ No

7. If yes, would you be up for creating a new account on social media for an assignment?
   ○ Yes   ○ No

8. If yes, which platform would you prefer to use?
   ○ Instagram   ○ Facebook   ○ Twitter   ○ Snapchat
   ○ Other:

9. If I take photographs of you working in class, can I tag you in social media?
   ○ Yes   ○ No

10. If yes, what is your social media handle on Instagram?

12. Have you ever made an art project on your own, without being assigned to make it? If so, describe it. Write 3–5 sentences about this.

11. Optional: Is there anything that you would like me to know about your ability to complete tasks on time or participate fully in this course? This is an opportunity to share your accessibility needs with me, if you would like. This will remain confidential. For example, do you have access needs related to prolonged silence, meditation, sitting, standing, movement, reading, writing, listening, scent, ramps, visibility, lighting, dust, or individual and group work? If so, please write 3 or more sentences.

13. Have you been involved in music, sports, art, yoga, meditation, ecology groups, debate teams, academic competitions, or any group that requires daily practice to develop an ability or an expertise? If you have, write 3–5 sentences about this. What is the practice? What ability did you develop? How did you know that you developed it?

Introduction to the Making and Being Rubric

Time: 45 minutes
When: During the First/Second Class

WHAT IT CAN DO

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. *See Chapter 5: Capacities ⃞ for more.*↗

Show each person the *Making and Being* rubric and explain how the rubric relates to a given project or the space of learning 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 choose one section and discuss why they are choosing that section for their growth at this time. What might it look like in practice in the class or in a particular project? For example, one person might want to focus on compassion, persistence, or conflict as generative.

NOTE

If your institution mandates specific grading criteria for inclusion in every class syllabus, you might try to merge this 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.

Activity

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. 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-tive-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.

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 arts education. Use this rubric to guide a self-reflection. 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. I skillfully incorporated new techniques and made connections to my previously made artwork/experiences.	The materials and tools I used were chosen carefully. I applied new techniques and 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 artmaking 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 artmaking problems influence my work, and my focus lost clarity because of it.	I let my artmaking 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 artmaking.	I considered and tried out a few ideas before and during my artmaking.	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.

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?" Artcore, 2015. http://www.artcorelearning.org/studio-habits-of-mind/. 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."

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.	I was sometimes 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.	I was rarely 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, artmaking processes, and/or the environment around me that I may have otherwise missed.	I spent some time observing my subject matter, artmaking processes, and/or the environment around me that I may have otherwise missed.	I spent limited time observing my subject matter, artmaking processes, and/or the environment around me.	I spent no time observing my subject matter, artmaking 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 my 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.	I was sometimes 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.	I was rarely able to think and talk with others about an aspect of my work or working process, and I am not sure if I am 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 artmaking and learned from my mistakes.	At times, I took risks in my artmaking and learned from my mistakes.	I rarely took risks in my artmaking and learned from my mistakes.	I did not take risks in my artmaking and did not learn from my mistakes.
Understand (Art) Community:	I was able to interact as an artist with other artists (i.e., in classrooms, in local art organizations, and across the art field) and within the broader society.	I was sometimes able to interact as an artist with other artists (i.e., in classrooms, in local art organizations, and across the art field) and within the broader society.	I was rarely able to interact as an artist with other artists (i.e., in classrooms, in local art 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 art organizations, and across the art field) and within the broader society.

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). Haines 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. 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 inter-personal 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 inter-personal 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 inter-personal 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.

Individual Agreements

When: During the Second/Third Class

When we make agreements with ourselves, we can each acknowledge what we need in order to learn and participate in the group more fully.

1. Think about a moment in the past when you have been able to learn something new (at home, at work, in school, anywhere). Journal about this.

Worksheet

2. What did you learn?

3. What allowed you to do this?

4. Check off any or all of the factors below that contributed to your ability to learn:

○ Confidence / determination / patience / perseverance

○ Having fun / friendship

○ Working hard / showing up

○ Self-care / being rested / more sober

○ Accountability / deadlines

○ Being recognized

○ Seeking help

○ Clear communication

○ Positive reinforcement / honest feedback

○ What else:

MOVING FORWARD

6. Return to this throughout the course, deciding to share it with one another or to keep it private.

5. Take 5 minutes to journal about what you will do (making agreements with yourself) to ensure that you can be present and able to learn. Identify what is most important to you.

Group Agreements[1]

When: During the Second/Third Class

WHAT IT CAN DO

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

We will modify or add to each agreement below (i.e., "show up"), and then give examples of what that agreement looks like in practice. We will write the new agreements in a place that everyone can see and has access to and return to it during our time together.

Worksheet

1. BFAMFAPhD adapted this activity from the School Reform Initiative and the work of adrienne maree brown. School Reform Initiative, "Community Agreements," 2017, http://schoolreforminitiative.org/doc/community_agreements.pdf; and adrienne maree brown, *Emergent Strategy: Shaping Change, Changing Worlds* (Chico, CA: A. K. Press, 2017), 230.

SHOW UP (OR CHOOSE TO BE PRESENT)

For example:

- Ask yourself: W.A.I.T. (Why Am I Talking?) and W.A.I.N.T. (Why Am I Not Talking?) 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.

1. What does this look like in practice?

2. Edits/additions to the agreement:

PAY ATTENTION (TO HEART AND MEANING)

For example:

- Listen from the inside out, or listen from the bottom up (a feeling in your gut matters).
- Be open to learning.
- Self care and community care—pay attention to your bladder, pay attention to your neighbors.

1. What does this look like in practice?

2. Edits/additions to the agreement:

TELL THE TRUTH (WITHOUT BLAME OR JUDGMENT)

For example:

- Be open to someone else speaking your truth.
- Engage tension, don't indulge drama.
- Confidentiality—take the lessons, leave the details.

1. What does this look like in practice?

2. Edits/additions to the agreement:

BE OPEN TO OUTCOME (NOT ATTACHED TO OUTCOME)

For example:

- Assume best intent, attend to impact.
- Value process as much as, if not more than, you value the outcome

1. What does this look like in practice?

2. Edits/additions to the agreement:

3. Notes About Group Agreements:

Social-Emotional Intelligence Project Reflection[1]

Worksheet

When: When a Project is Completed

→ See Adaptation of an Emotion Wheel Diagram on p. 662.

HOW IT WORKS

1. This activity allows us to become more aware of ourselves individually and in relationship to a group.
2. In the following three areas (ways of feeling, ways of relating, and ways of doing), reflect upon a previous project. Use the diagram to give language to your experience, starting at the center and working your way outward to find as specific words as possible.

NOTE

This is a confidential activity and will not be shared with your peers. These kinds of reflection activities 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.

1. BFAMFAPhD adapted this activity from the worksheet that Kate Walker, Brandi Olson, and Margo Herman created for students and teachers. Kate Walker, Brandi Olson, and Margo Herman, *Social and Emotional Learning in Practice: A Toolkit of Practical Strategies and Resources*, 2nd ed. (St. Paul, MN: University of Minnesota Extension, 2019), available, https://extension.umn.edu/what-youth-development/sel-toolkit.

3. Were you surprised at any moment? Describe how:

WAYS OF FEELING

1. This is how I felt about my work:

2. I was aware of my emotions as I was working in the following ways:[2]

2. See James J. Gross and Oliver P. John, "Individual Differences in Two Emotion Regulation Processes: Implications for Affect, Relationships, and Well-Being," *Journal of Personality and Social Psychology* 85, no. 2 (2003): 348–362, http://dx.doi.org/10.1037/0022-3514.85.2.348.

WAYS OF RELATING

1. I would describe the power dynamics in my group (or in my class overall) in the following ways:

2. I contributed to these dynamics in the following ways:

4. Were you frustrated at any moment? Describe how:

5. Were you excited at any moment? Describe how:

We made group agreements and upheld them in the follow-
ing ways:

WAYS OF DOING

1. I managed my time well. Describe how:

2. I asked questions when I needed help. Describe how:

3. I asked for help when I needed it. Describe how:

4. I accomplished my goals. Describe how:

Adapted 4'33"

Time: 4 minutes and 33 seconds
When: 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."[1]

TEACHING TIP

We have found that something as simple as taking 4 minutes to sit in silence together, or share tea, transforms the quality of the group's presence with one another. *See Chapter 9: Support /* ■ *for more.*[7]

OUR TEACHERS

We have adapted this practice from John Cage's musical composition 4'33"[2] and applied the principles of "being with the quiet," a phrase we learned from Millet Israeli.[3]

1. Tobin Hart, quoted in "Mindfulness in the Classroom," Vanderbilt University, 2018, https://cft.vanderbilt.edu/guides-sub-pages/contemplative-pedagogy/#role.
2. John Cage, *4'33"*, 1952, John Cage Trust; See *4'33"* App for IPhone, http://john-cage.org/4_33.html.
3. Millet Israeli, *Certain Losses: Contemplations on Life and Loss, Grief and Resilience,* http://certainlosses.com/.

Practice

6. John Cage says, "Silence, more than sound, expresses the various parameters (including those parameters which we have not yet noticed)."[5]

WHAT IT CAN DO

This exercise allows us to become aware of ourselves, centering us in our bodies in the space before speaking.

HOW IT WORKS

◁ᑞ The facilitator guides the group through the following steps, saying:

1. We are going to sit in silence for 4 minutes and 33 seconds, to honor the work of John Cage, an artist who has had a great impact on experimental sound from 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?"[4]

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.

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

5. Ibid.

Long Attunement

Time: 15 minutes

When: 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."[1]

OUR TEACHERS

We have adapted this practice from the work of Alta Starr and RJ Maccani of Generative Somatics.[2]

WHAT IT CAN DO

This allows us to become aware of ourselves, the room, and one another energetically, centering us in our bodies in the space before speaking.

Practice

1. Tobin Hart, quoted in "Mindfulness in the Classroom," Vanderbilt University, 2018, https://cft.vanderbilt.edu/guides-sub-pages/contemplative-pedagogy/#role.
2. The practice of Attunement comes from the work of Anita Chari, "Anita Chari: Somatic Educator & Embodiment Process Practitioner," 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/. For more information and further practices, see CMind, "The Association for Contemplative Mind in Higher Education," The Center for Contemplative Mind in Society, http://www.contemplativemind.org/programs/acmhe.

NOTE

Participants can stand or sit, depending upon their needs.

HOW IT WORKS

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

1. Stand or sit in a circle.
2. Place your feet hip width apart and, if you are standing, keep your knees soft.
3. Close your eyes.
4. Inhale deeply through your nose. Hold your breath for a count of four, and then exhale slowly through your mouth, for a count of eight.
5. Breathing normally, become aware of the connection between your feet and the floor, the earth beneath you.
6. 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.
7. Relax your forehead, relax your eyes, your jaw, your ears. Relax the muscles at the back of your neck.
8. Inhale, and stretch your arms over your head. On the exhale, lower your arms to your side.
9. 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.
10. 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.
11. 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.
12. 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.
13. 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.
14. Continue breathing normally and bring your attention to the energies of the people on either side of you.
15. Now bring your attention to the energies of the entire room of people.
16. Now bring your attention back to yourself and your energy. Continue breathing normally.
17. 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.
18. 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 for a count of eight.

Practice

Short Attunement[1]

Time: 5 minutes

When: 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."[2]

WHAT IT'S GOOD FOR

This allows us to become aware of ourselves, centering us in our bodies in the space before speaking.

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1. See Sean Fargo, "Mindfulness Exercises," Mindfulness Exercises, 2019, http://www.mindfulnessexercises.com.
2. Tobin Hart, quoted in "Mindfulness in the Classroom," Vanderbilt University, 2018, https://cft.vanderbilt.edu/guides-sub-pages/contemplative-pedagogy/#role.

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.

4. Notice any thoughts that come up and acknowledge them, and then let them pass.

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

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

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

Collective Clap

Time: 1–5 minutes
When: 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."[1]

OUR TEACHERS

Adapted from a workshop on facilitation that Caroline Woolard attended at The Center for Neighborhood Leadership in 2015.[2]

WHAT IT CAN DO

This activity is good for quickly attuning a group to one another and for closing a gathering.

Activity

1   Tobin Hart, quoted in "Mindfulness in the Classroom," Vanderbilt University, 2018, https://cft.vanderbilt.edu/guides-sub-pages/contemplative-pedagogy/#role.
2.   Center for Neighborhood Leadership, http://azcnl.org/.

HOW IT WORKS

Make sure you have an open space for a group to stand or sit in a circle. 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!

Create an Object or a Time-Based Project That Will Benefit the Group. [1]

Assignment

HOW IT WORKS

Follow these steps to create the project:

WEEK 1 IN CLASS

Reflect upon the question: What does this space of learning 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.

HOMEWORK

Sketch some ideas for the project. Consider the life of this object or time-based project: Where does it live when we aren't together? Does it need a case? How is it stored? Who takes care of this tool? Create material tests / experiments / prototypes of your object or time-based project and refine them. Write a description of what your object or time-based project is and what it supports in your space of learning. Create a set of instructions so that other people can easily understand how to experience your object or time-based project.
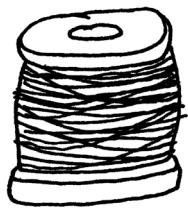
1. Susan Jahoda and Emily Tareila (Co-Teachers), modified by Caroline Woolard and Susan Jahoda (Create an object or a time-based project that will benefit the group, Junior Senior Seminar, Studio Arts, University of Massachusetts, Amherst, MA, Spring 2018).

HOMEWORK

Reflect upon the process of making this project. Return to these objects and time-based projects each week.

WEEK 2 IN CLASS
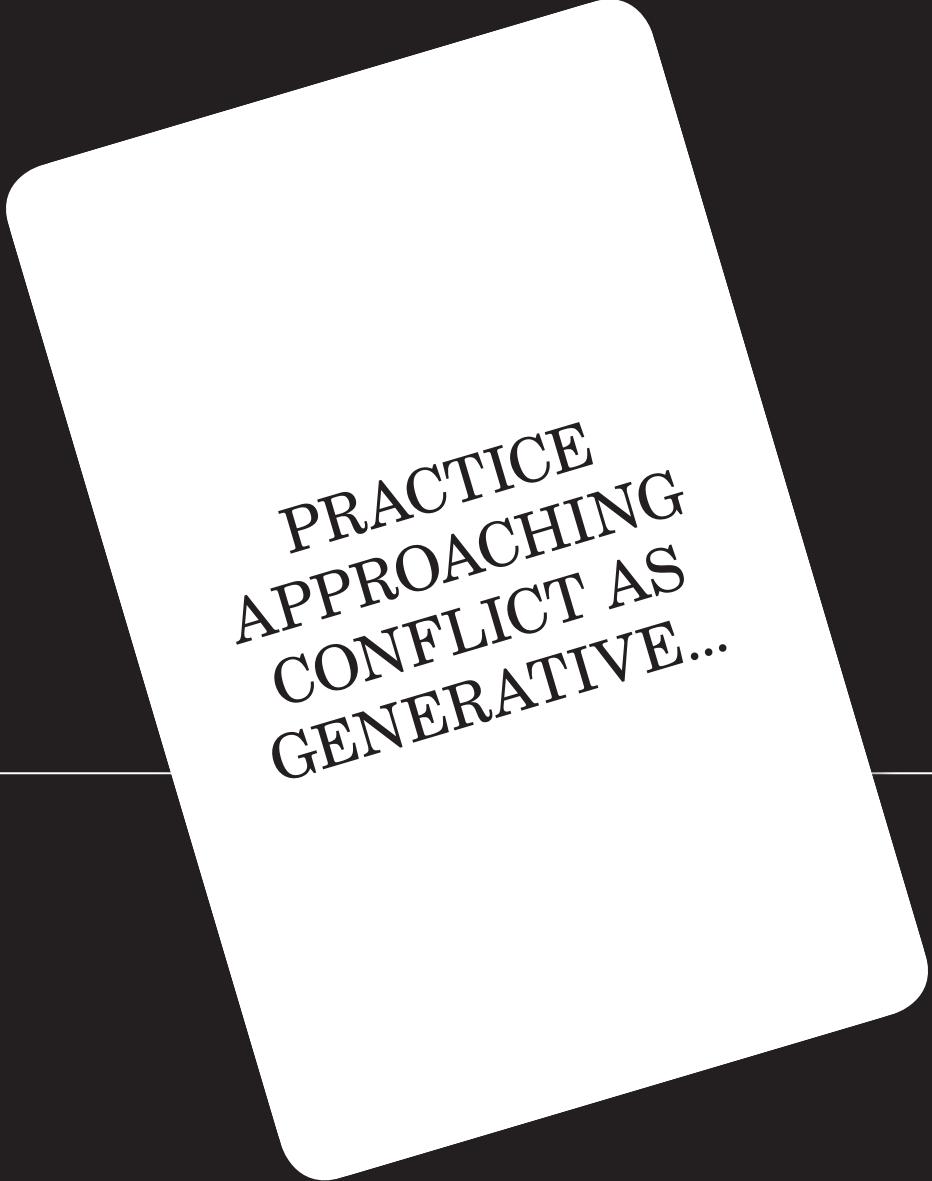
Share your objects or time-based project with the group with a set of instructions. (Critique)

3

PRACTICE
APPROACHING
CONFLICT AS
GENERATIVE...

DON'T FORGET TO LISTEN TO OTHERS.

...AS YOU PRESENT YOUR PROJECT AT A HEALING CENTER.
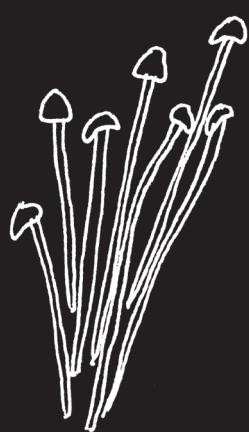
PART THREE

CAPACITIES

In *Part 2: Spaces of Learning*, 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
- Somatic
- And project-based.

In *Part 3: Capacities*, 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. We will provide a model to think through how structural and historical forces impact your beliefs and attitudes about these capacities now and into the future.

Chapter Five
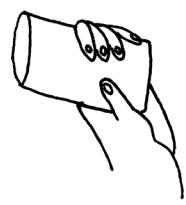
Capacities

In *Chapter 6: How Are You in the World and How Is the World in You?*, we will provide a model to think through how structural and historical forces impact your beliefs and attitudes about these capacities now and into the future.

In *Chapter 5: Capacities*, 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.

☀ We suggest that the following section be shared with the group as best suits your context, either read aloud—in whole or in part—or assigned to be discussed in your space of learning. Before you begin to read, we invite you to ground yourself in the space: notice the air on your skin and your feet on the ground. What are your feelings and sensations at this moment? What are you bringing to this text? Take a moment to become aware of this. We invite you to notice what comes up for you, as you are reading this chapter. We will ask you to reflect upon this at the end of this chapter.

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. 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 specific capacities that we will discuss in this chapter. For example, we will share the story of a group of artists in New York City who embody capacities that enable them to confront complex, changing environments, and to create their own business. Zara Serabian-Arthur and her friends 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 in which resources are distributed equitably and members vote democratically on the issues that impact their work.[1]

Members of cooperatives require capacities such as *coordination,* honest *self-reflection, skillful listening, and communicating* in order to be in a business that is worker-owned. The capacity of coordination is defined as being "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."[2] We define the capacity of "reflection / skillful listening and communicating" as "the ability to think and talk with others about an aspect of my work or working process, and learning to judge my own work and working process and the work of others."[3] Members of Meerkat care as much about skillful listening and communicating as they do about the films that they produce. Serabian-Arthur 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?"[4] Meerkat created a worker-owned business that enabled them to pursue their vision of artmaking outside of the traditional model of the individual filmmaker working alone. 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. *See Chapter 13: Labor ⧉ for more.*↗

Many studio art 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.[5] Just as we invite you to take time 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 the relationships that make your projects and livelihood possible. Art students who have not been taught these capacities often graduate and

face overwhelming questions, such as: How will I find a community of artists? How will I continue my practice after school? Where will I create my work? How will I create opportunities for myself and for others? How will I skillfully negotiate a barter or a sale? As educator 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."[6] In other words, it is not enough for you to know how to paint or sculpt if you are not aware of how you learn or practice your skill, or how you become open to new knowledge, people, and situations. As so many artists try to balance artmaking with day jobs and family in complex, changing, economically difficult environments, developing the capacity to navigate relationships with oneself and with others is *as important* as having technical skills and knowledge.

While the fields of mindfulness and somatics are often not brought into studio art courses, we bring them into studio art 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: Contemplative Practice,[7] Studio Habits of Mind,[8] and Embodiment in Social Context.[9] Contemplative Practice emphasizes an awareness of self and the present moment; Studio Habits of Mind emphasizes individual expression and technical capacities in the arts; Embodiment in Social Context emphasizes embodiment and transformation in community, or, as somatic practitioner Alta Starr said, "how to be with the world, and not escape it, through your creation."[10]

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.

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 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.[11]

Sal Randolph is an artist based in New York City who has developed her own capacity for *patience* and *focused attention*. Randolph is involved in a variety of groups that gather to develop and test experimental practices of sustained attention on works of art.[12] 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 … 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.[13]

Rather than accepting the lack of patience and focus that Randolph experienced in galleries, Randolph actively created contexts for sustained attention, focus, and patience with works of art. *See Chapter 14: Narrate* ☰ *for a range of feedback, assessment, and critique activities.*↗

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 arts 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 artmaking problems and to develop a distinct focus within my work.
- ENVISION: I imagine and practice many ideas/processes before and during my artmaking.
- 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 I 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.[14]
- OBSERVE/RESEARCH: I spend an extensive amount of time observing my subject matter, artmaking 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 my own work and working process and the work of others. I can listen actively, with curiosity, and can communicate my thoughts and feelings.[15]
- STRETCH AND EXPLORE: I take risks in my artmaking and learn from my mistakes.
- UNDERSTAND (ART) COMMUNITY: I am reliably able to interact as an artist with other artists (i.e., in classrooms, in local art organizations, and across the art field) and within the broader society. Art is in parentheses here as it can easily be switched with other disciplines, like science or history.[16]

Oscar Rene Cornejo, a painter, printmaker, and sculptor living in New York City, is very particular about the tools and the wood that he uses. 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.[17]

Cornejo 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, Cornejo is able to reference traditional Japanese joinery techniques in his work while also honoring the years he spent working on construction sites with his family. *See Chapter 10: Source* ◼ *and Chapter 16: Tools* ◧ *for more on Oscar Rene Cornejo.*↗

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). Haines combinculed 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 3: 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 need. I practice agility and can interrupt my own habits.
- 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 amid difficulty. I am able to give and receive grounded, useful feedback.
- 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.[18]

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 those stories to transform the way things work more broadly?[19]

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."[20]

Negation

For every incredible cohort of students in classes who show up early, bring materials and food to share with one another, and stay connected long after the semester ends, we have had a class where the majority of students are entirely resistant to the observations and questions above. We are met with apathy and disinterest: arms folded, sitting at a distance, and waiting for the next break. For every faculty cohort that invite us into their institution to lead a workshop to teach them about our framework, we meet faculty members and administrators who are resistant to our approach. We have compiled six common negations to our framework. It is our hope that you will actively engage these negations as you read and talk to other people about the ideas in this book. We encourage you to welcome these discussions in your spaces of learning, so that the group can refine their thinking in respectful debate.

"I want structural analysis, not a self-help book!"

We recognize that our emphasis on embodied and contemplative capacities might be shocking to people who are not used to bringing feeling and sensation into their analytical and theoretical work. We are not suggesting that you "feel good" or "calm down" in order to avoid structural violence. Instead, we align ourselves with transformative organizers who believe that we cannot change the world without simultaneously changing ourselves. What good is knowledge if it does not also lead to action? What does your body already know, and how can you access it? What capacities will enable you to take action? The goal of our emphasis on capacities is to support your transformation.

As Alta Starr writes in "Cultivating the Self":

> *These principles may seem, at best, "good ideas," somewhat desirable and useful, if achievable, but finally, no different from the supposed benefits of any number of self-improvement approaches, feverishly sought and furiously marketed as supposed panaceas for dehumanization. An important distinction, however, is that those approaches reinforce individualism and myths of individual responsibility that obscure the operations of larger systems that unequally distribute power and resources. Generative somatics, on the other hand, is a politicized somatics, attentive to power, and to how social conditions shape individual and collective experience, and more significantly, to the knowledge, competencies and ways of being that are required, of individuals and collectives, to change those conditions. A politicized somatics asks and helps us uncover what the existing systems require us not to know, or feel, what experiences and ways of being are discouraged, or worse, punished. What knowledge is dangerous, and what might we demand of ourselves and each other, of our institutions, political and economic systems, if we refuse numbness and opt for life?*

Reflection

1. Which set of capacities—Contemplative Practice, Studio Habits of Mind, or Embodiment in Social Context—feels urgent to you, and why?
2. ☀ What feelings and sensations came up for you while you were reading this chapter? For example, did you feel surprise, frustration, or excitement? How did you hold these in your body? For example, did you sense these emotions in your shoulders, neck, and back while reading this chapter? *See the Social-Emotional Intelligence Project Reflection activity in Chapter 4: Teacher/Facilitator Guides.*↗

1. The term "Worker Cooperative" means any enterprise that meets all of the following criteria:

▪ The enterprise is a business entity with one or more classes of membership
▪ All workers who are willing to accept the responsibilities of membership and who meet member eligibility criteria are eligible to become worker-owners
▪ A majority of allocated earnings and losses are allocated to worker-owners on the basis of patronage
▪ The class of worker-owners has a controlling ownership interest
▪ A majority of the Board of Directors or governing body is elected by the worker-owners on the basis of one-member-one-vote
▪ Decisions about return on capital investment are made by the worker-owner class or by the Board of Directors or governing body
▪ United States Federation of Worker Cooperatives, "Worker Ownership," https://usworker.coop/what-is-a-worker-cooperative/.

2. "Studio Habits of Mind" and the following capacities are adapted from Ellen Winner, Lois Hetland, Shirley Veenema, and Kimberly Sheridan, *Studio Thinking 2: The Real Benefits of Visual Arts Education* (New York, NY: Teachers College Press, 2013). See also Harvard Project Zero, "How Do Artists Use The Studio Habits of Mind?" Artcore, 2015, http://www.artcorelearning.org/studio-habits-of-mind.

3. 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 Studio Habits of Mind."

4. Zara Serabian-Arthur, "LABOR," interview by Susan Jahoda and Caroline Woolard, BFAMFAPhD, at the School of Visual Arts, New York, NY, June 2016, video, 1:22, https://vimeo.com/192485714.

5. See Sharon Louden, ed., *Living and Sustaining a Creative Life: Essays by 40 Working Artists* (Bristol, UK: Intellect Ltd, 2013).

6. Gloria Dall'Alba, ed., "Learning Professional Ways of Being: Ambiguities of becoming," in *Exploring Education Through Phenomenology, Diverse Approaches*, 41–52 (West Sussex, UK: Wiley-Blackwell, 2009), 41; See also Chris Cocek, "Exploring Education Through Phenomenology: A Review of Gloria Dall'Alba's (Ed.) Diverse Approaches," *Phenomenology & Practice* 6, no. 1 (2012): 95–105.

7. See 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.

8. See Ellen Winner, Lois Hetland, Shirley Veenema, and Kimberly Sheridan, *Studio Thinking 2: The Real Benefits of Visual Arts Education* (New York, NY: Teachers College Press, 2013). See also Harvard Project Zero, "How Do Artists Use The Studio Habits of Mind?" Artcore, 2015, http://www.artcorelearning.org/studio-habits-of-mind.

9. See Generative Somatics, Somatic Transformation and Social Justice, "Courses," http://www.generativesomatics.org/content/courses.

10. Alta Starr, interview by Caroline Woolard, New York, NY, September 2018.

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

12. See Sal Randolph, "Mildred's Lane, Summer 2018" (Pedagogical Platform and Residency, Summer 2018), http://sal-randolph.com/news/162/mildred-s-lane-summer-2018.

13. Sal Randolph, interview by BFAMFAPhD members, BFAMFAPhD, at the School of Visual Arts, New York, NY, June 2016, Transcript, Caroline Woolard, New York, NY.

14. 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 "Studio Habits of Mind."

15. 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 "Studio Habits of Mind."

16. "Studio Habits of Mind" and the following capacities are adapted from Ellen Winner, Lois Hetland, Shirley Veenema, and Kimberly Sheridan, *Studio Thinking 2: The Real Benefits of Visual Arts Education*. See also Harvard Project Zero, "How Do Artists Use The Studio Habits of Mind?"

17. Oscar Rene Cornejo, interview by BFAMFAPhD members, BFAMFAPhD, at the artist's studio, Bronx, NY, April, 2018, transcript by Ruby Mayer, Poughkeepsie, NY.

18. Adapted from Generative Somatics with the permission of Alta Starr and Staci Haines. See Generative Somatics, Somatic Transformation and Social Justice, "Courses."

19. Serabian-Arthur, "LABOR."

20. J. K. Gibson-Graham, *A Postcapitalist Politics* (Minneapolis, MN: University of Minnesota Press, 2006), 127.

Activity

Capacities Vocabulary Development

Time: 30 minutes

WHAT IT CAN DO

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. Have the group talk about the list and, for example, vote to engage with a capacity during the class.
2. Check for Understanding: Use the terms from Contemplative Practice, Studio Habits of Mind, and Embodiment in Social Context to check for understanding. For example, for compassion ask, "How do care and sensitivity appear in your way of being in your spaces of learning?"
3. Practicing using Vocabulary: Going forward, 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."

Identifying Capacities

Activity

Time: 45 minutes

WHAT IT CAN DO

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

1. Hand out the Capacities Worksheet.
2. 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, "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."
3. Ask each person to fill out the worksheet individually, sitting beside one another, or alone at home.
4. Continue to return to this worksheet throughout the process of producing a project.

Capacities Worksheet

This worksheet exists to help you (1) name a capacity, (2) describe why it matters to you, and (3) describe the contradictions that it 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.

Read through each set of capacities: Contemplative Practice, Studio Habits of Mind, and Embodiment in Social Context, and select one capacity from each, describing why it matters to you. Of the three capacities you describe, select the one that is most important to focus on for your next project.

CONTEMPLATIVE PRACTICE

The Center for a Contemplative Mind in Society developed a toolkit called Creating Contemplative Community in Higher Education 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 a space of learning[1]:

- 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.

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

Worksheet

3. What contradictions will you have to navigate in order to develop this capacity? *For example, navigating your desire to be compassionate with the pressure to be "productive" and having healthy boundaries.* For example, balancing information overload with your desire to have focused attention in your spaces of learning.

- 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.

You might be interested in exploring capacities that are associated with Contemplative Practice.

1. In the next project that you make, which capacity from Contemplative Practice might you like to focus on? I am interested in developing _____ capacity.
2. How will you embody this capacity in spaces of learning, and in your next project? Describe what actions and practices you will take. For example, having concern for your peers (the capacity of compassion), and noticing when you are distracted (the capacity of focused attention) within your spaces of learning.

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 arts education[2]:

- 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 artmaking problems and to develop a distinct focus within my work.
- Envision: I imagine and practice many ideas/processes before and during my artmaking.
- 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 I 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.[3]
- Observe/Research: I spend an extensive amount of time observing my subject matter, artmaking 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 my own work and working process and the work of others. I can listen actively, with curiosity, and can communicate my thoughts and feelings.[4]
- Stretch and explore: I take risks in my artmaking and learn from my mistakes.
- Understand (Art) Community: I am reliably able to interact as an artist with other artists (i.e., in classrooms, in local art organizations, and across the art field) and within the broader society. Art is in parentheses here as it can easily be switched with other disciplines, like science or history.

You might be interested in exploring capacities that are associated with Studio Habits of Mind.

1. In the next project that you make, which capacity from Studio Habits of Mind might you like to focus on? I am interested in developing _____ capacity.

2. "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," Ellen Winner, Lois Hetland, Shirley Veenema, and Kimberly Sheridan, *Studio Thinking 2: The Real Benefits of Visual Arts Education* (New York, NY: Teachers College Press, 2013). See also Harvard Project Zero, "How Do Artists Use The Studio Habits of Mind?" Artcore, 2015, http://www.artcore-learning.org/studio-habits-of-mind.

3. 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 "Studio Habits of Mind."

3. What contradictions will you have to navigate in order to develop this capacity? For example, navigating your desire to learn from your mistakes with a desire to seem "smart" or "the best." For example, honoring your frustration or fear of vulnerability alongside your desire to stick with an activity.

2. How will you embody this capacity in spaces of learning, and in your next project? Describe what actions and practices you will take. For example, being open to learning from your mistakes (the capacity of stretch and explore), and finding ways to stick with activities to see them through (the capacity of engage and persist) within your spaces of learning.

4. 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 "Studio Habits of Mind."

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):[5]

- 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 need. I practice agility and can interrupt my own habits.
- 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 amid difficulty. I am able to give and receive grounded, useful feedback.
- 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.

You might be interested in exploring capacities that are associated with Embodiment in Social Context.

1. In the next project that you make, which capacity from Embodiment in Social Context might you like to focus on? I am interested in developing _____ capacity.
2. How will you embody this capacity 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 feel in class (the capacity of self-awareness/embodiment), or practicing self-care and community care (the capacity of connection) both inside and outside of your spaces of learning.

Which of these capacities, Contemplative Practice, Studio Habits of Mind, or Embodiment in Social Context, feels urgent to you, and why? How will you embed and prioritize this capacity into your project.

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

Chapter Six

How Are You in the World and How Is The World in You?

In *Chapter 5: Capacities*, we defined a capacity as an ability to embody a way of being (a habit of mind and a quality of presence) in daily actions and practices. We provided sample capacities related to studio habits, contemplation, and embodiment in social context, and asked you to reflect upon the capacities that are necessary for your production process.

In this chapter, we will talk about historical consciousness, and provide a model to visualize the scales of intimacy and structural forces that determine your beliefs, behaviors, and actions.

☀ We suggest that the following section be shared with the group as best suits your context, either read aloud—in whole or in part—or assigned to be discussed in your space of learning. Before you begin to read, we invite you to ground yourself in the space: notice the air on your skin and your feet on the ground. What are your feelings and sensations at this moment? What are you bringing to this text? Take a moment to become aware of this. We invite you to notice what comes up for you, as you are reading this chapter. We will ask you to reflect upon this at the end of this chapter.

Story

We will begin with a focus on the capacity called "coordination," the ability to "effectively collaborate with others in teams, partnerships, alliances, and remain responsive to evolving conditions."[1] As we mentioned in the previous chapter, Zara Serabian-Arthur, a member-owner of the film-making cooperative Meerkat Media, has committed to the capacity of coordination. As Serabian-Arthur 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 those stories to transform the way things work more broadly?[2]

Worker cooperatives are values-driven businesses that put worker and community benefit at the core of their purpose, often run by workers. *See Chapter 5: Capacities* □ *and Chapter 13: Labor* ⍰ *for more.*↗ f you have a desire to embody the capacity of coordination, to collaborate with others in teams, what upholds and what works against your ability to embody this capacity? Think about an experience you have had in a self-organized group: a group in class, a band, a sports team, an activist group, a faith-based group, an emotional support group, or another group.

- Has your arts education included learning about how to work in groups? Have you been taught to identify roles in groups, for example, around facilitating conversation, or around speaking, writing, and documenting a project? Have you been taught how to ask someone else to do something, to delegate? Do you know how to make group agreements, group decisions, or to mediate conflict?
- If you have, when and where did you learn these skills?
- If not, why do you think you were not taught these skills?

We ask you these questions to begin to explore the conditions that enable you to hold a capacity for coordination. By conditions, we mean the policies and histories that shape your identity and the circumstances that you live within; the conditions that allow (or disallow) you to be present

in a group, or in a space of learning at all. For example, throughout the nineteenth century, if you were an enslaved person in the United States, it was illegal to learn to read or write.[3] Social activists who advocated (and continue to advocate) for equal education for all, working over decades and centuries, likely made (and are making) most people's presence in your shared space of learning possible.

> *What are the conditions and the histories of your ability to be a student in school?*

It was not until 1964, with a Supreme Court ruling, that it became illegal to segregate students based on race in public schools from kindergarten through high school. It was not until 1976 that private schools could no longer formally deny students on the basis of race. Segregation in youth education continues to this day, despite the ruling, by providing more resources to some schools and very little to others, specifically along race and class lines.[4] Disabled people still cannot enter many classrooms because they are not built to be accessible. We know that the first white man to graduate from college in the United States graduated in 1636. It was nearly two hundred years later, in 1823, when the first man of color graduated from college, and not until 1849 that the first white woman graduated; the first woman of color graduated in 1862. These "firsts" are possible due to hundreds of people, coordinating together, to make change happen. Your very ability to gather with your peers today is shaped by your individual and shared conditions. *See Chapter 4: Teacher/Facilitator Guides and Chapter 3: Who Do You Honor? for more.*↗ If you and your peers decide to take action today to change school policies, you might make future students' presence possible in a space of learning.

> *If the desire to be an artist is described as an inquiry into how you are in the world, and how the world is in you, then we ask, who is included in and what worlds are being envisioned?*

To visualize your ability to uphold a capacity (such as coordinate), and what counters that capacity, we will turn to a concept known as "historical consciousness." Robert Sember, a member of the sound collective Ultra-red, speaks of historical consciousness as "the understanding that we work in contexts informed and made by forces that connect us to a lineage of social activity…. This helps unsettle identity and institutions, opening it to shifts in social conditions … [showing us that] our actions today establish the conditions for the future."[5] A way of thinking about historical consciousness is to consider how your past and present actions impact the future and how that future then impacts the present and future of others.

What conditions and histories shape your neighborhood as a space of learning? We will turn now to the story of James Weeks, a freed Black man who coordinated with a wide range of people to make a space of learning in Brooklyn in 1838, and to Joan Maynard, an artist who helped preserve the space, informed by her work with fellow students in a free class at Pratt in 1968.

In the early nineteenth century, James Weeks, a man who had been enslaved in Virginia, found his way north in coordination with a group that aimed to manifest a vision for a free Black community in New York. In 1838, their vision was realized, only eleven years after slavery was abolished in New York. They purchased a large parcel of land (in present day Bedford-Stuyvesant in Brooklyn), and formed Weeksville, an autonomous community. Owning land was of critical importance because Black men could not vote in New York unless they owned land. Weeksville was self-sustaining, with churches, hospitals, schools, farms, businesses, and even a baseball team. Over 500 people lived there in the 1880s, but by the 1950s, the community had all but dispersed.[6] By the 1960s, few people remembered Weeksville.

In 1968, historian James Hurley wanted to understand his neighborhood better and decided to offer a free class through Pratt Institute, inviting local residents to survey the area with him. A group of students enrolled, including Dolores McCullough and Patricia Johnson, both of whom were Civil Rights activists. One day, doing a survey of the area, they noticed something important that had not been visible from the main street. They realized that these "four wood-frame homes faced away from the modern street grid to a historic [Indigenous] path."[7] This was the rediscovery of Weeksville. The coordination required by James Weeks in 1838 was echoed one hundred and thirty years later, as the group began to work with their neighbors to understand and preserve the history of Weeksville; the area was slated to be demolished and built upon. Remarkably, early support for the project came from third graders at Public School 243 who raised nine hundred dollars to support the rebuilding of the homes. Public School 243 subsequently became known as the Weeksville School.[8]

Artist Joan Maynard—who drew covers for *Crisis* magazine, a publication funded by the NAACP—established the Society for the Preservation of Weeksville and Bedford-Stuyvesant History, aimed at turning the site into a museum.[9] She became the first Director in 1972, saying, "Everyplace has a Weeksville, where ordinary people came first and labored to create a more hospitable living setting for their loved ones. The rediscovery and preservation of this local history provides a means of reestablishing a continuity with the past so that children, armed with the knowledge of the contributions of their forebears can gain strength

to meet the challenge of the future."[10] Today, Weeksville is a cultural center that hosts residencies and public events, with a mission to "document, preserve and interpret the history of free African American communities in Weeksville, Brooklyn and beyond and to create and inspire innovative, contemporary uses of African American history through education, the arts, and civic engagement."[11]

The history of coordination continues, nearly 200 years later. Today, Weeksville Heritage Center is a member of New York City's Cultural Institutions Group. The Center joined the Cultural Institutions Group after hundreds of artists and organizers advocated for Weeksville, using the capacity of coordination. The Center is the first new addition in more than twenty years, and the first black cultural center in Brooklyn to make the list.[12] Pratt Institute is in the same neighborhood as Weeksville, but very few current Pratt students know the history of Weeksville.

We are sharing the story of Weeksville because both James Weeks and Joan Maynard demonstrate the capacity of coordination. The evolving conditions they faced included the abolition of slavery (for Weeks) and the slated demolition of a cultural heritage site (for Maynard). Often, these conditions and histories called for coordination because there is more power and momentum when a group acts together than when an individual is working alone. Like Weeksville, cooperatives rely upon people who embody the capacity of coordination. Jessica Gordon Nembhard, a historian of cooperatives, says "name any famous African American leader, Ella Baker, [W. E. B.] Du Bois, Marcus Garvey, A. Philip Randolph, they were all proponents of co-ops … I can't find any era when most of our leaders weren't talking about co-ops in one form or another."[13] Members of Meerkat Media honor this legacy in their work as a cooperative dedicated to economic justice. Between 100 and 110 million Americans are members of co-ops, mostly through co-op credit unions. Around the world there are at least 800 million people who are co-op members.[14]

What conditions might require that you coordinate with your peers? Often, a critical part of coordination is peer-to-peer learning, outside of established classes or curricula. For example, Nembhard writes:

> In 1932, during the depression in Gary, Indiana, an African American principal in a local high school called a meeting among African Americans to discuss how to better their economic condition. They began weekly education meetings to learn about cooperative economics. After about eighteen months they established a buying club and then a network of cooperatives. The Consumer's Co-operative Trading Company came to operate a main grocery store, a branch store, a gas station, and a credit union. In 1936,

Around the world there are at least 800 million people who are co-op members.

the company was considered to be "the largest grocery business operated by [African Americans] in the United States.[15]
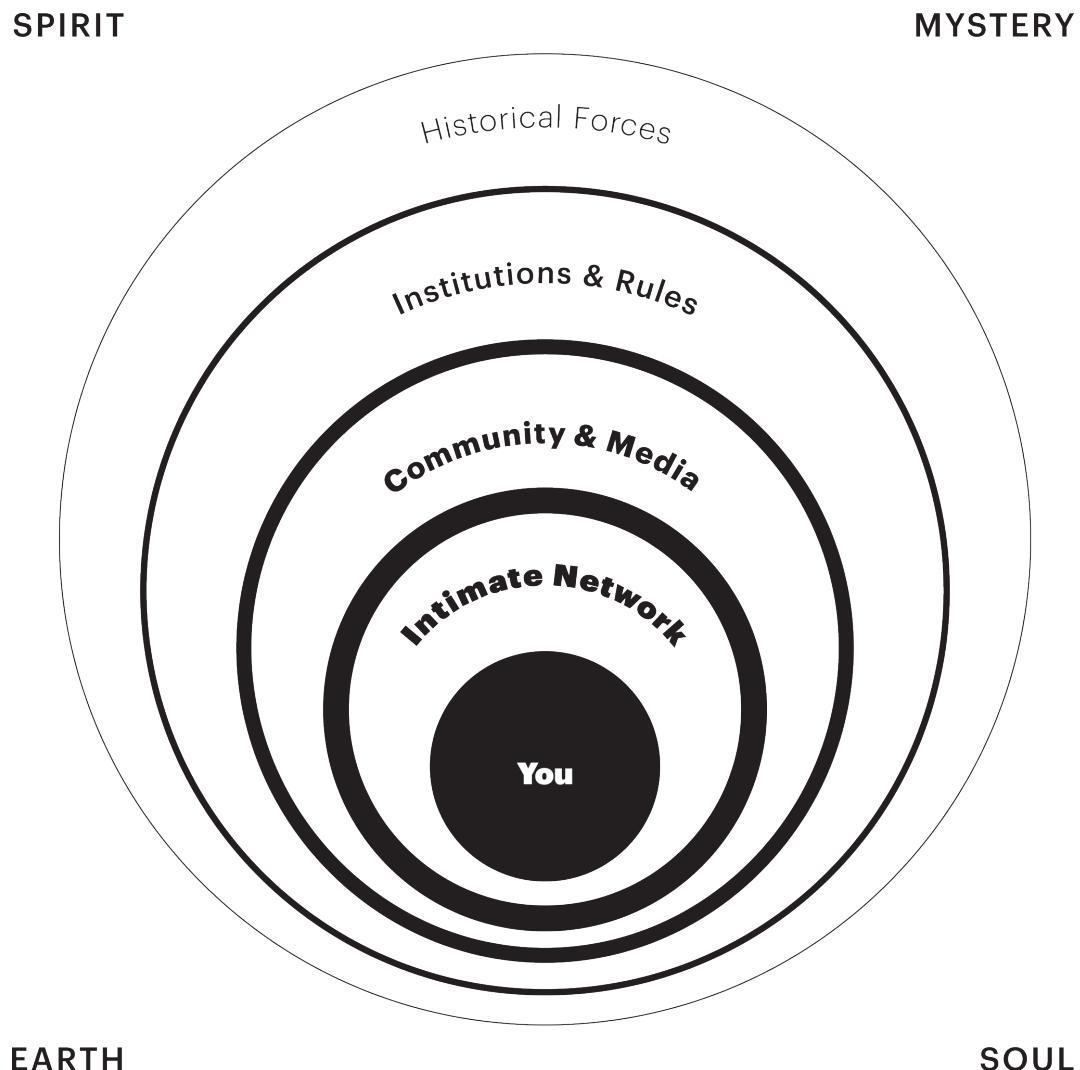
Again and again, self-study groups continue to form as a precursor to collective action. Today, the New York City Community Land Initiative has a self-study group focused on the history of the cooperative moment, for example.

Visualizing Historical Consciousness

We will use a social-ecological model to visualize historical consciousness, or the dynamic relationship between given beliefs and habits and the social contexts, institutions, and historical forces that surround us. We were introduced to the concept of the social-ecological model by the visual artist Christine Wong Yap who uses it in her project, *Ways and Means*,[16] and by the collective Generative Somatics who call their adaptation of this model *Sites of Shaping, Sites of Change*.[17]

Here is how we will define each of the concentric circles in the diagram:

- 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."[18]
- 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.[19] 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.

SPIRIT   MYSTERY

Historical Forces

Institutions & Rules

Community & Media

Intimate Network

You

EARTH   SOUL

- 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."[20]

In this diagram, the central circle represents one person, while the outer circles represent increasing numbers of people, histories, and conditions. We use a social-ecological model to visualize historical consciousness because it is widely used in transformative justice and organizing work. Social-ecological models are also used in Public Health to explore the dynamic relationships between people and their environments: individual, intimate networks, community and media, and institutions and rules.[21] For example, a public health practitioner who is looking to support a patient who wants to quit smoking would not only focus on the individual and prescribe a drug, they would also consider ways to address the wide range of factors that impact the smoker's choices, from the people they hang out with, to the images they see of smokers.

Generative Somatics added historical forces to the model, for example the policies that enable the tobacco industry to profit despite health hazards. As they write, "the institutions and social norms we are surrounded by are currently and have historically shaped us. We are both in a historical moment, and strongly shaped by the flow of history before us.... Really, we are changing both our internal and external worlds simultaneously, because this social context has shaped us too."[22] Generative Somatics recognizes that memory lives in the present and that history is actively shaped by people. As Robert Sember says, "We are the history of the future."[23] Beyond who the smoker hangs out with, and what images they see of smokers, you can zoom out to consider the history of the tobacco industry. Generative Somatics also adds the earth/soul/mystery/spirit to this model to honor the spiritual and ecological commitments of the social justice organizers they work with.[24] For example, you can consider the ecological devastation that the tobacco industry has brought to the soil ecology with tobacco monocultures.
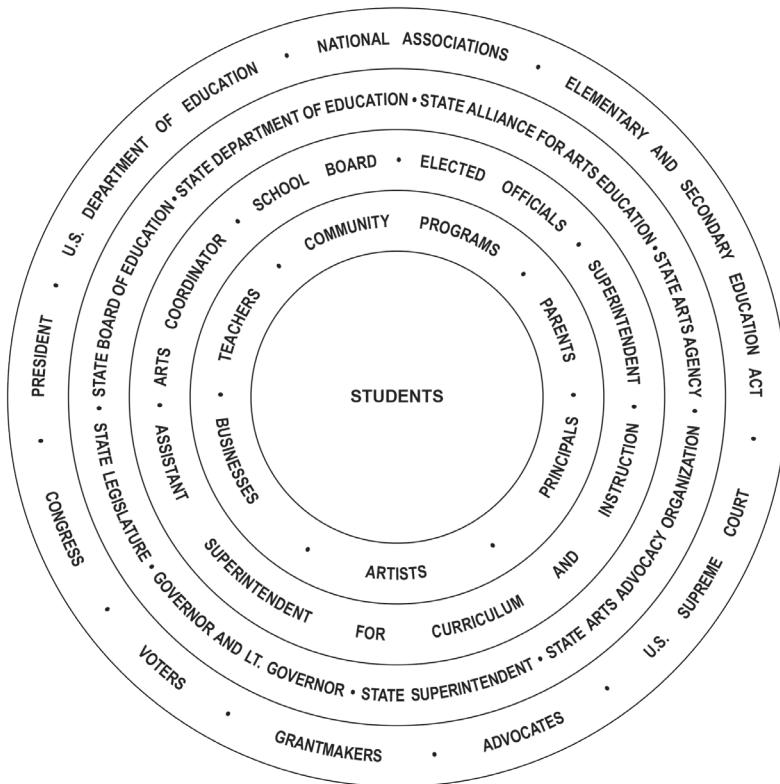
While everyone has a lived experience that is determined by each group (or circle in the model) at once, the model can be "read" in terms of a theory of social change which states that change occurs more slowly as more people and forces are involved (as the circles increase in size in the model). For example, you might decide to change your behavior right now, but a family or group of friends will take longer to change their behavior together, an institution will be slower still, a federal law or policy will take even longer.[25] At the same time, you are shaped by the outer circles in the model, as these forces shape what you believe is possible and what actions you can take.

As Robert Sember says, "We are the history of the future."

For example, you could decide to embody the capacity of coordination, recognizing that it could take a while for your peers to acknowledge its importance. It may take even longer for your faculty or members of a professional community to acknowledge the importance of this capacity, and even longer still for the institutions around you to emphasize the capacity of coordination in the arts.

While you might have an impact on your friends, community, and institutions, your ability to imagine yourself and to imagine the possibility of change is overdetermined by your conditions of existence.[26] For example, the contradictions surrounding the focus on individualism in the arts (rather than coordination between artists) will not be "resolved" on the scale of an artwork or a dialogue between artists. Have you ever heard someone say, "artists cannot organize; it would be like herding cats!" or "artists don't know how to collaborate"? If you dismiss the possibility of coordination in the arts, calling it impractical or impossible, we suggest that you attempt to become curious about this sense of impossibility. How might this contradiction be part of a historical debate or struggle about the field of art itself? Could this contradiction—between the individual and the collective—be *generative?* Robert Sember speaks about a contradiction as generative in the following way:

> Usually, when we point out that something—a claim, situation, analysis—is a contradiction, we are declaring that it is wrong, inconsistent, illogical, a lie, and a failure. The remedy is to resolve the contradiction, usually by stating what is considered right and successful…. If we stop here, however, we risk closing the door on a critical site of inquiry and action. Contradictions do indeed point to a limit, to a point where an assertion, belief, condition, or concern comes up against situations that suggest a different belief or condition, a different reality. When we encounter such contradictions we might slow down and, rather than struggling to resolve them, follow where they lead. Contradictions reveal complexities, unreconciled historical conjunctures, and grand inequities. They are generative in that they are a place of insight and analysis. The resolution to the contradiction is not a logical statement, but transformative action. In this sense, generative contradictions are similar to dialectics, they are a point where different forces act on each other and make it possible for us to find new ways of moving forward, of reconfiguring our social and material worlds.[27]

What transformative action, over what timescale, is required to produce mentors, media, and institutions that support your capacity for coordination?

The resolution to the contradiction is not a logical statement, but transformative action.

Spheres of Influence. A representation of a student-centered model in arts education. Adaptation from Arts Education Field Guide, courtesy of Americans for the Arts. www.AmericansForTheArts.org

We will now apply the social-ecological model, using an example art student we will call Maria. Maria's desire to focus on coordination could be visualized as follows:

- YOU: Maria might believe that the daily practice of collaboration is as valuable as the final project. (As Zara from Meerkat Media said, "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?")
- INTIMATE NETWORK: Maria's friends might have similar beliefs that reinforce her collaborative ideas and practices.
- COMMUNITY AND MEDIA: The art magazines Maria reads might feature individual artists rather than art collectives, rarely focusing on how artists work with one another.
- INSTITUTIONS AND RULES: Maria might be required to complete projects individually or be asked to work in groups without any clarity or training in group roles, decision-making, or agreements.
- HISTORICAL FORCES: Maria recognizes that hundreds of thousands of people worked together to make her presence in the classroom possible as a woman of color. She senses her part in actively working for cultural equity in the classroom, so that her children and grandchildren will feel welcome and seen in spaces of learning like these. She also recognizes that collaboration in the field of visual art is often not acknowledged or is made invisible. As Leigh Claire La Berge writes, "Art is both the fantasy of the solitary self and, in its communicative potential, the utopian hope of transcending that individual selfhood; … art is a deeply contradictory category of commodity being, of reified social relations, and of the opposite: of social possibility, of genuine hope, of historical newness."
- EARTH/SOUL/MYSTERY/SPIRIT: Maria believes that all sentient beings are energetically interconnected, and that what impacts one of us impacts the whole. Maria believes that she can coordinate with human and non-human beings in her projects, to honor this interconnectivity.

We, Susan and Caroline, have simplified the social-ecological model with a diagram for two-dimensional graphic purposes because it helps us understand the model. We imagine that it will help you, because *visual* artists think visually. Picture the social-ecological model as a series of concentric circles, drawn on your floor, so that it takes up the whole room. The artist Chloë Bass uses a similar model in a workshop called *It's Amazing We Don't Have More Fights*, from her ongoing project, *The*

Sites of Shaping and Change, Social-Ecological Model. Adaption from Generative Somatics.
Designed by Will Rhodes.

Book of Everyday Instruction. In this workshop, participants get in pairs, measure the distance between them using string that the artist has cut to specific lengths, and discuss how varying distances feel. What we call "intimate network" in the social-ecological model, Bass calls "intimate space," and occurs when people are eighteen inches apart. What we call "community and media," Bass calls "personal space," and occurs at four feet. What we call "institutions and rules" maps onto Bass's "social space" at twelve feet, and "historical forces" occurs in what she calls "public space" at twenty five feet. This is one way to visualize the social-ecological model in space. You might picture the social-ecological model as a donut, or a möbius strip, with historical forces, earth, soul, mystery and spirit folding in on "you" and flowing out of "you." All rings in the concentric circles impact one another; they are interconstituitive. After applying the social-ecological model, Maria might have a greater sense that her personal experience is impacted by greater forces. This is what we mean by "How are you in the world and how is the world in you?" As the cultural geographer J. K. Gibson-Graham writes, "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."[28] *What image comes to mind for you?*

We are interested in the productive tensions that result between a desire to embody a capacity—say, a capacity for coordination—and what feels feasible or realistic in your life, what some theorists would call your "material conditions." For example, suppose Zara Serabian-Arthur from Meerkat Media asked you this question: "Is it possible to create work in a way that reflects your values?" You might answer: "It doesn't matter," because you do not believe that your daily practices impact the people you interact with in any meaningful way. Or you might answer: "Absolutely not!" You might feel that you do not have the time to patiently build relationships of trust, because you are working nonstop to keep up with rent, loans, and family. This reveals a tension between your material conditions of existence and your desire to embody the capacity of coordination. Or you might answer, "YES!", because you believe, as Maria does in the example above, that the actions you take today become someone else's future tomorrow. As the artist Andrea Fraser said, "It's important to remember that our personal experiences and individual histories are only particular instances of the possible, of who and what it is socially and historically possible to be and do."[29]

We also use a social-ecological model to recognize both personal agency and institutional forces; both the hegemonic cultures of "common sense" and the counter-hegemonic cultures that allow for ways of being which may not be part of a dominant culture. Cultural theorist and

activist Stephen Duncombe summarizes the concepts of cultural hegemony and "common sense" as defined by the late Italian philosopher Antonio Gramsci in the following way:

> The repository of consciousness is culture. This includes both big-C Culture, culture in an aesthetic sense, and small-c culture, culture in an anthropological sense: the norms and mores and discourses that make up our everyday lives. Culture, in this sense, is what allows us to navigate our world, guiding our ideas of right and wrong, beautiful and ugly, just and unjust, possible and impossible…. The power of cultural hegemony lies in its invisibility…. It doesn't seem "political," it's just what we like … or what feels comfortable. Wrapped in stories and images and figures of speech, culture is a politics that doesn't look like politics and is therefore a lot harder to notice, much less resist. When a culture becomes hegemonic, it becomes "common sense" for the majority of the population.[30]

Now that you have additional vocabulary to describe the ways that you are in the world and the world is in you, we will offer a framework to guide 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. In the next chapter, we will ask you to consider which aspects of your production process appear to be "common sense" and where these ideas have come from.

FURTHER READING: The concept of historical consciousness, which we visualize with the social-ecological model, for us, draws from a lineage of thinkers, including Michel Foucault, J. K. Gibson-Graham, Antonio Gramsci, Elizabeth Grosz, Karl Marx, and Maurice Merleau-Ponty, amongst others, who provide analyses of how people become who they are based on the historical conditions that shape them. We are drawn to Elizabeth Grosz,[31] Maurice Merleau-Ponty,[32] and Generative Somatics who honor historical and embodied experience as a form of knowledge.

Negation

"I'm not a political artist." / "I make art for art's sake."

This book is guided by the second wave feminist principle that the personal is political. This means that our private lives are always understood to be in relation to power dynamics, governance, and the value and belief systems that structure our lives. For example, the United States

government reproduces symbols of white male power on national cur-rency. The currency has never depicted a white woman or a person of color. All cultural forms of expression reproduce or critique the order of things. For example, the monuments that surround our public spaces glorify dominant histories and perpetuate the marginalization of other histories. Whether you are an artist who believes that art exists to hold a mirror up to the world, to beautify the world, or that art can actively change the world, your expressions reflect a politics. In addition to the projects you make, your process will always have a politics. Your decisions about where to get your materials, how to ask for help, and where you would like your project to be encountered are all informed by your politics.

Our framework requires that you make your production process vis-ible to yourself and to your community of peers. We ask you to do this so that you can sense what values and beliefs underlie your ways of making and being, and to consider aligning these with your goals for your own growth. This does not mean that your production process must be focused for example, on the solidarity economy, a core concept that we describe. See Chapter 7: Lifecycle Phases and Framework.↗ When we ask you to identify the capacities that are important to you, you might see how your politics are implicated in the actions you take. See Chapter 5: Capacities ⬚.↗
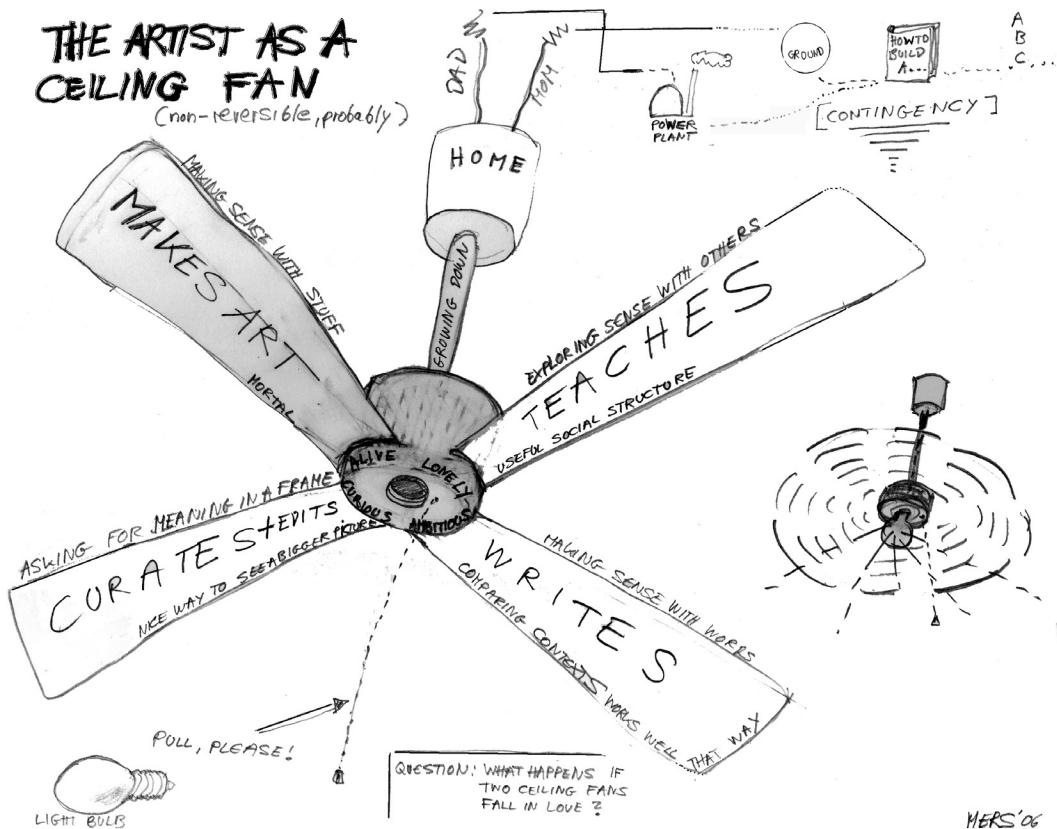
You may have heard the phrase "art for art's sake." This phrase suggests that artworks refer specifically to other artworks that have come before it.[33] The idea is that art gains legitimacy by being in a historical dialogue with itself. In opposition to "art for art's sake," we claim that art is a mode of production that always and only takes place within social relations, histories, and political contexts. Meaning, artworks reflect the worlds we inhabit and cannot exist outside of those worlds.

> *"[Progressive] politics is the struggle for equal recognition within society and aesthetics is at the core of this battle."*
> —Artist Hồng Ân Trương, 2019[34]

Reflection

1. Andrea Fraser, speaking about her path as an artist as something that was not possible for her mother due to her gender and class, said, "It's important to remember that our personal experiences and individual histories are only particular instances of the pos-sible, of who and what it is socially and historically possible to be and do."[35] What is socially and historically possible for you that was not socially or historically possible for your parents, grand-parents, or caregivers?
2. Can you identify some of your behaviors, attitudes, and beliefs

which might be culturally hegemonic? Think of examples. Remember, Stephen Duncombe writes that "Cultural hegemony lies in its invisibility.... It doesn't seem 'political,' it's just what we like ... or what feels comfortable."[36]

3. After seeing our social-ecological model, draw an image or diagram that visualizes the scales of intimacy and structural forces that determine your beliefs, behaviors, and actions. It can be as nuanced or absurd as you like. For example, see Adelheid Mers' drawing, *The Artist As a Ceiling Fan*.

4. ☀ What feelings and sensations came up for you while you were reading this chapter? For example, did you feel surprise, frustration, or excitement? How did you hold these in your body? For example, did you sense these emotions in your shoulders, neck, and back while reading this chapter? *See the Social-Emotional Intelligence Project Reflection activity in Chapter 4: Teacher/ Facilitator Guides.*↗

1. Capacity adapted with the permission of Alta Starr and Staci Haines, from Generative Somatics, Somatic Transformation and Social Justice, "Courses," http://www.generativesomatics.org/content/courses. *See Chapter 5: Capacities for more.*

2. Zara Serabian-Arthur, "LABOR," interview by Susan Jahoda and Caroline Woolard, BFAMFAPhD, at the School of Visual Arts, New York, NY, June 2016, video, 1:22, https://vimeo.com/192485714.

3. See Angela Y. Davis, *Women, Race, and Class* (New York, NY: Penguin, 1981; First Vintage Books Edition, 1983), 106. Citation refers to the Vintage edition.

4. See George Lipsitz, *The Possessive Investment in Whiteness: How White People Profit From Identity Politics* (Philadelphia, PA: Temple University Press, 1998; repr., 2006).

5. Robert Sember, conversation with Susan Jahoda and Caroline Woolard, Winter 2019.

6. Suzanne Spellen (aka Montrose Morris), "The Inspiring Story of Weeksville, One of America's First Free Black Communities," *Brownstoner*, February 1, 2016, https://www.brownstoner.com/history/weeksville-brooklyn-history-heritage-center/.

7. "Black History is Pratt History: Weeksville," *Pratt News,* 2019, https://www.pratt.edu/news/view/black-history-is-pratt-history-weeksville.

8. Brandon Harris, "Recovering Weeksville," *New Yorker*, November 7, 2014, https://www.newyorker.com/culture/culture-desk/recovering-weeksville.

9. The mission of the National Association for the Advancement of Colored People (NAACP) is to secure the political, educational, social, and economic equality of rights in order to eliminate race-based discrimination and ensure the health and well-being of all persons. For more, see https://www.naacp.org/.

10. Joan Maynard, First Executive Director of Weeksville Heritage Center, "What We Do: Document. Preserve. Interpret," https://www.weeksvillesociety.org/our-vision-what-we-do.

11. Weeksville Heritage Center, "What We Do: Document. Preserve. Interpret," https://www.weeksvillesociety.org/our-vision-what-we-do.

12. Caroline Spivack, "Weeksville Heritage Center Will Receive Funding Through Coveted City Designation," *Curbed New York*, June 14, 2019, https://ny.curbed.com/2019/6/14/18679516/nyc-brooklyn-weeksville-heritage-center-grants-cultural-institutions-group.

13. Jessica Gordon Nembhard, quoted in Laura Flanders, "After Death of Radical Mayor, Mississippi's Capital Wrestles with His Economic Vision," *YES!*, April 1, 2014, https://www.yesmagazine.org/commonomics/mississippi-capital-jackson-wrestles-economic-vision.

14. The Next System Project, "What Are Cooperatives?" Cooperatives, May 15, 2017, https://thenextsystem.org/cooperatives; Credit Union National Association, *Monthly Credit Union Estimates: August 2016* (Washington, DC: Credit Union National Association, August 2016), https://www.cuna.org/Research-And-Strategy/Credit-Union-Data-And-Statistics/.

15. Jessica Gordon Nembhard, "Principles and Strategies for Reconstruction: Models of African American Community-Based Cooperative Economic Development," *Harvard Journal of African American Public Policy* 12 (Summer 2006): 39–55.

16. See Christine Wong Yap, *Ways and Means*, 2016, http://christinewongyap.com/work/2016/waysandmeans.html.

17. See Generative Somatics, Somatic Transformation and Social Justice, "Politicized Somatics," http://www.generativesomatics.org/content/theory-what-politicized-somatics.

18. Generative Somatics, Somatic Transformation and Social Justice, "Courses." http://www.generativesomatics.org/content/courses.

19. 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.

20. 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.

21. For further reading, see Kenneth R. McLeroy, Allan Steckler, Daniel Bibeau, and Karen Glanz, eds., "An Ecological Perspective on Health Promotion Programs," *Health Education Quarterly* 15, no. 4 (Winter 1988): 351–377, https://doi.org/10.1177/109019818801500401.

22. Generative Somatics, Somatic Transformation and Social Justice, "Politicized Somatics."

23. Robert Sember, conversation with Susan Jahoda and Caroline Woolard, 2018.

24. The social-ecological model would call this the chronosphere. For more information, see Staci Haines, Generative Somatics, "Transforming Systems," video, 6:58, https://www.youtube.com/watch?v=pAKvgz_cNGU.

25. For more information about theories of social change, see Cheyanne Church and Mark M. Rogers, "Understanding Change," in *Designing for Results*, 10–24 (Washington, DC: Search for Common Ground, 2006), available, http://www.sfcg.org/Documents/dmechapter2.pdf.

26. See Louis Althusser, "Contradiction and Overdetermination," in *For Marx*, trans. Ben Brewster (London, UK: Allen Lan, 1969);

excerpt available, https://www.marxists.org/reference/archive/althusser/1962/over-determination.htm.

27. Robert Sember, conversation with Susan Jahoda and Caroline Woolard, December 15, 2018.

28. J. K. Gibson-Graham, *A Postcapitalist Politics* (Minneapolis, MN: University of Minnesota Press, 2006), 127.

29. Andrea Fraser, "Strategies for Contemporary Feminism," (Feminist Symposium, California Institute of the Arts, Valencia,, CA, March 10, 2007), http://exquisiteacts.org/symposium/strategies-for-contemporary-feminism.html. Other panelists included Mary Kelly and Catherine Lord, moderated by Elana Mann.

30. Stephen Duncombe, "Theory: Cultural Hegemony," in *Beautiful Trouble: A Toolbox for Revolution*, eds. Andrew Boyd and Dave Oswald Mitchell, 222–223 (New York; London: OR Books, 2012), 222.

31. See Elizabeth Grosz, *Volatile Bodies: Toward a Corporeal Feminism* (Bloomington, IN: Indiana University Press, 1994).

32. See Maurice Merleau-Ponty, *The Visible and the Invisible* (Evanston, IL: Northwestern University Press, 1969).

33. See Clement Greenberg, "Avant Garde and Kitsch," in *Art and Culture: Critical Essays,* 3–33 (Boston, MA: Beacon Press, 1961), available, http://sites.uci.edu/form/files/2015/01/Greenberg-Clement-Avant-Garde-and-Kitsch-copy.pdf.

34. Hồng-Ân Trương, Statement, published in "John Simon Guggenheim Fellow," Guggenheim Foundation, 2019, https://www.gf.org/fellows/all-fellows/hong-an-truong/.

35. Fraser, "Strategies for Contemporary Feminism."

36. Duncombe, "Theory: Cultural Hegemony," 222–223.

Historical
Consciousness

→ See Sites of Shaping and Change, Social-Ecological Illustration on p. 659.

WHAT IT CAN DO

This activity asks you to zoom out and look at the social structures that shape your personal beliefs and behaviors around the capacity you have chosen. You can use this activity to analyze and reimagine the stories you tell yourself and the stories you hear about that capacity. 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, world-view, 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.

Worksheet

1.   Generative Somatics, Somatic Transformation and Social Justice, "Courses," http://www.generativesomatics.org/content/courses.

YOUR BELIEFS

How are you embodying your capacity for yourself and in your communities? Describe this in detail.

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 significan or sacred."[3]

2. Adapted from UNICEF, "MODULE 1: What are the Social Ecological Model (SEM), Communication for Development (C4D)?" UNICEF, 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.

INSTITUTIONS AND RULES

What institutional rules and policies assist or negate your capacity?

HISTORICAL FORCES

What historical forces influence your desire to, and your ability to, uphold your capacity?

FRIENDS/FAMILY INFLUENCE

What stories did your friends and family tell you about the way artists hold this capacity, or do not?

COMMUNITY AND MEDIA

What stories do the community groups and social networks around you say about the way artists hold this capacity? When you think about your capacity, what media images and news stories come to mind?

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 your capacity in each concentric circle.

EARTH/SOUL/MYSTERY/SPIRIT

How does your capacity connect to the ways in which you and others "experience their connectedness to the moment, to self, to others in nature, and to the significant or sacred"?[4]

4. Ibid.

Self-Reflection Assignment about Rank[1]

→ See Adaptation of Dimensions of Diversity Wheel Diagram on p. 661.

OUR TEACHERS

We learned about this activity from Jan Dworkin of the Process Work Institute. Process Work is a multi-level approach to individual and collective change developed by Arnold Mindell.

NOTE

This worksheet is for self-reflection only and will not be collected or shared with anyone. We ask you to do this worksheet on your own so that you can situate how you are in the world and how the world is in you. This worksheet asks participants to consider aspects of their social identity. Facilitators cannot require participants to disclose information such as their sexual orientation, disability, religion, or traumatic experiences. While participants may choose to disclose this information outside of this assignment, it is important that facilitators let them know that this assignment should be done alone and for the purpose of self-reflection and self-awareness.

Worksheet

1. Questions added to this worksheet by Jan Dworkin, Process Work Institute, www. processwork.edu. Process Work is a multi-level approach to individual and collective change developed by Arnold Mindell. See Arnold Mindell, *Sitting in the Fire: Large Group Transformation Using Conflict and Diversity* (Portland, OR: Lao Tse Press, 1995). For more, see Julie Diamond's Powerprint worksheet online: http:// juliediamond.net/powerprint/.

HOW IT WORKS

1. Read about the concept of "rank" and then reflect upon it. Rank as Defined by The Process Work Institute:[2]

- Rank [is contingent upon context and] refers to the power we have relative to one another in relationships, groups, community, and the world. Some kinds of rank are earned, while others are unearned. Unearned rank we acquire through birth, or by membership in a particular race, class, gender, etc.
- Privilege refers to the benefits and advantages that come from one's rank.
- There are four major types of rank: social rank, contextual rank, psychological rank, and spiritual rank.

Effects of Rank

- You cannot hide [the behavior that is a result of] your rank. Others identify you with your rank because of your signals and communication style. Other people react to you as though you are aware of the rank communicated by your signals.
- Each of us [could have] an inner sense of our own rank that is determined by a variety of factors.
- Most of us are more aware of the areas in which we feel we lack rank and less aware of areas where we are full of rank.

2. Find a quiet place to consider the concept of rank and to fill out the questions on the next page. This self-reflection assignment guides you to consider your social identity and could elicit painful emotions. While each of you is likely at a different stage of awareness regarding social identity, power, and privilege, it is helpful for each person within a group to reflect upon the stage that they are at, and to make commitments about their ongoing transformation.

As the Icarus Project, a support network and education project by and for people who experience the world in ways that are often diagnosed as mental illness, writes about any difficult reflection activity:

> Please note that reading about oppression and harm can sometimes be triggering in and of itself. Take care of yourself as you work your way through this text by making sure you're in a safe place where you can make adjustments for your safety and comfort as needed. Take breaks, breathe, sing, exercise, call a friend, take a nap, or engage in other kinds of care that nourishes you. Remember, you are worthy of love and you are part of a whole international community of people who are on this healing journey together.[3]

2. Ibid.; Used with the permission of Jan Dworkin, Process Work Institute.

3. See Icarus Project, "The Icarus Project Mission," https://theicarusproject.net/mission-vision-principles/.

SOCIAL RANK
[DO NOT SHARE, FOR YOUR OWN USE ONLY]

The Process Work Institute writes that: "One's social rank is based on "consensus reality" factors such as: race, gender, age, class, nationality, religion, sexual orientation, education, health and physical abilities, language, etc. People with [high] social rank are [often] unaware of it. It is mostly unconscious; it is like the air one breathes."

Which identities (or "social ranks") are you made aware of most often? How? For example, consider your social rank by using the following checklist to identify privilege or "rank" that you might hold.[4]

CLASS PRIVILEGE

○ I have usually had access to healthcare.

○ I have access to transportation that will get me where I need to go.

○ I have a safe and reliable place where I can study.

WHITE RACE, ETHNICITY, AND CULTURE PRIVILEGE

○ I can expect that I'll receive days off from work for holidays that matter to me.

○ People know how to pronounce my name; I am never mocked or perceived as a threat because of my name.

○ I believe that the police and other state authorities are there to protect me.

4. Following excerpts from Boise State Writing Center, "Privilege Checklist," 2015, https://sites.google.com/a/u.boisestate.edu/social-justice-training/about-us/ our-training/privilege-checklist.

○ People of my race are widely represented in media, positively as well as negatively.

○ I can expect to see many students and professors of my race on campus.

○ I do not often have to think about my race or ethnicity—in fact, I don't really notice it.

○ I do not have to worry about incarceration unless I commit a very serious crime.

CITIZENSHIP PRIVILEGE

○ If I apply for a job, I do not have to worry about what to write under "Social Security Number."

○ If I am mistreated or a crime is committed against me, I have some hope of being able to access legal recourse.

○ If a police officer pulls me over, I can be sure I haven't been singled out because of my perceived immigration status.

○ I can vote in any election on policies or for people who will make laws affecting my way of life and my community.

CISGENDER PRIVILEGE

○ I can use public facilities like restrooms and locker rooms without fear of verbal abuse, assault, or arrest.

○ People know what to call me and how to refer to me without asking.

○ I do not have to worry that my gender expression will make people around me uncomfortable.

ABILITY PRIVILEGE

○ I can go to new places, knowing that I will be able to move through the space.

○ When I feel unwell or unable to do something, people do not often say that I'm faking it or tell me to just suck it up.

○ Language and slang are not predicated on the assumption that I am bad because of my conditions and abilities (i.e. "retarded," "lame," "stupid," "crazy," "psycho," "crippled," "blind" meaning ignorant, etc.)

○ I will not be rejected when applying for health insurance due to physical or cognitive disability or mental illness.

LINGUISTIC PRIVILEGE

○ People do not make assumptions about my intelligence based on my language ability.

○ I can go anywhere and assume that I will be able to understand the things around me and communicate with the people around me.

○ People will usually be willing to repeat and restate things for me.

○ Customers, coworkers, bosses, professors, and peers are not likely to give me negative performance reviews or assessments due to my language use.

○ I can readily find people and media around me that can communicate with me in my native language.

SEXUALITY PRIVILEGE

○ My validity as a man/woman/human is not based on how much surgery I've had or how well I "pass" as a particular gender.

○ Official documents like my certificate and driver's license show the name I go by and the gender I identify as.

○ I will have immediate access to my loved one in case of accident or emergency.

○ I will receive public recognition and support for an intimate relationship (e.g., congratulations for an engagement).

○ I may express affection in most social situations and not expect hostile or violent reactions from others.

○ I will not be mistreated by the police or victimized by the criminal justice system because of my sexuality.

MALE/MASCULINE PRIVILEGE

○ I can expect to receive promotions as frequently and be paid the same amount as my equally qualified colleagues.

○ I can express frustration, passion, assertiveness, etc. without being called a "bitch," someone attributing my ideas to "my time of the month," or being similarly dismissed.

○ At work, I don't often have to worry about harassment from customers, coworkers, or bosses.

Which of your own identities (or "social ranks") would you like to learn more about? Why?

AGE PRIVILEGE

○ People don't see me as a sexless being.

○ People don't assume I need help with technology.

○ I assume I can get job opportunities or advancement and will not be discriminated against due to my age.

○ People don't assume I'm closed-minded or set in my ways.

EDUCATIONAL PRIVILEGE

○ I understand how to navigate the expectations and social norms of higher education.

○ I have been to schools with many resources.

○ I have had tutors to help me.

○ I expect that my professors will help me and that I can meet with them one on one.

CONTEXTUAL RANK

The Process Work Institute writes that: "Every group has its own rank structures. The power ascribed to an individual changes depending on the specific group or culture [they are in]. For example, the CEO, managers, and staff all have different powers because of their roles. A male CEO may have a great deal of power at work, but at home he may feel powerless. A spiritual organization may value those who are meditative and inward while a psychological group values those who express feelings openly. Contextual rank is fluid. We notice our contextual rank when we move to another context and are seen and valued differently."

How does your contextual rank change at home, at school, at work, or elsewhere? For example, do you feel more confident at home, at school, at work, or elsewhere? Why?

PSYCHOLOGICAL RANK
[DO NOT SHARE, FOR YOUR OWN USE ONLY]

Psychological rank is acquired through life experience. It comes from many sources, including:

- Having your perceptions validated as a child and having a loving parent;
- Surviving suffering and coming out stronger and more compassionate;
- Having worked through abuse;
- Self-awareness and knowing oneself;
- Receiving love and positive feedback from friends, colleagues, and community;
- Living in a community that supports who you are; and
- Confronting your greatest fears.

The Process Work Institute writes that:

People with psychological rank are able to use their awareness and have confidence or esteem that comes from their inner work. They are able to express themselves even in the face of [difficult social conditions]. They are fluid in their ability to relate to and tolerate tension.

Do you feel an awareness and confidence or esteem that comes from your inner work and ability to survive?
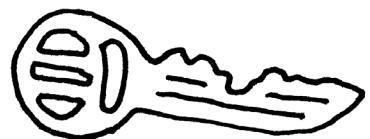
Spiritual rank is independent of culture, family, and the world. It comes from a variety of sources, including:

- Being connected with something divine or transcendent that keeps you centered even in the midst of a storm and conflict;
- A sense of great conviction, especially having "justice on your side";
- Having had awesome and uncanny experiences;
- Being in a culture that recognizes or supports spiritual experiences;
- Knowledge transmitted by a spiritual elder;
- Drug experiences and altered states of consciousness;
- Loss, failure, death of loved one, trauma, and having suffered and survived; and
- Having a sense of your "calling" in life.

People with spiritual rank are often community builders and have an uncanny ability to bring groups together.

Reflecting upon the four types of rank (social, contextual, psychological, and spiritual) above, what commitments (if any) are you able to make about your own awareness of rank? Note these to yourself.

Do you feel that you have spiritual rank? How does it show up?

4

...AS YOU MAKE A PROJECT THAT CAN BE ADAPTED BY OTHERS FOR NON-COMMERCIAL USE.

PRACTICE TAKING COLLECTIVE ACTION...

DON'T FORGET
TO PERFORM A
RITUAL.

PART FOUR

THE LIFECYCLE FRAMEWORK

In *Part 3: Capacities,* we focused on the ways that you are in the world and the world is in you. We introduced 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. 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 *Part 4: The Lifecycle Framework,* we will introduce you to a framework to use to understand your production process in a holistic manner and provide an in-depth exploration of the ten phases of the lifecycle. In each chapter, we will introduce you to key discussions surrounding the phase, share quotations from interviews with contemporary artists who engage with that phase, and end with activities, assignments, and a reflection that relates to that phase.
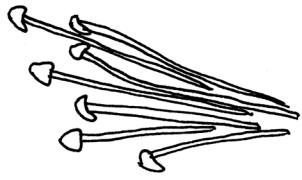
Chapter Seven

Lifecycle Phases and Framework

In *Chapter 7: Lifecycle Phases and Framework*, we will introduce you to a framework that 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.

☀ We suggest that the following section be shared with the group as best suits your context, either read aloud—in whole or in part—or assigned to be discussed in your space of learning. Before you begin to read, we invite you to ground yourself in the space: notice the air on your skin and your feet on the ground. What are your feelings and sensations at this moment? What are you bringing to this text? Take a moment to become aware of this. We invite you to notice what comes up for you, as you are reading this chapter. We will ask you to reflect upon this at the end of this chapter.

Process

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 and interpreting a project, guided by: (1) form, (2) theme, and (3) context, an approach popularized by Dr. Renee Sandell, professor of art education at George Mason University.[1] If you emphasize form, this interpretive framework addresses the visual components of a project, including materials, techniques, color, form, line, shape, space, texture, and value.[2] If you emphasize theme, this is an interpretive framework that refers to the subject of the project, the research about a topic that you apply to your project. If you emphasize context, this is an interpretive framework that refers to the location, place, people, and histories that your project is placed in relationship to. We would like to suggest another concept, a fourth approach to starting a new project. This fourth interpretive framework takes into consideration the entire life of a project, including where it goes after it leaves the studio or the lab. We call this the *lifecycle* of a project. See Lifecycle Framework Diagram on p. 658.

1. FORM: start by learning about your tools and materials and seeing what they can do; or
2. THEME: start by learning about a topic you want to explore; or
3. CONTEXT: start by getting to know a site that you want to work with; or
4. LIFECYCLE: start by learning about the life of art projects.

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 devices or implements you use in your project.
- *Copyright:* your exclusive legal rights to your projects.
- *Narrate:* how your project is represented.
- *Encounter:* the context where your finished project is presented.
- *Acquire:* the storage, maintenance, and stewardship of your project.
- *Depart:* where materials from projects go when they are no longer of use, value, or interest.

The lifecycle framework asks you to "zoom out" and consider a holistic approach to your project. 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. Begin by thinking about *one* phase as an entry point.

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.

A phase is a recognizable stage in the development of a project's lifecycle.

Again, 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 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 to 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" 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.[3]

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 (1) be materially inexpensive, (2) be 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.[4] Piper's writing resonates with us fifty years after it was written.

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)."[5]

Adrian Piper's conception of "meta-art"[6] 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 curator Christophe Lemaitre writes in the foreword to *The Life and Death of Works of Art*, philosopher 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).[7]

Negation

"I can't work with so many constraints!" / "My process is more fluid than this."

You might experience our emphasis on conceptual frameworks and structured activities as constraints. Every artist has a set of constraints that are self imposed, whether they are explicit or implicit. From Sol Lewitt's grid instructions to Yoko Ono's scores, from August Sander's taxonomies[8] to Bill T. Jones's performance modalities,[9] artists often give themselves instructions in order to navigate the unknown. Artists who are not explicit about their own "rules" often make implicit rules in order to guide their decision-making in projects. For example, artists might only work late at night, or only after lots of coffee, or only pursue ideas that their peers encourage. These are implicit rules. Please accept our frameworks as offerings for guidance in your process. At the very least, you might see this book as a helpful tool when and if you teach younger artists how to begin

to make art. Teaching can be described as a method which at least in part involves providing instructions that lay the groundwork for open experimentation. We offer instructions for experimentation that you can adapt to suit your own context.

In addition to constraints that artists impose on themselves, many constraints are imposed socially, politically, historically, and economically, whether the artist recognizes them or not. See Chapter 6: How Are You in the World and How Is the World in You? for more.↗

Negation

"Why would anyone care about how this project was made?"

As we go through the lifecycle framework, we will continually ask you to consider the ways in which you will represent your project. See Chapter 14: Narrate ☰ for more.↗ Even if very few people want to know how your project was made, we think that you care. You spend many long hours thinking about how to make each project, and then making it. Why not attend to the ways projects get made—not only materially, but interpersonally—in classrooms and in self-organized learning spaces? We are offering ways that you might develop capacities of embodiment and collaboration while making projects. Even if the final audience that encounters the project will never know about the process, you will refine your ability to be present in the process of making itself, in relationship to others. Just as Marshall McLuhan said, "the Medium is the Message,"[10] we believe that "the Process is the Message." As poet, essayist, and playwright Claudia Rankine said at the Whitney Museum, artists must ask, "How am I responsible to human beings in the making of anything that I make?"[11] Our work leads us to wonder, how might process itself impact the meaning of any given project? What would it mean to include the whole life of the project in our understanding and reviews of projects? Can we focus on ways of being and ways of making when we are reviewing projects?

Reflection

1. 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?
2. ☀ What feelings and sensations came up for you while you were reading this chapter? For example, did you feel surprise, frustration, or excitement? How did you hold these in your body? For

example, did you sense these emotions in your shoulders, neck, and back while reading this chapter? *See the Social-Emotional Intelligence Project Reflection activity in Chapter 4: Teacher/ Facilitator Guides.*↗

3. 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 dialogue about production and circulation in the arts can begin.

1. See Renee Sandell, "Form + Theme + Context: Balancing Considerations for Meaningful Art Learning," *Art Education* 59, no. 1 (January 2006): 33–37, https://doi.org/10.1080/00043125.2006.11651576.

2. Adapted from Allen Memorial Art Museum, "Elements of Art," Oberlin College & Conservatory, http://www2.oberlin.edu/amam/asia/sculpture/documents/vocabulary.pdf.

3. Adrian Piper, "In Support of Meta-Art," Artforum XII, 2 (October 1973): 79–81, in Adrian Piper, *Out of Order, Out of Sight, Vol. 2: Selected Writings in Art Criticism, 1967–1992* (Cambridge: MIT Press, 1996), 17.

4. Adrian Piper, "Seven Conditions on Art Production," 1975, in Adrian Piper, *Out of Order, Out of Sight, Vol. 1: Selected Writings in Meta-Art*, *1968–1992* (Cambridge: MIT Press, 1996), 159.

5. Ibid.

6. Piper, "In Support of Meta-Art."

7. Christophe Lemaitre, ed., "Foreword," in *Life and Death of Works of Art*, 3–33 (Dijon, France: Tombolo Presses, 2016), 4; Lemaitre adapts Dickie's description of art as a system from George Dickie, *The Art Circle* (New York, NY: Haven, 1984), 80–82.

8. See Katherine Tubb, "Face to Face? An Ethical Encounter with Germany's Dark Strangers in August Sander's *People of the Twentieth Century*," *Tate Papers,* no.19 (2013), available, https://www.tate.org.uk/research/publications/tate-papers/19/face-to-face-an-ethical-encounter-with-germany-dark-strangers-in-august-sanders-people-of-the-twentieth-century.

9. See Bill T. Jones, *The Breathing Show*, dance, 1999, video, 8:08, https://www.youtube.com/watch?v=NOSsDHLooi0.

10. Marshall McLuhan, *Understanding Media: The Extensions of Man* (New York, NY: Mentor, 1964).

11. Claudia Rankine, "Perspectives on Race and Representation: An Evening with the Racial Imaginary Institute" (The Racial Imaginary Institute Panel during the Whitney Biennial, the Whitney Museum, New York, NY, April 9, 2017), video, 2:13:45, https://www.youtube.com/watch?v=bLGMkf77HL8.

Lifecycle Phases

→ Refer to the Capacities Worksheet that you filled out in Chapter 5: Capacities.

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.

◯ Tools: the devices or implements you use in your project.

◯ Copyright: your exclusive legal rights to your projects.

◯ Narrate: how your project is represented.

◯ Encounter: the context where your finished project is presented.

◯ Acquire: the storage, maintenance, and stewardship of your project.

◯ Depart: where materials from projects go when they are no longer of use, value, or interest.

Worksheet

1. Why is this phase important to you?

2. 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 "conflict as generative" and your focus is "transfer," you might choose to take time to talk about something that was difficult for you in your barter or payment arrangement with someone, seeing the conversation as a moment to build trust and deepen the relationship and to feel confident about working together again. *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.*[1]

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1. Adapted from Generative Somatics with the permission of Alta Starr and Staci Haines. See Generative Somatics, Somatic Transformation and Social Justice, "Courses."

4. 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.

3. What contradictions will you have to navigate in order to uphold this capacity while exploring this phase? For example, balancing your desire to speak up while being respectful and direct.

Chapter Eight

Understanding the Lifecycle Framework From Multiple Perspectives

In *Chapter 7: Lifecycle Phases and Framework*, we defined the lifecycle and its ten phases.

In this chapter, we will describe the ways in which the lifecycle framework draws upon the work of contemporary cultural theorists, art historians, feminist economists, philosophers, and engineers and designers. Specifically, we will touch upon three fields of inquiry—cultural theory, engineering, and philosophy—to provide entry points from which you can pursue further research.

While this approach is cursory, we are providing these brief introductions to create a shared understanding about the lifecycle from multiple perspectives.

✸ We suggest that the following section be shared with the group as best suits your context, either read aloud—in whole or in part—or assigned to be discussed in your space of learning. Before you begin to read, we invite you to ground yourself in the space: notice the air on your skin and your feet on the ground. What are your feelings and sensations at this moment? What are you bringing to this text? Take a moment to become aware of this. We invite you to notice what comes up for you, as you are reading this chapter. We will ask you to reflect upon this at the end of this chapter.

Contemporary Cultural Theorists

The lifecycle framework asks you think about an art project as more than an object or experience. What if any art project were actively perceived as a system of relationships? For example, when you look at a painting or a sculpture, or watch a video or a performance, think about all of the people who labored to get that art project into the place where you encounter it and of all of the materials that were sourced to create the work. How might this change the way you make projects? Adrian Piper created her own "Conditions of Production," or rules for the production and circulation of her work. *See Chapter 7: Lifecycle Phases and Framework for a reminder of Piper's work.*↗

The idea that "art is a system of relationships" has a long history, ranging from art historian Otto Karl Werckmeister's Marxist historical materialism to Pierre Bourdieu's sociology of art.[1] This history suggests that culture is always produced in relationship to political and economic conditions.[2] The contemporary cultural theorist Martin Irvine has created a list of reasons that someone might value "an institutional approach for understanding the cultural category of Art," including that this approach:

- "Provides a way of describing the social and economic conditions that make art possible today;
- Opens up analysis of the artwork itself as being constituted by a complex field of forces that are not visible in the art object itself, but are the grounds of possibility for art to appear for us at all;
- Allows for a constitutive, contingent, and interdependent view;
- Situates art, artmaking, art exhibition, and the art market in a large social and economic field of interdependent communities of social actors, whose exchanges and working agreements constitute the art world as such; and
- Removes solitary individual agency (artist, art viewer) from the question of art (what is art? how does a work become art? does it have to be good to be art?)."[3]

While institutional theories of art resonate with Adrian Piper's "meta-art," philosophers, theorists, and historians, rarely consider how artists—like Piper—might create art that is always already fully aware of the systems it circulates within. The lifecycle foregrounds art as a system of relationships. If you think of art as a system of relationships, what will change about the ways that you make art? We hope that the lifecycle framework might help you to 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.

In her recent book, *Wages Against Artwork*, the critical theorist

Leigh Claire La Berge adds to W. J. T. Mitchell's already expansive "definition of medium, to include 'not just the canvas and the paint but the stretcher and the studio, the gallery, the museum, the collector, the dealer-critic system'[4] … [but also] a condition of possibility for the creation and circulation of artworks, namely the cost of training as an artist."[5] If you understand art as a "system of relationships," as George Dickie and many other art historians posit,[6] you can create projects while "zooming out," considering "meta-art,"[7] or taking a holistic approach to making and thinking about projects. In 1982, the cultural theorist Howard Becker wrote that "the artist thus works in the center of a network of cooperating people, all of whose work is essential to the final outcome."[8]

Solidarity Economies

Artists are familiar with the invisibility that arises from working all day in order to make art without pay. Sculptor and printmaker Oscar Rene Cornejo described his father's reaction to his desire to be an artist, rather than an architect, in an interview with us:

> Dad would be like, "are you gonna eat the drawing? How are you gonna make a living?" He's been working on plantations since he was four, five years old. Same with my mother. He only went up to second grade. So I lied [and said,] "I'm going to Cooper [Union], I'm gonna get an architecture degree. Once I get in with art I'm gonna transfer to architecture, and I'm gonna build, get the houses, and, you know, roof all of them." … so that was a lie to get 'em off my back.[9]

Oscar has the capacity that we refer to as "engage and persist," or "I challenge myself to embrace my artmaking problems and to develop a distinct focus within my work."[10] Your daily practices of engaging with your imagination, making art, and refining your skills without immediate remuneration are often not legible to the people around you whose only register for legitimate work is through a wage, an employer, and a business.

When someone asks you, "What do you do?" and you answer, "I'm an artist," they often ask, "But what do you really do?" This follow-up question implies that being an artist cannot be a real job, meaning that being an artist is not a wage-earning enterprise. This is similar to the question "What does your mother (or primary caregiver) do?" and the answer, if your mother (or primary caregiver) feeds and raises children, is, "Nothing," because your mother (or primary caregiver) is not paid. *See Chapter 12: Transfer ◣ for more.*↗

This question (What do you really do?) and the answer about housework ("Nothing") denies all of the ways in which people and communities
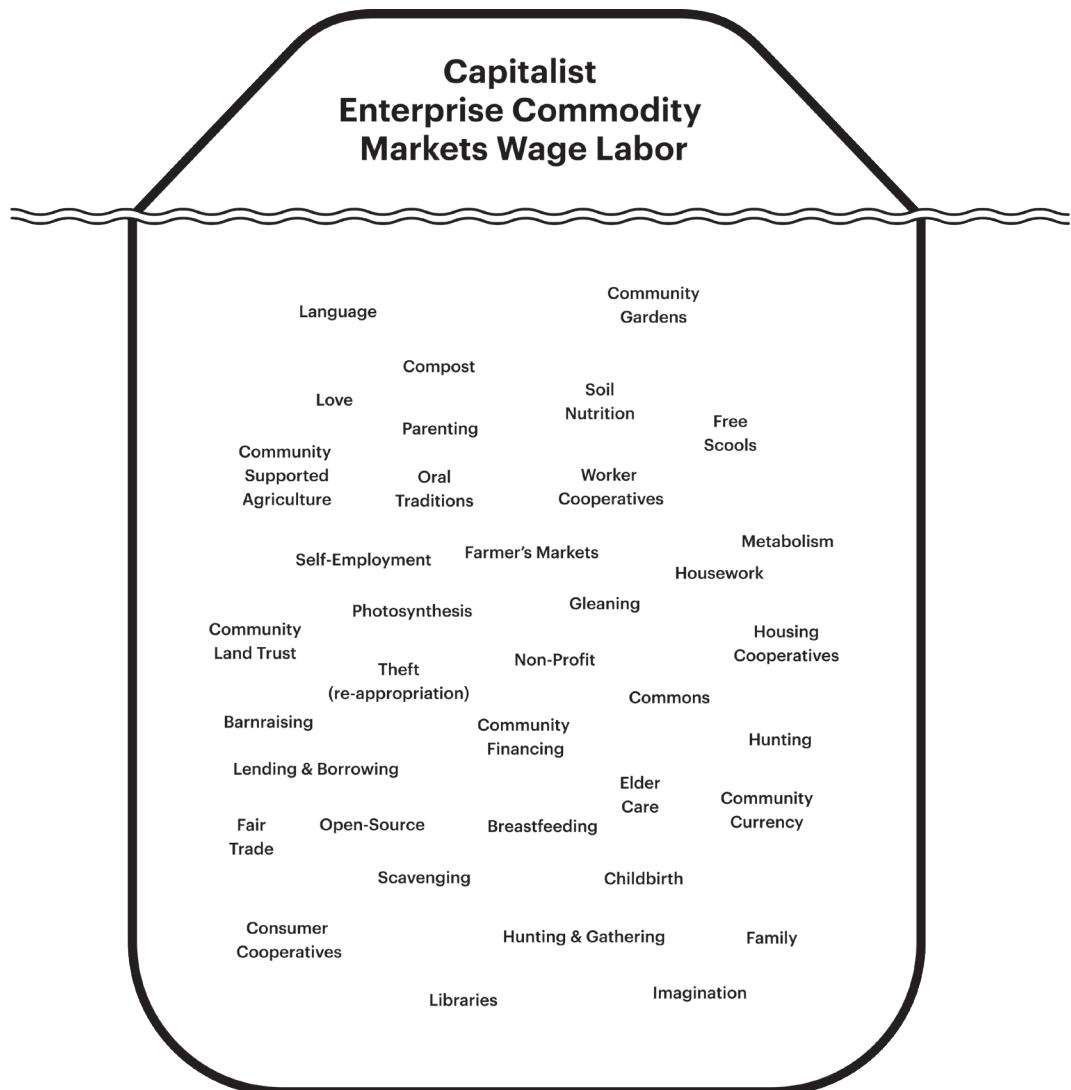
meet their needs together, reproduce the workforce, and produce culture on a daily basis. The theory of social reproduction describes how the production of life and living at home and the production of goods and services in capitalist markets are interconnected processes. In order for workers to return to work each day, they need care: food, a place to sleep, and a sense of emotional well-being. *See Chapter 9: Support /◼ for a more detailed description of social reproduction.↗* The Community Economies Collective, an international collective of feminist geographers, uses an iceberg to describe the aspects of our daily practices (including making art) that are made invisible by questions like "What do you really do?" They visualize all of the necessary but often uncompensated practices that are made invisible, including caregiving, raising food, oral traditions, the arts, and gift-giving. They write:

> A vast and varied array of economic practices support lives in the world. We have used the Diverse Economy Iceberg as one way of representing how substantive economic practices are far more diverse than what is captured by mainstream economics. Economies involve a wide range of people, processes, sites, and relationships. What is usually referred to as "the economy" is just the tip of this diverse economy iceberg. The language of the diverse economy allows us to identify actually-existing spaces of negotiation and to demonstrate how saying that we live in a capitalist world or a capitalist system is to negate the ways that other possible worlds are already all around us. Within a diverse "more than capitalist" economy, we can discern multiple pathways that are being used to build these other possible worlds. We approach these examples, not with a judging stance, but with an open stance to the possibilities they contain.[11]

Which aspects of the "underwater" section of the iceberg diagram are important to your daily needs, and the needs of the people around you, and why?

What might be called a "diverse economy" or a "community economy" by the Community Economies Collective or an "alternative" economy in the United States is known in many countries—in Brazil, Argentina, Spain, and Canada, for example—as the solidarity economy. The term "solidarity economy" emerged in the Global South (as "economia solidária") in the 1990s and spread globally as an interdependent movement after the first annual World Social Forum, which was held in Brazil in 2001 and which popularized the slogan "another world is possible."[12] The solidarity economy is recognized as a way to unite grassroots practices like lending circles, credit unions, worker cooperatives, and

**Capitalist
Enterprise Commodity
Markets Wage Labor**

Language

Community
Gardens

Compost

Love

Soil
Nutrition

Parenting

Free
Scools

Community
Supported
Agriculture

Oral
Traditions

Worker
Cooperatives

Metabolism

Self-Employment

Farmer's Markets

Housework

Photosynthesis

Gleaning

Community
Land Trust

Housing
Cooperatives

Theft
(re-appropriation)

Non-Profit

Commons

Barnraising

Community
Financing

Hunting

Lending & Borrowing

Elder
Care

Community
Currency

Fair
Trade

Open-Source

Breastfeeding

Scavenging

Childbirth

Consumer
Cooperatives

Hunting & Gathering

Family

Libraries

Imagination

community land trusts to form a base of political power. In the United States, the solidarity economy is sometimes referred to as the community economy, the workers' economy, the social economy, the new economy, the circular economy, the regenerative economy, the local peace economy, and the cooperative economy. Simply stated, the solidarity economy is a system that places people before profit, aiming to distribute power and resources equitably.[13]
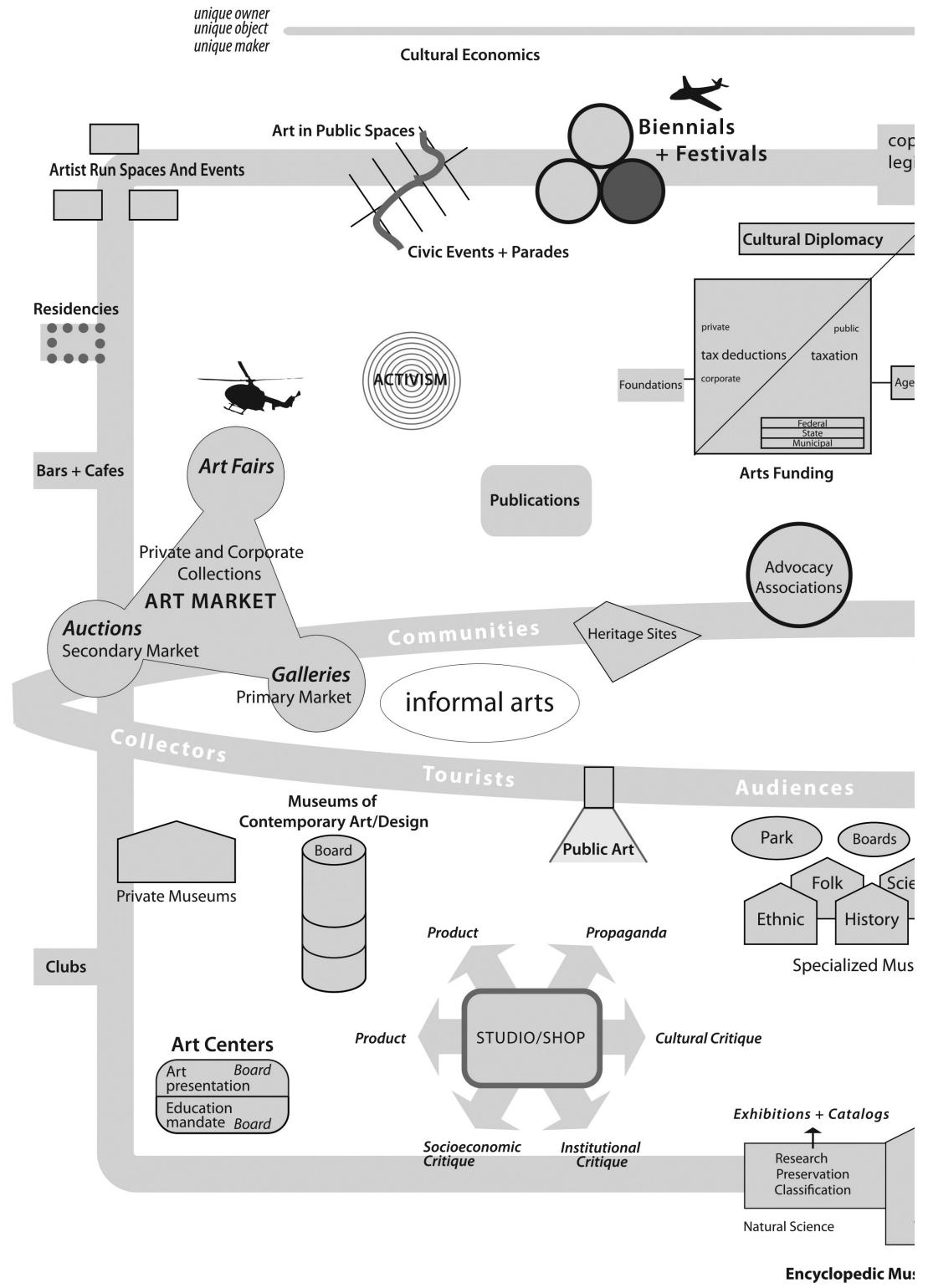
In Brazil, Argentina, Spain, and Canada, many artists and arts collectives make their work in direct relationship to the solidarity economy. For example, Fora do Eixo (translated as "Out of Axis") in Brazil began as a "collective of collectives" during the first World Social Forum with a desire to restructure the music industry to be more equitable and self-sustaining. The group now operates as a social movement with goals for policy change and shared technology across initiatives throughout Brazil. Felipe Altenfelder of Fora do Eixo describes the start of the group with a local currency, or complementary currency system, in the following way:
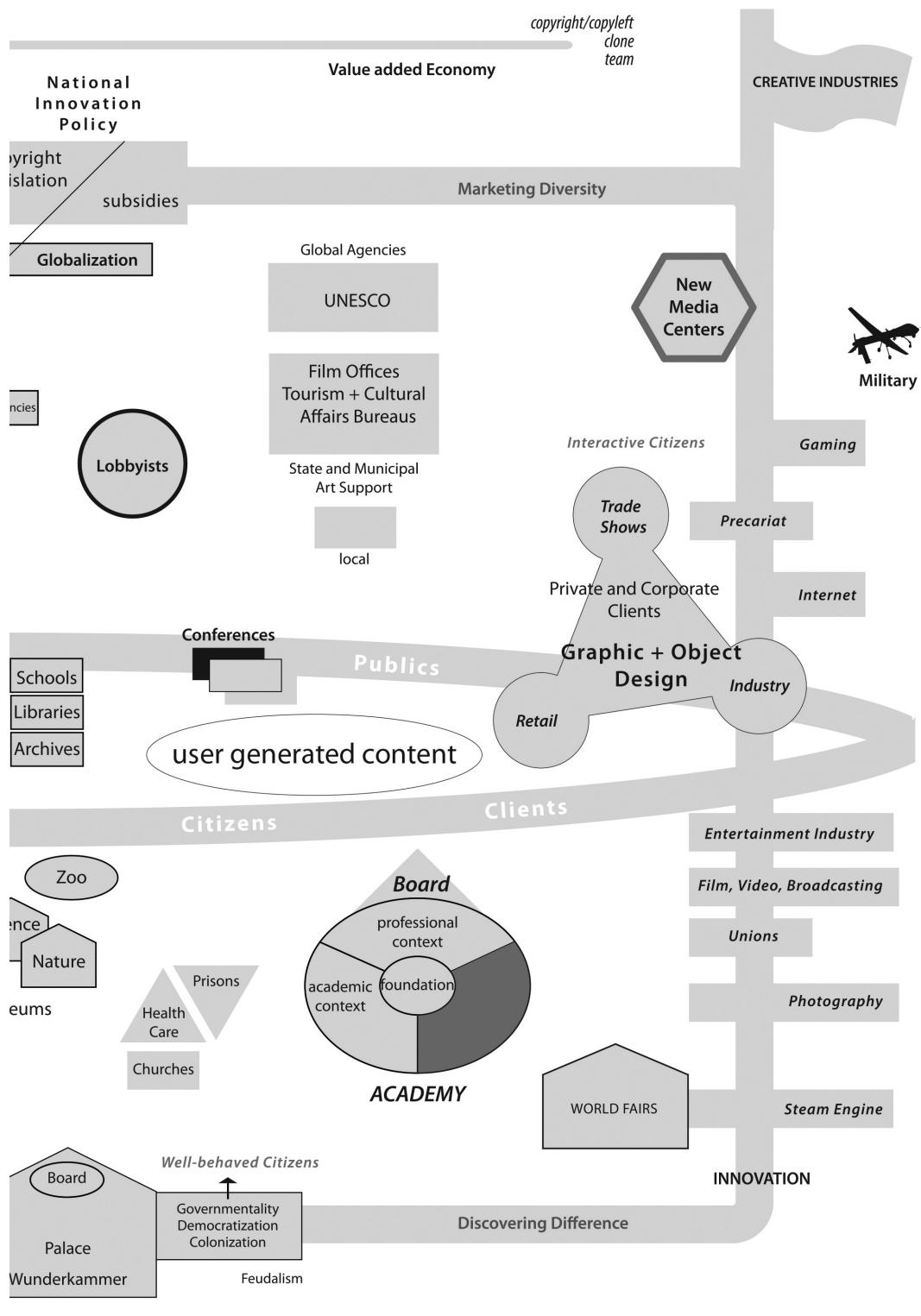
> As we systematized the partnership, it became clear how the solidarity economy works. Imagine you need a poster to communicate something from your work and you also have an amplifier. If you have a friend who is a musician and a designer, he needs the amplifier to play music with his band. So you two can trade a certain amount of hours of the amplifier for a new poster. Or, even if you don't need anything right now, you have "credit" with that person. The exchange happened without anyone taking anything from the wallet....
>
> I think what made us get here with such force—strength which will continue—is the notion that, if your goal is to arrive at some specific place, when you do get there, you'll forget your origins. We don't want that. Thus, the goal becomes much more about collecting and systematizing new ways and solutions, which means we are interested in the HOW to act and make social interventions much more than WHERE we want to reach. In terms of numbers, the cultural circuit that we are part of today consists of a network of over 200 collectives, involving 2,000 people, 130 festivals performed annually, upwards of 5,000 shows, and the promotion and circulation of 30,000 artists per year, at least....
>
> This way, a set of social struggles finds in the cultural field an environment of connection and articulation, and a communication source that renews—even aesthetically—social movements and political debate. Agendas and goals of other movements gain notoriety from the systematization stimulated by Fora do Eixo.[14]

Solidarity Economy Diagram by Topos Graphics for BFAMFAPhD. Adapted from Ethan Miller's Solidarity Economy Diagram.

PRODUCTION

D.I.Y.

Collectives

Worker Co-ops

Producer Co-ops

Not-for-profit

EXCHANGE

Gift

Barter

Community Currency

Sliding Scale Pricing

Solidarity Markets

Fair Trade

USE

Ethical Purchasing

Community supported arts (CSAs)

Collectively run galleries and spaces

Consumer Co-ops

SURPLUS

Credit Unions

Community Reinvesment

Composting

Rotating Savings

Co-op Banks

Wisdom

Earth, soil, water, air

Culture

Collective Ownership of Land

The commons

Solidarity Arts Economy

unique owner
unique object
unique maker

Cultural Economics

Art in Public Spaces

Artist Run Spaces And Events

Biennials
+ Festivals

cop
leg

Cultural Diplomacy

Civic Events + Parades

Residencies

private   public

tax deductions   taxation

corporate

Foundations   Age

Federal
State
Municipal

ACTIVISM

Arts Funding

Bars + Cafes

Art Fairs

Publications

Private and Corporate
Collections
ART MARKET

Advocacy
Associations

Auctions
Secondary Market

Communities

Heritage Sites

Galleries
Primary Market

informal arts

Collectors

Tourists

Audiences

Museums of
Contemporary Art/Design

Board

Public Art

Park   Boards

Private Museums

Folk   Scie

Ethnic   History

Product   Propaganda

Specialized Mus

Clubs

Art Centers

Product   STUDIO/SHOP   Cultural Critique

Art   Board
presentation
Education
mandate   Board

Exhibitions + Catalogs

Research
Preservation
Classification

Socioeconomic   Institutional
Critique   Critique

Natural Science

Encyclopedic Mus

copyright/copyleft
clone
team

Value added Economy

CREATIVE INDUSTRIES

National Innovation Policy

Copyright Legislation

subsidies

Marketing Diversity

Globalization

Global Agencies

UNESCO

New Media Centers

Military

Film Offices Tourism + Cultural Affairs Bureaus

Interactive Citizens

Gaming

Agencies

Lobbyists

State and Municipal Art Support

Trade Shows

Precariat

local

Private and Corporate Clients

Internet

Conferences

Publics

Schools

Libraries

Archives

Graphic + Object Design

Industry

Retail

user generated content

Citizens

Clients

Zoo

Entertainment Industry

Science

Nature

Film, Video, Broadcasting

Museums

Board

professional context

Unions

Prisons

Health Care

academic context

foundation

Photography

Churches

ACADEMY

WORLD FAIRS

Steam Engine

INNOVATION

Board

Well-behaved Citizens

Palace

Governmentality Democratization Colonization

Discovering Difference

Wunderkammer

Feudalism

Museum [Opera, Symphony, Theater]

A number of artists in the United States directly connect their practices to the global solidarity economy movement. For example, New York-based artists Gabriela Ceja and Fran Ilich, who founded the Diego de la Vega Coffee Co-op, state that their work on solidarity economies came about because, "we decided that we need another culture, another production."[15] Like Fora do Eixo, Ceja and Illich connect their work both to the field of art and to ongoing struggles for economic justice. Oakland-based artist Stephanie Syjuco reminds viewers that contemporary art cannot be separated from global labor markets. Syjuco describes her 2007–2018 *Counterfeit Crochet (Critique of a Political Economy)* project, in which she created a website soliciting crocheters to join her in hand-counterfeiting designer handbags, as "an ongoing global project, with makers in from all over the world accessing downloadable PDFs and instruction sheets … in 2007 the project travelled to Manila, Beijing, and Istanbul for exhibitions and counterfeiting workshops."[16] The Antwerp-based artist Otobong Nkanga, who often visualizes global material flows in sculptural installations and performances, included the following text to describe a sense of global interdependence in her 2017 exhibition *The Breath From Fertile Grounds*, at Temple Bar Gallery + Studios in Dublin:

> If I connect to you
> If I am consumed by you
> If I crumble with you
> Then what do we call us?
> What can we become?[17]

The solidarity economy diagram and the lifecycle framework visualize solidarity economies, showing the ways in which human and non-human resources flow. They allow us to see the range of practices that nurture life, support and sustain relationships, and build direct democracy. The ten phases that we focus on in this book (and that we explore in the life of any project) are inspired by the Community Economies Collective member Ethan Miller's diagram to depict the "solidarity economy." Notice that the Solidarity Economy diagram starts with creation and moves into production, exchange, consumption, and surplus allocation. This mirrors our emphasis on source, and labor, then transfer, and encounter, and the final emphasis on depart in our lifecycle framework.

We use the terms "solidarity economy" and "community economy" rather than the "new economy" or "alternative economy" throughout this book because this framework connects the "production" of culture to a grassroots theory of social change that honors the power of interpersonal action and interdependence. Like the Community Economies Collective, we aim to participate in "theorizing, representing, and enacting new

visions of economy"[18] rather than seeing our actions as insignificant or irrelevant. J. K. Gibson-Graham, founder of the Community Economies Collective, as well as Jenny Cameron and Stephen Healy write in *Take Back the Economy* that "reframing the economy is a critical step in building community economies. By seeing the economy not as a machine but as the day-to-day processes that we all engage in as we go about securing what we need to materially function, it's clear that the economy is created by the actions we take."[19] Our process makes us and our worlds, as much as our process results in new projects.

Again, art is a system of relationships. We believe that your actions have an impact on the network of friendships, institutions, organizations that your projects move through. You (and your projects) will interact with hundreds of people as you (and they) move through institutions, even though you might not ever meet the people who help those institutions function. On the following page, see a diagram of institutions and organizations that might be involved in your project in some way:

While many artists implicitly focus on one phase in the lifecycle of their project, the visual arts lack a common vocabulary and framework that makes a holistic approach to production explicit and open to discussion. As the visual artist Kate Rich says, "Artists are extremely good at playing with form in the area of content, I suggest it is time we get our acts together with an equal attention to the containers in which the art work takes place. That includes getting equally creative with the often overlooked art materials of administration, regulation, transactions, organisational form, etc."[20]

Engineering and Design

While the concept of a lifecycle or of a community economy in visual arts education is rarely discussed, closed-loop systems design and supply chains are familiar concepts in schools of engineering and design. William McDonough and Michael Braungart popularized "lifecycle analysis" for designers, engineers, and manufacturers in the early 2000s, referring to the lifecycle as a closed-loop system that flows in a circular way from "cradle to cradle" so that waste can become a source material.[21] McDonough and Braungart's work popularized environmentally conscious production, altering the ways designers and engineers think about supply chains. This is often called the "circular economy," because it moves from the linear, industrial model of "take-make-waste" to a model of "make-consume-enrich." We borrow the term "lifecycle" from the fields of engineering and design because they both have an established discourse around systems of production that attempt to prioritize ecological sustainability. As the cultural theorist Barry Allen writes in his article "The

Our process makes us and our worlds, as much as our process results in new projects.

NATURAL RESOURCES → TAKE › MAKE › DISPOSE › **WASTE**

MAKE → USE → RETURN (circular diagram)

Ethical Artifact: On Trash," "Works can be made to recycle, designed to cooperate ... instead of being made (as they increasingly are) with indifference to reuse ... the best trash is trash we are prepared to care for."[22] We know that for many artists this is challenging, but also a priority. With the rise of autoimmune conditions, many people have chemical sensitivities to materials and want to make projects that are healthy for their bodies and the bodies of others. Many people want to create projects that support the slowing of climate change and the restoration of a healthy planet. At the same time we also recognize that many projects cannot be repurposed or taken apart to create source materials for new projects in a closed-loop system. Again, we use the term "lifecycle" to focus on the entire "life" of a project, but we do not use it to mandate zero-waste art production.

Negation

"That is craft or design education, not arts education."

The historical divide between craft, design, and art in higher education in the United States continues to create formal and cultural divides in art school today. Rather than focusing on whether our framework is best aligned with craft, design, or fine art, we encourage a discussion about how something becomes art, craft, or design, rather than if it is art, a discussion of method rather than of ontology.

You might have a strong reaction to the vector diagrams, illustrations, and graphics that we use in this book. The framework that we have created might feel too rigid, like a design method rather than the uncharted process of artmaking. Concepts like cradle-to-cradle production and systems-thinking are familiar to designers, but are mostly unknown to artists.

The idea that your production process might be a site of inquiry is familiar to craft pedagogies where processes and techniques are privileged. For example, many craft traditions are taught by sourcing the materials and growing them. From ceramicists who use local clay, to fiber artists who have dye gardens, to woodworkers who go out in the woods to select the tree that they will use in their project, the emphasis on process is well known to many craft artisans. While a distinction is often made between the pedagogical approaches in craft, design, and fine art classes, we draw from all three, allowing these approaches and disciplinary discourses to fluidly interact.

Philosophy: Indigenous Ontologies and Vibrant Matter

The lifecycle framework draws from Indigenous philosophies that account for matter and land as never separate from the body. While "new materialism"[23] and "cradle-to-cradle" theories are often spoken about as new in relationship to European philosophical traditions, Indigenous scholars Eve Tuck, Marcia McKenzie, and Kate McCoy remind readers that "scholars of the indigenous will attest to the survival of alternative intellectual traditions in which the liveliness of matter is grasped as quite ordinary, both inside, and at the fringes of, European modernity."[24] European philosophical traditions' practiced ignorance regarding Indigenous philosophy goes hand in hand with the erasure of Indigenous bodies and land.[25] As authors, we recognize contradictions in this book—presenting European philosophical traditions alongside Indigenous philosophical traditions— as contradictions that we hope can be generative. *See Chapter 6: How Are You in the World and How Is the World in You? for more about generative contradictions.*↗

How might these contradictions lead to transformative action? Eve Tuck reminds readers that decolonization is not a metaphor;[26] it is an everyday practice of recognizing the sovereignty of Indigenous peoples and struggling for Indigenous demands for repatriation. A commitment to decolonization includes active and ongoing struggles with Indigenous colleagues, artists, and activists. This is intersectional work which acknowledges that all suffering and all human dignity is interconnected. As Dr. Martin Luther King Jr. said, "injustice anywhere is a threat to justice everywhere. We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly, affects all indirectly."[27]

In *Chapter 3: Who Do You Honor?*, we honor Robin Wall Kimmerer, the scientist, writer, and enrolled member of the Citizen Potawatomi Nation, who shares a practice from the Citizen Potawatomi Nation that speaks to the profound capacity of reciprocity to build community with all living things. Dr. Kimmerer writes that, "in order to live, I must consume. That's the way the world works, the exchange of a life for a life, the endless cycling between my body and the body of the world…. I am not the vibrant leaves on the forest floor—I am the woman with the basket, and how I fill it is a question that matters."[28] We bring Kimmerer's teachings into our contexts, where they warn us against our own extractive, individualistic, and competitive tendencies in the arts and in the academy. By asking you to consider what you are taking, and how to give gifts, she might guide you toward an economy of mutuality.

The philosopher Jane Bennett challenges the dualisms in European philosophical traditions—between mind and body, human

and nonhuman—writing that all matter is alive and has agency. Bennett writes, "How would political responses to public problems change were we to take seriously the vitality of (nonhuman) bodies? By 'vitality' I mean the capacity of things—edibles, commodities, storms, metals—to not only impede or block the will and designs of humans but also to act as quasi agents or forces with trajectories, propensities, or tendencies of their own."[29] She suggests that a latent history of "vitality" exists within European philosophy. While Bennett presents all matter—from rocks to plastic cups, cars to people—in dynamic relationship, actively shaping our present and our future, she omits Indigenous scholarship. Art historians and scholars Jessica L. Horton and Janet Catherine Berlo insist that we learn from Indigenous "intellectual traditions in which material agencies have historically been integrated with notions of the human (as opposed to threatening or superseding the human, as suggested by recent discourses of the 'posthuman')."[30] This approach may lead to an ethical rethinking of how political economies are organized around relentless growth. These scholars suggest that you pay attention to your production processes. Can you find different ways of making that don't support overconsumption? How will you engage with the existing agencies of the vibrant matter around you? *See Chapter 10: Source* ◼ *and Chapter 11: Depart* ↘ *for more.*↗

We welcome additional negations as you work through this process. Let us know what comes up.

Reflection

1. Which of the researchers' statements above—those of contemporary cultural theorists, feminist economists, philosophers, and engineers and designers—are you drawn to, and why?
2. ☀ What feelings and sensations came up for you while you were reading this chapter? For example, did you feel surprise, frustration, or excitement? How did you hold these in your body? For example, did you sense these emotions in your shoulders, neck, and back while reading this chapter? *See the Social-Emotional Intelligence Project Reflection activity in Chapter 4.*↗

What would it mean to understand artmaking as a site of interdependence, both locally and globally, rather than as a site of individual use and exchange? Remember, art is a system of relationships. We understand from the long history of economically oriented critical theory that behind any object exists a system of extraction, of production, and of circulation whose very histories are hidden at the moment in which the object appears as free-standing, as individual, as a thing, often a commodity. For

us, in this book, that "thing" is the art object.

The ten chapters that follow will provide an in-depth exploration of the ten phases of the lifecycle. In each chapter, we will introduce you to key discussions surrounding the phase, share quotations from interviews with contemporary artists who engage with that phase, and end with activities, assignments, and a reflection that relates to that phase. See Lifecycle Framework Diagram on p. 658.

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11. J. K. Gibson-Graham and the Community Economies Collective, "Cultivating Community Economies: Tools for Building a Liveable World," February 27, 2017, https:// thenextsystem.org/cultivat-ing-community-economies, 10.

12. Marcos Arruda, "Solidarity Economy and the Rebirth of a Matristic Human Society," (Panel on a Solidarity Economy, IV World Social Forum, Mumbai, India, January 2004), available, http://base.socioeco.org/ docs/doc-7390_en.pdf, 2.

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Chapters 9–18 provide an in-depth exploration of the ten phases of the lifecycle. In each chapter, we will introduce you to key discussions surrounding the phase, share quotations from interviews with contemporary artists who engage with that phase, and end with activities, assignments, and a reflection that relates to that phase.

Chapter Nine

Support

DON'T FORGET
THIS PROJECT
RELIES UPON
MUTUAL AID.

DON'T FORGET
TO CENTER
YOUR BODY.

DON'T FORGET
TO CLEAN.

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

Support extends beyond the life of the project, often dictating the ways in which you navigate the contradictions of living and working as an artist.

Support is implicated in all phases of the lifecycle. Types of support include: personal support, interpersonal support, and monetary support. For example, support might take the form of mutual aid and contemplative practices or as money raised through a bake sale or on a crowdfunding site.

What if support were integral to your project?

CAPACITY

SOURCE

DEPART

LABOR

TRANSFER

ACQUIRE

TOOLS

SUPPORT

COPYRIGHT

NARRATE

ENCOUNTER

Introduction

The phase of the lifecycle of any project that we refer to as "support" considers the ways your needs are met in order for you to dream, practice, and work on any project. Support refers to the care and maintenance that is provided and requires deep social-emotional intelligence. Types of support include: personal support, interpersonal support, and monetary support. These are described in the discussion section of the chapter.

Story

Alice Sheppard is a dancer and choreographer who attends to the complex intersections of disability, gender, and race by exploring the societal and cultural significance of difference.[1] Alice speaks about how she practiced self-care when transitioning from her life as a musician and an academic to the uncharted territory of becoming a disabled dancer:

> I would say I had gone through life taking with me the kind of narrow focus that I had about being a musician to my work as a professor. I went through life checking every box—literally … I worked through this pathway and built a narrow life. It was, at some sort of ridiculous level, what society thinks of as a high level of achievement. It was deeply privileged and in many ways extraordinarily magical. Don't get me wrong about that. My decision to leave looked very different. It involved not focusing on being the best. I gave myself permission: to start again as a dancer and permission to not ask if I am any good. To actually be able to go home at the end of the day and stop, and not do. Do you know what I mean? It was really a different way of finding my way, a different practice, a different way of thinking. This was structurally necessary because, as it turned out, the state of training for disabled dancers in the US is pretty much zero, so I couldn't obsess about being the best. Why? Because there were no ideas, no ways to get training, no way to figure it out. There was no language for what a good disabled dancer looks like. So, I had to begin at the beginning, understanding that my expertise as an academic didn't mean anything. I had to give myself permission to start again, learning holistically and not repeating the same kind of cycle. It was both a blessing that the cycle was not there for me to repeat, and also a conscious training decision not to repeat it. But I was definitely supported in that it wasn't there for me to repeat.[2]

Alice Sheppard's ability to "go home at the end of the day and stop, and

not do" is a practice of personal support. To be able to do this, to transition from the academy to dance, Sheppard had to learn to embody the capacities of patience and compassion. In *Chapter 5*, we define patience as the ability to "remain present amid delays or repetitions … aware of feelings of annoyance or frustration, noticing them without acting upon them." We define compassion as the ability to "practice sensitivity and care with yourself and with others, sensing interdependence and connection to all of life." *See Chapter 5: Capacities ⬚ for more.*↗ Sheppard embodies these capacities while continuing to push the field of disabled dance; without losing sight of the historical conditions and forces that make the state of training "pretty much zero."

Canaries is a mutual aid network of art-adjacent womxn, trans, and gender non-conforming people living and working with autoimmune conditions and other chronic illnesses. The group name references to the phrase "canaries in the coal mine"—shorthand for those whose sensitivities are early indicators of adverse conditions in the environment. Canaries operated from 2013–17 as a support group with monthly meetings, a listserv, and an art collective. The listserv is a place members share resources, stories, and experiences of surviving in and outside of medical institutions with these chronic conditions.[3]

In an interview with us in 2016, Taraneh Fazeli, a curator and member of Canaries, said:

> A lot of the work I've been doing for myself has been about ways to value my own life that aren't about productivity. As much as I conceptually know that, I've been forced to live it this past year, since I went through a flare. That's something we are constantly negotiating in our work together as a collective. We all have limited units of energy to get through the day. We navigate what it takes to build spaces and work together, to use those units of energy for each other—that is something that is key.[4]

We share Canaries with you so that you can recognize that support might be integral to your studio practice. As a mutual aid network, Canaries demonstrates the capacity that Generative Somatics calls "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." *See Chapter 5: Capacities ⬚ for more about "connection."*↗

Discussion

The ongoing practices of support that are necessary for livelihood are

referred to as "social reproduction"[5] which describes how the production of life and living at home and the production of goods and services in capitalist markets are interconnected processes. The word "reproduction" in its most basic sense relates to conditions and processes of regeneration. Social reproduction is the necessary and essential labor that creates and recreates the workforce, including students, unpaid workers, and employees. In order for workers to return to work each day, they need care: food, a place to sleep, and a sense of emotional well-being. For example, Alice Sheppard had to "not do," to have moments of rest, in order to retrain as a dancer. The Canaries had to work with "limited units of energy" to work. "Social reproduction is the indeterminate messiness of maintaining everyday life"[6] that is often produced and reproduced by the labor of women, trans people, non-binary people, Indigenous people, and People of Color. According to the 2018 results of the American Time Use Survey released by the US Bureau of Labor Statistics, "on an average day, among adults living in households with children under age 6, women spent 1 hour providing direct physical care (such as bathing or feeding a child) to household children; by contrast, men spent 25 minutes providing physical care."[7] In 1975, 90 percent of mothers in Iceland went on strike for a day, taking to the streets and refusing to work, cook, and look after children. These women did this to demonstrate that housework is essential for the social reproduction of the workforce. Think of the people who help you rest and relax and who support you emotionally.

Personal and Interpersonal Support
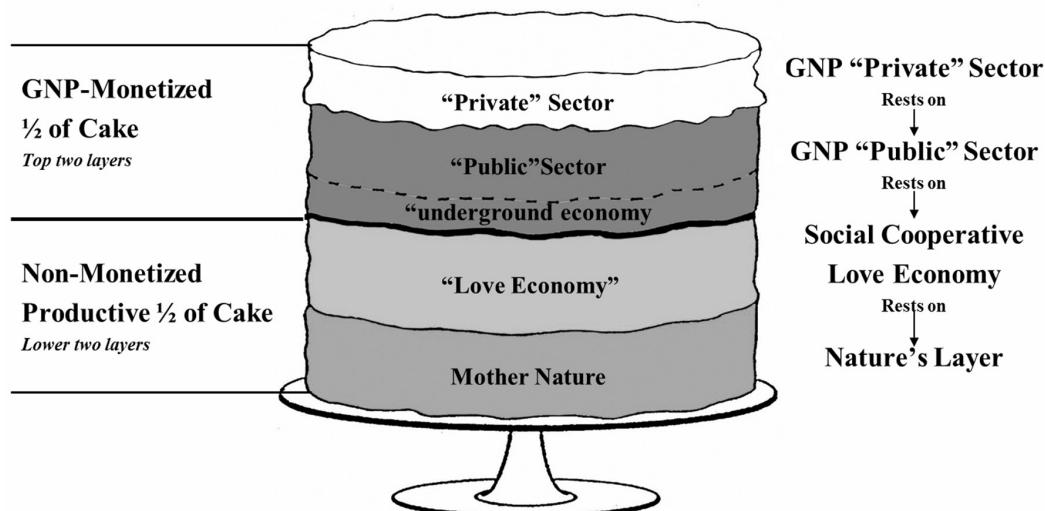
Forms of Personal Support (Contemplative Practices[8] and Somatics) can include:

- STILLNESS: meditation, attunement, silence, centering, etc.
- MOVEMENT: yoga, walking, dance, aikido, etc.
- RITUAL: ceremony, sacred space, retreat, etc.
- HEALING: acupuncture, massage, physical therapy, aromatherapy, etc.
- GENERATIVE PRACTICES: visualization, tarot, beholding, etc.
- SHARING WISDOM: mutual mentoring, story telling, ancestral knowledge, etc.

In order for you to return to school each day, you need support: food, a place to sleep, and a sense of emotional resilience. As the anti-capitalist love note states: "You are worth more than your productivity."[9] To care for yourself, you must question the obsession with speed and productivity, and trouble notions of efficient and productive time.[10] One way to slow

Creativity is the ability to sit in the space of not-knowing and not shut it down or try to control it.

Global Futurist Hazel Henderson represented social reproduction as "sweat-equity" in the form of a layer cake. Hazel Henderson, *Total Productive System of an Industrial Society*, 1982. Courtesy of Hazel Henderson.

Total Productive System of an Industrial Society
(Layer Cake With Icing)

**GNP-Monetized
½ of Cake**
Top two layers

"Private" Sector

"Public"Sector

"underground economy"

GNP "Private" Sector
Rests on

GNP "Public" Sector
Rests on

**Social Cooperative
Love Economy**
Rests on

**Non-Monetized
Productive ½ of Cake**
Lower two layers

"Love Economy"

Mother Nature

Nature's Layer

down and become present is to try contemplative or healing practices like meditation, centering, yoga, walking, dance, acupuncture, massage, physical therapy, or aromatherapy.

You must care for yourself and allow others to care for you because well-being is central to creativity. Just as you must learn how to use tools like a paintbrush or a table saw to create art, we believe that you must learn how to be actively present in the here and now. The political theorist and healer Anita Chari says that "creativity is the ability to sit in the space of not-knowing and not shut it down or try to control it."[11] When you allow yourself to be fully present, you will notice what you are feeling. You might feel anxious, tired, depressed, distracted, or joyous and energized. What is important is that you can connect your feelings to your thoughts and actions. You can learn to care for those feelings and to consciously conserve and direct your attention and energy. People with daily contemplative practices tend to be present for whatever arises personally and interpersonally without judgment. Practices "take" time, but they also "make" time. As Taraneh said, "we navigate what it takes to build spaces and work together, to use those units of energy for each other—that is something that is key." The Canaries emphasize interpersonal support.

Forms of Interpersonal Support can include:

- MAINTENANCE: cleaning, provisioning, cooking, driving, recycling, etc.
- MOVEMENT: yoga, walking, dance, aikido, etc.
- LISTENING: deep listening, mutual mentoring, intergroup dialogue circle council, etc.
- HEALING: acupuncture, massage, physical therapy, aromatherapy, etc.
- LOVING: acknowledging, smiling, laughing, hugging, holding, etc.
- SHARING WISDOM: mutual mentoring, story telling, ancestral knowledge, etc.

In addition to contemplative and healing practices, individual and interpersonal maintenance practices like cleaning and cooking are central to maintaining life. Try to imagine what your life would be like without cleaning, provisioning, cooking, transporting, recycling, acknowledging, or holding. We have listed multiple practices of support above so that you can try them out if they interest you. Your ability to sit with nuance and complexity, to think divergently, and to be compassionate will be strengthened through practices of support.

Support and Social Identity

Interpersonal and personal forms of support, for example various kinds of therapies, have in many cases been privatized and are often unafford-able. Contemplative practices that we mention, including meditation and yoga, may seem out of reach or accessible only for a fee in workshops in the United States, despite the fact that these practices are common com-ponents of pedagogy and culture in the contexts in which they originated. Silvia Federici has shown how local knowledges of healing and care that had been passed on from generation to generation by women, Indigenous peoples, and People of Color were outlawed with the enclosure move-ments of the 1400s and the rise of capitalism.[12] Federici demonstrates that by outlawing common wisdom about reproduction, and by privatizing that wisdom in the form of medical expertise, women, Indigenous people, and People of Color were forcibly denied access to much of the knowledge about caring for themselves without money.[13] Unable to draw on inter-generational knowledge, many people today assume, for example, that a professional will need to teach them how to have a child and how to feed and care for one. Solidarity economy healing spaces, mostly organized by People of Color and Indigenous, queer, and undocumented people, offer sliding scale and free holistic health services. This is why Audre Lorde said, "caring for myself is not self-indulgence, it is self-preservation, and that is an act of political warfare."[14]

The people who are employed to provide support often do so with-out proper compensation. Internationally, eighty percent of domestic workers are women, and most work without formal contracts or protec-tion.[15] The nurse, medical technician, or office managers of a medical facility who provide care for you when you go for a procedure may them-selves not have access to the care you are receiving.[16] Many artists seek out and stay at day jobs that offer health insurance because they have no other way to get the medical care they need. The job you imagine having likely depends on your social identity and monetary support. For example, if you have inherited wealth, you might imagine focusing entirely on your art practice without getting a day job. If you have student loans and do not have monetary family support, you know that you will have to balance multiple jobs while sustaining your art practice. *See Chapter 12: Transfer* ⬎ *for more.*↗ The Process Work Institute speaks about social identity by using the term "rank".[17] They say that "rank [is contingent upon context and] refers to the power we have relative to one another in relationships, groups, community and the world. Some kinds of rank are earned, while others are unearned. Unearned rank is acquired through birth, or by membership in a particular race, class, gender, etc. Privilege refers to the benefits and advantages that come from one's rank." *How does your social*

identity impact your ability to support yourself and others, or to socially reproduce yourself? See the Self-Reflection Assignment about Rank in Chapter 6: How Are You in the World and How is the World in You? for more.↗ See Adaptation of an Emotion Wheel Diagram on p. 662.

Forms of Monetary Support can include:

- CASH GIFTS / INHERITED WEALTH: sums of money that are given willingly without expectation of direct return.
- DEBT: a sum of money that is owed or due.
- PAST SALES: sums of money that are given in exchange for projects.
- GRANTS: sums of money that are given for a project that benefits the public.
- DAY JOBS: sums of money given in exchange for a person's labor.
- RENTALS/INVESTMENTS: sums of money that are put into a property or asset with the expectation of profit.
- MUTUAL AID: support or assistance given and reciprocated with regularity.

As an artist in the United States, you will likely have to support yourself with a day job. If you are working multiple jobs, you might not be able to attend academic or social events with your peers. You might feel as if you are missing out on opportunities to socially reproduce yourself as a "community member" or "artist" or "good student."[18] Your ability to access cash gifts, sales, loans, grants, day jobs, and investments is likely based on your intersectional social identity.[19] Black, Indigenous, and People of Color, queer, and undocumented people who have been denied access to loans and mortgages and have been deprived of civil rights have developed community-based financial structures like credit unions, lending clubs, and community land trusts, which are core components of the solidarity economy, as well as non-monetary survival strategies of support that we refer to as "mutual aid."[20] Mutual aid is nonmonetary support or assistance that is given and reciprocated with regularity. An example might be a lending circle, where people pool and distribute resources on a regular basis.

Quotations

Artists who make their own structures of support visible often do so in order to speak openly about the politics of social reproduction. Many artists wish to reveal the support structures that make livelihood possible. Artists often direct attention to overlooked practices that enable people to return to work the next day as healthy and capable workers.

"I collaborated with dancer and healer, iele paloumpis, to move within the installation and find ways of performing the texts…. What started out as an experiment between two queer and disabled bodies became a series of propositions toward tenderness, caring, and that space between what we can know about one another and what we can't, that space of witnessing and reverence of other people and their stories." —Marissa Perel, 2015[21]

"How can you be feeling if you're not in love? You need that space, you need that lifting up, you need that traveling in your mind that love brings, transgressing the limits of your body and your imagination. Total transgression." —Felix Gonzalez-Torres, 1995[22]

"In 1998, I began spending time with my aging father and for the first four years became someone who shopped, helped with his checkbook, and drove him to church; but more importantly, I got to know this incredible man as a friend and not just a father. We began collaborating on a video, with Dad telling his friends how to wave to/talk to the camera, and this became a new way for us to communicate: making art but more importantly life together."
—Linda Montano, 2017[23]

Here are more artists, groups, and projects that come to mind when we think about support: AIR Gallery / Awesome Foundation / Carole Condé and Karl Beveridge / Alejandro Botijo / Betty's Daughter Arts Collaborative / Taeyoon Choi / Maureen Connor / Jeff Kasper / Conflict Kitchen / Harriet's Apothecary / Holyoke Creative Arts Center / Icarus Project / Institute for Wishful Thinking / Justseeds / Simone Leigh / Fred Londinier / Beverly Naidus / Marissa Perel / Marty Pottenger / The Artist's Placement Group / 0+1 / ProCreate Project / The Robin Hood Investment Cooperative / Rock Dove Collective / Soho 20 Gallery / Strike Debt / SuSu / Teachers Federal Credit Union / Cassie Thornton / Ultra-red / Wochenclausur / Carey Young. What artists, groups, and projects come to mind for you?
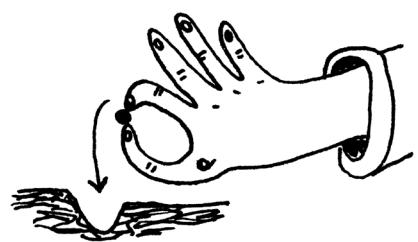
Reflection

1. Which aspects of this chapter on support stood out to you? Take a moment to reflect upon, and write about, the following:

    • Social Reproduction
    • Personal Support (Contemplative Practices and Somatics)
    • Interpersonal Support

- Monetary Support
- The Danish Ministry of Culture stated, "artists should not receive [monetary] support because they are poor, but because the society needs their work."[24] Do you agree with this? Why or why not?
- What are your beliefs regarding the role of the government in supporting artists?

2. ☀ What feelings and sensations came up for you while you were reading this chapter? For example, did you feel surprise, frustration, or excitement?
3. How did you hold these in your body? For example, did you sense these emotions in your shoulders, neck, and back while reading this chapter? *See the Social-Emotional Intelligence Project Reflection activity in Chapter 4: Teacher/ Facilitator Guides.*↗
4. What would it mean to understand artmaking as a site of interdependence, both locally and globally, rather than as a site of individual use and exchange? Remember, art is a system of relationships. We understand from the long history of economically oriented critical theory that behind any object exists a system of extraction, of production, and of circulation whose very histories are hidden at the moment in which the object appears as free-standing, as individual, as a thing, often a commodity. For us, in this book, that "thing" is the art object.

1. See Alice Sheppard, "About," http://alicesheppard.com/about/.

2. Alice Sheppard, interview by Susan Jahoda and Caroline Woolard, BFAMFAPhD, 2016.

3. Canaries continues to be active and can be joined at: https://groups.google.com/forum/#!forum/wearecanaries.

4. Taraneh Fazeli, interview by BFAMFAPhD, at the School of Visual Arts, New York, NY, July 8, 2016.

5. See Fulvia Serra, "Reproducing the Struggle: A New Feminist Perspective on the Concept of Social Reproduction," *Viewpoint Magazine*, no. 5, October 31, 2015, https://www.viewpointmag.com/2015/10/31/reproducing-the-struggle-a-new-feminist-perspective-on-the-concept-of-social-reproduction/.

6. Cindi Katz, "Vagabond Capitalism and the Necessity of Social Reproduction," *Antipode* 33, no. 4 (September 2001): 709–728, 710, available, http://homes.lmc.gatech.edu/~treynolds7/Katz.pdf.

7. Bureau of Labor Statistics, "Charts by Topic: Care of household children (by adults living in households with children)," American Time Use Survey, December 20, 2016, https://www.bls.gov/tus/charts/childcare.htm; Bureau of Labor Statistics, "Time adults spent caring for household children as a primary activity by sex, age, and day of week, average for the combined years 2013–17," Economic News Release, Table 9, June 28, 2018, https://www.bls.gov/news.release/atus.t09.htm.

8. "Contemplative Pedagogy" discussed in Nancy Chick, "The Pedagogical Role of Mindfulness," *Center for Teaching*, Vanderbilt University, 2019, https://cft.vanderbilt.edu/guides-sub-pages/contemplative-pedagogy/#role.

9. "Anti-Capitalist Love Notes To You and Me," *Diary of a Mad Brown Girl*, December 22, 2016, https://diaryofamadbrowngirl.com/2016/12/22/anti-capitalist-love-notes-to-you-and-me//.

10. See Riyad A. Shahjahan, "Being 'Lazy' and Slowing Down: Toward Decolonizing Time, our Body, and Pedagogy," *Educational Philosophy and Theory* 47, no. 5 (February 11, 2014): 488–501, https://doi.org/10.1080/00131857.2014.880645.

11. Anita Chari, personal correspondence with Caroline Woolard, BFAMFAPhD, 2017. Also see http://anitachari.com/.

12. The enclosure movements refer to the transfer of communally stewarded arable lands to individually owned plots in the twelfth century in Europe. Land was literally enclosed through the use of walls, hedges, and fences, preventing its use for grazing and cultivating. See Silvia Federici, *Caliban and the Witch: Women, the Body and Primitive Accumulation* (Brooklyn, NY: Autonomedia, 2004).

13. Ibid.

14. Audre Lorde, "Epilogue," in *A Burst of Light: Essays*, 130–13 (Ithaca, NY: Firebrand Books, 1988; Mineola, NY: Ixia Press, 2017), 130. Citation refers to the Ixia edition.

15. For further reading, see Martha A. Chen, "Recognizing Domestic Workers, Regulating Domestic Work: Conceptual, Measurement, and Regulatory Challenges/ *Revue Femmes et Droit*," *Canadian Journal of Women and the Law* 23, no. 1 (2011): 167–184.

16. For further reading, see Maurizio Lazzarato, "Immaterial Labor," in *Radical Thought in Italy: A Potential Politics*, ed. Paolo Virno and Michael Hardt,133–148 (Minneapolis, MN:University of Minnesota Press, 1996).

17. Jan Dworkin, Process Work Institute, www.processwork.edu. Process Work is a multi-level approach to individual and collective change developed by Arnold Mindell. See Arnold Mindell, *Sitting in the Fire: Large Group Transformation Using Conflict and Diversity* (Portland, OR: Lao Tse Press, 1995). For more, see Julie Diamond's Powerprint worksheet online: http://julie-diamond.net/powerprint/.

18. Anonymous (Participant in workshop at CUE), personal conversation, at CUE Art Foundation, New York, NY, 2017.

19. For further reading, see George Lipsitz, "The Possessive Investment in Whiteness: Racialized Social Democracy and the 'White' Problem in American Studies," *American Quarterly* 47, no. 3 (September 1995): 369–387.

20. For further reading, see Jessica Gordon Nembhard, *Collective Courage: A History of African-American Cooperative Economic Thought and Practice* (Philadelphia, PA: Penn State University Press, 2014).

21. Marissa Perel, "*SHIFT* 2015/16 Interview: Marissa Perel," by Alex Lee & Nick Witchey (EFA Project Space Interns), *SHIFT*, at EFA Project Space Program, 2016, http://www.projectspace-efanyc.org/marissa-perel-interview.

22. Felix Gonzalez-Torres, "Felix Gonzalez-Torres by Ross Bleckner," interview by Ross Bleckner, *BOMB*, April 1, 1995, republished online, https://bomb-magazine.org/articles/felix-gonzalez-torres/.

23. Linda Montano, "Linda Mary Montane," archived web page. NYU Fales Library: Linda Montano Collection, available, http://www.lindamontano.com/14-years-of-living-art/program_possibilities/index.html

24. *Betænkning om Billedkunst (Report on Visual Arts)*, Danish Ministry of Culture, Denmark, 1998, quoted in Merja Heikkinen and the Arts Council of Finland, *The Nordic Model for Supporting Artists—Public Support for Artists in Denmark, Finland, Norway and Sweden*, Research Reports of the Arts Council of Finland, no. 26, in cooperation with the Nordic Cultural Institute, 2003, 21, http://www.taike.fi/documents/10162/31519/tkt26_v5_%28EDM_14_1970_2666%29.pdf.

Future Project: Support

Worksheet

Support: The care and maintenance that is provided. The ways your needs are met in order for you to dream, rest, and work on any project. Support extends beyond the life of the project, often dictating the ways in which you navigate the contradictions of living and working as an artist.

This worksheet asks you to explore personal, interpersonal, and monetary support in a past project.

1. Describe a project you are about to make in 3–5 sentences.

4. What choices will you (have to) make in order to meet your needs so that you could dream, rest, and work on this project?

5. Will the care and maintenance that is provided contribute to the meaning of your project?

6. Can providing care and maintenance allow you to know-ingly perpetuate the worlds that you want to see?

2. How will you support yourself during your project?

3. How does this connect to the capacity/capacities you wish to embody?

Past Project: Support

Support: The care and maintenance that is provided. The ways your needs are met in order for you to dream, rest, and work on any project. Support extends beyond the life of the project, often dictating the ways in which you navigate the contradictions of living and working as an artist.

This worksheet asks you to explore personal, interpersonal, and monetary support in a past project.

1. Describe a recent project in 3–5 sentences.

Worksheet

4. What choices did you (have to) make in order to meet your needs so that you could dream, rest, and work on this project?

5. Does the care and maintenance that was provided contribute to the meaning of your project?

6. Can providing care and maintenance allow you to knowingly perpetuate the worlds that you want to see?

2. How did you support yourself during your project?

3. How did this connect to the capacity/capacities you wish to embody, or not?

Historical Consciousness

→ See Sites of Shaping and Change, Social-Ecological Illustration on p. 659.

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 support: the ways your needs are met in order to rest, dream, and work on any project. You can use this activity to analyze and reimagine the stories you tell yourself and the stories you hear about different kinds of support. 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, world-view, 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.

Worksheet

1. Generative Somatics, Somatic Transformation and Social Justice, "Courses," http://www.generativesomatics.org/content/courses.

YOUR BELIEFS

How are you supported in your projects and in your life as a person/artist? How are your needs met on a day to day basis? Describe it in detail. What beliefs do you have about the ways you are able to be supported as an artist? What beliefs do you have about what you can consider ways of support as an artist? Support extends beyond the life of the project, often dictating the ways in which you navigate the contradictions of living and working as an artist.

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]

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.

INSTITUTIONS AND RULES

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

HISTORICAL FORCES

What historical examples both in art history and otherwise come to mind when you think about the phase support? Can you think of historical examples in which artists describe the realities of their day-to-day lives in relation to their work?

FRIENDS/FAMILY INFLUENCE

What stories did your friends and family tell you about the ways artists are supported, growing up and today?

COMMUNITY AND MEDIA

What stories do the community groups and social networks around you tell about the ways artists are supported? When you think about how artists' needs are met, what media images and news stories come to mind?

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 support in each concentric circle.

EARTH/SOUL/MYSTERY/SPIRIT

How does care and maintenance 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]

4.   Ibid.

Intergroup Dialogue[1]

Time: 60 minutes
Note: This activity explores interpersonal support.

OUR TEACHERS

We adapted a version of Intergroup Dialogue that we learned from Joseph Krupczynski, Director of Civic Engagement and Service Learning at The University of Massachusetts, Amherst.

WHAT IT CAN DO

Intergroup Dialogue deepens connections between participants as a think-pair-share activity and provides a structure for listening and speaking.

WORDS OF CAUTION

Intergroup Dialogue requires participants to share information with a partner about personal, interpersonal, or monetary support. This can be a difficult and potentially triggering activity for some participants. Gauge whether it is an appropriate activity for your group. We introduce it after readings and conversations about social position, race and class processes, collaborative practices within in-class exercises, and the exchange of resources and skills. *See Chapter 6: How are You in the World and How is the World in You? for the Self-Reflection Assignment about Rank.*[7]

Activity

PREPARATION

The facilitator needs a timing device and the group needs an open space with movable chairs and paper and writing implements.

- Overview of Timing (60 minutes)
- History and Context (5 minutes)
- Journaling (15 minutes)
- Intergroup Dialogue (30 minutes)
- Reflection (15 minutes)
- Closing (5 minutes)

HISTORY AND CONTEXT

Provide a history and context for Intergroup Dialogue. For example: Intergroup Dialogue is a deep listening exercise that promotes conversation across social identity and rank. While it is often used for anti-racist and crosscultural dialogue in higher education, community organizing, and international conflict resolution, we will use it today to practice deep listening as we focus on the phase that we call support. (5 minutes) We encourage facilitators and group members to consider their social identity as they speak about support. If you are interested in being trained to co-facilitate Intergroup Dialogue across social identity, visit the National Intergroup Dialogue Institute.

JOURNALING

The facilitator asks participants to write about how they currently are supported in making their projects. How are you supported today? Journal about the personal, interpersonal, and monetary forms of support that help you return to work each day. (10 minutes). The facilitator then asks participants to organize what they have written into a five-minute narrative that they will share with another person. This is in preparation for Intergroup Dialogue. (5 minutes)

INTERGROUP DIALOGUE

The facilitator reminds participants that this is a deep listening exercise and asks them to try to remain focused on their partner and what they are narrating. The facilitator will keep time and guide them through the following steps. (30 minutes)

HOW IT WORKS

1. Find a partner and sit facing one another.
2. Choose who will be partner A and who will be partner B.
3. Try to maintain eye contact and an affirming expression throughout the practice.
4. Partner A has 5 minutes to narrate the challenges they have faced in bringing a project to completion.
5. Partner B has 2 minutes to recall what they heard Partner A say.
6. Partner A has 2 minutes to adjust/add to Partner B's recollection if they feel something important was not heard and repeated back.

1. For further reading, see Intergroup Dialogue, "Intergroup Dialogue," Indiana University, https://igd.iupui.edu/; Daniel B. Griffith and Alice Jones, "Intergroup Dialogue: A Model for Facilitating Difficult Conversations," IUPUI Office for Intergroup Dialogue and Civil Community, October 6, 2015, presentation, http://cacubo.org/wp-content/uploads/2016/05/504_Intergroup_Dialogue_-_Griffith_Jones_2015.pdf.

7. Reverse roles. Partner B has 5 minutes to narrate the challenges they have faced in bringing a project to completion.

8. Partner A has 2 minutes to recall what they heard Partner B say.

9. Partner B has 2 minutes to adjust/add to Partner A's recollection if they feel something important was not heard and repeated back.

10. After the listening practice is complete take 10 minutes to reflect together on the themes that emerged from your narratives. Reconvene as a large group.

REFLECTION

The facilitator reconvenes the large group in a circle and asks, "What did you hear?" Participants can share what emerged from the practice. This can be continued as a writing assignment at home. (15 minutes or when the conversation has reached a natural conclusion.)

CLOSING

Participants are invited to say one word that resonates with them after this shared experience. (5 minutes)

The Heart Chant[1]

Time: 5 minutes

Note: This practice explores personal support.

WHAT IT CAN DO

This practice fosters a sense of embodied connection.

HOW IT WORKS

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

1. Stand together in a circle with feet about shoulder-width apart and knees a little soft.

2. Warm up your hands by rubbing palms together until you feel the heat.

3. Place your right hand over your own heart. Place your left hand on the back of the person to your left. Your hand should be on the back of their heart.

4. After a few natural breaths, sing/chant/intone "AH" on any pitch that will resonate your heart. Sense the energy of your own heart and that of your partner over the course of several breaths.

5. Imagine that your heart energies are joining together for healing yourself and others.

6. Can you imagine heart energies traveling out into the universe as a healing for all victims and toward the end of violence?[2]

Practice

7. When the Heart Chant ends, gradually release your palms and bring them forward so that they are in front of you and parallel. Sense the energy between the palms as if there were a sphere or ball that can be moved around. Then bring your palms toward your own center and fold them together to store the energy.

Practice

Mindful Moment[1]

Time: 2 minutes

Note: This practice explores personal support.

WHAT IT CAN DO

This activity fosters a sense of awareness.

HOW IT WORKS

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

1. Pause.
2. Feel your feet on the ground.
3. Breathe deeply into the whole body.
4. Feel the full length of the inhale.
5. Release any tension on the exhale.
6. Think of one small thing in your life that you are grateful for.
7. Smile to yourself.

1. "[Kamila] Dvorakova and Mark Agrusti ... adapted the existing learning to BREATHE program—originally developed for adolescents by Patricia C. Broderick ... for college students and called it Just BREATHE. The teachings in the eight sessions were themed around the BREATHE acronym: body, reflections, emotions (or awareness), attention, tenderness (or self-compassion), healthy habits and empowerment," Victoria M. Indivero, "Just Breathe: Mindfulness May Help Freshman Stress Less and Smile More," *Penn State News*, April 20, 2017, http://news.psu.edu/story/462665/2017/04/20/research/just-breathe-mindfulness-may-help-freshman-stress-less-and-smile.

Walking Meditation[1]

Time: Variable

Note: This practice explores personal and interpersonal support.

WHAT IT CAN DO

This embodied activity brings individuals or a group into the present moment.

HOW IT WORKS

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

1. Find a location that allows you to walk back and forth for 10–15 paces—a place that is relatively peaceful, where you won't be disturbed or even observed. You can practice walking meditation either indoors or outside. The goal is not to reach a specific destination, just to practice a very intentional form of walking where you're mostly retracing your steps.

2. Walk 10–15 steps in the location you've chosen, and then pause and breathe for as long as you like. When you're ready, turn and walk back in the opposite direction where you can pause and breathe again. Then, when you're ready, turn once more and continue with the walk.

Practice

3. Walking meditation involves very deliberating thinking about and doing a series of actions that you normally do automatically. Breaking these steps down in your mind may feel awkward, even ridiculous. But you should try to notice at least these basic components of each step:

   ▪ The lifting of one foot;
   ▪ The moving of the foot a bit forward of where you're standing;
   ▪ The placing of the foot on the floor, heel first; and
   ▪ The shifting of the weight of the body onto the forward leg as the back heel lifts, while the toes of that foot remain touching the floor or the ground.
   ▪ ift your back foot totally off the ground;
   ▪ Observe the back foot as it swings forward and lowers;
   ▪ Observe the back foot as it makes contact with the ground, heel first; and
   ▪ Feel the weight shift onto that foot as the body moves forward.

4. This walking meditation is slow and involves taking small steps. Most importantly, it should feel natural, not exaggerated or stylized.

5. You can clasp your hands behind your back or in front of you, or you can just let them hang at your side—whatever feels most comfortable and natural.

6. As you walk, try to focus your attention on one or more sensations that you would normally take for granted, such as your breath coming in and out of your body; the movement of your feet and legs, or their contact with the ground or floor; your head balanced on your neck and shoulders; sounds nearby or those caused by the movement of your body; or whatever your eyes take in as they focus on the world in front of you.

7. No matter how much you try to fix your attention on any of these sensations, your mind will inevitably wander. When you notice your mind wandering, simply try again to focus it on one of those sensations.

Joy[1]

Time: Variable

Note: This assignment explores personal support.

What brings you joy? Your assignment is to identify the things you already do that bring you joy, and to find new things that could bring you joy. Take 2–3 hours or more outside of a space of learning to find joy, and bring back a story as well as some ephemera, residue, or documentation of the things that bring you joy.

REFLECTION

Can your own experiences of joy, and your knowledge of the things that bring you joy, give you the courage and strength to sense your own resilience

Assignment

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1. This assignment was given to Caroline Woolard by Alta Starr as part of Starr's somatic coaching practice. See Alta Starr, "Everything Is Already Alright," *Two Old Bitches*, February 16, 2017, podcast, 48:14, http://www.twooldbitches.com/podcast/2017/2/15/episode-8-alta-starr-everything-is-already-all-right.

Chapter Ten

Source

...AS YOU GET MATERIALS FROM A CONSTRUCTION SITE.

PRACTICE APPROACHING CONFLICT AS GENERATIVE...

DON'T FORGET
THAT THIS
PROJECT
RELIES UPON
GRANTS.

What if sourcing materials were integral to your project?
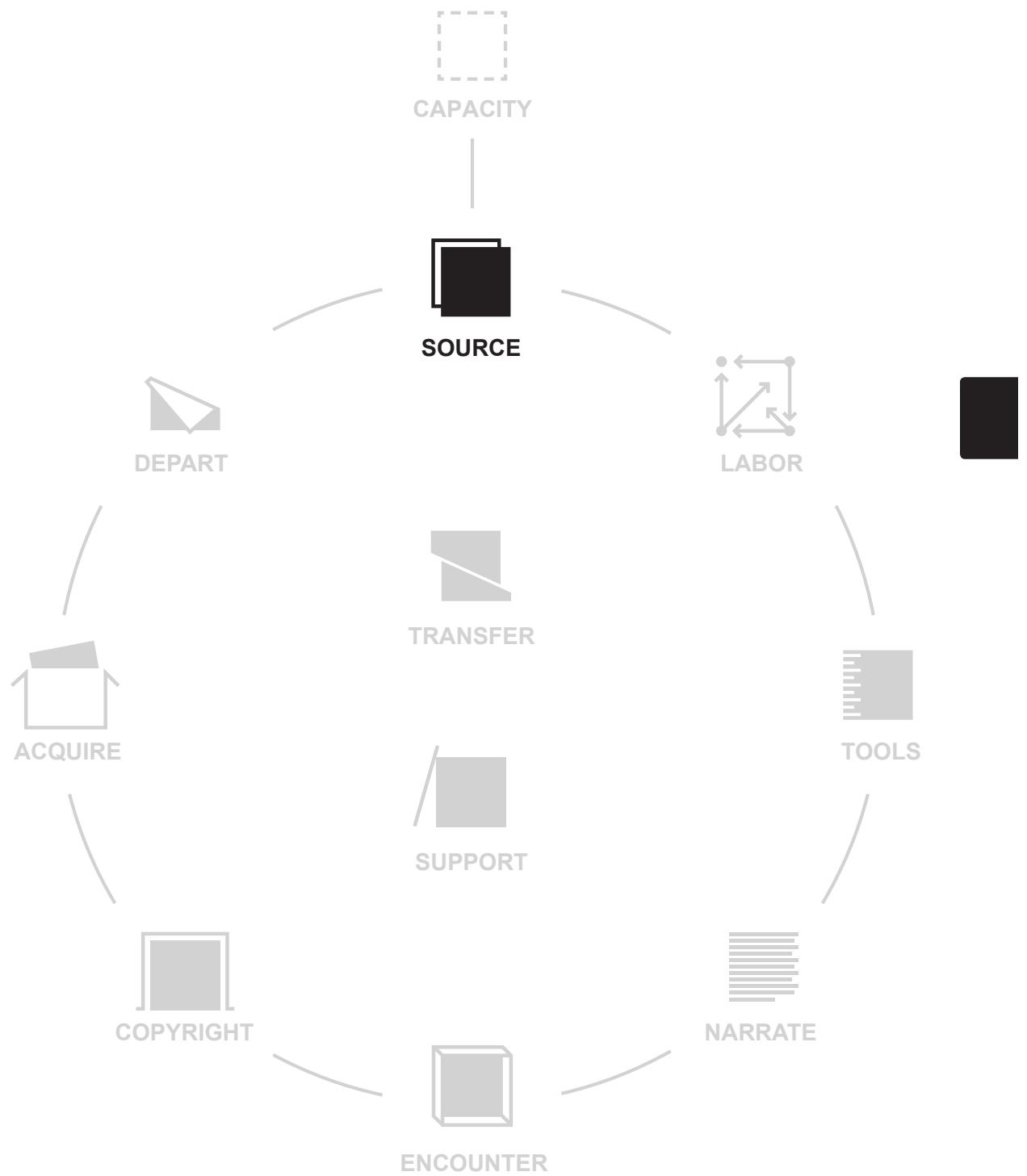
Source: the location where you obtain materials for a project.

Locations to source materials can include: your kitchen, a digital archive, a business, the street, or the ocean.

※ We suggest that the following section be shared with the group as best suits your context, either read aloud—in whole or in part—or assigned to be discussed in your space of learning. Before you begin to read, we invite you to ground yourself in the space: notice the air on your skin and your feet on the ground. What are your feelings and sensations at this moment? What are you bringing to this text? Take a moment to become aware of this. We invite you to notice what comes up for you, as you are reading this chapter. We will ask you to reflect upon this at the end of this chapter.

CAPACITY

SOURCE

DEPART

LABOR

TRANSFER

ACQUIRE

TOOLS

SUPPORT

COPYRIGHT

NARRATE

ENCOUNTER

Introduction

The phase of the lifecycle of any project that we refer to as "source" con-siders where you obtain materials for a project. Materials could be sourced directly from the earth, like pigments that are sourced from rocks, or from bodies if you are using body hair or your voice. Other places for sourcing could be an art supply store, the internet, or an archive, depending on what your project requires. If you are working with plywood, for example, you could trace it back to yellow poplar from the Mississippi River, aspen and white birch from Canada, and Douglas fir and lodgepole pine from the Northwest of the United States.[1] Or the plywood could be traced to the place where you obtained it—your local lumber yard or a chain store. How does the location where you source your materials connect to the capaci-ties you wish to embody?

Story

Alice Sheppard is a dancer and choreographer who attends to the complex intersections of disability, gender, and race by exploring the societal and cultural significance of difference.[2] Sheppard spoke about the balance of the phases that we call source, depart, transfer, and labor when thinking about sourcing materials for her recent collective project, *DESCENT*. In *DESCENT,* an evening-length dance work, a sculptural ramp creates an architectural stage on which Sheppard and Laurel Lawson dance. In an interview with us, describing choices around the materials for the ramp, Sheppard said:

> The primary frame that I am putting on [choices around sourc-ing materials for the ramp] is artists' safety. So, insofar as I have a politics of environmental sustainability, and might want to do things differently—the thing that I have really worked to think about is artists' safety. So, for the construction of the ramp, would it be nice to use sustainable resources? Yes. How environmentally sustainable are my sources? Maybe the thing that I've come back with is, what materials do I need to be able to guarantee [the ramp] will last the life of this project, that can be built in ways to support the work? So, the way I've compromised on that is to understand that the shops that I work with might not source their materials in ecologically and environmentally sustainable ways, but I try to work with artist-sup-ported small shops. Balance, and that's a trade-off that I'm making. So, as much as I'd like to have a found materials approach, for this project that hasn't been there. For the next project, which is really about a different kind of materials, I think that I can pretty much

work with recycled materials. You know, but there again I have to buy a new marley [dancers' material] for the floor. So, even though we can work with recycled materials or found materials for props, I'm going to have to invest in new flooring to sustain that over the long term. So, it's not an environmentally conscious way, but I'm trying to think about it in a sustainable manner.[3]

Sheppard zooms out to consider the whole life of a project while sourcing materials. She has developed the capacity that we refer to as "develop craft and skills," or "the materials and tools I use are chosen intentionally and applied with care."[4] She also highlights some of the contradictions you might have to consider when obtaining materials. How would you balance sourcing with sustainable materials and local production with hired labor? While a wooden ramp can be more easily recycled, Sheppard wants to work with local shops, and therefore she cannot control exactly which wood shops will use. In the future, when making a ramp with more metal elements, Sheppard will prioritize encounter over source or depart, using metal to prolong the encounter with the ramp in public performances. What phases will you prioritize, and why, when making a project?

Discussion

Where do you currently source your materials? In considering where you will obtain your materials, you may need to "zoom out" to consider where materials from projects or practices go when they are no longer of use, value, or interest, the phase we call "depart." In the following section, we will write about found objects, synthetic materials, and organic materials, and ask you to consider how these materials might return to the earth. Found objects can be composed of synthetic or organic materials.

Found Objects

Readymades, or everyday consumer objects that are found, repurposed, and recontextualized as artworks, make their first appearance in the early 20th-century movement Dada. Artists in subsequent art movements like Arte Povera, Fluxus, and Pop Art also relied upon used, recycled, found, or discarded materials. In 1914, Marcel Duchamp displayed a bottle rack as a work of art, saying: "The idea of choice interested me in a metaphysical sense, at that point. And that was the beginning, and that was when I bought a bottle rack at the Bazar de l'Hôtel de Ville and brought it home. And that was the first readymade."[5] André Breton wrote in 1938 that a readymade was "an ordinary object elevated to the dignity of a work of art by the mere choice of an artist."[6] The Fluxus artist Yoko Ono continued

the tradition of the readymade by creating instructions for participants to implement or for readers to imagine in their minds. Ono said, "I discovered, that by instructionalizing art, you did not have to stick to the two-dimensional or three-dimensional world. In your mind, you can be in touch with a six-dimensional world, if you wished. You can also mix an apple and a desk."[7]

Negation

"I'm not an environmental artist." / "These materials may be toxic, but they are necessary for the result that I want to achieve."

Since the 1960s, environmental art has encompassed a range of artistic practices, from an emphasis on earth and land as a formal material in projects to an emphasis on ecological justice and bioregions as the primary context for projects today. By 2050, it is projected that there will be more plastic than fish in our oceans. Exposure to chemical toxins can lead to autoimmune conditions; chronic illnesses which produce inflammation and "brain fog" around paint, plastic, and artificially scented products.[8] We believe that it is urgent to consider the toxins artists use in their projects, as the health of the planet, and of all non-human beings, is tied up in the health of our bodies.

The artist Eva Hesse died at age 34 from brain cancer and the artist Gordon Matta-Clark died at age 35 from pancreatic cancer. Both deaths are suspected to be the result of exposure to polyester resins and fiberglass used in their art practices without adequate protection and ventilation.[9] Still, many artists do not wear respirators and work with toxic materials without proper protection. We reject heroic tales that romanticize the sacrificing of life for art.

Dee Hibbert-Jones asks teachers and students to consider the moment at the end of every semester when the studio becomes a dumping ground and all unwanted projects go to the landfill.[10] If every material comes from the earth, and the earth has finite resources, how can artists begin to consider the materials they work with more carefully? When will business models, based on infinite growth, collide with the reality of a planet that has finite resources and capacity to sustain itself? Our focus on intentional production aims to foster dialogue about the ecological sustainability of art and design education and production.

Discussion

Synthetic Materials

How do the materials you use impact your body, the earth, and all living beings? Duane Hanson, who makes hyper-realistic human figures with polyester resin, connects his unsafe application of resin in his early art projects to his eventual development of lung and lymph node cancer. Hanson said, "I'd lay the stuff up with bare hands ... and I think that did more damage than breathing it, you know, going right through your skin."[11] Many plastics seem durable today but have not been tested for their longevity over decades. Mid-century plastics, including resins and polyurethane developed by the military and used by furniture designers like Gaetano Pesce, are now dripping and exploding in collectors' houses, fifty years later. As one collector said, when looking at what used to be his furniture collection, "It was like a nuclear explosion in our living room— foam had ripped through the skin ... the whole top of it, just boom!" When the collector tried to donate the remnants to a museum, "no one was interested."[12] *See Chapter 11: Depart ↘ for more.↗*

Organic Materials

If you use materials that are obtained from the earth and can also be easily returned to the earth, you might be drawn toward environmental and feminist art projects from the 1960s until today. Ana Mendieta, a per-formance artist, used the earth itself and natural materials for ephemeral, site-responsive projects. Mendieta said in 1989, "I have been carrying on a dialogue between the landscape and the female body (based on my own silhouette).... I am overwhelmed with the feeling of having been cast from the womb (nature). My art is the way I re-establish the bonds that unite me to the universe."[13] Mendieta's projects draw upon Indigenous wisdom that acknowledges the connectivity of all matter.[14] Robin Wall Kimmerer, a plant ecologist, shares a practice from the Citizen Potawatomi Nation that speaks to the profound capacity of reciprocity to build community with all living things. As we mention in *Chapter 3: Who Do You Honor?*, Kimmerer writes:

> 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 some-thing 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.
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.[15]

Many artists choose materials for conceptual, ontological, or spiritual
reasons. Oscar Rene Cornejo, a painter, printmaker, and sculptor living
in New York City, is very particular about the wood he sources and how
it connects to other wood, fabric, and fresco in his sculptures. As Cornejo
said to us in an interview:

> It became very important to custom-make things from scratch. So,
> pine has its relationship to construction, but it also has other meta-
> physical properties, whether religious or philosophical…. I started
> using cedar a lot more. It has spiritual healing properties, but it also
> has a practical aspect, as it prevents mold growth. Depending on
> where I live, I will be in direct relationship to the agricultural pro-
> duction of that site. For example, the harvesting of pine or cedar …
> maybe I won't have access to a specific cedar anymore if I'm living
> in Central America. But perhaps I can find the equivalent. Every
> material has a heart or a mind, and it has a core potential. I try to
> activate that.[16]

*See Chapter 5: Capacities ⬚ and Chapter 16: Tools ◢ for more on Oscar
Rene Cornejo.↗* You might make the *how* and *where* of sourcing materials
central to the content of your project. Your decisions about sourcing mate-
rials might be based on one or many of these approaches:

- FORMAL: How do the physical properties and qualities of the
  material, regardless of historical or social context, create the
  visual impact that I want?
- CONCEPTUAL: How does the history of the use of this material in
  art contribute to the meaning of my project?

- POLITICAL ECONOMY: How does the extraction, circulation, and distribution of this material contribute to the meaning of my project?
- ENVIRONMENTAL: How does the extraction, refinement, and possible recycling of this material align with my intentions for ecological sustainability and regeneration?
- CULTURAL/SOCIAL/SPIRITUAL: How does the material make meaning in my cultural/social/spiritual community?
- PERSONAL MYTHOLOGY: How does the material relate to a mythology I am creating about myself?
- ONTOLOGICAL/PHENOMENOLOGICAL: How *am* I in relation with the materials that I am working with? What is my impact on them and what is their impact on me?[17]

Acknowledging the contradictions of production, we realize that you will not be able to change the manner with which *all* the materials you are using are sourced, or trace *all* of your materials back to their origins, but you can begin to investigate the locations in which you obtain materials and determine whether these are aligned with your intentions.

Quotations

What formal, conceptual, economic, environmental, mythological, or ontological rationales do you see for working with in the quotations below?

> "I'm looking at [the] displacement [of the kolanut][18] as a nut from West Africa entering into the Americas, looking at it as a product of colonial times. I'm looking at the way it's used in ceremonies, in sealing contracts and how it's entered into all kinds of social lives.... I went to Namibia in 2015 to visit the Green Hill [a former minerals mine in Tsumeb] which is now a big, deep hole. I was looking at places where things are taken out of the ground, where things are constantly shifted and broken. When we make a product, we don't even understand it anymore, it could be [made of materials] from different mountains.... When we talk about people coming into another land, people moving into another place, what makes it possible for someone to feel connected to that space or not? There are certain things linked with memory that all of a sudden lock together and make a place become bearable. I'm interested in where it's bearable; where it's possible to question. That's where that possibility of a work starts taking place." —Otobong Nkanga, 2016[19]

"*PIG 05049* is a book that shows 185 endproducts that are made of a single pig. They are categorized under the chapters Skin, Bones, Muscles, Blood, Internal intestines, Fat and Other…. [I think] we should know more about the products we consume and the materials they are made of. I think a simple interest in them, what they are made of, who makes it and how, would already be a great step forward…. One of the most surprising products is a bullet. [If] it is made in the USA, gelatine from the pig is used to transport gunpowder into the bullet smoothly. So the pig is not actually inside the bullet, but it is used in the production process…. The strangest encounter was with a director of a company that makes heartvalves for human hearts out of pig hearts. A beautiful high-and at the same time low-tech product. He told me he didn't want his product—pig's heart valves—to be associated with pigs."
—Christien Meindertsma, 2008[20]

"Somebody mentioned that there was this infestation of bamboo in Brooklyn and Queens and we thought we could use it as a frame," Gauthier said. They headed off to Douglaston, Queens, and asked one of the local churches if they could harvest some bamboo from their property, Gauthier recalls with a laugh.
—Dylan Gauthier, 2013[21]

"I mean, you could see a pollen piece [that I've made in an installation] and you could have a visual experience. It's an incredible color, like you can't see anywhere else, but if art would be only a visual thing, or a color, or a pigment, I wouldn't be an artist, I wouldn't want to be an artist. A milkstone is not a white painting, and a pollen field is not a yellow painting, like Rothko's. It's something much, much more. And it's also not a blue painting. It's like the blue sky." —Wolfgang Laib, 2013[22]

"At the time, I was curious to understand more about how color informs our relationship to place. As I collected [pigment from rocks], I became aware of how much of our experience of the built and designed world is mediated through chemical color. While synthetic color is a relatively recent, modern invention—one that happened in 1856 with the discovery of Mauve—indigenous communities have been processing, trading, and using material pigment for practical and ritual uses for at least 100,000 years."
—Jennifer Brook, 2014[23]

"Lisa asked me to come to Baltimore to look at all the institutions and pick the one I wanted to work with. I looked at a lot of them and chose the [Maryland] historical society because it seemed the archetypical museum that hadn't changed. New thoughts in museum display had not affected that institution for one reason or another. I thought it would provide the right raw material for me to work with. I originally felt completely alien in [that museum] environment—which intrigued me. I wanted to know why, which is another reason I chose it. Before going in I had no idea what I was going to do. I didn't know it was going to be African American history. I just wanted the paintings and objects to speak to me, let them tell me what I should do. And they did. That is pretty much how I go about working with these institutions: I go in with no script, nothing whatsoever in my head. I try to get to know the community that the museum is in, the institution, the structure of the museum, the people in the museum from maintenance crew to the executive director. I ask them about the world, the museum, and their jobs, as well as the objects themselves. I look at the relationship between what is on view and what is not on view. I never know where that process will lead me, but it often leads me back to myself, to my own experiences." —Fred Wilson, 1993[24]

"Just as our ancestral mothers braided seeds of rice and okra into their hair before boarding slave ships, believing in a future of harvest in the face of brutality, so must we maintain courage and hope in these terrifying times." —Leah Penniman, 2017[25]

"The source and the stream are metaphors for life. Waterfalls were used very often by artists like Duchamp, Bruce Nauman did a self portrait as a fountain, Ingres pictured a nymph holding a jar from which the water is falling … drinking from the stream shows a relationship to the basic aspect of our life. When I say 'from the stream' or 'from a source' I show that stream is a word I can use in many ways. The water is in us, I drink it, I piss it out again, it streams through me and it's participating in a stream. When I take it from the source, it comes from the origin of the stream, which goes through me. 'Stream' can also be used for the great process in which we are participating." —herman de vries, 2015[26]

"It is good to live in a world that can be repaired, in which artifacts are worth repairing. A world where things are well made is likely to be in constant need of upkeep. A world where things are badly made, where nothing is worth repairing, is a throw-away world of

indifferent replacements. The gesture of repair is a refusal to admit that art and knowledge have reached their limit, that no more can be made, no more done, with a thing." —Barry Allen, 2006[27]

Here are more artists, groups, and projects that come to mind when we think about source: Alejandro Aravena / Azita Banu / Nick Cave / The Black Lunch Table / Pascale Gatzen / Basia Irland / Lamia Joreige / Yuki Kimura / Simon Leung / Winifred Lutz / Materials for the Arts / Tiona Nekkia McClodden / RAIR (Recycled Artists in Residency) / Michael Rakowitz / Kate Rich / Zoë Sheehan Saldaña / Seed Library of Los Angeles (SLOLA) / Maayan Strauss / Miriam Simun / Juana Valdes. What artists, groups, and projects come to mind for you?

Reflection

1. Do you have formal, conceptual, economic, environmental, mythological, or ontological rationales for your own sourcing of materials? Why is this?
2. ☀ What feelings and sensations came up for you while you were reading this chapter? For example, did you feel surprise, frustration, or excitement? How did you hold these in your body? For example, did you sense these emotions in your shoulders, neck, and back while reading this chapter? *See the Social-Emotional Intelligence Project Reflection activity in Chapter 4: Teacher/Facilitator Guides.*↗
3. What would it mean to understand artmaking as a site of interdependence, both locally and globally, rather than as a site of individual use and exchange? Remember, art is a system of relationships. We understand from the long history of economically oriented critical theory that behind any object exists a system of extraction, of production, and of circulation whose very histories are hidden at the moment in which the object appears as free-standing, as individual, as a thing, often a commodity. For us, in this book, that "thing" is the art object.

1. See Grace Jeffers, "See the Trees: Where Does YOUR Plywood Come From?" *Interiors + Sources,* October 25, 2011, http://www.interiorsandsources.com/is-interior-design-blog/entryid/10/columbia-forest-plywood-products.aspx.

2. See Alice Sheppard, "About," http://alicesheppard.com/about/.

3. Alice Sheppard, interview by Susan Jahoda and Caroline Woolard, BFAMFAPhD, 2016.

4. Capacity adapted from Ellen Winner, Lois Hetland, Shirley Veenema, and Kimberly Sheridan, *Studio Thinking 2: The Real Benefits of Visual Arts Education* (New York, NY: Teachers College Press, 2013). See also Harvard Project Zero, "How Do Artists Use The Studio Habits of Mind?" Artcore, 2015, http://www.artcorelearning.org/studio-habits-of-mind; *See Chapter 5: Capacities for more.*

5. Marcel Duchamp, "Entretiens avec Marcel Duchamp," by Georges Charbonnier, *RTF*, Paris, December 6 1960–January 2 1961, radio, 99:15, republished and translated in the notes of "The Unfindable Readymade," ed., Hector Obalk, *tout–fait* 1, no. 2 (May 2000), https://www.toutfait.com/issues/issue_2/Articles/obalk.html.

6. André Breton and Paul Eluard, eds., *Dictionnaire Abrégé du Surréalisme* (Paris: Galerie des beaux-arts, 1938), 23. Republished in "Chapter 1. The Traditional Definition of a Readymade," in "The Unfindable Readymade," ed., Hector Obalk, *tout–fait* 1, no. 2 (May 2000), https://www.toutfait.com/issues/issue_2/Articles/obalk.html.

7. Yoko Ono, "Mix a Building and the Wind," interview by Hans Ulrich Obrist, *e-flux*, 2002, http://projects.e-flux.com/do_it/notes/interview/i002.html.

8. See Johns Hopkins Medicine Pathology, "Autoimmune Disease, Clarity & Facts for Patients," https://pathology.jhu.edu/autoimmune.

9. See Jessica C. Kraft, "Toxic Art," *East Bay Express*, March 23, 2011, https://www.eastbayexpress.com/oakland/toxic-art/Content?oid=2533379.

10. Dee Hibbert-Jones, "Too Many Things? Creating Sculpture for the 21st Century," (Sculpture Symposium, Claremont Graduate University, Santa Cruz, CA, October 19, 2013), video, 10:50, https://www.youtube.com/watch?v=uLl71q6bj10.

11. Duane Hanson, "Oral History Interview with Duane Hanson," by Liza Kirwin, Archives of American Art, Smithsonian Institution, August 23–24, 1989, transcript, https://www.aaa.si.edu/collections/interviews/oral-history-interview-duane-hanson-11643#transcript, quoted in Dylan Kerr, "Art Is Beautiful. It Could Also Kill You. Here Are 7 Deadly Art Materials to Watch Out For," *artnet News*, September 14, 2017, https://news.artnet.com/art-world/7-deadly-art-materials-to-watch-out-for-1081526.

12. Dr. Al Eiber, quoted in Eve M. Kahn, "No, Your Furniture Shouldn't Drip or Burst," *New York Times*, March 2, 2018, https://www.nytimes.com/2018/03/02/style/design-plastics-midcentury.html.

13. Ana Mendieta, "Vierge Ouvrante, Thirteenth Century," in *The Once and Future Goddess: A Symbol for Our Time*, ed. Elinor Gadon, 208–329, (New York, NY: Harpe & Row, 1989), 278.

14. See "Ana Mendieta—The Important Art, Cuban-American Performance Artist, Sculptor, Painter, Photographer and Video Artist," The Art Story, https://www.theartstory.org/artist-mendieta-ana-artworks.htm.

15. Robin Wall Kimmerer, "Honorable Harvest," in *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*, 175–204 (Minneapolis, MN: Milkweed Editions, 2013), 183.

16. Oscar Rene Cornejo, interview by BFAMFAPhD members, BFAMFAPhD, at the artist's studio, Bronx, NY, April, 2018, transcript by Ruby Mayer, Poughkeepsie, NY.

17. In Maurice Merleau-Ponty's essay "Eye and Mind," he explores the paradox that the human body "simultaneously sees and is seen. That which looks at all things can also look at itself." Maurice Merleau-Ponty, "Eye and Mind," in *The Primacy of Perception*, trans. Carleton Dallery, 159–192 (Chicago, IL: Northwestern University Press, 1964), 162–167.

18. A fruit that figures prominently in the customs and culture of West Africa.

19. Otobong Nkanga "Displacement Fuels Questions in Artist Otobong Nkanga's Performances," Interview by Sarah Hotchkiss, *KQED*, May 11, 2016, https://www.kqed.org/arts/11569322/displacement-fuels-questions-in-artist-otobong-nkangas-performances.

20. Christien Meindertsma, "Pig 05049, A Conversation with Christien Meindertsma," interview by Regine, *We Mak$$$ney Not Art*, August 10, 2008, http://we-make-money-not-art.com/christien_meindertsma_what_is/.

21. Dylan Gauthier, quoted in Lorraine Boisoneault, "Whatever Floats Their Boat," *Narratively*, January 9, 2013, http://narrative.ly/whatever-floats-their-boat/.

22. Wolfgang Laib, "Beauty and the Bees: Q+A with Wolfgang Laib," interview by Ross Simonini, *Art in America*, February 25, 2013, http://www.artinamericamagazine.com/news-features/interviews/wolfgang-laib-moma/.

23. Jennifer Brook, *What Color is Earth*, 2014–ongoing, http://jenniferbrook.com/work/what-color-is-the-earth.

24. Fred Wilson, "Making the Museum Mine: An Interview with Fred Wilson," by Donald Garfield, *Museum News* 72, no. 3 (May–June 1993): 46–49, available, https://msu.edu/course/ha/452/wilsoninterview.htm.

25. Leah Penniman, "Uprooting Racism: Seeding Sovereignty," *Food Solutions New England*, The Sustainability Institute at the University of New Hampshire, https://www.foodsolutionsne.org/blog/uprooting-racism-seeding-sovereignty.

26. herman de vries, "herman de vries Interview in the Dutch Pavilion at the Venice Art Biennale," by Judith Jockel, *Design Boom*, May 13, 2015, https://www.designboom.com/art/herman-de-vries-dutch-pavilion-venice-art-biennale-05-13-2015/.

27. Barry Allen, "The Ethical Artifact: On Trash," in *Trash: Alphabet City Magazine II*, ed. John Knechtel (Cambridge, MA: MIT Press, 2007), 201-202.

Future Project: Source

Source: The location where materials for projects are obtained.

1. Describe a project you are about to make in 3–5 sentences:

2. Where will you source the materials for your project?

Worksheet

3. Will sourcing materials from this site contribute to the meaning of your project?

4. Can sourcing materials from this site allow you to know-ingly perpetuate the worlds that you want to see?

1. How does this connect to the capacity/capacities you wish to embody?

2. What choices will you (have to) make when sourcing materials for your project?

Past Project: Source

Source: The location where materials for projects are obtained.

1. Describe a recent project in 3–5 sentences:

2. Where did you source the materials for your project?

Worksheet

3. How did this connect to the capacity/capacities you wish to embody, or not?

4. What choices did you (have to) make when sourcing materials for your project?

5. Did sourcing materials from this site contribute to the meaning of your project?

6. Can sourcing materials from this site allow you to know-ingly perpetuate the worlds that you want to see?

Historical Consciousness

→ See Sites of Shaping and Change, Social-Ecological Illustration on p. 659.

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 source: the location where materials for projects are obtained. You can use this activity to analyze and reimagine the stories you tell yourself and the stories you hear about sourcing materials. 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, world-view, 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.

1. Generative Somatics, Somatic Transformation and Social Justice, "Courses," http://www.generativesomatics.org/content/courses.

Worksheet

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]

YOUR BELIEFS

How do you source your materials? What materials are you working with? Describe it in detail. What beliefs do you have about the ways you are able to source materials as an artist?

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.

INSTITUTIONS AND RULES

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

HISTORICAL FORCES

What historical examples both in art history and otherwise come to mind when you think about sourcing materials?

FRIENDS/FAMILY INFLUENCE

What stories did your friends and family tell you about the ways artists source materials, growing up and today?

COMMUNITY AND MEDIA

What stories do the community groups and social networks around you tell about the ways artists source materials? When you think about how artists source materials, what media images and news stories come to mind?

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 source in each concentric circle.

EARTH/SOUL/MYSTERY/SPIRIT

How does sourcing materials 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]

4.   Ibid.

Choose One Material and Research Its Journey from the Site Where It Was Extracted to the Place Where You Obtained It

Assignment

OUR TEACHERS

This assignment has been adapted from Natalie Jeremijenko's *How Stuff is Made*.

HOW IT WORKS

Focus on the process of extracting, refining, and processing the material. What plant or mineral did it come from? What country did it come from? For example, you might choose birch plywood, or black acrylic paint, or one material within a laptop. Draw a diagram (from extraction, to refining, to processing, to distributing, to obtaining) to present your findings. See how far you can get in your research. At what point did you reach a dead end? Hint: Google the name of your material and "industrial ecology." Present your diagram and findings to your peers.

The new sculpture must be assembled in a way that makes it easy to be disassembled by someone else. For example, use screws instead of glue.

Take Apart a Sculpture or an Everyday Object to Make a New Sculpture

Assignment

For example, pigment can be made from beetroots, rosehips, cranberry, turmeric, cayenne, mustard, natural clays, spinach, blueberry, black walnut, coffee, cinnamon, paprika, soot.
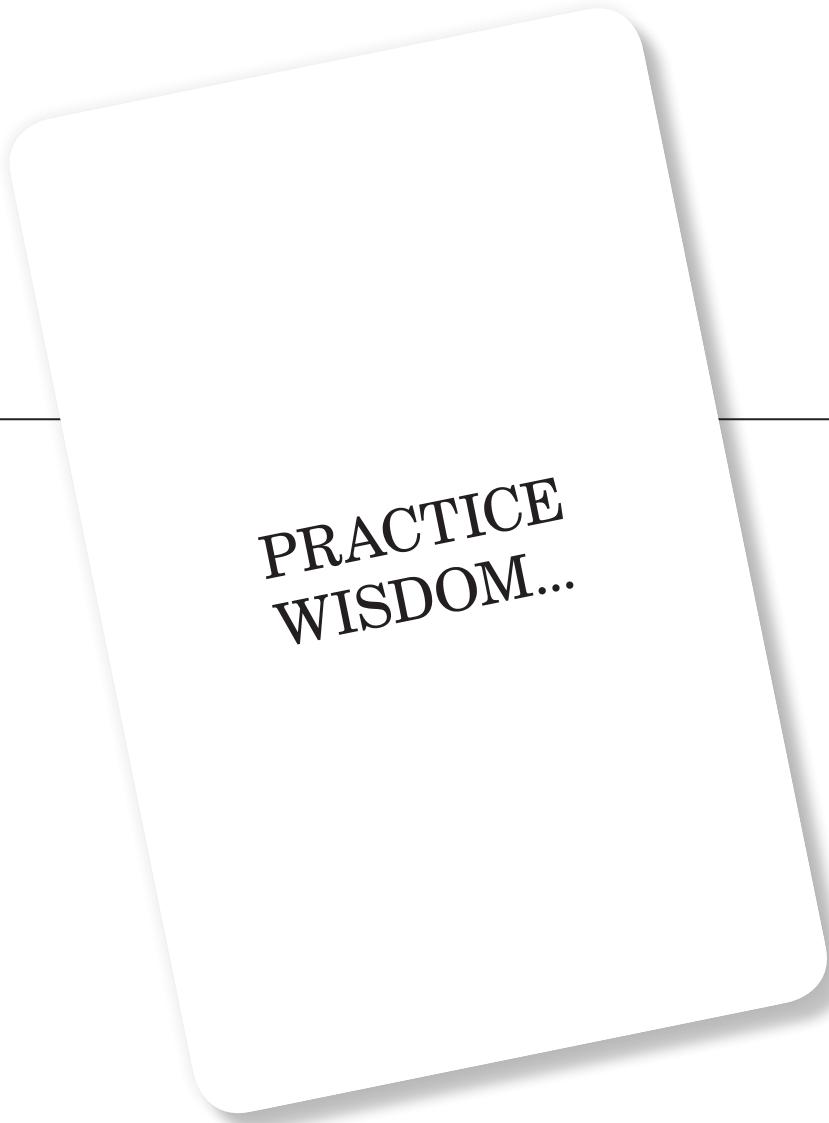
Make a Drawing Using Materials Sourced from the Natural Environment around You

Assignment

Chapter Eleven

Depart

PRACTICE
WISDOM...

...AS YOUR
FRIENDS
REPURPOSE
YOUR PROJECT.
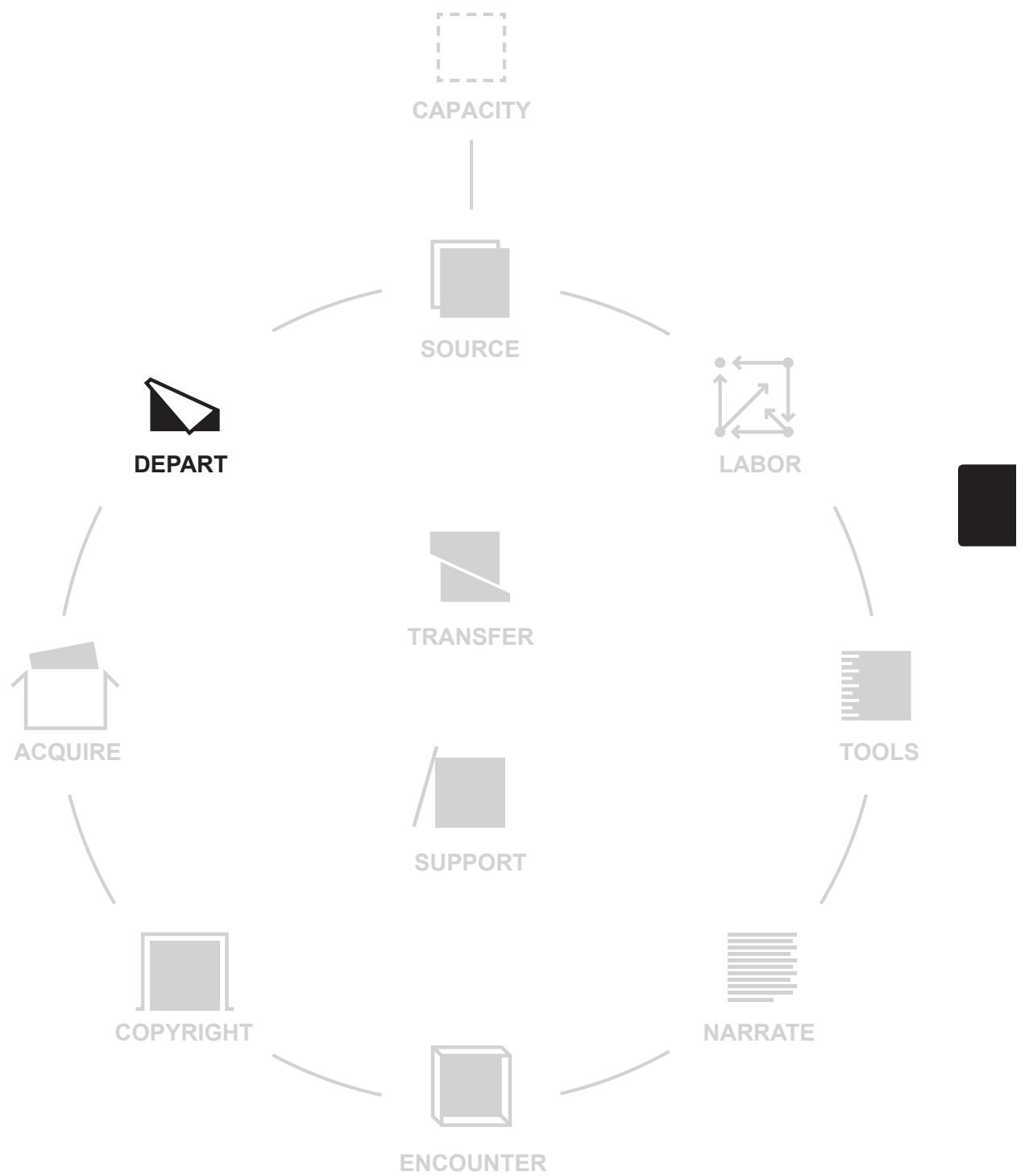
DON'T FORGET
THIS PROJECT
RELIES UPON
DAY JOBS.

What if the departure of materials were integral to your project?
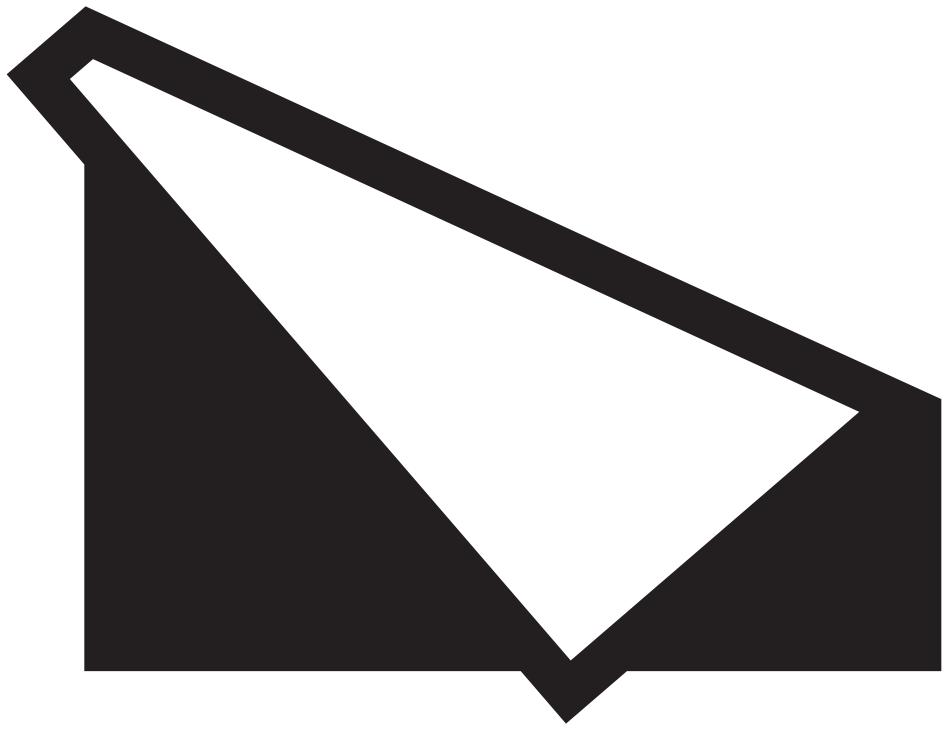
Depart: where materials from projects go when they are no longer of use, value, or interest.

Examples of the departure of your materials include ingesting, burning, dismantling, repurposing, or throwing them out to end up in a landfill.

☀ We suggest that the following section be shared with the group as best suits your context, either read aloud—in whole or in part— or assigned to be discussed in your space of learning. Before you begin to read, we invite you to ground yourself in the space: notice the air on your skin and your feet on the ground. What are your feelings and sensations at this moment? What are you bringing to this text? Take a moment to become aware of this. We invite you to notice what comes up for you, as you are reading this chapter. We will ask you to reflect upon this at the end of this chapter.

CAPACITY

SOURCE

LABOR

DEPART

TRANSFER

TOOLS

ACQUIRE

SUPPORT

COPYRIGHT

NARRATE

ENCOUNTER

Introduction

The phase of the lifecycle of any project that we refer to as "depart" considers the final resting places for the materials used in the project. Departure attends to the sites where materials from projects go when they are no longer of use, value, or interest.

The moment of departure is inevitable for all projects. Whether a project is thrown away, acquired by an institution and then deaccessioned, or destroyed as a political act, in war, or in a natural disaster, every project will depart at some point. When an artist dies, their family members must confront the departures of all of their projects that have not been acquired. In this case, the projects might be taken to a landfill where, if they are biodegradable, they will decay. We ask that you consider this final departure in relationship to the whole life of any project.

Story

Leigh Claire La Berge recounts the story of a willful departure by two artists who determined that the life of their project needed to come to an end:

> Along with the Italian artist Blu, [artist Lutz] Henke produced two of Berlin's most famous murals. As murals that have graced a thousand postcards and social media posts, these site-specific pieces had begun to star in a well-known story of urban spatial availability transformed into displacement.
>
> As the Kreuzberg neighborhood has begun and no doubt will continue to host a revolving slate of ex-pats, as apartments have been transformed into investment properties and remediated back to an international, culture-consuming public through biennales and Airbnb, Henke and Blu made the decision to withdraw their images from public circulation.[1] They covered the building-wide murals with black paint, all the while being booed by onlookers who were unaware of their identity and who no doubt thought they were real estate developers. One of their images (left) presents the so-called golden handcuffs of bourgeois existence. Here those handcuffs are accentuated by the capitalist temporality of the wristwatches. Too discomfited to be satisfied with their lot in life, yet too comfortable to risk changing it, those wearing the golden handcuffs wait and hope passively for a different scenario.
>
> The pieces were created in 2008 as an antagonism and provocation; by 2014 Blu and Henke understood that their art anchored "a [Berlin] art scene preserved as an amusement park for those who

can afford rising rents."[2] As anyone with a rudimentary knowledge of the avant-garde knows, the path from artist-based rejection of commodification to artistic commodity is a well-worn one, and Henke describes perhaps the only available assurance that their murals would not continue to travel down it: the work concludes through its destruction, and who better to conclude it than its creators?[3]

Under what conditions would you decide that your project needed to be destroyed or erased?

Discussion

Faculty members, technicians, art students, and janitorial staff are familiar with the dumpsters that overflow with paintings, sculptures, and unclaimed projects at the end of each semester.[4] At many art schools, students have a "trash day" after finals where students wear dust masks and throw all of their projects into a collective dumpster. *What is trash? Trash is anything that is not recognized as a source material. Trash is what we do not want to think about.* Trash seems to belong in a hole: an exhaust pipe to pollution, a toilet bowl hole to a waste plant, a trash shoot to a landfill.

Why are there so many projects to throw out? In our experience, most art classes focus on ways of making that emphasize quantity and speed. You are asked to deliver as many projects as possible, as fast as possible, without concern for the future life of these projects. Why do we have so many neglected objects, art objects or otherwise? Capitalism relies on the ever-increasing sale and consumption of goods and this necessitates planned obsolescence—the planned premature departure of objects—so that increased consumption is possible. As Annie Leonard reports in *The Story of Stuff*, "the average U.S. person now consumes twice as much as they did 50 years ago."[5] A dilemma, or generative contradiction, arises: How much waste must be produced in order to learn a new skill or technique? Is it possible to be an artist who does not create more waste?

Negation

"This makes me feel as though I shouldn't make anything."

We will ask you to explore the phase of the lifecycle that we call depart, where a project goes when nobody can steward or care for it, and when the materials return to the earth. We do this to begin to think about where a project goes after it is made, and all of the questions that come up for artists that are rarely addressed in school: How might your materials return

to the earth? How will your projects be stored? Who will be the steward of your projects? Who are your projects made for? We recognize that considering the end of a project's life before it even comes into being might be paralyzing. While sound artist Robert Sember says, "let us begin by assuming that there are already enough objects in this world, more or less interesting," we are not trying to discourage you from making projects. We make projects all the time! We ask you to consider departure as we do not wish to deny this phase in the life of projects. Again, we offer introductions to the ten phases in the lifecycle framework so that you can prioritize one or two phases in your process. Perhaps a focus on departure is not something you want to focus on at this time.

We continue to make art because the process of self-directed making generates a sense of connection to ourselves, to others, to material, and to collective memory. Making art integrates our bodies and our thoughts. It requires patience and humility. We believe that the slowness required to refine any technique in the arts produces a care for objects. Artists often have a curiosity about and living awareness of the labor it takes to make any object. This leads to a desire to repair objects rather than discard them. The cultural theorist Barry Allen approaches the urgent need for repair instead of discarding. In his article, "The Ethical Artifact: On Trash," Allen says:

> Repair is not necessarily a bad thing to have to do…. It is good to live in a world that can be repaired, in which artifacts are worth repairing. A world where things are well made is likely to be in constant need of upkeep. A world where things are badly made, where nothing is worth repairing, is a throw-away world of indifferent replacements. The gesture of repair is a refusal to admit that art and knowledge have reached their limit, that no more can be made, no more done, with a thing. It's like refusing to let a person die.[6]

Barry Allen refers to objects as assemblages that can be recovered or remade into other things. If not, these things have reached their limit and become trash;, a state defined by neglect or the withdrawal of care. In cradle-to-cradle and community economies frameworks, waste is considered to be a source material.

Some artists believe that there are already enough objects in the world and work with materials and situations that already exist. Others aim to make projects that are ecologically sustainable. From the performances, ephemeral projects, and site-based environments of Dada, Arte Povera, Fluxus, Land art, and social practices, artists have made "art"

while de-emphasizing the importance of objects since at least the turn of the 19th century.[7] The designer and educator Christina Xu writes in "Your Project Deserves a Good Death" that:

> The unfortunate flip-side of a growth-obsessed culture is that we equate project endings with failures. We talk about project death with the same hushed tones and awkward euphemisms as we do death or broken relationships, which is to say that we try not to talk or think about it at all…. All of this means that we are generating a huge number of projects and entities that don't need to last forever without doing an adequate job of planning for these many inevitable ends. And so we avoid ending things altogether. We drag projects along well past their usefulness. We don't give them proper closure because thinking about them makes us feel guilty, and announcing them makes us feel weak. Instead they quietly disappear, un-memorialized and undocumented.[8]

For a discussion about the relationship between immaterial projects and their documentation and circulation, see Chapter 14: Narrate ☰.↗

How might your projects change if you created them with the final departure in mind? What follows are two lists that describe what is challenging and also what is beneficial in planning the departure of your projects.

Why is it so hard to imagine the end of the life of a project?

- You might connect your identity with the art projects that you make; you might feel that you are erasing a fundamental part of your identity when, and if, you discard or repurpose your art projects. Confronting the loss and grief associated with the departure of your projects is terrifying.
- You might want to justify your choice to become an artist. You might believe that an artist without projects that can continue to circulate is not an artist at all.
- You might want to justify the amount of time, expense, and priority that you have given to your art practice by imagining that your projects will be of social or monetary value before you die, or after your death, and will support your children or extended family.
- You might hope that your projects will be "discovered" and acquired by elite institutions before you die, as it is in this phase that your projects might accrue both monetary and symbolic value. You might have spent or borrowed so much money (being trained to make it, making it, storing it, moving it) that you

cannot imagine a departure without some form of compensation.

- Your projects might be acquired by museums or private collections and you will not be able to determine their departure. They may be deaccessioned (taken out of the collection) but you will likely have relinquished rights to their future.
- You might feel that because art institutions lack collections of projects by people like you, including women and People of Color, it is important to maintain and not enable the departure of your projects.[9]
- You might be afraid that the excitement surrounding a new idea that propels you forward will be thwarted if you begin a project by imagining its departure.
- What else?

You might plan for the departure of your project because:

- Your project only exists within the moment and place where it is created; you see your project as site- and time-specific, not able to be moved, preserved, or re-performed.
- You might see acts of making as part of a cycle of life and death, of a continuum of transformed but connected matter. *See Chapter 8: Understanding the Lifecycle Framework from Multiple Perspectives for what Robin Wall Kimmerer refers to as "a life for a life."*
- You might work with materials that are ephemeral or biodegradable.
- You know that when you allow your project to depart you will no longer be controlled by an obsession with its acquisition or have anxiety about its departure.
- You might want to practice non-attachment to objects, in order to live in the present.
- If you make large objects, you might want to save money by allowing your project to depart early in its life, rather than moving, storing, and maintaining it for years.
- You might believe in an afterlife or a haunting for your project that requires its careful departure. For example, if your work involves a highly charged image, perhaps you want to think through the ways that viewers will let that memory go at a dinner or ritual.
- The conditions which enabled your project to make meaning are no longer present. For example, you made an anti-capitalist mural in a site that has gentrified and the mural is now used for luxury advertisements and tourism.

Although you might plan to incorporate the final departure into a project itself, many questions remain about how to ethically dispose of what is no longer wanted. Being aware of these questions can help you confront the fantasies of immortality inherent in what it means to be a cultural producer. In conclusion, the questions raised by the lifecycle phase depart are complicated and on-going for artists.

- How might your projects change if you created them with the final departure in mind?
- Would you create your project for a specific landfill, compost site, shredder, meal, or burning event?
- What would change in our spaces of learning if we discussed the consequences of making fewer projects or making projects with a specific lifespan?

Quotations

Very few artists practice an intentional departure of their projects or write about it. Please send us quotations if you find any, so that we can add them to the next edition of this book.

"It is an extraordinary gift for you [Barbara Hammer, to talk about death] because we don't think about these things…. I refuse to let go of you, but I will let go of me, when the time comes."
—Shelley Silver, 2018[10]

"When you die you will forget your own birthday. When you die you will stop watching the block. When you die you will reach the peak of self-improvement. When you die you will find a permanent solution. When you die you will never feel the pain of unrequited love. When you die you will have plenty of alone time. When you die you will lose all your wrinkles. When you die you will stop searching. When you die you will break down. When you die you will be always there. When you die you will not be scared to die."
—Lindsay Tunkl, 2015[11]

"One of the things I talk about is to look at the ways in which this work can live in the world. Once the show is over, once I leave town, and once these partnerships or relationships are developed, we can begin … does it make sense to develop other projects and other kinds of connections?" —Sekou Sundiata[12]

"I am also interested in impermanence, at directing our attention to what is compelling within a state of decay or disintegration. The sculptures that are gradually lowered into the pool of ink will collapse, sink and flake apart slowly while the remaining sculptures will dissolve almost instantly when we walk them out of the museum and directly into the bay at the close of the exhibition."
—John Grade, 2015[13]

"Cut out the eye from a photograph of one who has been loved but is seen no more. Attach the eye to the pendulum of a metronome and regulate the weight to suit the tempo desired. Keep going to the limit of endurance. With a hammer well-aimed, try to destroy the whole thing at a single blow." —Man Ray, 1932[14]

"Art which contains within itself an agent which automatically leads to its destruction within a period of time not to exceed twenty years. Other forms of auto-destructive art involve manual manipulation. There are forms of auto-destructive art where the artist has a tight control over the nature and timing of the disintegrative process, and there are other forms where the artist's control is slight."
—Gustav Metzger, 1959[15]

"I've done many works but now, my work has shifted toward the transformation of that landfill into safe, public space. That has focused, after all these years, on a project called, Landing…. And you know, I have come to feel that that will be the conclusion of my work at the Sanitation Department. I actually feel very good about that. I'm ready for the end of my relationship. I've gone through I think seven or eight Sanitation Commissioners. I mean actually feel very good that we've worked out a way for this to turn into a permanent work. It'll be the first permanent artwork at this park, which won't be ready to be completely open for the next 20–30 years, so it'll be like a first piece there. And that's enough, I'm really ready. I'm really ready for this to be concluded. And the Sanitation Department feels the same way. We've spoken about it. I hope they continue to bring in many artists, it's just a great place. I love them, but that's it for me. It's ready to be finished. I feel it's ready to be over, and they feel that way also." —Mierle Laderman Ukeles, 2017[16]

Here are more artists, groups, and projects that come to mind when we think about depart: Dee Hibbert-Jones / Sibyl Kempson / Michael Landy / Connie Mabelson / Gustav Metzger / Nelson Molina / MycoWorks / Dennis Oppenheim / Claire Pentecost / Christopher Robbins /

The Salvage Art Institute / Daniel Spoerri / Celeste Wilson / David Wojnarowicz. What artists, groups, and projects come to mind for you?

Reflection

1. Looking at the list of reasons that you might be terrified of or in support of imagining the end of the life of your projects, which ideas are you drawn to, and why?
2. Under what conditions would you decide that your project needed to be destroyed or erased?
3. ☀ What feelings and sensations came up for you while you were reading this chapter? For example, did you feel surprise, frustration, or excitement? How did you hold these in your body? For example, did you sense these emotions in your shoulders, neck, and back while reading this chapter? *See the Social-Emotional Intelligence Project Reflection activity in Chapter 4: Teacher/Facilitator Guides.*↗
4. What would it mean to understand artmaking as a site of interdependence, both locally and globally, rather than as a site of individual use and exchange? Remember, art is a system of relationships. We understand from the long history of economically oriented critical theory that behind any object exists a system of extraction, of production, and of circulation whose very histories are hidden at the moment in which the object appears as free-standing, as individual, as a thing, often a commodity. For us, in this book, that "thing" is the art object.

1. For a summary of the cultural neoliberalization of Berlin, see Quinn Slobodian and Michelle Sterling, "Sacking Berlin," *The Baffler*, no. 23 (August 2013), http://www.thebaffler.com/salvos/sacking-berlin.

2. Lutz Henke, "Why We Painted over Berlin's Most Famous Artwork Graffiti," *The Guardian*, December 19, 2014, https://www.theguardian.com/commentisfree/2014/dec/19/why-we-painted-over-berlin-graffiti-kreuzberg-murals.

3. Leigh Claire La Berge, "Introduction," in *Wages Against Artwork: Decommodified Labor and the Claims of Socially Engaged Art* (Durham, NC: Duke University Press, 2019), 2–3.

4. Dee Hibbert-Jones, "Too Many Things? Creating Sculpture for the 21st Century," (Sculpture Symposium, Claremont Graduate University, Santa Cruz, CA, October 19, 2013), video, 10:50, https://www.youtube.com/watch?v=uLl71q6bj10.

5. Annie Leonard, "Story Of Stuff, Referenced and Annotated Script," 2018, https://storyofstuff.org/wp-content/uploads/movies/scripts/Story%20of%20Stuff.pdf, 10. Leonard references "Why Consumption Matters" by Betsy Taylor and Dave Tilford, in *The Consumer Society Reader*, 1st ed, eds. Juliet B Schor and Douglas Holt, 463–487 (New York, NY: The New Press, 2000) 467.

6. Barry Allen, "The Ethical Artifact: On Trash," in *Alphabet City Magazine II*, ed. John Knechtel (Cambridge, MA: MIT Press, 2007), 201-202.

7. For example, see Lucy R. Lippard, *Six Years: the Dematerialization of the Art Object from 1966 to 1972: A Cross-Reference Book of Information on Some Esthetic Boundaries* (New York, NY: Praeger, 1973); Rosalind Krauss, "Sculpture in the Expanded Field," *October* 8 (Spring 1979): 30–44.

8. Christina Xu, "Your Project Deserves a Good Death," *Medium*, May 19, 2015, https://medium.com/chrysaora-weekly/your-project-deserves-a-good-death-f345026b6e77.

9. See Mary Carole McCauley, "Baltimore Museum of Art to Sell Works by Masters such as Andy Warhol, Will Aim to Improve Artist Diversity," *The Baltimore Sun*, April 13, 2018, https://www.baltimoresun.com/entertainment/arts/bs-fe-bma-sells-artworks-20180413-story.html.

10. Shelley Silver, "The Art of Dying Or (Palliative Art Making in the Age of Anxiety)" (at the Whitney Museum, New York, NY, October 10, 2018), video, 56:36, available https://www.youtube.com/watch?v=FMeoAx9dZkl.

11. Lindsay Tunkl, *When You Die You Will Not Be Scared to Die* (Berkeley, CA: California Parallax Press, 2018), 11.

12. Sekou Sundiata, *The America Project: A Teaching Method for Collaboration, Creativity and Citizenship*, dance and be still arts, 2009, 30, available, https://issuu.com/buscada/docs/the_america_project_teaching_method.

13. John Grade, "Interview with John Grade," by The Blind Architect, *Empty Kingdom,* May 18, 2015, http://www.emptykingdom.com/featured/ek-interview-john-grade/.

14. Man Ray, *This Quarter* 1 (September 1932), 55, quoted in Tate's description of *Indestructible Object*, 1923, remade 1933, editioned replica 1965, https://www.tate.org.uk/art/artworks/man-ray-indestructible-object-t07614. This quote refers to the *Indestructible Object*, 1933.

15. Gustav Metzger, "auto-destructive art manifesto," 1960, republished on *Radical Art*, http://radicalart.info/destruction/metzger.html.

16. Mierle Laderman Ukeles, "Interview with Mierle Laderman Ukeles," by Renee Piechockie and Norie Sato, *Public Art Dialogue*, January 26, 2017, https://publicart-dialogue.org/newsletter/winter-2017/interview-mierle-laderman-ukeles.

Future Project: Depart

Depart: Where materials from projects go when they are no longer of use, value, or interest.

1. Describe a project you are about to make in 3–5 sentences.

2. Where will the materials for your project go when they are no longer of use, value, or interest?

Worksheet

5. Does the departure of your project contribute to the meaning of your project?

6. Can the departure of your project allow you to knowingly perpetuate the worlds that you want to see?

3. What choices will you (have to) make when determining the departure of your project?

4. How does this connect to the capacity/capacities you wish to embody?

Past Project: Depart

Depart: Where materials from projects go when they are no longer of use, value, or interest.

1. Describe a past project in 3–5 sentences.

2. Where did the materials for your project go when they were no longer of use, value, or interest?

Worksheet

5. Did the departure of your project contribute to the meaning of your project?

6. Can the departure of your project allow you to knowingly perpetuate the worlds that you want to see?

3. How did this connect to the capacity/capacities you wish to embody, or not?

4. What choices did you (have to) make when determining the departure of your project?

Historical Consciousness

→ See Sites of Shaping and Change, Social-Ecological Illustration on p. 659.

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, world-view, 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.

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1. Generative Somatics, Somatic Transformation and Social Justice, "Courses," http://www.generativesomatics.org/content/courses.

Worksheet

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]

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.

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.

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 city, a country, or a business.

HISTORICAL FORCES

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

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?

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?

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.

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]

4.   Ibid.

Every Project Deserves a Good Death

Activity

Time: 60 minutes

This activity asks artists to consider when it will be time to let a project go. The reading is for artists who have gathered a group of people that relies upon the artist to host them on a regular basis, but it is applicable to the departure of physical objects as well.

HOW IT WORKS

1. The facilitator tells the group that thinking about death can be triggering, bringing up emotions, feelings, and associations that could be difficult for some people: Remember to check in with yourself. I trust you to take care of yourself.

2. Consider doing a contemplative practice to set the space for this activity. *See Chapter 4: Teacher/Facilitator Guides.*↗

3. The group reads Christina Xu's "Your Project Deserves a Good Death."[1]

4. The group follows Xu's instructions: "Make an imaginary plan for what you would do if you had to shut everything down or step away tomorrow. Chances are, planning for the end will dislodge something important and true about your project's life, as well."

5. The facilitator asks the group to journal about their imaginary plans: What constitutes a "good death" for your project? Consider the place where the project will depart, and what form the departure will take.

1. Christina Xu, "Your Project Deserves a Good Death," *Medium*, May 19, 2015, https://medium.com/chrysaora-weekly/your-project-deserves-a-good-death-f345026b6e77.

6. Group members discuss their plans in pairs.
7. Everyone writes up a series of commitments that they can make in the next month or two, to ensure that their projects have "a good death" in the future.
8. The facilitator closes with a group check-in and a contemplative practice.

Departure Event

Activity

Time: As long as it takes.

WHAT IT CAN DO

This activity asks participants to mark a transition and to celebrate the end of one project's life to make space for the start of something new.

HOW IT WORKS

The facilitator asks participants to identify a project that is ready for departure and to make sure that they are ready to say goodbye.

✍ The facilitator might say:

1. Imagine that this project has reached the end of its "life." How does this feel? What does it bring up for you? Does the project have an afterlife?

2. Consider your options. You may want to photograph the project in advance, write to archives to see it they want to acquire it, attempt to auction it off or give it away, ask friends or family if they want to acquire it, and take a year to think all these options over.

3. Optional: Ask a close friend or family member to join you as a witness in this process. Perhaps they would like you to witness a departure for them as well.

4. Acknowledge that most artworks will not be acquired, and that your project has likely transformed you into the person you are today. While the artwork might not be able to fit in the homes of all the people who love you, you will stay in their minds.

5.   Honor the life of the project. Honor the process of sourcing, laboring, using tools, and all of the phases in the life of the project.

6.   Allow the project to depart. Consider burying, burning, ingesting or otherwise recycling or repurposing, if possible. Can these be rituals?

7.   Repeat: I know that I live on, even if the object does not.

8.   How does this feel? What does it bring up for you? What do you need in order to be present for the feelings that arise?

The facilitator will close with a contemplative practice. *See Chapter 4: Teacher/Facilitator Guides for more.*[7]

Honorable Harvest

Assignment

HOW IT WORKS

Make a project with organic materials that can be directly returned to the earth. Identify one of the materials that was taken from the earth in order to make your project. Bury it and plant a seedling that will return it to future generations. *See Chapter 10: Source ▮ for more.*↗
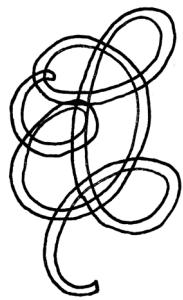
1. Robin Wall Kimmerer, "Honorable Harvest," in *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* (Minneapolis, MN: Milkweed Editions, 2013), 175–204.

The Final Departure Dictates Work

Make a project with the final departure in mind. For example, it could be taken apart so that the materials can be repurposed as the source material for a new project, or it could be composted, burned, ingested, or buried.

Adaptation: Remake a past work of yours, creating it anew with the final departure in mind. Your materials will likely change in response to the departure.

Assignment

Chapter Twelve

Transfer

...AS YOU PAY FOR MATERIALS.

PRACTICE GROUP COORDINATION...

DON'T
FORGET TO
ACKNOWLEDGE
SOMEONE
SPECIAL.
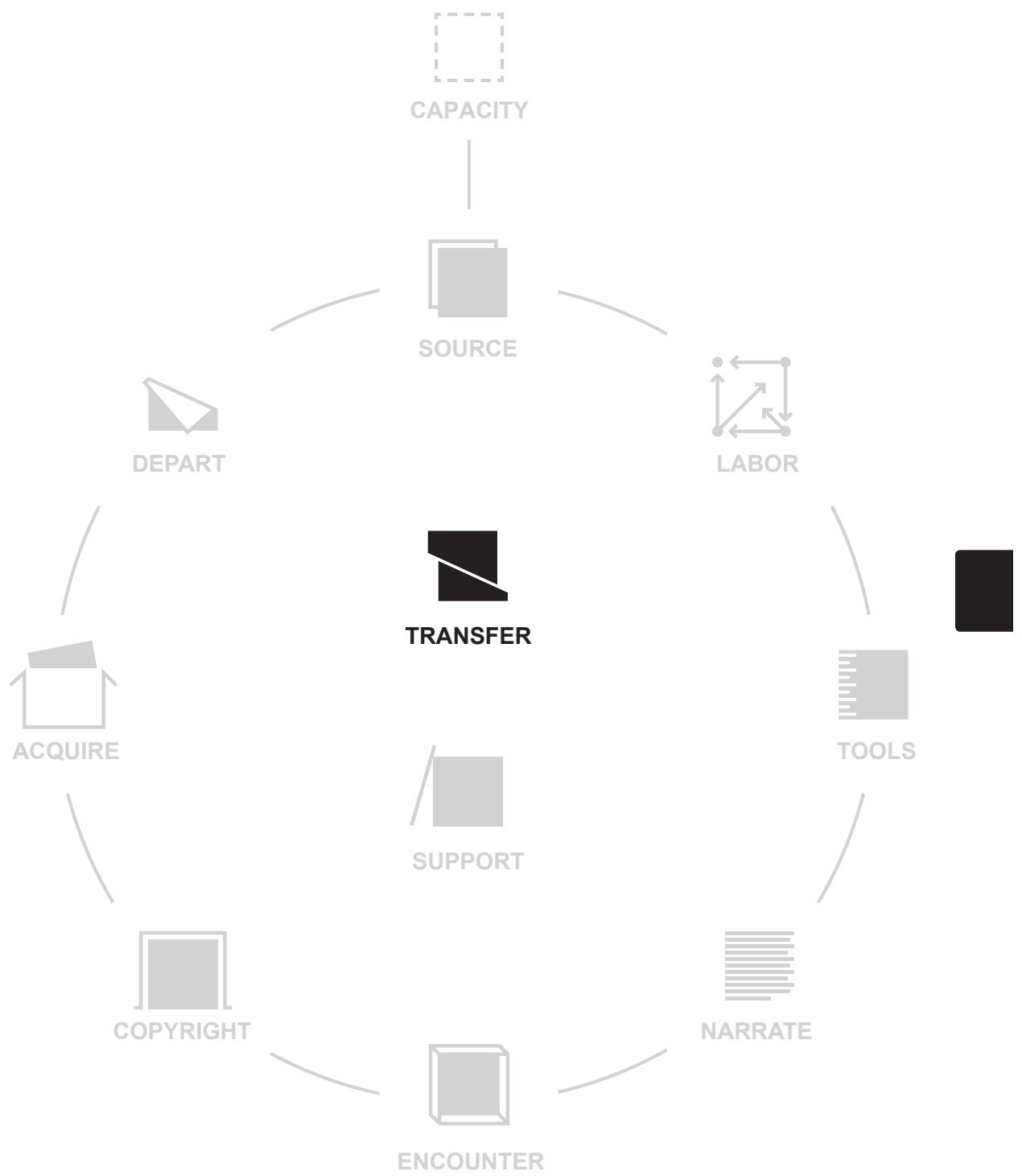
Transfer: the exchange of resources for goods or labor.

Types of transfer include: free, gift, mutual aid, borrowed, bartered, paid, stolen. For example, a photograph might be available for anyone to take for free, it might circulate between friends, or it could be traded for another project. It could be also be sold, or stolen.

Transfer is implicated in all of the other phases in the lifecycle. We place particular emphasis on the relation-ship between transfer and the phases we call labor and support.

What if transfer were integral to your project?

☀ We suggest that the following section be shared with the group as best suits your con-text, either read aloud—in whole or in part—or assigned to be discussed in your space of learning. Before you begin to read, we invite you to ground yourself in the space: notice the air on your skin and your feet on the ground. What are your feelings and sen-sations at this moment? What are you bringing to this text? Take a moment to become aware of this. We invite you to notice what comes up for you, as you are reading this chapter. We will ask you to reflect upon this at the end of this chapter.

CAPACITY

SOURCE

DEPART

LABOR

TRANSFER

ACQUIRE

TOOLS

SUPPORT

COPYRIGHT

NARRATE

ENCOUNTER

Introduction

The phase of the lifecycle of any project that we refer to as "transfer" considers the exchange of resources for goods or labor. This phase utilizes the following types of transfer:

- *Free:* Given or available without charge.
- *Gift:* Given willingly to someone without payment.
- *Mutual Aid:* Support or assistance given and reciprocated with regularity.
- *Borrowed:* Taken and used with the intention of returning it.
- *Bartered:* Exchanged (goods or labor) for other goods or labor without using money.
- *Paid:* Provided a sum of money in exchange for goods and labor.
- *Stolen:* Taken without permission or legal right and with no intention to return.

You likely use monetary and non-monetary transfers to get your projects done. When discussing transfer, we look at the specific exchanges you undertake for each project. *If you are interested in the ways that you might holistically support yourself, see Chapter 9: Support* /■.↗

Story

Danica Phelps is an artist whose project *Income Outcome* involved creating a system for making drawings that document all of her income and expenses. We conducted an interview with Phelps, who spoke about the origins of this system, which began in 1996 and continues to this day. Phelps said:

> I often had very little money. I often had less than $100. So when I finished graduate school I had no expectation at all that anyone would be looking at my work. I assumed that it would take a long time before anyone would even care about it at all, or that I would have the opportunity to show anyone. So *[Income Outcome]*, actually started as a very personal project of keeping track of how much money I had so that I wouldn't run out as easily. I am not very good with money. So I started drawing everything that I spent money on and then putting it up on the wall, so that I could see it all. And that had a few advantages like trying not to run out of money and also experiencing what I spent money on more. So if I only had $20, and I spent $4 on a bowl of soup, then the drawing would become worth a lot more

[for me]. It was almost like I was generating something that had more value by drawing it.[1]

In her artwork, Danica Phelps focuses on transfers that are paid, using a sum of money in exchange for goods and labor. Danica uses the capacity "express," which we define as being "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."[2] Do you have visual systems for documenting paid transfers or other forms of transfer: free, gift, mutual aid, borrowed, bartered, or stolen?
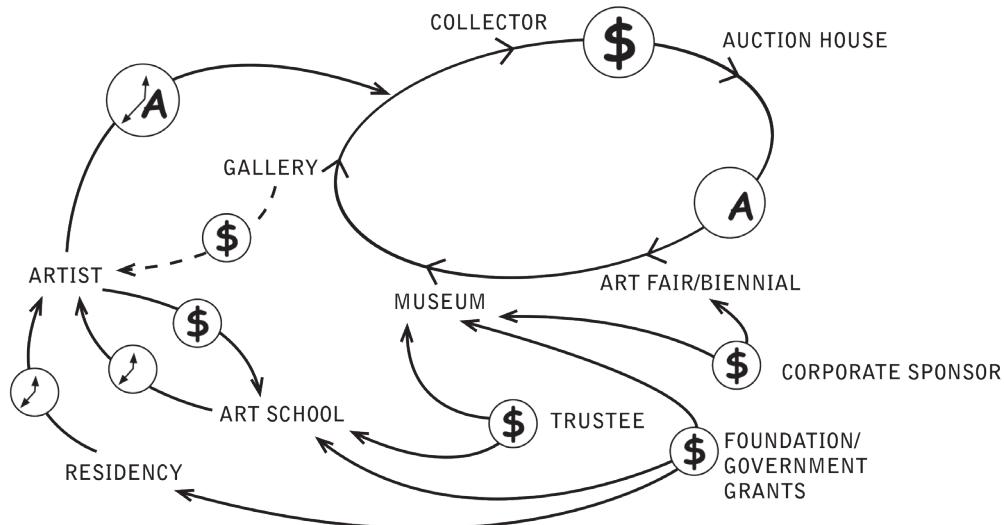
Discussion

Imagine that you receive an opportunity to make a new project for an independent space run by artists, near school. The space provides you with a stipend of $200 for the entire project, a small gallery space, and one month to complete it. Think about how you will navigate all of the transfers that are required to complete your project.
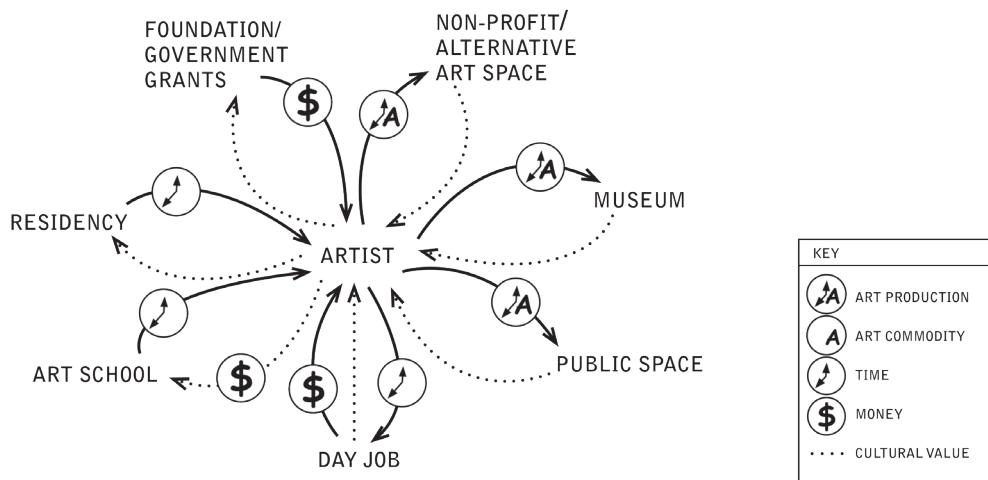
- How will you transfer your resources of time, money, and space?
- Will you get materials from a scrap yard, free store, or dumpster?
- Will you barter an hour of your time for an hour of one of your peer's time when they help with install, or are you already engaged in an ongoing, informal transfer of mutual aid, where you help one another without keeping track?
- Will you ask local businesses to donate food, materials, or supplies for the project, as a gift toward the project?
- Will you pay someone at an hourly rate or give them a lump sum of money to help you install?
- Or will you put an advertisement out for unpaid interns, as many artists do?

In her drawings *The Business of Art*, the artist Lize Mogul visualizes all of the flows of resources that move between artists in both for-profit and non-profit art practices. Notice the flows of money and cultural value in *The Business of Art* and in *The Non-Profit Art Practice*. Notice the flows of time given to artists by residencies and the labor (or "art production" time) given by artists to art spaces and to day jobs in *The Non-Profit Art Practice*.

Lize Mogel. *The Business of Art*, 2009. Courtesy of Lize Mogel.

THE BUSINESS OF ART

COLLECTOR

AUCTION HOUSE

GALLERY

ART FAIR/BIENNIAL

ARTIST

MUSEUM

CORPORATE SPONSOR

ART SCHOOL

TRUSTEE

FOUNDATION/
GOVERNMENT
GRANTS

RESIDENCY

NON-PROFIT ART PRACTICE

FOUNDATION/
GOVERNMENT
GRANTS

NON-PROFIT/
ALTERNATIVE
ART SPACE

RESIDENCY

MUSEUM

ARTIST

ART SCHOOL

PUBLIC SPACE

DAY JOB

KEY

ART PRODUCTION

ART COMMODITY

TIME

MONEY

CULTURAL VALUE

LIZE MOGEL 2009

When talking about transfer, we ask you to consider both the privileges and inequities that provide and deny access to resources in the arts and beyond. *See Chapter 9 for more on support /■.↗ It is also important to acknowledge the connections between transfer ◥ and labor ▨. See Chapter 13.↗* In art contexts with immense capital accumulation,[3] widespread networks of workers are engaged to produce projects, many of them art graduates and working artists who are (under)employed as interns.[4]

Consider an unpaid internship. If you are an unpaid intern, working for an artist, the transfer could be considered gifted, bartered, or stolen, depending on the agreement you make with them. The internship could be a gift, if you genuinely want to donate your labor to their project, because you believe in it and want to support them. The internship could be a barter if you ask the artist for a direct exchange of training, introductions to specific people, or access to equipment, materials, or space as an exchange in return for your labor. You might imagine that an internship will provide you with extra training or an arts education; if it does not, it is likely to be exploitative. The internship could be a stolen form of transfer if your labor is taken without compensation or credit, even though you are producing value for the artist. Even if you are paid for your labor, it is rare that you will receive compensation that directly correlates to the value that the artist receives. As The Carrot Workers' Collective in London writes in *Surviving Internships: A Counter Guide to Free Labour in the Arts:*

> Many of us … are very concerned by the growing phenomenon of unpaid or underpaid labour that is happening under the headings of internship schemes, volunteering, job placements and trainee positions.… We are concerned about this situation because rather than providing opportunities for young people, unpaid and often long term work experience is precisely one of the mechanisms for the erosion of decent working conditions (and therefore a decent life) for everyone.[5]

Can you imagine a scenario in which an internship might be possible for, and beneficial to, you? *See Chapter 6: How Are You in the World and How Is the World in You? for more.↗*
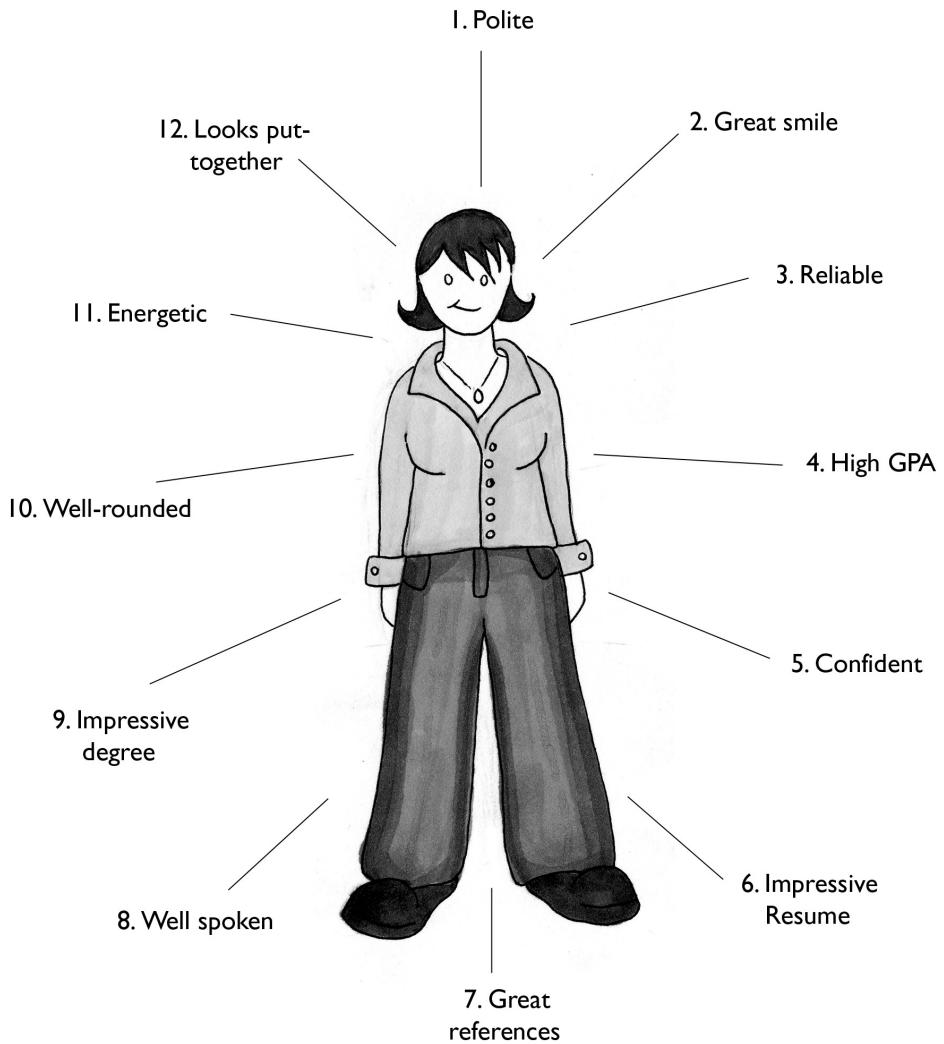
Who has access to an internship or a job in the arts? Resource Generation, a self-described "multiracial membership community of young people with wealth and/or class privilege committed to the equitable distribution of wealth, land, and power,"[6] uses the following diagram to unpack ideas about internship candidates who are "polite" have a "great smile" and an "impressive resume." They remind us that this is because these candidates were taught upper-class manners, had access to expen-

sive dental work, and were able to take an unpaid internship to build job experience.
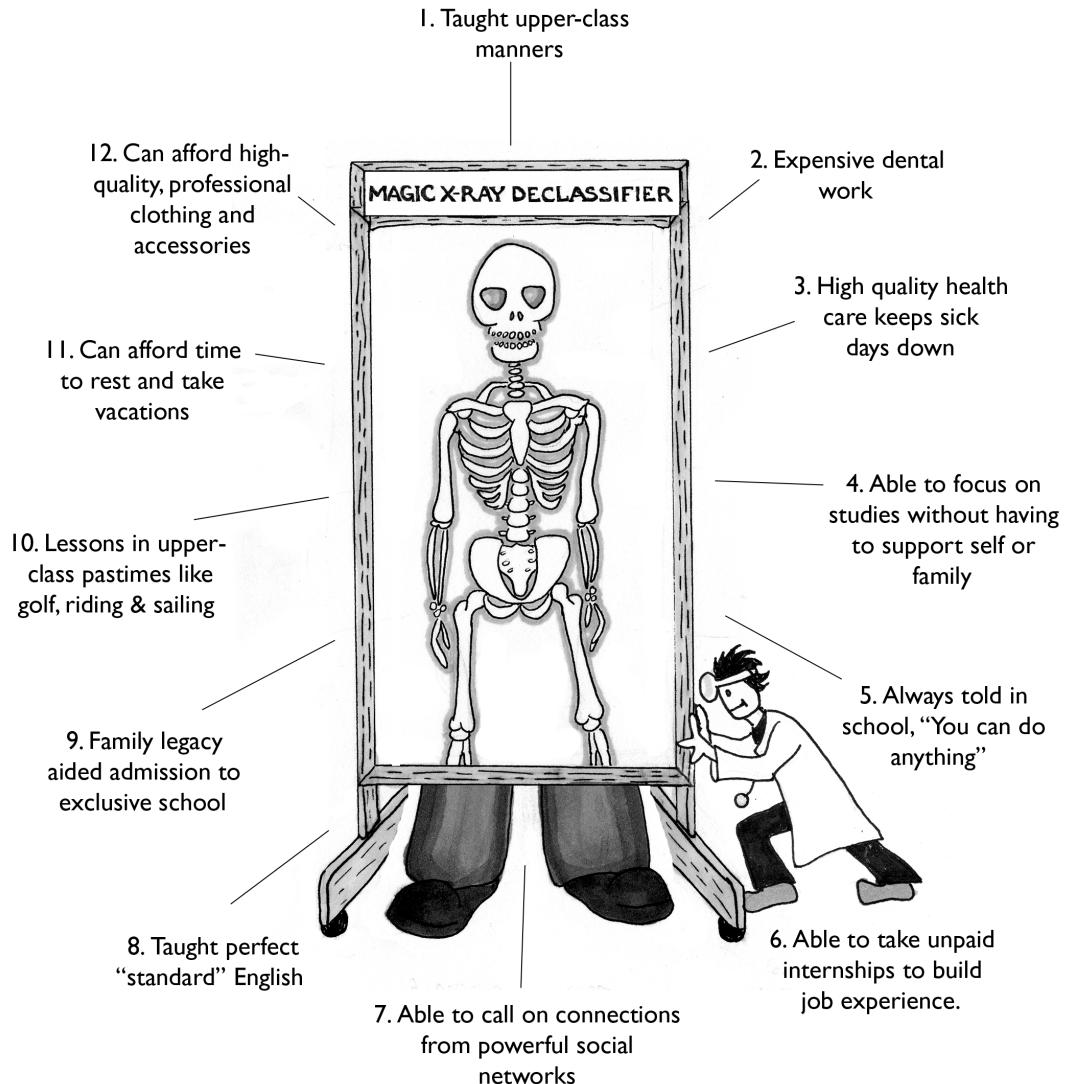
In the dominant histories of aesthetics, art has been theorized as "anything that is not a job."[7] This characterization occurs in tandem with a view that it is a privilege for an artist to labor and that the promise of visibility itself—rather than payment—is an adequate form of compensation. This also contributes to another misconception about artists which is that they are "free" to work whenever they please, without concern for compensation or future sales.[8] *See Chapter 13: Labor* ↗ *for more.*↗ This is a rare privilege. The majority of artists rely on a "day job" as their main form of monetary support.[9] With the current impact of student debt, job precarity, and rent burdens on arts graduates, more than one day job is often needed in order to survive, let alone provide the time and space to work on projects.[10] *See Chapter 9: Support /*■ *for more.*↗

In social theories about art, the promise of recognition through self-expression is known as cultural capital. The term "cultural capital" was defined by the sociologist Pierre Bourdieu as "a person's education (knowledge and intellectual skills) that provides advantage in achieving a higher social-status in society."[11] While many artists fantasize about the transfer of cultural capital to financial capital in the form of higher wages and paid opportunities, cultural capital rarely creates significant financial remuneration. This is because the value of projects circulating in the marketplace is based on principles of scarcity; the fewer works of art there are the more valuable they become.[12] Arts organizations often claim to offer visibility rather than payment, exploiting artists by relying on their fantasy of accumulated cultural capital. Artists have been organizing to demand that arts organizations pay artists for the provision of content and for the production of new work for decades. From The Artist's Union of the 1930s[13] to the Art Workers' Coalition of the 1960s,[14] to Working Artists in the Greater Economy (W.A.G.E.)[15] today, artists have come together to analyze their conditions and demonstrate their power to the arts institutions that would not exist without them. As the filmmaker Hollis Frampton pointed out in a letter to MoMA in 1973, in many scenarios, everyone is paid except for the artist:

> I'll put it to you as a problem in fairness. I have made, let us say, so and so many films. That means that so and so many thousands of feet of rawstock have been expended, for which I paid the manufacturer. The processing lab was paid, by me, to develop the stuff, after it was exposed in a camera for which I paid. The lens grinders got paid. Then I edited the footage, on rewinds and a splicer for which I paid, incorporating leader and glue for which I also paid. The

1. Polite

12. Looks put-
together

2. Great smile

3. Reliable

11. Energetic

4. High GPA

10. Well-rounded

5. Confident

9. Impressive
degree

6. Impressive
Resume

8. Well spoken

7. Great
references

1. Taught upper-class manners

12. Can afford high-quality, professional clothing and accessories

2. Expensive dental work

MAGIC X-RAY DECLASSIFIER

3. High quality health care keeps sick days down

11. Can afford time to rest and take vacations

4. Able to focus on studies without having to support self or family

10. Lessons in upper-class pastimes like golf, riding & sailing

5. Always told in school, "You can do anything"

9. Family legacy aided admission to exclusive school

6. Able to take unpaid internships to build job experience.

8. Taught perfect "standard" English

7. Able to call on connections from powerful social networks

printing lab and the track lab were paid for their materials and services. You yourself, however meagerly, are being paid for trying to persuade me to show my work, to a paying public, for "love and honor." If it comes off, the projectionist will get paid. The guard at the door will be paid. Somebody or other paid for the paper on which your letter to me was written, and for the postage to forward it. That means that I, in my singular person, by making this work, have already generated wealth for scores of people. Multiply that by as many other working artists as you can think of. Ask yourself whether my lab, for instance, would print my work for "love and honor," if I asked them, and they took my question seriously, I should expect to have it explained to me, ever so gently, that human beings expect compensation for their work. The reason is simply that it enables them to continue doing what they do.[16]

All artists have to balance their well-deserved requests for payment with their desires to contribute their skills and gifts to spaces that are not dominated by market-values. While you might not be able to pay yourself or others to work with you on a project at this time, you do have control over your choices about how to give, barter, lend, or steal goods and services. When you are involved in non-monetary transfers, interpersonal relationships must be strengthened, as non-monetary transfers occur over time and often rely upon trust, honest dialogue, and goodwill to function. As you attempt to develop certain capacities, you may choose forms of transfer that connect you to people who you want to get to know more deeply. *See Chapter 5: Capacities ⬚, and also the "Solidarity Economies" section in Chapter 8: Understanding the Lifecycle from Multiple Perspectives for more.*↗

Generally, monetary support for artists' projects in the United States comes from artists' project sales in for-profit galleries and/or from non-profit grants, residencies, or fellowships which are supported by individual philanthropists who receive a tax write-off. In many countries, demand for the arts is not based upon "the market" of buyers and sellers but, instead, art is seen as a public good.[17] Internationally, many artists are given a stipend to create their work. In Denmark, Finland, Northern Ireland, Uzbekistan, and Australia, for example, artists can apply for and receive stipends to live and work as artists, regardless of the sale of their work. As the Danish Ministry of Culture stated, "artists should not receive support because they are poor, but because society needs their work."[18] In Mexico, "Mexican artists can pay their taxes with artwork…. Since 1957, the Mexican government has offered artists a deal—if they are able to sell five artworks in a year, they can offer the government artwork in lieu of tax payments…. [The government then] displays the art in museums and

government offices and loans them out for special exhibitions."[19]
The National Endowment for the Arts in the United States spends 1/40th of what Germany does on arts per capita.[20] *See Chapter 9: Support /*■ *for more.↗*

      In *Gauging the Grey Area,* a workshop created in 2014 by cultural workers Helena Keeffe del Pesco and Lauren van Haaften-Schick, participants were asked to talk about how they navigate opportunities offered to them by art spaces. After the workshop, *Art Practical* founder Patricia Maloney developed this list of questions that you might ask to get clarity.

To galleries:

- What would be your strategy for selling my work?
- Who among your existing clientele would be interested in my work?
- What fairs do you participate in?
- What fairs would you bring my work to?
- What online art consultancies do you use (Artsy, Artspace)?
- Which local art consultants do you work with?
- What production costs do you cover?
- Will the gallery take its percentage after my initial outlay for production has been covered?
- How much work do you sell on average for an artist from their first show?
- How much inventory do you keep?
- What is your advertising strategy? Budget?
- Can we get all this in writing?

To small nonprofit exhibition venues:

- What is my artist fee?
- What is my production budget?
- Can I suggest an existing work for inclusion?
- What is your average attendance for an exhibition/program/ performance?
- What are your outreach strategies?
- How many exhibitions/programs/performances do you produce annually?
- What percentage of your budget is allocated for programming and exhibitions?
- What is your budget for this exhibition?
- What percentage of your budget is allocated for artist fees?
- What is the size of your staff?

- Can you estimate how many hours your staff will expend in producing this exhibition?
- How much overtime does your staff work?

To museums or kunsthalles:

- What is my artist fee?
- What is my production budget?
- What is my shipping budget?
- What is your estimated attendance for the exhibition/program/performance?
- What is the production budget for this exhibition?
- What is the advertising budget for this exhibition?
- What other departments (besides curatorial) will be involved with this exhibition?
- Can we set up a planning meeting with those departments?
- Will there be a catalogue or publication produced in conjunction with this project?
- How many copies will I receive?
- Will you distribute this publication to a list of individuals on my behalf?
- Will I get to work with the graphic designer on identity/branding?
- Will there be a members' reception? A donors' dinner?
- (If a commission for a collecting institution) What is the possibility that this work or one of my works will be acquired for the collection?

Quotations

Artists who make transfer visible often do so in order to start a dialogue about livelihood and to advocate for equitable payments, barters, mutual aid systems, and gifts.

> "And while it is true that we have been confined to a role that serves capital, we have also been confined to a role in which we are expected to work against it. Art institutions expect us to question, and attempt to alter the aesthetic, political, material, social, and economic conditions from and within which we operate. Thus our exceptionality lies in our ability to work both inside and outside of capitalism at the same time, to draw from and work against. The problem is that we have been led to believe that we shouldn't get

paid to be in this position, that we don't have the right to be the exception to the rule." —W.A.G.E., 2015[21]

"Right now I am shipping six bags of green tea from Fujian province to MoMA in New York, via around five other institutions and private homes in China, UK and USA, which are acting as depots or transit points. Another pack of tea arrived from India to my flat in Bristol and then toured the Lake District before passing back through my flat & departing for Heathrow Airport, where it had touched down from India weeks before, to fly to New York in someone else's baggage. Both these shipments were actually super-efficient. The products got delivered to their exact destinations, they were enjoying not just frictionless but fruitful passage, hitchhiking on existing travel or at the most diverting their couriers a couple of blocks, so it's efficiency along completely different lines than streamlined or containerised cargo. The loops, which occur when an item passes through the same space twice can actually enhance the product's value in terms of its CV." —Kate Rich, 2013[22]

"One of the hardest things about asking people to work *for* you rather than *with* you is that you have to take responsibility for the 'scope of work,' or the amount of labor that you are asking for. When you are working *with* people, in a collective, you can collectively decide to pay yourselves less by working beyond your budget, but when you are working alone, and asking someone to work *for* you, you have to be clear about the amount of work you are asking for, so that you can compensate the person you hire properly. When I hire people or barter with them, I make very clear agreements. I say exactly what I want them to do, by when, and for what amount of money (or exchange of time or labor, if it's a barter). I pay them well when I have a budget for the project, I barter my time for their time when I do not have a budget, and we all donate our time if it is for a project that is all-volunteer, as in most organizing and movement work. After we agree to a job or a barter, I do not change the agreement. I also never hire someone whose work I have not seen. For example, if they are a graphic designer, what have they designed in the past? I always assume that they can do something similar to what they have done before. I acknowledge their labor in public wall texts, some artists talks, and brochures. The best advice I got about this comes from Jen Abrams, a performing artist and co-founder of OurGoods.org, who told me to 'have no unenumerated expectations.' She asks me, 'Do you want it done, or do you want it done the way you would do it?'" —Caroline Woolard, 2018[23]

"In 2016, the collective BFAMFAPhD was invited by two colleagues to present their work on a panel discussion about adjunct labor at the annual conference put on by the College Art Association (CAA), which was held that year in Washington, DC. The out-of-pocket expenses for two members of BFAMFAPhD would have been $1,000 total—including a hotel room, travel, and food—all to speak on a panel on adjunct labor. We decided to make a video to represent us instead, and asked our colleagues to play it for us at the panel discussion. At the time we were a collective with an adjunct, a recent BFA graduate, and a full professor. We decided not to pay to participate in CAA. Instead, we chose to present our work in a form that could be repurposed and adapted for future contexts and to use our personal money for retreats and time together." —Susan Jahoda, Emilio Martínez Poppe, and Caroline Woolard of BFAMFAPhD, 2016[24]

Here are more artists, groups, and projects that come to mind when we think about transfer: The Architecture Lobby / Art Commons / Artists Equity / David Avalos / Blue Print / Carrot Workers Collective / Cornell Building Community / Creative Commons / The Fine Art Adoption Network / Andrea Franke / Felix Gonzalez-Torres / Louis Hock and Elizabeth Sisco / Alfredo Jaar / Justseeds / Ben Kinmont / Little Free Library / The Non-Participation Archive / Orchard Gallery / OurGoods / The Really Really Free Market / Pedro Reyes / Charlotte Posenenske / Trade School / Antonio Vega Macotela / W.A.G.E. / Caroline Woolard. What artists, groups, and projects come to mind for you?

Reflection

Which aspects of this chapter on transfer stood out to you? Take a moment to reflect upon, and write about, the following:

- Forms of transfer:

  - *Free:* Given or available without charge.
  - *Gift:* Given willingly to someone without payment.
  - *Mutual Aid:* Support or assistance given and reciprocated with regularity.
  - *Borrowed:* Taken and used with the intention of returning it.
  - *Bartered:* Exchanged (goods or labor) for other goods or labor without using money.
  - *Paid:* Provided a sum of money in exchange for goods and labor.

- *Stolen:* Taken without permission or legal right and with no intention to return.

1. Draw a diagram that mirrors Lize Mogul's drawing to think through the flows that will be created with your project and the independent space run by artists in the example above.
2. Can you imagine a scenario in which an internship might be possible for, and beneficial to, you? Make a list of scenarios in which you would gift, barter, or ask for payment for your labor. Include in your list the benefits and challenges of these options.
3. ☀ What feelings and sensations came up for you while you were reading this chapter? For example, did you feel surprise, frustration, or excitement? How did you hold these in your body? For example, did you sense these emotions in your shoulders, neck, and back while reading this chapter? *See the Social-Emotional Intelligence Project Reflection activity in Chapter 4: Teacher/ Facilitator Guides.*↗
4. What would it mean to understand artmaking as a site of interdependence, both locally and globally, rather than as a site of individual use and exchange? Remember, art is a system of relationships. We understand from the long history of economically oriented critical theory that behind any object exists a system of extraction, of production, and of circulation whose very histories are hidden at the moment in which the object appears as free-standing, as individual, as a thing, often a commodity. For us, in this book, that "thing" is the art object.

1. Danica Phelps, interview by Susan Jahoda and Caroline Woolard, at the School of Visual Arts, New York, NY, June 2016.

2. Capacity adapted from Ellen Winner, Lois Hetland, Shirley Veenema, and Kimberly Sheridan, *Studio Thinking 2: The Real Benefits of Visual Arts Education* (New York, NY: Teachers College Press, 2013). See also Harvard Project Zero, "How Do Artists Use The Studio Habits of Mind?" Artcore, 2015. http://www. artcorelearning.org/studio-habits-of-mind; *See Chapter 5: Capacities for more.* The specific statement utilized in this chapter, "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 trans-formation, 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 "Studio Habits of Mind."

3. See Brian Whitener and Dan Nemser, "Circulation and the New University," *TOPIA Canadian Journal of Cultural Studies* 28 (Fall 2012): 165–170.

4. See Julian Boilen (Producer), Vicky Virgin (Data Analyst), and Caroline Woolard (Editor) (BFAMFAPhD), "School to Work," *Census Report*, US Census Bureau, American Community Survey Microdata 2009–2011, processed by BFAMFAPhD and IPUMS-USA, University of Minnesota, 2014, http://censusreport. bfamfaphd.com.

5. From description for The Carrot Workers Collective, *Surviving Internships: A Counter Guide to Free Labour in the Arts*, 2013, https://carrotworkers.wordpress.com/counter-internship-guide/.

6. Resource Generation, "Resource Generation," https://resourcegeneration. org/.

7. Leigh Claire La Berge, "Wages Against Artwork: The Social Practice of Decommodification," *South Atlantic Quarterly*, "Entrepreneurship," eds. Imre Szeman and Dan Harvey (2015): 575, https://www. academia.edu/15054268/_Wages_Against_Artwork_The_Social_Practice_of_Decommodification.

8. For more discussion on BFAMFAPhD, see BFAMFAPhD, "On the Cultural Value Debate," *Temporary Art Review*, April 13, 2015, http://temporaryartreview.com/on-the-cultural-value-debate/.

9. The "day job" is defined in the Urban Dictionary as "The talentless job you're currently working for just to make money, while in the process of following the career path you are working on and that you actually really want." Urban Dictionary, s.v. "day job," http://www.urbandictionary.com/define. php?term=Day%20Job.

10. BFAMFAPhD, "On the Cultural Value Debate."

11. Pierre Bourdieu, "The Forms of Capital," in *Handbook of Theory of Research for the Sociology of Education*, ed. John Richardson, 46–58, (New York: Greenwood, 1986).

12. "I recall that Alan Bamberger and Daniel Grant—both highly respected writers within the world of art marketing—have suggested that scenarios like this exist. This destruc-tive scenario forces one to think about why some artists choose to destroy their art," Brian Sherwin, "Would You Destroy Your Art?" *The Art Edge*, October 28, 2014, http://theartedge. faso.com/blog/83175/would-you-destroy-your-art.

13. Nicolas Lampert, "Organize! What the Artists' Union of the 1930s Can Teach Us Today," *Art Work*, October 25, 2009, http://www.artandwork.us/2009/11/organize-what-the-artists-union-of-the-1930s-can-teach-us-today/.

14. Lucy Lippard, "Art Workers Coalition, Not a History," *Studio International*, no. 180 (November 1970). Available, http://artsand-labor.org/wp-content/uploads/2011/12/Lippard_AWC.pdf.

15. Working Artists and the Greater Economy (W.A.G.E.), "Fee Calculator," https://wageforwork.com/fee-calculator.

16. Hollis Frampton to Mr. Donald Richie, January 7, 1973, 2, republished on W.A.G.E., https://wageforwork.com/files/0EP-jS1MYD6JkcD1J.pdf.

17. See BFAMFAPhD, "On the Cultural Value Debate."

18. *Betænkning om Billedkunst (Report on Visual Arts)*, Danish Ministry of Culture, Denmark, 1998, quoted in Merja Heikkinen and the Arts Council of Finland, *The Nordic Model for Supporting Artists—Public Support for Artists in Denmark, Finland, Norway and Sweden*, Research Reports of the Arts Council of Finland, no. 26, in coop-eration with the Nordic Cultural Institute, 2003, 21, http://www.taike.fi/docu-ments/10162/31519/tkt26 _v5_%28EDM_14_1970 _2666%29.pdf.

19. Jodie Gummow, "Culturally Impoverished: US NEA Spends 1/40th of What Germany Doles Out for Arts Per Capita," *AlterNet*, February 5, 2014, http://www.alternet.org/culture/culturally-impoverished-us-nea-spends-140th-what-ger-many-doles-out-arts-capita.

20. Ibid.

21. Silvia Federici, Shawn(ta) Smith-Cruz, Lise Soskolne and Melanie Gilligan, facil-itated by Marina Vishmidt (W.A.G.E), ("WE (Not I)," Roundtable at Artists Space, New York, NY, October 2015), http://artistsspace.org/programs/on-value.

22. Kate Rich, in "What's New with Kate Rich and Feral Trade," interview by Silvia Mollichi and Matthew Fuller, ed. Bruce Sterling, *Wired,* July 28, 2013, https://www.wired.com/2013/07/whats-new-with-kate-rich-and-feral-trade/.

23. Caroline Woolard in con-versation with Susan Jahoda, January 1, 2018.

24. Susan Jahoda, Emilio Martínez Poppe, and Caroline Woolard (BFAMFAPhD), "Pink collars or Pink Shackles." (College Art Association Conference, Washington, DC, February 3, 2016), https://www.collegeart.org/pdf/con-ference/caa-program-2016. pdf.

Future Project: Transfer

Transfer: The exchange of resources for goods or labor.

1. Describe a project you are about to make in 3–5 sentences.

2. How will you exchange resources for goods or labor in your project?

Worksheet

3. What choices will you (have to) make when exchanging resources for your project?

4. How does this connect to the capacity/capacities you wish to embody?

5. Will the exchange of resources contribute to the meaning of your project?

6. Can the exchange of resources allow you to knowingly perpetuate the worlds that you want to see?

Past Project: Transfer

Transfer: The exchange of resources for goods or labor.

1. Describe a past project in 3–5 sentences.

2. How did you exchange resources for goods or labor in your project?

Worksheet

3. How did this connect to the capacity/capacities you wish to embody, or not?

4. What choices did you (have to) make when exchanging resources in your project?

5. Did the exchange of resources contribute to the meaning of your project?

6. Can the exchange of resources allow you to knowingly perpetuate the worlds that you want to see?

Historical Consciousness

→ See Sites of Shaping and Change, Social-Ecological Illustration on p. 659.

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 transfer: the exchange of resources for goods and labor. You can use this activity to analyze and reimagine the stories you tell yourself and the stories you hear about differ-ent methods of transfer. 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, world-view, 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.

Worksheet

1.   Generative Somatics, Somatic Transformation and Social Justice, "Courses," http://www.generativesomatics.org/content/courses.

COMMUNITY AND MEDIA

Tthe 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]

YOUR BELIEFS

How are you transferring resources as an artist? Describe this in detail. What beliefs do you have about the ways in which resources are exchanged for goods and services as an artist?

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.

INSTITUTIONS AND RULES

What kinds of rules, requirements, laws, expectations, and regulations exist around you in regards to the phase transfer? This might apply to your school, a town or city, a country, or a business.

HISTORICAL FORCES

What historical examples both in art history and otherwise come to mind when you think about the phase transfer? Can you think of historical examples in which artists describe exchanges for goods or labor?

FRIENDS/FAMILY INFLUENCE

What stories did your friends and family tell you about the ways artists exchange resources, growing up and today?

COMMUNITY AND MEDIA

What stories do the community groups and social networks around you tell about the ways artists exchange for goods and labor? When you think about how artists' engage in the phase transfer, what media images and news stories come to mind?

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 transfer in each concentric circle.

EARTH/SOUL/MYSTERY/SPIRIT

How does transfer 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]

4.   Ibid.

Standard Deviation[1]

Activity

Time: 20 minutes

WHAT IT CAN DO

This activity allows participants to consider when, and if, they would work for free.
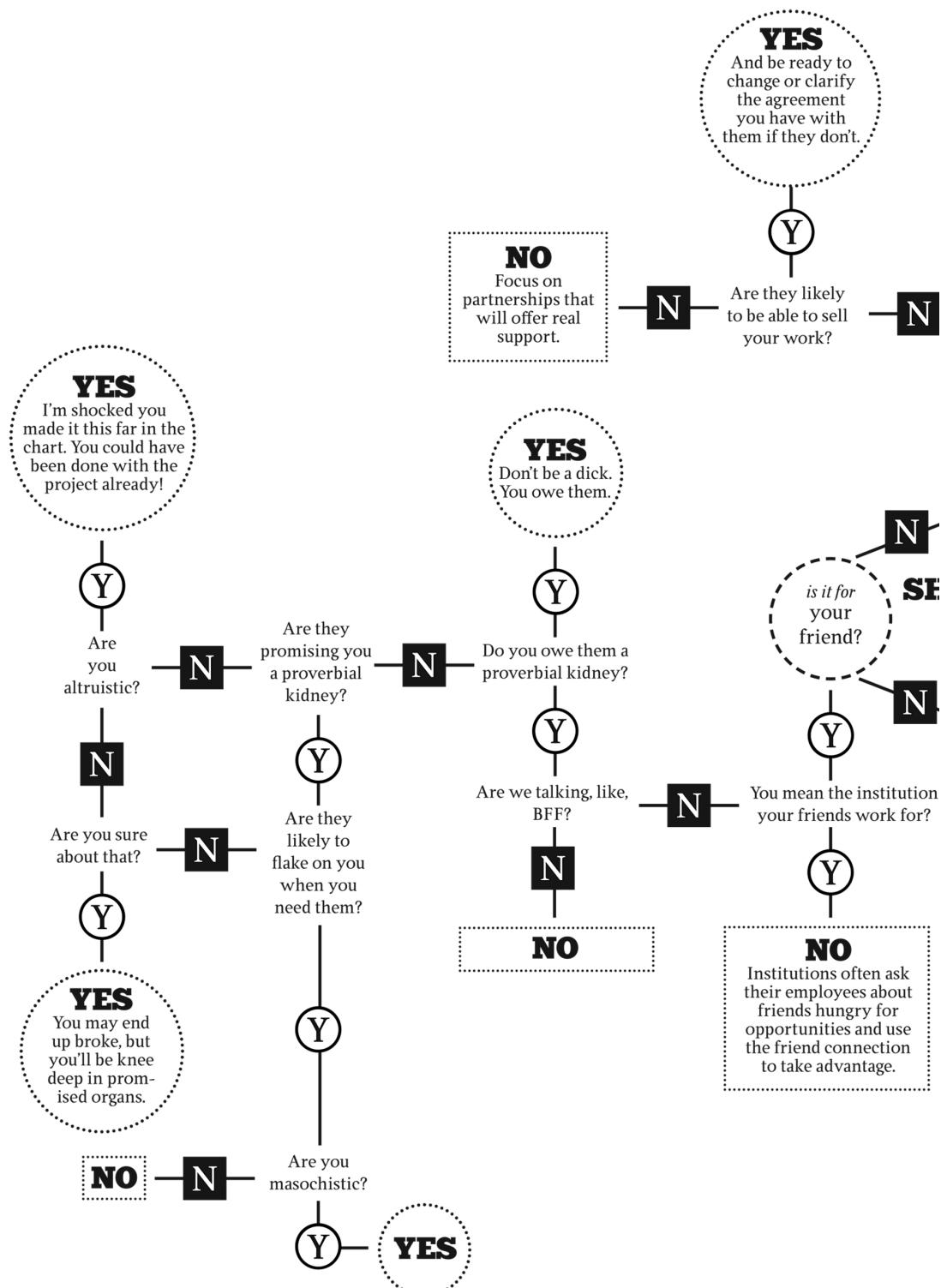
HOW IT WORKS

Consider a recent request from a space, a friend, or a parent to work for free. Starting at the center of the diagram, use your answers to each question to guide you to the next question.

Optional: discuss.

1. Helena Keeffe, "Standard Deviation," *Art Practical,* Issue 4.17, June 13 2013, https://www.artpractical.com/feature/standard_deviation/.

YES
And be ready to change or clarify the agreement you have with them if they don't.

Y

NO
Focus on partnerships that will offer real support.

N — Are they likely to be able to sell your work? — N

YES
I'm shocked you made it this far in the chart. You could have been done with the project already!

Y

Are you altruistic? — N

N

Are they promising you a proverbial kidney? — N

YES
Don't be a dick. You owe them.

Y

Do you owe them a proverbial kidney?

Y

Are you sure about that? — N

Are they likely to flake on you when you need them?

Y

Are we talking, like, BFF? — N

N

NO

YES
You may end up broke, but you'll be knee deep in promised organs.

Y

is it for your friend?

N

SE

N

You mean the institution your friends work for?

Y

NO
Institutions often ask their employees about friends hungry for opportunities and use the friend connection to take advantage.

NO — N — Are you masochistic?

Y — **YES**

NO
This is the most toxic line of bullshit anyone will ever feed you.

Y

Do they promise exposure?

Y

is it for a commercial venue?

NO
Funded non-profits should prioritize direct support of artists.

Y

Are there paid employees?

N

Y

NO
Plus an angry letter.

Y

Enough to write an angry letter for even considering you'd even work for them?

N

NO
Respectfully decline.

N

YES
But don't be their slave. Clearly define your boundaries and goals.

Y

Do you vehemently oppose the cause or what they do?

N

Are any of the other artists' projects funded?

N

HOULD I WORK FOR FREE?
adapted from Jessica Hische

N

is it for an artist-run or non-profit?

NO
Ask for the support you need and if they can't provide it, respectfully decline.

N

Do you feel there are benefits that out way the lack of financial support?

Y

is it for your mom?

N

YES
Space to try new things, right? One opportunity leads to the next.

Y

Will they give you creative freedom?

N

Are they a bunch of a-holes?

Y

N

NO

Y

NO
Fuck that. Who wants to work for free under those conditions? Find a way to do what you want to do without the institution.

Y

YES
22 hours of labor and you can't do ONE goddamn garage sale flyer? COME ON!

Basic Project Budget[1]

Time: 60–90 minutes

WHAT IT CAN DO

This activity allows participants to think about the amount of money that they have to work with on any given project, and to discuss ways to budget their funds appropriately.

HOW IT WORKS

The facilitator explains what a budget is and then asks participants to make a simple budget, with cash expenses and in-kind donations (items that you do not pay for at this time, but might have to in the future).

Worksheet

---

1. For an advanced budget, see Neil McKenzie, "Welcome to Creatives and Business," 2016, www.creativesandbusiness.com.

ARTIST NAME: **PROJECT TITLE:**

PROJECT INCOME (CASH ONLY)	DESCRIPTION*	AMOUNT
Sales or Earned Income	—	$ —
Event Tickets/Subscriptions	—	$ —
Tuition/Fees	—	$ —
Other Earned Income	—	$ —
Contributions	—	$ —
Creative Engagement State Award	—	$ —
Creative Engagement City Award	—	$ —
Government	—	$ —
Foundations	—	$ —
Corporations	—	$ —
Individuals	—	$ —
TOTAL INCOME		$ —

PROJECT EXPENSES (CASH ONLY)	DESCRIPTION**	AMOUNT
Personnel	—	$ —
Administrative	—	$ —
Artistic	—	$ —
Technical	—	$ —
Other	—	$ —
Other Expenses	—	$ —
Art/Production Materials	—	$ —
% of Studio Space Rental	—	$ —
Marketing & Promotion	—	$ —
Transportation	—	$ —
Receptions/Opening Events	—	$ —
Permits/Fees/Licenses	—	$ —
Fiscal Sponsorship	—	$ —
Office Supplies	—	$ —
Other	—	$ —
TOTAL EXPENSE		$ —

IN-KIND CONTRIBUTIONS		
Donated Goods	—	$ —
Donated Services	—	$ —
TOTAL IN-KIND CONTRIBUTIONS		$ —
NET INCOME - EXPENSE		$ —

*   Use this column to describe and provide detail for each income source received.
** Use this column to describe and provide detail for all project related expenses.

Community Economies Budget

Time: 60–90 minutes

WHAT IT CAN DO

This activity allows participants to see the diverse economic practices that enable them to meet their needs each day, or each week.

HOW IT WORKS

Participants each make a budget that includes the forms of transfer that they have engaged in for the past day or week, and their feelings about each transfer. This can take the form of a spreadsheet or a series of drawings. For each item or labor, participants should note whether it was free, a gift, mutual aid, borrowed, paid, or stolen.

- Free: Given or available without charge.
- Gift: Given willingly to someone without payment.
- Mutual Aid: Support or assistance given and reciprocated.
- Borrowed: Taken and used with the intention of returning it.
- Bartered: Exchanged (goods or labor) for other goods or labor without using money.
- Paid: Provided a sum of money in exchange for goods and labor.
- Stolen: Taken without permission or legal right and with no intention to return.

For example, you might buy coffee for breakfast, be given a ride or a snack from your friend, find materials in the free/scrap area of the shop, borrow a camera, steal a pencil from the library, and exchange childcare for rent.

Activity

Make a Barter Agreement[1]

Time: 60 minutes

OUR TEACHERS

Jen Abrams, who co-founded and co-directed the barter network OurGoods.org with Caroline Woolard from 2008–2016, wrote up this barter agreement.

WHAT IT CAN DO

This activity helps two people make a clear agreement about the exchange of goods or labor for other goods or labor.

HOW IT WORKS

The facilitator introduces the idea of barter. Barter: Exchanged goods or labor for other goods or labor without using money). Note that bartering objects is often easier than bartering labor. The facilitator asks participants to have a discussion about when they might want to gift their labor, offering it without expectation of direct return, and when they might want to barter their labor. *See Chapter 13: Labor* ⤴.

🗣 The facilitator might say:

1. You should barter when:
    •   You want something from someone you don't know and you might not see them again, or
    •   You think someone in your community values your work and you will both benefit from a clearly articulated direct exchange.

1. Based on the Resource Section of OurGoods, a barter network online, developed by Jen Abrams and Caroline Woolard. OurGoods, "Resources," 2008–2016, http://ourgoods.org/.

Activity

2. If you don't know a person, but like what they have to offer, offer to barter with them when:

- You want to get to know them, but a gift does not seem appropriate; or
- You can't afford to pay cash for the good/labor.

3. If you do know a person, barter with them when:

- Gift giving seems too ambiguous (you'd feel like you were imposing, or what's being asked of you is hard to give);
- It will feel great to know you respect each other's work (trading artwork for artwork); or
- You want to be clear about this specific exchange (vs. ongoing exchanges / gift giving).

4. Give gifts instead of bartering when:

- The community is clearly organized as a gift economy (communal living, community gardens, etc.);
- The community is small enough to redistribute efforts among the group;
- You'll get as much out of giving as the other person will get out of receiving; or
- You want to further a cause you believe in.

Create a Barter Agreement for Labor. The agreement itself should have four elements:

- What I'm doing for you
- What you're doing for me
- When my part will be complete
- When your part will be complete

Here are some examples:

- Jen will spend four hours cleaning Caroline's studio by August 1.
- Caroline will edit Jen's grant proposal by July 15.
- Jen will write a press release for Caroline sometime in July.
- Caroline will make Jen a work dress by April 1.
- Jen will make Caroline a week's worth of vegetarian dinners ready to freeze and delivered on May 17 at 5 p.m.
- Caroline will give Jen a painting when the dinners are delivered.
- Jen will use Caroline's studio for 15 hours over the course of the summer.
- Jen will lend Caroline as many tools as she needs during the summer.

The barter agreement summarizes your conversation. Note: Check your expectations. All kinds of things are unsaid in the above examples. The barter agreement should be simple, but the conversation beforehand should cover all the details.

The facilitator then asks participants to do the following self-reflection: Are you nervous about the barter? Begin by figuring out why you're nervous. Sometimes people feel nervous because they haven't done all the communicating that they should have. Maybe your barter agreement isn't as clear as you'd like it to be. Maybe you're afraid your partner isn't going to come through, or that they're going to do their work badly. Maybe you're afraid they won't be satisfied with your work. All these problems can—and should—be solved with communication. Open your mouth and—politely and kindly— voice your concerns to your barter partner.

Many people are conditioned by gender or cultural expectations not to make a fuss. But if you don't communicate clearly in this particular environment, you're pretty much guaranteeing a much larger fuss. So speak up! Are you nervous because your barter partner is doing things that raise red flags for you? Maybe they keep pushing back the completion date, or they seem to be misunderstanding your barter agreement. Are you nervous because this whole process is new to you? Because you're not sure exactly how things will go? Because you're afraid of being rejected by a barter partner? Because you might have an awkward interaction? If these are the reasons, we encourage you to take a deep breath and give it a try. Start small. Communication is key.

Sweat Equity / Gift / Mutual Aid Agreements for Shared Space

Activity

Time: 60 minutes

OUR TEACHERS

We learned about the sweat equity agreements from Jen Abrams, a performing artist and member of the collective WOW Café Theater.

WHAT IT CAN DO

This activity helps artists think about sharing a physical space together, and takes them through a series of questions to consider the rights and responsibilities that come with sharing space and caring for it together.

HOW IT WORKS

The facilitator introduces WOW Café Theater,[1] and shows their space use agreements to the group (see following table). WOW Café Theater is the oldest all women and trans theater space in the country, and it runs on a sweat equity system, where members are required to gift their labor to one another in order for WOW to run. WOW members do not pay rent, and any woman or transperson can join the collective at any time.

The group examines the grid on the next page,[2] which shows the collective's expectations for gifts and sweat equity increasing based upon the requests a member has from the group.

1. WOW Café Theatre, "WOW Café Theatre," https://www.wowcafe.org/.
2. Grid provided with permission by WOW Café Theatre.

Participants adapt WOW's agreements to their lives, to shared home studios, or future shared workspaces or galleries, for example, by listing the physical assets that are (or will be) shared in common.

Adapted agreements should answer these questions:

1. What are the resources?
   - List them. Who gets to access the resources, and at what time(s)?
   - Who gets a key?
   - How can you add a resource? Who determines if it is helpful?

2. Who benefits from the resources?
   - If it's open to the public, who oversees this?
   - When is it open to the public, if at all?

3. What does care and maintenance of the resources look like?
   - Is a monthly fee and labor required for membership?
   - What labor is paid for, if any?
   - How are people trained, if labor is shared?
   - What level of clean is "clean"?
   - What level of heat is acceptable?

4. Who is responsible to care for and maintain the resource?
   - Which people make decisions, and how?
   - Who talks to the landlord? How is rent paid?
   - Who is on the joint bank account?
   - Who can use the debit card?
   - Who invites people into the space?
   - Who does the accounting?
   - Who oversees the tools?
   - Who takes out the trash?
   - Who cleans the dishes?
   - Who buys supplies?

5. How do members leave and when would a member be asked to leave?
   - What is the best case scenario for leaving? How does it work?
   - What are the conditions for asking someone to leave?

* Producer meetings are ALWAYS the first Tuesday of the month after the 6:30 meeting. If your show happens before the first Producer meeting of the month your show is in, you need to go to the meeting in the previous month. CHECK YOUR CONTRACT.

** Producers are expected to leave the space better than they found it. A producer gift can consist of something purchased for the space, an important project that improves the space physically, or something else creative. If you're not sure, ask the collective. Please remember – your cast-off set pieces, unused paint/wood/supplies, costume pieces, etc. are NOT producer gifts unless the collective agrees to accept them.

	Suitcase	Partial	Full	Monthly Cabaret	Workshop/Class
Tech time	6pm-opening, day of show only.	9am-opening day of show, plus one evening tech per night of show (ie, if your show runs 2 nights, you get 2 tech nights) Additional daytime techs as available.	Starts Sunday morning after strike of previous show	Tech starts at 1pm on day of cabaret.	None
Risers	Use risers as found on day of show. Configuration based on needs of other producers	Risers can be adjusted (ie, the angle can be shifted, bottom riser removed, etc) but the space can't be reconfigured	Risers are completely flexible	Use risers as found on day of show. Configuration based on needs of other producers	Use risers as found on day of show. Configuration based on needs of other producers

Lights	Use lights as found on day of show. Can change gels. Can refocus instruments if ok with other producers.	Lights can be adjusted (ie, moved a foot in one direction or another, refocused, re-geled).	Lights can be struck and rehung	Use lights as found on day of show. Can change gels. Can refocus instruments if ok with other producers.	Use work lights
Paint	No painting	No painting	Space can be painted	No painting	No painting
Curtains	Use curtains as found.	Curtains can be moved around.	Curtains can be moved around	Use curtains as found.	Use curtains as found.
Storage	No storage	Small things may be stored	Store as much as you want without getting in other producers' way.	Each cabaret has a designated storage area	No storage
Set	Minimal, fits in suitcase	Moderate set	Whatever you envision, as long as it can be cleared to the side.	Regularly used set pieces ok	N/A
# of shows	Three or fewer	No limit	No limit	One night per month	N/A
Tuesday meetings	The one meeting immediately prior to opening, one meeting immediately after closing	The three meetings immediately prior to opening, one meeting immediately after closing	The six meetings immediately prior to opening, one meeting immediately after closing	None	The one meeting immediately prior to opening, one meeting immediately after closing
Producer meetings *	The one meeting immediately prior to opening, the one meeting immediately after closing	The two meetings immediately prior to opening, the one meeting immediately after closing	The three meetings immediately prior to opening, the one meeting immediately after closing	The one meeting immediately prior to each show, the one meeting immediately after each show	1-time wksh/classes: The 1 mtng before and the 1 mtng after. Ongoing wkshs/classes: The 3 mtngs at the beginning of the series.
Strike requirements	See appropriate strike checklist				
Producer gifts **	Not required, but appreciated	Yes	Yes	Yes, once a year	Yes. If workshop or class is ongoing, one producer gift per year.

Forms of Transfer: Make the Work

Make a work where the form of transfer that you use is integral to the meaning of the work. Choose to work with any of these forms:

1. Free: Given or available without charge.
2. Gift: Given willingly to someone without payment.
3. Mutual Aid: Support or assistance given and reciprocated.
4. Borrowed: Taken and used with the intention of returning it.
5. Bartered: Exchanged (goods or labor) for other goods or labor without using money.
6. Paid: Provided a sum of money in exchange for goods and labor.
7. Stolen: Taken without permission or legal right and with no intention to return.

Assignment

Chapter Thirteen

Labor

...AS YOU CREATE INSTRUCTIONS FOR SOMEONE ELSE TO MAKE A PROJECT.
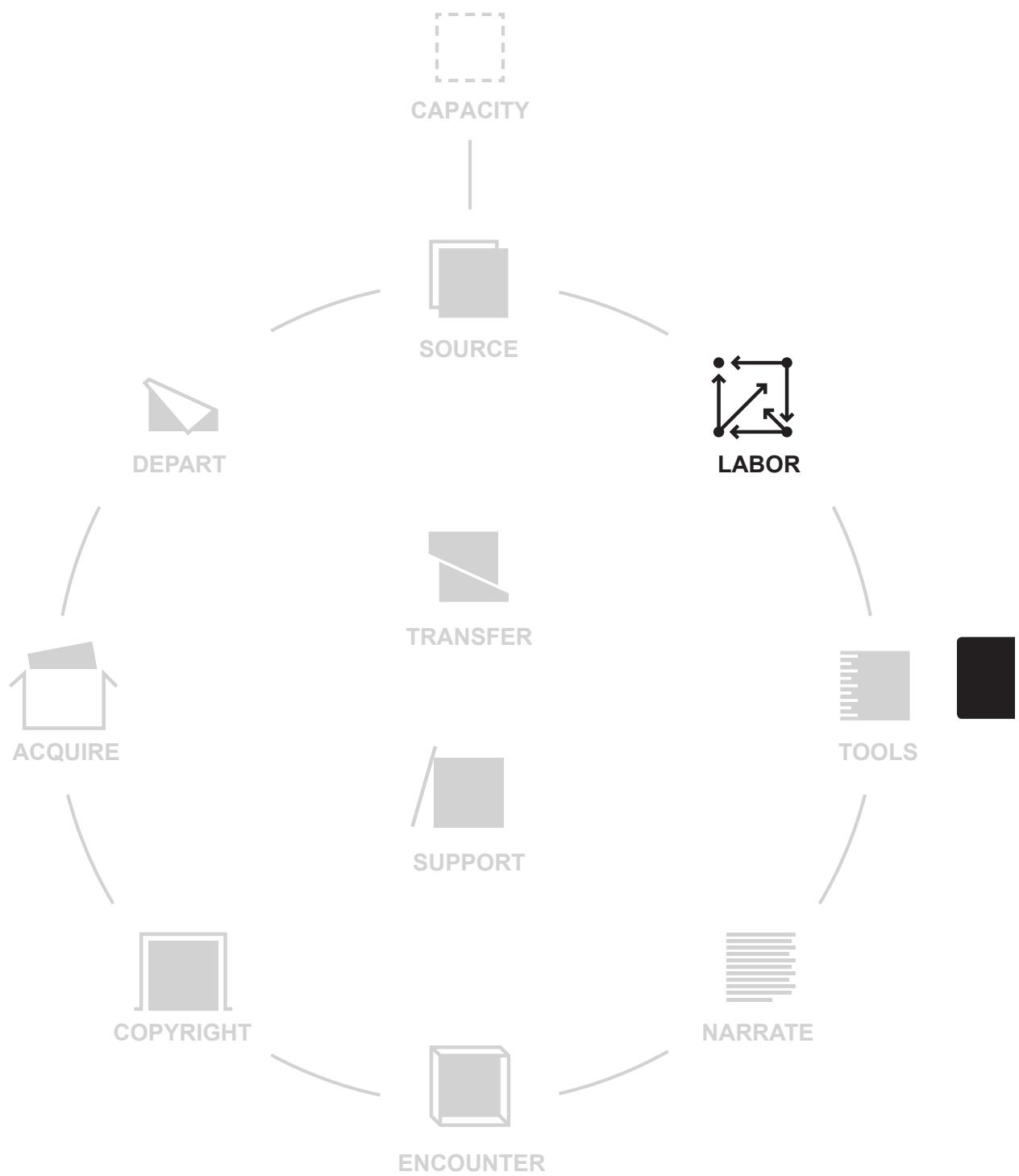
PRACTICE DEVELOPING YOUR CRAFT...

DON'T FORGET
TO CENTER
YOUR BODY.

What if the organization of labor were integral to your project?
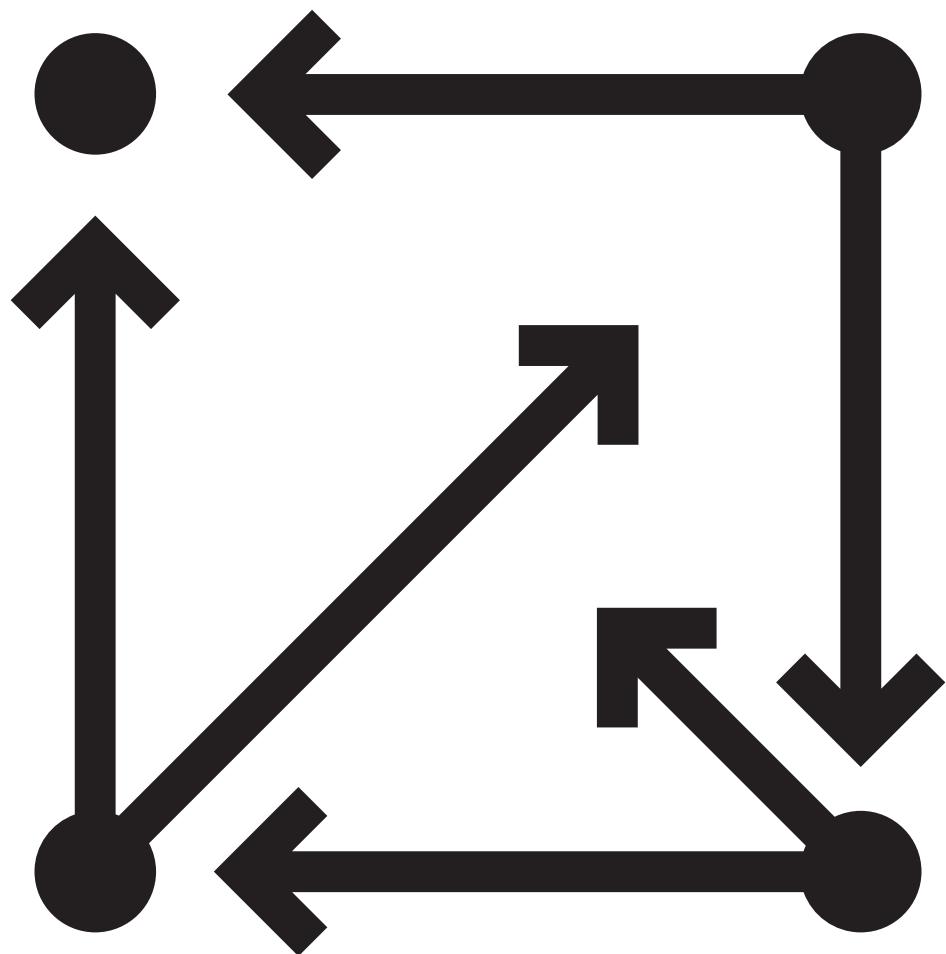
Labor: the roles you and other people take on in order to create a project.

Labor could be organized in the following ways: as a D.I.Y. solitary act, with friends, with family, with peers, in a collective, in a cooperative (worker-owned business), with assistants, with interns, or with employees in a small business.

CAPACITY

SOURCE

DEPART

LABOR

ACQUIRE

TRANSFER

TOOLS

SUPPORT

COPYRIGHT

NARRATE

ENCOUNTER

Introduction

The phase of the lifecycle that we refer to as "labor" considers how work is organized for a project. For example, if you are working within a discipline like printmaking or print media, you may have the skills to create an edition of prints alone without another person's help. You might ask your friends to help you pull an edition of large scale prints. If you are working in a collective, then the labor to create and distribute a set of posters might be shared among members of the collective. Or you might propose projects that must be fabricated elsewhere, which require the labors of others in order to realize your vision. Your labor practices determine the speed and scale of your production.

Story

You might wonder what allows you to claim authorship for a project—*Is it having an idea? Doing the physical labor required to make the project? Speaking about it in public and in the media? Maybe it is all of these things? What is it?* Artists João Enxuto and Erica Love talked to us about the moment when they began to work together.

> Love: We started working together, we say in 2009 but it happened much more organically before that, where we would just help each other with one another's projects and get so involved that the ownership of the project would become unclear. Like who actually was behind it. So it just kind of happened naturally. Especially when we were doing video work which takes a whole crew, it would be a whole crew of two of us [doing everything, all the roles]. That is kind of how it began.

> Enxuto: And to avoid the whole ownership issue, we just started working together and also we kind of synthesized individual interests into a new project.[1]

Enxuto and Love embody the capacity that we call "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."[2] As Enxuto and Love say, they find share values in working as a team as they are able to "synthesize individual interests into a new project." When Enxuto says "to avoid the whole ownership issue," he is referring to the historical and contemporary debates surrounding the relationship between art and labor. *See Is Art a Commodity? for more.*↗ In this chapter, we will explore the ways that

artists organize labor in their projects, and how this impacts the quality of labor itself. We will discuss the pains and pleasures of labor, and how these are reproduced in worker cooperatives and in spaces of learning.

Discussion

What do people learn about themselves, other people, and the world while laboring on a project? In many day jobs, interns and employees feel that they cannot share their opinion about workplace safety, communication styles, or compensation, because they fear that they will be fired or ostracized. Many day jobs teach people that they should learn to respect hierarchy and not question the authority of the person with more power above them. The Marxist scholar David Harvey, in his book *Seventeen Contradictions and the End of Capitalism*, asks:

> How might it be possible to build a sense of moral community or of social solidarity, of collective and meaningful ways of belonging and living, that are untainted by the brutality, ignorance, and stupidity that envelops laborers at work? How, above all, are workers supposed to develop any sense of their mastery over their own fates and fortunes when they depend so deeply on a multitude of distant, unknown, and in many respects, unknowable people who put breakfast on their table every day?[3]

People spend more than half of their waking lives at work, and yet few people learn to connect work to shared power, self-actualization, or community. You likely have few experiences of democracy at work, online, or in school. How can you live in a directly democratic society if you never get to experience vital practices of democracy like learning to make proposals, asking clarifying questions, exploring options as a group, refining proposals, and voting or coming to consensus on the issues that impact you every day?

When you work alone, you have to determine how to care for yourself as you labor. Do you repeat patterns from your day job in your studio or workplace, punishing yourself and others for being sick or needing time off, or do you celebrate, reflect, and care for yourself and others at work? What capacities do you embody as you labor? *See Chapter 9: Support /*■ *for more.*↗ People who join together to work in a horizontal or consensus-based manner (in a collective, family, or worker-owned business), often do so because they want to spend their lives producing things with dignity while also learning how to share power equitably. They believe that differences of opinion are a good thing, and that stronger projects emerge from intentional deliberation among people with a wide range

of experiences. *See Chapter 3: Who Do You Honor? for more.*↗ They want to learn how to make decisions together about labor, safety, and surplus. Collectives, groups of artists who labor together under a common name with shared authorship, often acknowledge that the lived experiences of working together leads to a deeper understanding of how labor and creativity are bound together. Love put it this way, "we would just help each other with one another's projects and get so involved that the ownership of the project would become unclear." For Love and Enxuto, collaboration became inevitable.

You might be interested in the intentions that many groups, collectives, and worker-owned businesses (which are called worker cooperatives) set together. For example, here are the *10 Principles of Cooperation*, developed by a network of worker cooperatives called MONDRAGON in Spain:

- OPEN ADMISSION: Anyone who can do the work and supports these principles can become a member. There will be no discrimination.
- DEMOCRATIC ORGANIZATION: Our groups are democratically organized, governed by the principle of one worker, one vote.
- PARTICIPATION IN MANAGEMENT: Members have a meaningful role in decision-making based on full access to information about the group. Systems for participation, including training, internal promotion, and transparent sharing of information, must be created. Members take full responsibility for the health of the group.
- WAGE SOLIDARITY: Wage solidarity means there is less disparity among workers and the communities in which they live, reinforcing the equality and quality of ownership.
- INTERCOOPERATION: An interdependent network of groups and co-ops promotes solidarity and efficiency by facilitating the sharing of common resources (finances, research and development, training, etc...) and enables groups and co-ops to succeed by supporting each other. Our groups and co-ops will engage and share resources with other businesses in the solidarity and cooperative movement nationally and internationally.
- SOCIAL TRANSFORMATION: The co-op movement is more than just creating cooperative businesses. It is about partnering with others to bring about a freer, fairer, and more caring society.
- UNIVERSALITY (SOLIDARITY): Group members stand in solidarity with those who work for economic democracy, justice, and peace. Solidarity means recognizing that whatever happens to one directly, happens to all indirectly.[4]

Even if you are not interested in forming a cooperative, you might want to bring some of these principles into your work individually, in a collective, in a non-profit organization, or in a small business. Businesses and non-profits alike can ensure that working conditions are safe; they can make space for honest reflection and give employees opportunities to learn and grow as people. They can even be democratically run, allowing employees to make decisions about the organization, even if they are not legally incorporated as a cooperative. They can employ people at a living wage. While benevolent employers do exist without a cooperative structure, your boss can also remove these rights at anytime. How might you incorporate these principles into your labor practices?

Labor in School

Think about the lack of discussion about labor structures and labor practices in art school. If you are an art student, you likely hear narrations about "successful" artists with large studios and multiple interns. This emphasizes inequitable labor practices with unpaid internships and hierarchical relationships that might not honor the dignity of all workers. For example, if you get school "credits" for an unpaid internship, and you are paying for school "credits," you are *paying* to go to work. This is analogous to your teacher paying to teach you. *See Chapter 14: Narrate ▤ for more.↗* We believe that it is important to learn how to work with others on your projects, whether they are collaborators, curators, assistants, family members, elders, or people in any field of inquiry.

Raymond Williams, in his entry on "art" in *Keywords*, traces the history of the meaning of the word "artist" in the English language over seven centuries and its effects on the perceived subjectivity of the artist. When we say subjectivity, we mean your sense of self in relationship to institutions and historical forces. Williams writes that:

> The now general distinction between artist and artisan—the latter being specialized to "skilled manual worker" without "intellectual" or "imaginative" or "creative" purposes—was strengthened and popularized [in the 19th century].... The artist is then distinct within this fundamental perspective not only from *scientist* and *technologist*—each of whom in earlier periods would have been called artist—but from *artisan* and *craftsman* and *skilled worker*, who are now *operatives* in terms of a specific definition and organization of work. As these practical distinctions are pressed, within a given mode of production, art and artist acquire ever more general (and more vague) associations, offering to express a general *human* (i.e. non-utilitarian) interest, even while, ironically, most works of art

are effectively treated as commodities and most artists, even when they justly claim quite other intentions, are effectively treated as a category of independent *craftsmen* or *skilled workers* producing a certain kind of marginal commodity.[5]

What it means to be an "artist" is determined by your communities, the media, institutions, and historical forces. We hope that you can situate yourself, as an artist, within a continuously changing narrative that is produced by those conditions. Once you understand that your subjectivity is open to contestation, you can become aware of the forces that act upon you. *See Chapter 6: Historical Consciousness for more.*↗ For example, even today, despite a growing emphasis on interdisciplinary art practice, many artists identify themselves with the medium that they use, saying "I am a painter" or "I am a photographer." In his essay "From Medium to Social Practice," Williams writes that "the properties of the medium were abstracted as if they defined the practice rather than being its means. This interpretation then suppressed the full sense of practice, which has always been defined as a work on a material for a specific purpose within certain necessary social conditions."[6] In other words, the noun *paint,* the material means to an end, becomes *to paint*, an action performed by an artist who is a *painter*. The lineage that Williams traces, whereby the object and its properties comes to occlude the object-maker and her sociality, particularly that of her labor, continues to resonate today in art schools. Imagine if art schools, which are mostly organized by medium-specific disciplines such as sculpture, painting, video, and other media, started to organize departments by labor practices: you would "major" in "solitary labor," "collective labor," or "employee/employer" labor. *See Chapter 19: Imagining the Future for more.*↗

If labor practices are discussed in art school, the emphasis is on you as an owner of a capitalist firm who brings in laborers—employees or interns—whose labor you own. Writer Ben Davis claims that "the position of the professional artist is characteristically middle class in relation to labor: the dream of being an artist is the dream of making a living off the products of one's own mental or physical labor while being fully able to control and identify with that labor."[7] For example, when you work on another person's project, and they direct your labor, the implicit understanding is that your contributions to the project are now owned by them. It is rare to encounter public attribution for the myriad labors that support the production of a project. Contributors who have worked on projects and exhibitions as waged workers or as volunteers are made invisible because of the primacy of single authorship. If an artist attains notable cultural capital they often increase the speed and scale of their production. For example, some well-known artists often reach beyond

the scale of their own labor in order to meet the demands of galleries, non-profits, or commissions. This can lead to impersonal and potentially exploitative labor relations if, in order to complete their projects, artists have to depend upon contract workers, apprentices, or interns.[8] *See Chapter 14: Narrate ▤ for more.*↗

What labor practices are modeled in art pedagogy? When you get used to assignments, and are given more assignments than you can handle, the relationship that is reproduced between you and your teacher is similar to that of employee and boss. You learn how to produce art according to the dictates of someone else's whims or the art school's accrediting bodies. You may never be asked, "What would it mean to make projects at a pace that is healthy for you, your family, and your community?" You might not get asked "what do you care about?" until the final year of your undergraduate education. Being highly "productive" as a student and a teacher is institutionalized and reinforced in assignments, deadlines, grading policies, measurements, tracking, syllabi, curricula, and school policies for accreditation.

Despite the emphasis on individual accumulation and enormous material outputs, many artists and students *are* focusing on political economy by making labor visible in their projects and practicing forms of labor that align with their values.[9] As we described in *Chapter 5: Capacities*, Zara Serabian-Arthur and her friends 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 in which resources are distributed equitably and members vote democratically on the issues that impact their work.[10] Meerkat created a worker-owned business that enabled them to pursue their vision of artmaking outside of the traditional model of the individual filmmaker working alone. 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. *See Chapter 5: Capacities ▢ for more.*↗

If you are interested in forming a worker cooperative, or in learning how to collaborate more effectively, you might be interested in cooperative development organizations like The Center for Family Life and Greenworker Cooperatives (New York City), Enspiral (international), The United States Federation of Worker Cooperatives (national), RoundSky Solutions (online), the Democracy Collaborative (Washington, DC), Cooperation Jackson (Mississippi), the Cincinnati Union Co-op Initiative (Cincinnati), and the Sustainable Economies Law Center (San Francisco), and the Valley Alliance of Worker Cooperatives (Western Massachusetts).

Quotations

"To build community requires vigilant awareness of the work we must continually do to undermine all the socialization that leads us to behave in ways that perpetuate domination." —bell hooks, 2003[11]

"The refusal to labour is the chief weapon of workers fighting the system; artists can use the same weapon. To bring down the art system it is necessary to call for years without art, a period of three years when artists will not produce work, sell work, permit work to go on exhibition, and refuse collaboration with any part of the publicity machinery of the art world. This total withdrawal of labor is the most extreme collective challenge that artists can make." —Gustav Metzger, 1974[12]

"An artist who does not work with their hands is no artist." —Shahpour Pouyan, 2018[13]

"Whether an artist works directly with materials, or on the telephone or the computer and never touches materials, colors my view. What does touching the materials add? The hand connected to the eyes and the brain. Hands, eyes, brain: it's the magic triangulation. It comes from passion, heart, and intellect inseparably cemented to your times and to your emotional experiences. If I gave my designs to someone else, it would be their interpretation of my idea." —Sheila Hicks, 2015[14]

"As artists trying to imagine a different kind of world, it makes sense that we'd apply that thinking and commitment to our work and process…. I also think that artists are especially prone to be open to experimentation, to taking risks and trying something new. Many artists I meet are excited about the idea, but I haven't met many people adopting a [worker cooperative] model—I think in part because we're not exposed to many examples of creative cooperatives that we can learn from." —Zara Serabian-Arthur, 2016[15]

"I joined a collective of 100 Black women artists. I was strengthened by the force we made together, immediately. No matter what I had to do in other aspects of my life, I wanted to be there every week because I needed that shared space and possibility. We laughed. We broke bread after meetings. We sat at a table together and conjured a ritual healing, one that made space for the bitter and the sweet, sweeping floors with Lucky Leaves, the Second Line, our fists raised

while BLM's policy platform was read, where we danced 'til we sweat. Black Women Artists for Black Lives Matter—many red bandanas whirl from our hands while DJ Tara spins. We chant a litany, wearing red for our fierce rage and life blood, for collective strategy, rhythm, and insistent Black joy." —Nina Angela Mercer, 2016[16]

"I have tried [collaboration], and I hated it. In a strange way, working alone helps me value my body because my body becomes the limit and the horizon of what I can and cannot do. It's a cross between being very stupid and stubborn and holding on to the idea of being human. —Paul Chan, 2005[17]

"[As twins, we] tend to work together in the sense that we discuss everything together and our brainstorms collectively guide the ideas … It's nice that [Ryan's] my brother because we come to the best solutions if we are able to both be present. When it comes time to actually execute a piece, we'll let one of us fully build each individual work to keep the hand consistent…. We discuss everything that we do … it's a collective mental pursuit, even though our hands are executing different aspects of each project." —Trevor Oakes, 2011[18]

"Each member [of the cooperative] is afforded the trust to work, create, and organize in their communities as they see fit. The hope and goal is that we all will benefit from each other's work. The more we each invest in the issues that are important to us, the better off we all are, and the more collective knowledge to draw from for our own goal work." —Josh MacPhee, 2017[19]
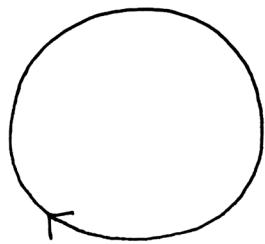
"Collaboration moves at the speed of trust, and movements move at the speed of collaboration". —Risë Wilson, 2018[20]

Here are more artists, groups, and projects that come to mind when we think about labor: Kadambari Baxi / Black Women for Black Lives Matter / Ian Burn / Chinatown Art Brigade / Barrie Cline / Workers Art Coalition / Maureen Connor / Carrot Workers Collective / Tehching Hsieh / Jeremy Hutchison / Justseeds Artists' Cooperative / Marisa Moran Jahn / Risa Puno / Zoe Romano / Mierle Laderman Ukeles / W.A.G.E. / Who Builds Your Architecture. What artists, groups, and projects come to mind for you?

Reflection

1. Artists who focus on labor as the central content of their projects might ask the following questions.

    *   Why should labor be visible?
    *   If I work alone, how should I hire people or manage my subcontractors?
    *   If I work with collaborators, how should we delegate roles?
    *   What are the benefits of working alone or with other people?

2. What would your space of learning look like if your labor practices were given as much attention as the objects that you produce?
3. ✳ What feelings and sensations came up for you while you were reading this chapter? For example, did you feel surprise, frustration, or excitement? How did you hold these in your body? For example, did you sense these emotions in your shoulders, neck, and back while reading this chapter? *See the Social-Emotional Intelligence Project Reflection activity in Chapter 4: Teacher/Facilitator Guides.*↗
4. What would it mean to understand artmaking as a site of interdependence, both locally and globally, rather than as a site of individual use and exchange? Remember, art is a system of relationships. We understand from the long history of economically oriented critical theory that behind any object exists a system of extraction, of production, and of circulation whose very histories are hidden at the moment in which the object appears as free-standing, as individual, as a thing, often a commodity. For us, in this book, that "thing" is the art object.

1. João Enxuto and Erica Love, interview by Susan Jahoda and Caroline Woolard, BFAMFAPhD, at the School of Visual Arts, New York, NY, June, 2016.

2. Capacity adapted with the permission of Alta Starr and Staci Haines, from Generative Somatics, Somatic Transformation and Social Justice, "Courses," http://www.generativesomatics.org/content/courses. *See Chapter 5: Capacities for more.*

3. David Harvey, "Divisions of Labor," in *Seventeen Contradictions and the End of Capitalism* (Oxford, UK: Oxford University Press, 2014), 126.

4. These principles were adapted from the MONDRAGON Principles of Cooperation to be legible to art students. We have replaced the term "workers" with "members" and "co-ops" with "groups" because we feel the principles are applicable beyond the scope of a worker-owned business and into multi-year artistic collectives as well as short-lived groups, MONDRAGON Principles of Cooperation, "Our Principles," October 1987, https://www.mondragon-corporation.com/en/co-operative-experience/our-principles/; For further examples of co-op principles, see Union Cooperative Council, "Union Co-op Council," Union Co-Ops, http://unioncoops.org.

5. Raymond Williams, *Keywords: A Vocabulary of Culture and Society* (New York, NY: Oxford University Press, 1976; repr., 1985), 41.

6. Raymond Williams, "From Medium to Social Practice," in *Marxism and Literature* (New York, NY: Oxford University, 1977; repr., 2004), 160.

7. Ben Davis, *9.5 Theses on Art and Class* (Chicago, IL: Haymarket Books, 2013), 28.

8. See Gregory Sholette, *Dark Matter: Art and Politics in the Age of Enterprise Culture* (London: Pluto Press, 2011); "4.2: There are many links to the working class in the visual arts: gallery workers, anonymous fabricators of artistic components, non-professional museum workers, etc. Most artists are themselves employed outside the art world—the dream of having fully realized middle-class status remains aspirational for most people who identify as 'artists'," Ben Davis, *9.5 Theses on Art and Class*, 29.

9. Political Economy in the Social Sciences looks at political policies and economic processes, their interrelations, and their influence on social institutions. See Gregory Hooks and Andrew Crookston, "Political Economy," *Sociology* (2013), https://dx.doi.org/10.1093/obo/9780199756384-0103.

10. The term "Worker Cooperative" means any enterprise that meets all of the following criteria:

▪ The enterprise is a business entity with one or more classes of membership
▪ All workers who are willing to accept the responsibilities of membership and who meet member eligibility criteria are eligible to become worker-owners
▪ A majority of allocated earnings and losses are allocated to worker-owners on the basis of patronage
▪ The class of worker-owners has a controlling ownership interest
▪ A majority of the Board of Directors or governing body is elected by the worker-owners on the basis of one-member-one-vote
▪ Decisions about return on capital investment are made by the worker-owner class or by the Board of Directors or governing body

United States Federation of Worker Cooperatives, "Worker Ownership," United States Federation of Worker Cooperatives, https://usworker.coop/what-is-a-worker-cooperative/.

11. bell hooks, *Teaching Community: A Pedagogy of Hope* (New York: Routledge, 2003), 36.

12. Gustav Metzger, "Statement in Art into Society, Society into Art: Seven German Artists,"Exhibition Catalog, ed. Christos M. Joachimides, 79–86 (London, UK: Institute of Contemporary Art, Nasch House,1974), republished in *Newsweek*, 1974, available, https://monoskop.org/images/3/34/Metzger_Gustav_1974_statement_in_Art_into_Society_Society_into_Art.pdf.

13. Shahpour Pouyan, personal correspondence with Caroline Woolard, March 20, 2018.

14. Sheila Hicks, "Fibre Is My Alphabet," interview by Jennifer Higgie, *Frieze*, February 20, 2015, https://frieze.com/article/fibre-my-alphabet.

15. Zara Serabian-Arthur, quoted in Mai Sutton, "Art Co-ops and the Power of Mobilizing Collaboration for Creativity," *Shareable*, October 11, 2016, https://www.shareable.net/art-co-ops-and-the-power-of-mobilizing-collaboration-for-creativity/.

16. Nina Angela Mercer, quoted in Jillian Steinhauer, "Reflections from Black Women Artists for Black Lives Matter," *Hyperallergic*, September 15, 2016, https://hyperallergic.com/322742/reflections-from-black-women-artists-for-black-lives-matter/.

17. Paul Chan, "Paul Chan by Nell McClister," interview by Nell McClister, *BOMB*, July 1, 2005, https://bombmagazine.org/articles/paul-chan/.

18. Trevor and Ryan Oakes, quoted in Deenah Vollmer, "The Way We See It: The New Drawings of Ryan and Trevor Oakes by YACMP Participant," *On.Verge*, November 11, 2011.

19. Josh MacPhee, "Justseeds on Creative Commons," interview by Roger Peet, *Justseeds*, March 10, 2017, https://justseeds.org/justseeds-on-creative-commons/.

20. Risë Wilson, personal correspondence with Susan Jahoda and Caroline Woolard, May 2018.

Future Project: Labor

Worksheet

Labor: The roles you and other people take on in order to complete a project.

1. Describe a project you are about to make in 3–5 sentences.

2. Who will work with you on your project? How will you organize the labor in order to make your project?

5. Will the organization of labor contribute to the meaning of your project?

6. Can the organization of labor in your project allow you to knowingly perpetuate the worlds that you want to see?

3. What choices will you (have to) make regarding the organization of labor in your project?

4. How does this connect to the capacity/capacities you wish to embody?

Past Project: Labor

Labor: The roles you and other people take on in order to complete a project.

1. Describe a recent project in 3–5 sentences.

2. Who worked with you on your project? How did you organize the labor in order to make your project?

Worksheet

1. How did this connect to the capacity/capacities you wish to embody, or not?

2. What choices did you (have to) make regarding the organization of labor in your project?

3. Did the organization of labor contribute to the meaning of your project?

4. Can the organization of labor in your project allow you to knowingly perpetuate the worlds that you want to see?

Historical Consciousness

→ See Sites of Shaping and Change, Social-Ecological Illustration on p. 659.

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 labor: how work is organized in a project. You can use this activity to analyze and reimagine the stories you tell yourself and the stories you hear about different kinds of labor. 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, world-view, 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.

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1. Generative Somatics, Somatic Transformation and Social Justice, "Courses," http://www.generativesomatics.org/content/courses.

Worksheet

YOUR BELIEFS

What beliefs do you have about your and other people's labor that go into your projects as an artist? How is your labor organized in your projects? Describe them in detail.

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]

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.

INSTITUTIONS AND RULES

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

HISTORICAL FORCES

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

FRIENDS/FAMILY INFLUENCE

What stories did your friends and family tell you about the ways artists work, growing up and today?

COMMUNITY AND MEDIA

What stories do the community groups and social networks around you tell about working artists? When you think about the labor that goes into a project, what media images and news stories come to mind?

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 labor in each concentric circle.

EARTH/SOUL/MYSTERY/SPIRIT

How does the phase labor 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]

4.   Ibid.

Aqueous Event

Time: 20 minutes

OUR TEACHERS

We learned this activity from Robert Sember, member of Ultra-red and our pedagogy group.

WHAT IT CAN DO

This activity uses a group task to create a conversation about collectivity.

HOW IT WORKS

This activity requires chairs for participants, two table-spoons, and water in a cup.

1. Chairs are placed in a circle.
2. Everyone is invited to sit in a circle, so that there are no empty chairs between people.
3. The facilitator demonstrates the activity by pouring water from the cup onto one of the spoons. Holding two spoons, they transfer the water from the full spoon to the empty spoon.
4. They hand the empty spoon to the person on their left, pouring the water from the full spoon into the empty spoon the person to their left is holding. The facilitator now has an empty spoon, which they transfer to the other hand of the same person on their left.
5. The group repeats this process, passing the spoons and the water to the person on their left, until everyone has participated. When the spoons return to the facilitator, they pour the water back into the cup.

Activity

Take some time for discussion and reflection. Discussion prompts might include questions like: What did you notice? How did the responsibility of passing the water feel? Was it stressful or exciting? What are the advantages and disadvantages of engaging in collective work? Did you feel like you could opt out by not participating? Did you feel like you were able to help someone else pour the water? How can agreements be created for collective activity?

Group Leadership Portrait

Time: 15–30 minutes

OUR TEACHERS

This activity was taught to us by Cristopher Robbins, who learned it as part of a training in Participatory Rural Appraisal.[1]

WHAT IT CAN DO

This is a good way to get a group "portrait" based upon each group member's sense of themselves as someone who leads.

HOW IT WORKS

The facilitator shows the group this list (projected or written) and asks each participant to choose the number that best describes the way they work in groups, writing it down on a note card and keeping it private.

1. I like to lead a group from the start.
2. I like to sit back and wait for someone to take the lead; only when I know others' positions will I try to influence events.
3. I don't like to make direct contributions to group discussions, but prefer to do things quietly, building alliances with others.
4. I am easygoing and let others run the show. Only when things go against my wishes will I intervene.

Activity

1. Jules N. Pretty, Irene Guijt, John Thompson, and Ian Scoones, *Participatory Learning and Action: A Trainer's Guide*, IIED Participatory Methodology Series (London: International Institute for Environment and Development, 1995), 178, available, https://pubs.iied.org/pdfs/6021IIED.pdf.

REFLECTION

1. Talk about what might be easy/hard in this group based upon the way you each work.

5. I prefer not to take the lead, but rather to carry out practical tasks that the group decides upon together.

The facilitator collects all the cards and turns them over anonymously, seeing the group "portrait."

Note that people's sense of their ability to lead changes based on context (who is in the room) and is always evolving.

Working Styles[1]

Time: 60–90 minutes
→ See Working Styles on p. 663.

WHAT IT CAN DO

This activity begins with a movement activity and then adds vocabulary that helps participants discover the working style(s) that they gravitate toward in groups.

HOW IT WORKS

1. To start, do a 15-minute movement activity as a group:
2. Clear an area of the room so that everyone can move around.
3. The facilitator asks three volunteers to be "witnesses" who will stand to the side and watch what happens. The rest of the participants will move their bodies together.
4. The facilitator asks the group to form a letter, and the group will take 2 minutes or less to form that letter with their standing bodies so that it is legible from a bird's eye view. Participants will do this without speaking to one another. Note: start with a simple letter so that the group can easily succeed. For example, move from "T" to "S" to "W."
5. Rotate through a few letters. Rotate witnesses and participants for each letter.
6. Follow this with a conversation about "working styles."
7. After everyone has had a turn being a witness, the facilitator asks the group: What did you notice? Who tried to "perfect" the shape? Who tried to direct the group? Who followed the lead of the director(s)? Who encouraged the group?

Activity

8. The facilitator hands out Working Styles Chart and explains that: This chart represents four working styles which come together to create a healthy, functional group. The idea is that every group needs each of these working styles and that each style will benefit the group in certain contexts. For example:

- A driver working style is helpful when there is a hard deadline, and may help with time management, but may not be helpful when the group needs to build trust and connect.
- An expressive or amiable working style is helpful in building a sense of group cohesion, and may hold the group together, but may have a hard time meeting deadlines and being assertive.
- An analytical working style is helpful when you must be thorough but can be a perfectionist and appear rigid.

IN-CLASS JOURNALING

The facilitator asks participants to write about the activity that they just did (forming letters) or about a past group project, using the vocabulary in this chart. For example: Circle the working style(s) that most align with the approach you took to group work in the project. What strengths and weaknesses did you notice in yourself, and how did these impact your involvement in the group? Was the group able to balance analytical, driver, amiable, and expressive working styles? If your group continued working together, what areas would you want to cultivate in yourself? What strengths might you seek out in others? Note that people's working styles change based on context (who is in the room) and that we are all in a state of continual becoming. You might be amiable in one context and a driver in another.

GROUP DISCUSSION

Do you agree that these four categories are most helpful for a healthy and functional group? If not, what other working styles would you suggest? What cultural contexts, worldviews, or beliefs do these working styles reinforce?

1. For more information on available programs, read more about *Thinking Talents* in Alexis Kleinman, "App Analyzes Your Personality And Tells You How To Work It At Work," *Huffington Post*, May 5, 2015, https://www.huffpost.com/entry/thinking-talents_n_7341512?guccounter=1&guce_referrer=aHR0cHM6Ly93d-3cuZ29vZ2xlLmNvbS8&guce_referrer_sig=AQAAAHM-v9EtTR4CgIAYXCNaa-84OcMZCJTRfmOMN_nqxHG7xouhh4iF7a_Bo_FGWVi8z3GnT1INhVwwQldr3RINQcyG03ypMtNOuUiSK2-_7sTWqjUmQwf0I7TvdRtPsHQrMDsZTuMSj--tv-JvbIU89-LLbVgT_S8ih2RflyCCE2ADh.

Threeing: Cultivating Creativity

Activity

Time: 30–60 minutes

OUR TEACHERS

We wish to honor Paul Ryan and his widow Jean Gardener who taught us Threeing.[1] We first learned about threeing at Documenta in 2012 and later worked with Jean Gardener to adapt threeing to our contexts.

WHAT IT CAN DO

This activity asks you to identify the role(s) that you tend to gravitate toward in any project and to practice shifting roles in groups of three as you work on a project.

In the words of video artist Paul Ryan: "Threeing is a three person solution to relational confusion. At the core of this solution is a voluntary practice in which three people take turns playing three different roles: initiator ("firstness"), respondent ("secondness"), and mediator ("thirdness"). Through this role playing, a clarity about relationships emerges, and an ease. This clarity and ease can be cultivated by practice and developed into healthy sustainable relationships."

1. See Paul Ryan, "Lesson Eight, Cultivating Creativity," in *Ten Lessons in Threeing*, 2001, available, http:/studycollaboration.com/static/uploads/pdfs/ten_lessons_008.pdf.

HOW IT WORKS

This activity requires drawing paper; drawing pencils or thin felt markers for all participants in yellow, red, and blue; paper; and floor space or round working tables for the groups.

1. The facilitator divides participants into teams of three.
2. Each team is assigned a table or floor space.
3. The facilitator gives each participant a drawing pad and a drawing pencil or marker. Each person is asked to draw one spontaneous line on the paper, all at the same time (Firstness).
4. Team members rotate pads to the other members of the team. Now each member of the team reacts to the line in front of them with another single line that indicates their reaction (Secondness). Team members rotate pads again.
5. Each team member takes their time and adds another line to the drawing that seeks to balance or mediate between the two lines in front of them (Thirdness).
6. Team members show each other the final compositions.
7. Repeat procedure for as much time as you have.
8. Finally, each group of three walks around and looks at the drawings that each group has made.

REFLECTION

1. (In teams) What did you notice about each role (firstness, secondness, and thirdness)? Where are you most comfortable?

2. (In the larger group) What did you notice about the draw-ings that each group made? Did each group develop a distinct non-verbal style or sense of "balance"?

Dot Voting

Time: 10 minutes

WHAT IT CAN DO

This activity allows a group of artists to prioritize proposal(s) or topic(s).

HOW IT WORKS

1. First, the group should have something to prioritize or vote on! For example, maybe the group has raised $100 and needs to decide how to spend it. Each participant (or pair) suggests an idea for ways to spend the funds. The facilitator writes each idea on a board/wall, and combines common ideas, encouraging people to blend similar ideas together.

2. In another example, the group might want to prioritize topics to speak about. The group could spend 5–10 minutes journaling about topics that they want to address, and then take 15 minutes to read these aloud to one another, and then 10 minutes to list 5 topics that seemed to come up a lot. These 5 topics could be placed on sheets of paper on a wall or table, with the goal of voting upon which topic to address first. Whatever the group is prioritizing or voting on, make sure to take time to allow for clarifying questions so that everyone understands what each topic or proposal is.

3. Each participant gets three red dots (or any three objects: stones, pens, etc.).

4. Each participant casts their vote by placing a dot (or all their dots) on the topic(s) that they want to talk about first.

Activity

5. Everyone casts their votes all at once.

6. Count the dots and see which topic/proposal has the most votes. If there is a tie, either flip a coin or hand out a new set of dots to vote between the two topics.

Who + Do[1]

Activity

WHAT IT CAN DO

Developing a WHO + DO list in any group is a simple way to ensure that every action item has a person behind it who has agreed to work on that item.

HOW IT WORKS

1. Start with the vision. Write out or visualize the big goal. For example: We are going to make a group project.
2. Draw a two-column matrix and write "WHO" on the left and "DO" on the right.
3. Ask: Who has the time and ability to be involved in making this happen? Who has the needed resources? Who will be impacted? Who should be notified? These individuals or groups are your list of WHOs.
4. The DOs are often harder. For each WHO, ask: What do they need to do? What action items will build toward the big goal? Refine each DO in the list until you have a desired and measurable action for each WHO. Given all of the possible WHOs and DOs, which are the most important? Who comes first? *See Asset Mapping (Chapter 4: Teacher/Facilitator Guides)* to identify resources and Dot Voting (above) to vote on the most important actions to DO.

1. See Dave Gray, Sunni Brown, and James Macanufo, *Gamestorming: A Playbook for Innovators, Rulebreakers, and Changemakers* (Sebastopol, CA: O'Reilly Media: 2010).

1. Close the activity by agreeing on timelines for each action, opening calendars, and writing down the action item(s) each person has agreed to.

Example Who + Do Table

WHO	DO
Caroline	Oversee progress and make updates to community
Emily / Caroline	Make sure we have new addresses for book order fulfillment
Becky / Mary /Caroline	Make sure they know to go to Oct 25th event at H&W
PW / DAP	Ship books
Susan	Accounting

Threads of a Strong Community Fabric

Time: 20–45 minutes

OUR TEACHERS

We learned about this in a workshop with Enspiral.[1]

WHAT IT CAN DO

This activity helps groups of artists get clear about making decisions, building relationships, allocating resources, gathering together, and coordinating action.

HOW IT WORKS

As a group, discuss the prompts within this diagram. Fill in the chart by answering the questions provided by Enspiral, below.

Worksheet

1. Anthony Cabraal and Susan Basterfield, *Better Work Together* (Enspiral Foundation, 2019), presentation from the workshop available online, https://docs.google.com/presentation/d/1M-nZBHqD4KjamnEBGzCg7b56t9nZnocvlsw3O-qEdjgo/edit#slide=id.g4dd2e344e7_0_155.

Making Decisions	Building Relationships	Allocating Resources	Gathering Together	Coordinating Action
Decision-making practices How do you make decisions in your organization?	**Feedback** What is the best practice you have for giving feedback and how often do you do this?	**Money** What are your agreements about how surplus money is spent?	**Meetings** What is the rhythm and cadence of your meetings?	**Leadership** What does leadership look like?
Agreements What are the foundational agreements which you use to govern your organization?	**Stewardship** How do you ensure people are being taken care of in your organization?	**Time/Volunteering** How are people compensated for their time, especially if it's not remunerated?	**Retreats** What opportunities are there for people to connect away from the day-to-day work?	**Accountability** How are people held to account for the work they commit to deliver?
Transparency Where are decisions discussed and recorded? Who has access to this?	**Trust** How would you describe the level of trust in your Org?	**Skills/Expertise** How do people know who has what skill? How do people develop?	**Rituals** Are there any practices that you regularly practice together?	**Working Groups** How do interested groups of people start working on something that needs to be done?

You are encouraged to work collaboratively with another person. They could be a friend, family member, or member of your community. Make visible the labor required to organize, account for, and create this project.

Make a Project that Includes the Labors of Others

Assignment

Chapter Fourteen

Narrate

...AS YOU TELL A PERSON IN A POSITION OF POWER ABOUT YOUR PROJECT.

PRACTICE ENGAGING & PERSISTING...
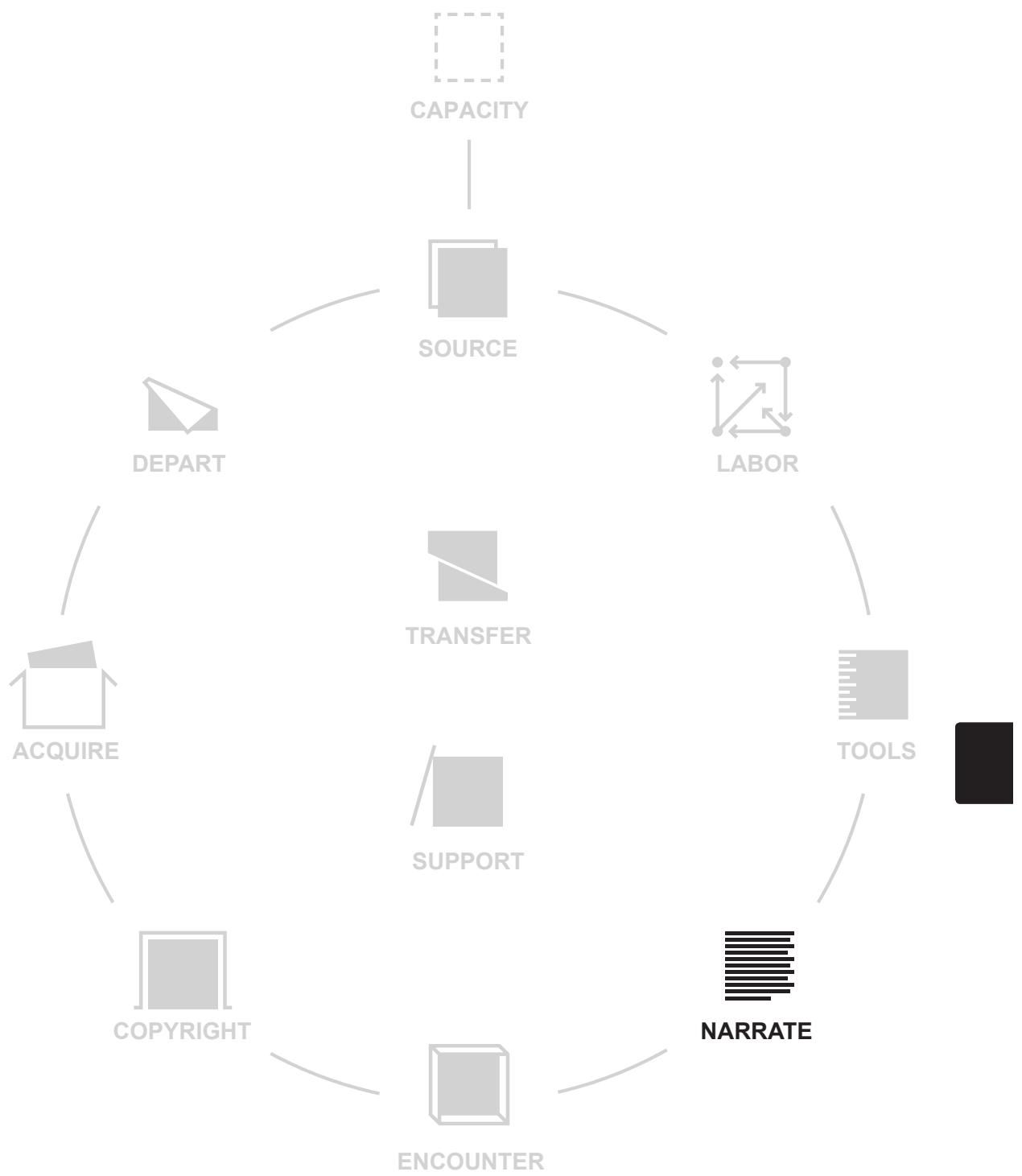
DON'T FORGET
TO EAT.

What if narration were integral to your practice or project?

Narrate: how your project is represented.

Examples of narration can include: you or others giving a presentation about your project, you or others telling people about your project, and you or others writing about your project.

CAPACITY

SOURCE

LABOR

DEPART

TRANSFER

TOOLS

ACQUIRE

SUPPORT

COPYRIGHT

NARRATE

ENCOUNTER

Introduction

The phase of the lifecycle that we refer to as "narrate" considers how a project is represented. For example, when you create a website, show documentation, give a lecture, or talk to friends, you are narrating your own projects. When you read about projects online and in books and hear how they are recounted in lecture halls and podcasts, someone besides you is likely narrating the project. If you then describe a project in conversations with friends and colleagues, you are also narrating.

Story

We will begin by addressing what is said or written in any narration, and then continue with a discussion about whose voices can be heard. We will share stories from the artist Sharon Louden who includes labor in her narrations on gallery and museum wall labels and co-author Susan Jahoda who provides a story about encountering a narration at an exhibition that helped situate her conditions of existence. *See Chapter 6: Historical Consciousness.*↗

Many artists work directly with curators to determine how their projects will be narrated. For example, the New York based artist Sharon Louden speaks about why she believes it is important to carefully determine the narration of her work in wall labels, to include the labors of all the people who worked on her projects. Louden writes:

> Fellow artists: here is yet another awesome thing we can do, especially when we work with artists who run institutions. I just completed a site-specific installation at the Philbrook Museum thanks to many people, a lot to the awesome artist/preparators who installed the work. Artist/Museum Director of the Philbrook Scott Stulen agreed with me that the names of those who installed the work and the curator Sienna Brown should be included on the museum label. This was literally a 30 second conversation and the first time in the museum's history people are included as they should be. Every museum should do this and every artist can insist upon it. It's a small thing but it's important validation and a form of gratitude as well as transparency as to who is really behind the way art is displayed in public places. Many thanks to everyone who participated in this project and most to Andy DuCett, another artist, for introducing me to Scott Stulen.[1]

Sharon decided to narrate the phase that we call labor, naming the preparators as artists and giving their names on the wall label. This ensured

that their names will travel with the project, and that the museum might do this with other texts, in the future. What information should travel with your projects? *See Chapter 13: Labor ⧉ for a further discussion about the organization of labor in any project.*↗

Imagine if every wall label and public artist's talk included forms of labor, support, and transfer that were used to bring a project to completion. How would knowing about the forms of support used to facilitate a project's completion change your understanding of its meaning? You might pay tribute to the support structures that allow you to make your projects, including friends and family members and networks of mutual aid. You might reproduce and normalize rituals of "dedication" or "acknowledgement" as seen in books, thanking the people who have made your project possible.[2]

We talk a lot about narration and whose voices are heard. For example, forty years ago Sharon Louden would not have been able to makethe intervention that she was able to make today. Susan Jahoda, an artist and co-author of this book, shared the following story about a narration that impacted her with Caroline Woolard, an artist and the other co-author of this book:

> When I was in my early 30's, I saw Mary Kelly's installation *Interim*, at the New Museum of Contemporary Art.[3] The visual and textual strategies that Kelly used to narrate the different ways in which women's bodies are regulated had a profound impact on my own practice as an artist. I understood how I was recognized and affirmed by the male gaze, by patriarchy. I felt so much rage at this. I realized that rather than seeing myself as a victim, or blaming myself for some purported inadequacies, I could explore the conditions that had made me think I wanted to appear in a certain way. I began to seek out more readings to help me understand my experience. *Interim* gave me a context to understand my feelings about my own body.

Susan's story highlights the power of narration. She was able to understand her own lived experience in relationship to Mary Kelley's project and to connect this to a broader social, political, historical context. *See Chapter 6: Historical Consciousness for more.*↗ Susan also recalled the first time she was taught by a female faculty member was in graduate school. This was the first time that she saw women artists as examples and role models in a space of learning. Susan was rarely given the opportunity to hear women narrating their own projects. Again, who speaks is as important as what is said.

Discussion

We consider the narration of projects to be equally important to the encounter with any project because narration is what allows projects to circulate. *Narration is the interface between your projects and the rest of the world. This interface has a politics: What is said? Who is speaking? Where is the narration heard?*

Your project could be narrated in the following ways:

- A review or critique of your project
- An artist's statement
- A project statement
- Your website
- Social media
- Email
- Conversations with peers
- Photographs documenting your work
- Videos documenting your work
- An artist talk
- Wall labels
- An application
- A grant proposal
- A self-authored publication
- A curatorial statement
- Your project re-posted on social media
- Your project in an article/book/syllabus
- A recommendation letter
- Your work in a class's syllabus
- People who have seen your work and talk to other people about it
- What else?

Current tensions in spaces of learning over narration

In many ways, your ability to imagine yourself as an artist is determined by the stories you hear about artists and projects. Words make worlds, as words become the material of your imagination. For example, when you imagine how an art project is made, and you read Sharon Louden's wall label, you might envision yourself working with many artists as you install your project. This impacts how you go about making your own work.[4] If you are a student in a traditional art program, you likely get mixed messages about whether to remain silent or to speak and write about your projects. On the one hand, if you take professional practice courses,

you are required to write an artist's statement in preparation for grants, residencies, and fellowship applications. The idea is that you will be able to describe your project in a way that will shape public reception. On the other hand, in "cold read" critiques you might be asked to remain silent and take notes as viewers encounter your work, and you are asked to allow your projects to speak for themselves.

The critique is the place where the confusions about narration become most evident—should you speak for your work, or should your work speak for itself? Assumptions are made by both students and teachers in critiques about the "correct" way to represent—to narrate—projects. We will focus on the critique setting in this section because critique is the site where you learn to narrate projects: how to speak about your work and the work of your peers. A lack of explained and agreed upon criteria for narration and judgement can profoundly impact the wellbeing of a learning community.[5] The critique can become a site of intimidation. We know people who have stopped making art or who have walked out of art school because they have been severely hurt by the critique itself.

How might a project "speak for itself"? If you have ever been in a "cold read" critique setting, you have experienced a practice of "reading" a project without any knowledge of the artists' research or reasons for making it. It is called a "cold" read because the viewers who encounter the project are not given any additional information about the artists' intentions. "Reading" a project means analyzing it, as you would a text. If the project is yours, then your peers will speak about their encounter with it, and you are often not allowed to say anything.[6] The idea is that an effective project will produce a series of individual "readings" or responses and interpretations that are aligned with the intentions that you had about what the project might communicate.

There is an assumption that the people doing the "cold read" are representative of future audiences or the intended audience for the project itself. We are concerned that this is not the case at all, as many projects emerge in relationship to local knowledges that are not understood by the people doing the cold read. Projects that engage social and historical context, for example, with specific events, identities, and heritages that have been marginalized, are often not well served by the cold read in spaces with predominantly eurocentric reference points.[7] Artist and theorist Billie Lee writes that:

> Reflecting on my experiences learning, teaching, and being in spaces of art, this hold around shared concerns for one another has been surprisingly rare and ambivalent. My experiences in elite/U.S./European art spaces have been characterized by affects of disenchantment, alienation, and numbness, particularly because these

spaces—and spaces that front as being critical—fail to acknowledge the uncritical limits of their own frameworks. In my essay "On Performing the Critical," I specifically discuss the ways that art schools are not equipped (academically and culturally) to adequately address vectors of race, class, and gender that circulate unevenly throughout these scenes, eliciting varying degrees of disidentification, accommodation, and refusal. The ubiquitous "crits" are especially prone to unregulated wildflower commentary that is either explicitly or implicitly racist, sexist, or Western-centric, precisely in the name of critique. In many instances, critique is given a "free pass," where some epistemological or evaluative frameworks go unmarked, whereas, others are marked exhaustively. Considering how foundational "crits" are to art schools, they have been under-considered as an important pedagogical tool for the reproduction of contemporary art discourse. In fact, the typical "crit" goes against all tenets of progressive education in privileging "expert voices" and disciplining obedient artists in a neutralized white-cube space that prefigures the commercial gallery context.[8]

Viewers' biases are foregrounded in the "cold read." For example, the color red might be understood as a symbol of danger or communism if it is being analyzed by a person using a eurocentric framework. The color red might be understood as a sign of luck, joy, and happiness if it is analyzed by a person using a diasporic framework. Depending on who is in the room, the people doing the "cold read" will determine that red is about danger or about happiness or all of the above. In this example, where viewers who have been schooled to use Eurocentric frameworks are in a cold read setting, the viewers will understand the artist's use of red as signifying danger, when really, the artist (who has a different framework) was expressing happiness. The artist's meaning and context is lost and is actively marginalized. How do you navigate this reality without asking people from minoritized or marginalized backgrounds to speak for entire demographics?

In our experience, the "cold read" method of feedback can function well if a group has some familiarity with the person sharing their project, or if there are shared cultural and art historical references. What happens when members of a group doing a cold reading are unfamiliar with ways to speak about their biases in relationship to the experiences, identities, or cultural heritage that the project is in dialog with? *In The Room of Silence*, a documentary by Eloise Sherrid and Black Artists and Designers at Rhode Island School of Design (RISD), students "document the difficulties faced by students of color at predominantly white art schools" and share that they are often met with a silent critique, as students and faculty

alike lack multicultural literacies and are afraid to "say the wrong thing."[9] From the Antiracist Classroom at Art Center in California,[10] to Retooling Critique Working Group at Massachusetts College of Art and Design, to #letscritcrit at RISD, students around the country are rising up to organize critique practices that support student growth.

We wish to disrupt the widely held assumption that what happens in the classroom is a means to an end—a journey to someplace else. If the classroom is not a journey to someplace else, then the people around you are your audience. We invite you to consider how you show up in the space of learning while also thinking about the conditions that shape each member of the group. The critique can be a site in which you investigate your "blind spots" to become aware of what you do not know and to identify your biases. In order to learn continuously, you can become curious about and open to the knowledges that you do not currently have.

Here are three different practices that can create critique settings that foster a greater sense of equity:

WE ENCOURAGE WITNESSING. Before providing context to your viewers, we suggest that you ask them to fully experience a project and allow it to act upon your senses. You might ask your viewers: What do you see? What do you hear? What do you smell? If the project invites touch, then what does it feel like? It is sometimes hard to allow yourself to remain in a non-judgemental space. You might jump to analyzing and interpreting linguistically, which can foreclose a somatic experience. *See Chapter 2: Spaces of Learning for more.*↗ In the time between your experience and interpretation, before you begin to formulate thoughts and language, what is your somatic experience? We acknowledge that projects and their materials can be sentient and intelligent, that they act upon viewers.[11] *See Chapter 4: Teacher/Facilitator Guides for more.*↗ Witnessing helps to develop the capacity that we call "focused attention: I am able to practice lucid and attentive awareness, noticing distraction and returning to focused attention."[12]

WE SHARE 11 APPROACHES TO RETOOLING CRITIQUE. We offer these eleven approaches to give you a sense of the Retooling Critique Working Group's ongoing commitment to undoing racism, including in the performance of critique.[13] These approaches cannot be used as a list to check off, as they grow out of ongoing conversations and actions. The Retooling Critique Working Group was created to bring racial equity and inclusion into critique practices in art schools, and offers these approaches to critique:

1. Carve out space for study. Support others in carving out that space. Study side by side. Move apart and come together.
2. Recognize the past and present labor of students.
3. Devise tactics for ongoing work that is different from drawing conclusions.
4. Set your focus wider than your frame. Acknowledge the limits of the conditions that we operate within. What are the constraints of the institution that obstructs this labor? How can we set the focus of a class to include its own institutional conditions?
5. Invite witnessing. Invite testimony. Who are the witnesses, participants, influences and critics you welcome into your life? Do you trust them willingly or by default? What is that relationship doing to you, your art, your overall sense of being in a community?
6. Refuse generalization and essentialism. Move from tacit to explicit.
7. Consider critique as a tool and wield it as such. Use your tool responsibility.
8. Develop the will and ways to see what our habitual critique practices do. Ask. Listen.
9. Demonstrate to yourself the fact of a blind spot.
10. Develop reading practices. Study a few critical texts in depth and with others.
11. Build new literacies. Develop a conceptual toolkit. Borrow tools as you discover them useful. Do your homework.[14]
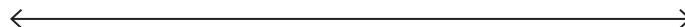
This list was presented at a public event that we (Susan and Caroline) organized as members of BFAMFAPhD. For a deeper understanding of the work of the Retooling Critique Working Group, we encourage you to listen to the recording of their conversation.[15]

WE ASK THE QUESTION: What do you need to know in order to understand this project more fully? What media (materials, techniques) and topics (themes, subjects) do you need to learn more about, in order to understand this project better? This allows the group and individuals to sense the encounter with a project as a moment that could direct further research, rather than a final reading or judgement. *See the Activities section in this chapter for ways to navigate this.*↗

Is it possible to *see* something that you do not know?

We believe that you cannot see and understand something that you do not have familiarity with.[16] You will not be able to see "red" as a sign of danger if you have no cultural reference point for that. For this reason, we encourage you to provide and ask for context in each critique. In the same

way that you are asked to write an artist's statement, in order to shape the public's understanding of your work, we believe that providing context allows the group that is encountering the project to begin a conversation about it with a deeper understanding. When you share references and research in advance of the critique, it can save time, help to avoid "blind spots," and can create shared vocabulary for critiques and reviews. This encourages your peers to see themselves as co-researchers who are learning about your research as well as their own. While some people may warn you that providing context to your peers will over-determine the "reading" of the project, we encourage you to see this in the same manner that you might a wall text or label. In "cold read" settings, providing written text to accompany your project might allow you to insert context where it might otherwise be disallowed.

⟵——————————————————————⟶

"The work speaks for itself." Art is self contained and it is not the job of the artist to explain how it produces meaning.

"Let me give you some context..." Artists produce meaning in relationship to specific knowledges, people, and places.

Negation

"This is not new." / "Why are these white teachers teaching me a bad version of my own ancestral wisdom?"

The framework we use draws from Indigenous philosophies that account for matter and land as never separate from the body. While "new materialism"[17] and "cradle-to-cradle" theories are often spoken about as new in relationship to European philosophical traditions, Indigenous scholars Eve Tuck, Marcia McKenzie, and Kate McCoy remind readers that "scholars of the Indigenous will attest to the survival of alternative intellectual traditions in which the liveliness of matter is grasped as quite ordinary, both inside, and at the fringes of, European modernity."[18] European philosophical traditions' practiced ignorance regarding Indigenous philosophy goes hand in hand with the erasure of Indigenous bodies and land.[19] See Chapter 7: Lifecycle Phases and Framework for more.↗ As authors, we acknowledge the pain and trauma that is held as we present European philosophical traditions alongside Indigenous philosophical traditions. How is it possible that Indigenous traditions are being taught in institutions of higher education, when these very institutions occupy stolen Indigenous land and have historically produced the theories and justifications for the denial of Indigenous sovereignty and existence?[20] See Is

Art a Commodity?, Chapter 6: Historical Consciousness, and Chapter 9: Support ▪️ for more about generative contradictions.↗

How might these contradictions lead to transformative action? Eve Tuck reminds readers that decolonization is not a metaphor;[21] it is an everyday practice of recognizing the sovereignty of Indigenous peoples and struggling for Indigenous demands for repatriation. A commitment to decolonization includes active and ongoing struggles with Indigenous colleagues, artists, and activists. This is intersectional work which acknowledges that all suffering and all human dignity is interconnected. As artist Mindy Magyar writes, "given the continued threats to Indigenous cultures, I regard my practice itself as a contribution to the greater cultural revitalization efforts flourishing across Indian Country. And whether I am studying the quillwork of an ancestor, seeking guidance from an elder, or challenging design protocol, I consider it an act of decolonization, or rather Indigenous visual sovereignty."[22] See Chapter 8: Understanding the Lifecycle from Multiple Perspectives for more.↗

A focus on process, materials, and the life of projects may seem unconventional from the perspective of the Eurocentric art-making traditions which are privileged in most higher educational institutions, but this approach is entirely familiar to Indigenous artists. For example, the artist Jeffrey Gibson narrates that Indigenous crafts and designs have "historically been used to signify identity, tell stories, describe place, and mark cultural specificity," explaining, "I engage materials and techniques as strategies to describe a contemporary narrative that addresses the past in order to place oneself in the present and to begin new potential trajectories for the future."[23] When we focus on a reconnection between production process and intention, we hope that you will narrate your connection across generations: ancestral and historical knowledge. For example, Gibson connects the past to the present with his craft techniques. What craft techniques and materials might your elders have used? See the activity "Naming Who We Invite Into Our Space of Learning" to consider how we narrate our learning in Chapter 4: Teacher/Facilitator Guides for more.↗

As we wrote in Chapter 3: Who Do You Honor?, if you are a white facilitator, please note that white people will likely reveal their racism when you bring anti-racist dialogue into the room. This is because white people have so little experience with dialogue about race. White people's racial identity is affirmed daily by media, institutions, and rules. To prepare to facilitate conversations about race, we, Susan and Caroline, have joined and formed antiracist groups to support our ongoing transformation. Before preparing her syllabus, the white artist and educator Judith Leemann takes an implicit bias test.[24] Leemann says, "I am a better anti-racist educator if I have just done another implicit bias test,

remembering that I am racist, rather than thinking that I am anti-racist."[25] If we, Susan and Caroline, can accept and remember regularly that there are good reasons for People of Color to distrust white educators, including us, we are more able to be present with the racism that permeates our spaces of learning. If we allow ourselves to forget our racism, we are inclined toward a masked perception. See Chapter 6: How Are You in the World and How Is the World in You? for a Self-Reflection Assignment about Rank for more.↗

Discussion

Who?

You might sense the power that narration—language and imagery that represent your project—has in spaces of learning and in institutional contexts. Who gets to narrate, and what narrations are visible? Historically, many artists of color and women artists, along with trans artists, nonbinary artists, disabled artists, and artists who identify with intersectional minoritized groups, have been excluded from narration and therefore public recognition. For example, a 2019 study conducted by a group of mathematicians, statisticians, and art historians at Williams College found that 85.4 percent of the works in the collections of all major US museums belong to white artists, and 87.4 percent are by men. African American artists have the lowest share with just 1.2 percent of the works; the works of Asian artists total 9 percent; and the works of Hispanic and Latino artists constitute only 2.8 percent.[26] Even if all of the Latinx artists in major US museums decided to add labor to their wall labels like Sharon Louden, only 2.8 percent of additional wall labels would include labor. This is why who speaks is integral to what is said. *See Chapter 6: Historical Consciousness for more.↗* Artist-centric spaces in New York City like Just Above Midtown[27] (founded by Linda Goode Bryant and run from 1974–1986), WOW Café Theater, and El Museo del Barrio[28] were founded precisely because the art histories represented in elite museums and galleries have predominantly excluded women and all artists of color.[29] *See Chapter 15: Encounter ◼ for more.↗*

Female partners of many collaborative pairs have historically remained invisible, although they were the actual, unattributed creators of the work. For example, Artemisia Gentileschi,[30] Camille Claudel,[31] Jeanne-Claude,[32] and Ray Eames[33] were barely recognized for the majority of their careers. Even after some of their male partners began to acknowledge their labors in public narrations, it took years for these women to be recognized. Once a narration gets into circulation, it is hard to undo the story that has become known.

For example, even the famous urinal, *The Fountain,* was likely not created by Duchamp. According to art historian Amelia Jones in her book *Irrational Modernism: A Neurasthenic History of New York Dada,* published fifteen years ago,[34] Duchamp wrote to his sister Suzanne in 1917, saying that "one of my women friends, using a masculine pseudonym, Richard Mutt, submitted a porcelain urinal [to the Society of Independents show] as a sculpture."[35] This letter continues to be disputed.[36] The Tate museum has another narration for the origin of The Fountain, claiming that:

> Duchamp later recalled that the idea for Fountain arose from a discussion with the collector Walter Arensberg (1878–1954) and the artist Joseph Stella (1877–1946) in New York. He purchased a urinal from a sanitary ware supplier and submitted it—or arranged for it to be submitted—as an artwork by 'R. Mutt' to the newly established Society of Independent Artists that Duchamp himself had helped found and promote on the lines of the Parisian Salon des Indépendants (Duchamp had moved from Paris to New York in 1915).[37]

The Tate lists Duchamp as the author of The Fountain and provides a history of the dispute online. We do know that Duchamp, running the publication *The Blind Man*, had Alfred Stieglitz photograph the project after it was removed (or disappeared) from the exhibition. Duchamp and the editors of *The Blind Man* had the power to narrate this project in any way that they liked in 1917, and some historians continue this narration today. When your projects are narrated by people and institutions without your consultation, for example in social media or in press releases or wall labels, you may have been deprived of control over the production of meaning.

Cultural theorist and philosopher Michel Foucault addresses the relationships between author and receiver, work and context, in his essay "What is an Author,"[38] calling into question the assumption that the maker determines the project's meaning. Discourse about a project can be produced by a wide range of people, including art historians, critics, artists, and institutions. In other words, you are not in full control of your project's narration. Foucault explores playwright Samuel Beckett's question, "What does it matter who is speaking?"[39] In other words, who might give your project legitimacy, in which art worlds, and why? Historians, perhaps in collusion with the editors of *The Blind Man*, erased public awareness of the true author of The Fountain. The artist and writer Mira Shor writes:

What if instead of the wink-wink-nudge-nudge, know-what-I-mean anonymity accorded Duchamp's gesture, the work in fact masked another kind of anonymity, the one famously defined by Virginia Woolf as 'Anonymous Was a Woman'? ... some of the most important artists are essentially anonymous artists who've fallen through the cracks of history; when misogyny and bigotry hold the spot light, the light shines brightest on men like Duchamp. Gendered value hierarchies in the 20th century informed every movement's histori-cization, and Dada is no exception. So, here we are, to shed some light on the incredibly innovative, prolific, and captivating person, Baroness Elsa von Freytag-Loringhoven.[40]

Was Baroness Elsa von Freytag-Loringhoven the person that Duchamp mentioned to his sister in the letter that he wrote? Historians continue to debate the authorship in their narrations. The urinal was removed from the exhibition, and it circulated only as an image in the publication *The Blind Man*. If you have seen The Fountain in person, it is a replica based upon this photograph. This is the power of narration. Foucault asks: "What are the modes of existence of this discourse? Where has it been used, how can it circulate, and who can appropriate it for [themselves]? What are the places in it where there is room for possible subjects? Who can assume these various subject functions?"[41] For example, the discourse surrounding Duchamp and The Fountain has circulated in major muse-ums, art history textbooks, and student seminars. For nearly a century, Duchamp was seen as the unchallenged author of the project. This is the power of narration.

There are projects that you might not have seen in person (like the *Mona Lisa* in the Louvre), that you feel that you have encountered in person because they have been so widely represented. As the artist Cameron Rowland said about a work by Zoe Leonard, "It's one I've thought about for a long time and I've only known through documen-tation."[42] It has been argued that the history of art is the history of that which could be photographed and written about.[43] As we recognize the power of narration to make practices visible and open to contestation, we also recognize the challenges in narrating the lifecycles of projects. As we have seen in the story of *The Fountain*, narrations change in relationship to the listener, based upon geography, identity, and professional norms.

Where?

Narration is also what distinguishes a work of art from a weird thing. For example, when and how does a urinal become a work of art? A proj-ect becomes an "artwork" when it is legitimized through narrations that

circulate within elite institutions in the field of art. Institutional theories of art 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. *See Chapter 7: Lifecycle Phases and Framework for more.*↗ As curator Christophe Lemaitre writes in the foreword to *The Life and Death of Works of Art*, philosopher 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).[44]

In the next chapter, we will focus on the structures that provide contexts for projects to be presented, or the phase that we call "encounter." It is the combination of narration and encounter that legitimizes projects in the field of art. If artists are unable to, or do not wish to circulate their projects in existing art institutions, many artists create their own publications and spaces in order to achieve legitimacy.

Jon Hendricks, an artist and Fluxus Consulting Curator at MoMA, spoke with us about the power of narration and encounter in shaping the public understanding of Fluxus. He ran an independent bookstore in New York City in the 1970s that sold artists books and Fluxus ephemera. As someone who made a site of encounter for Fluxus ephemera and objects, Jon played a central role in the formation of the Fluxus collection that was acquired by MoMA in 2008.[45] In an interview with us, describing how so few Fluxus projects were cataloged in the Periodicals Contents Index at the time of the acquisition by MoMA, Hendricks said:

> "I looked up Fluxus in the Periodicals Contents Index and there was one tiny little mention in all these magazines on Fluxus … why? Because they only indexed the standard 28 art magazines—*Arts*, *Art News*, *Art Forum*, *Kunst*, whatever it is, and they didn't archive *Décollage* or *Fuck You Magazine of the Arts,* or whatever it might be, because those were considered to be, who knows, naughty or just of no importance. Of course those are the most important things. Those were publications made by artists."[46]

Jon is pointing to the importance of narration, or the representation of projects. Before 2008, according to Jon, well-known magazines had only "one tiny little mention" of Fluxus. With the support of Jon, Fluxus gained institutional visibility and a higher level of circulation because he mandated the narration and acquisition of Fluxus material at MoMA. *See Chapter 18: Acquire* 🗁 *for more.*↗

Artists often call attention to the conventions of narration by:

- Creating performance lectures that reflect upon the act of narration; and
- Refusing to speak alone, presenting multiple perspectives, speaking as a group.

We are interested in borrowing from outside of the field of fine art to narrate the labors of others. For example:

- "Dedication" and "acknowledgement" sections as seen in books;
- "Credits" in film that include the "producer," "director," "actors," and more roles;
- The printed "program" with a list of roles and biographies in the performing arts;
- Supply chain diagrams in service design;[47]
- Reports with "principal investigators" and "research assistants" in the sciences;
- Project descriptions with "creative directors," "typographers," and "designers" listed in graphic design; and
- Videos of construction labor in architecture.[48]
- How new work stories might be visualized, narrated, and represented is itself a creative act needing critical thought.[49]

Quotations

"Since 2007 I've been experimenting with crafting wordless explanations, in which hands manipulating objects on a small stage are asked to take on the work of explanation that usually rests with language. Over time, I've come to be most curious about the way in which language permits certain kinds of sense to come forward while actively preventing other kinds of sense from being made. Can this play of hands and objects do the work of foregrounding relations such that the relation itself becomes the subject? Is it helpful to have 'a something' in relation to another 'something' if we wish to temper our noun-heavy ways of thinking? And is this just an idiosyncratic

wish of my own to see telling take this form, or might this play of hands over and through objects do something useful within the larger project of systems thinking?" —Judith Leemann, 2007[50]

"I wish not to be visible on documented materials. If you would like to take pictures of the slideshow please feel free to but please make sure that I am not in the frame." —Julia Phillips, 2018[51]

"Was I a pedophile? I didn't understand what they were talking about. But when I did a bit of research, I discovered how culturally omnipresent this infatuation with child abuse was. Since everybody seemed to be so interested in my personal biography, I thought I should make some overtly biographical work-pseudo-biographical work." —Mike Kelley, 2008[52]

"I had no resources, so self-documentation became a way for me to express who I was and what I was dealing with, and have an immediate conversation with other people who, even if they weren't trans, were at least queer. It was so new, finding other trans people through Tumblr.... Tumblr was how I found myself and how I found my voice." —Juliana Huxtable, 2017[53]

"*[Official] Welcome* was about performing a field of possible positions that artists occupy within the art world. I started my research with certain positions in mind and with different kinds of artists who would fall into each category, such as the theoretically informed political artist, the society artist, the AbEx guy who really did struggle and then bought into the whole humanistic post-war ideology, or the bad girl. They're very identifiable positions that we could occupy as artists in 2001, and there were certain discourses and relationships that went along with each position." —Andrea Fraser, 2012[54]

"Story is the unit of social change.... While growing up as a Dalit American, there was no representation of my experience, neither as a woman-of-color nor as a member of the Dalit diaspora. The battle of the imaginary became part of my liberation process. I read different authors and creators who inspired me. As I saw my work in other women-of-color, writers and thinkers, I was able to create a path for myself and my community. Story helps build community, to build a sense of self, and a connection with other people. It creates the vision that otherwise might not be possible in the face of systemic discrimination." —Thenmozhi Soundararajan, 2017[55]

"After being in dialog with your grandmother you re-conceptualize your entire project as a timeline that draws upon the social, personal, and political histories of your community. You recognize how much knowledge you can draw from your lived experience and how this can be shaped into a powerful project situating your family history within a larger cultural context." —Wendy Red Star, 2017[56]

Here are more artists, groups, and projects that come to mind when we think about narrate: Ala Plastica / American Artist / Art & Feminism / Peggy Buth and Futurefarmers / e-Flux / Huit Facettes / Nicholas Felton / Andrea Fraser / HOWDOYOUSAYYAMINAFRICAN? / Bill T. Jones / Christine Sun Kim / Judith Leeman / Shaun Leonardo / Marie Lorenz / Los Angeles Poverty Department / MuF / Jeanine Oleson / Adrian Piper / Printed Matter / School of the Apocalypse / Antonio Serna / Temporary Services / Thenmozhi Soundararajan / Trans History Museum / UbuWeb / Mary Walling Blackburn. What artists, groups, and projects come to mind for you?

Reflection

1. How might you narrate your projects differently, based upon what you read in this chapter?
2. ☀ What feelings and sensations came up for you while you were reading this chapter? For example, did you feel surprise, frustration, or excitement? How did you hold these in your body? For example, did you sense these emotions in your shoulders, neck, and back while reading this chapter? *See the Social-Emotional Intelligence Project Reflection activity in Chapter 4: Teacher/ Facilitator Guides.*↗
3. What would it mean to understand artmaking as a site of interdependence, both locally and globally, rather than as a site of individual use and exchange? Remember, art is a system of relationships. We understand from the long history of economically oriented critical theory that behind any object exists a system of extraction, of production, and of circulation whose very histories are hidden at the moment in which the object appears as free-standing, as individual, as a thing, often a commodity. For us, in this book, that "thing" is the art object.

1. Sharon Louden, "Fellow artists: here is yet another awesome thing we can do..." Facebook, March 2, 2019, https://www.facebook.com/sharon.louden/posts/10157705554986988?__xts__[0]=68. ARCKb2itP5XrTdQ-VgMsCiUC2NUGPSV9AILlasSf0soPn3aLyGYzL54AeQpurce1KJ_nYrByN5gB-CWeL6litCGklOHiE1smjmrX-eNaSx0L8-OqazPoTcQHo-pAN_Cv1XGLbAe8mXJj33fulFY4XjezRe-TURUn-Bv0evw771dXYsf_QP53TpYUgN7BnRMR6Umjn_IbQQyK4MV8ZLakefwmv60SYin0BhBpFBuOT6P-4WE8O3v0YqXqMDmN2Z6d-Dhvd5YAfUuiT-7bJV36Oua-JcJ23-L&__tn__=-R.

2. See Sanja Lazic, "Artist Assistants—The World of Anonymous Helpers," *Widewalls*, November 4, 2014, http://www.widewalls.ch/the-world-of-artist-as-sistants-feature-novem-ber-2014/.

3. Mary Kelly, *Interim*, artist's book, 1990, New Museum, https://archive.newmuseum.org/exhibitions/874.

4. Magnus Bärtås, "You Told Me: Work Stories and Video Essays," PhD diss., University of Gothenburg, *Art Monitor,* 2010, 46, http://konst.gu.se/english/ArtMonitor/dissertations/magnus-bartas.

5. See Judith Leeman, "Pragmatics of Studio Critique" in *Beyond Critique: Contemporary Art in Theory, Practice, and Instruction*, eds. Pamela Fraser and Roger Rothman (New York, NY: Bloomsbury Publishing, 2017).

6. See Kendall Buster and Paula Crawford, *The Critique Handbook: The Art Student's Sourcebook and Survival Guide* (Upper Saddle River, NJ: Prentice Hall, 2010).

7. For an example of an internal program to address diversity, see MassArt, "HERE: Perspectives on Learning, Living, and Working at MassArt," April 12, 2017, https://wiki.massart.edu/display/AcademicAffairs/HERE%3A+Perspectives+on+Learning%2C+Living%2C+and+Working+at+MassArt.

8. Billie Lee, "Art School in a Moment of Danger," https://www.leebillie.com/art-school-in-a-moment-of-danger-art-pedagogy-and-otherness-1. These remarks were presented on a panel titled "Beyond Critique: Contemporary Art in Theory, Practice, and Instruction" at the College Art Association Conference in New York, NY on February 17, 2017.

9. *The Room of Silence*, directed by Eloise Sherrid in collaboration with Black Artists and Designers of Rhode Island School of Design (2016), available, http://www.eloisesherrid.com/the-room-of-silence.

10. Antiracist Classroom, "About," Art Center College of Design, https://antiracist-classroom.com/.

11. See Robin Wall Kimmerer, *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* (Minneapolis, MN: Milkweed Editions, 2013).

12. Capacity from Daniel P. Barbezat and Mirabai Bush, *Contemplative Practices in Higher Education: Powerful Methods to Transform Teaching and Learning* (San Francisco, CA: Jossey-Bass, 2014). Adapted in dialogue with Maia Duerr and Carrie Bergman of The Center for Contemplative Mind in Society. *See Chapter 5: Capacities for more.*

13. For further reading, see Billie Lee, "On Performing the Critical," in *Beyond Critique: Contemporary Art in Theory, Practice, and Instruction*, ed. Roger Rothman and Pamela Fraser (New York, NY: Bloomsbury, 2017), 143–152.

14. The Retooling Critique Working Group is organized by Judith Leemann and was initially funded by a Massachusetts College of Art and Design President's Curriculum Development Grant. Members include Judith Leemann, Billie Lee, Adelheid Mers, Anthony Romero, Kenneth Bailey, and Caroline Woolard. See Retooling Critique Working Group, "I. Retooling Technique," 2017, https://use-fulpictures.files.wordpress.com/2018/08/9cd36-retool-ingcritique_overview.pdf.

15. Billie Lee and Anthony Romero of the Retooling Critique Working Group, "Modes of Critique," (Making and Being program series, Hauser & Wirth, New York, NY, January 18, 2019), audio accessible on *Bad at Sports*, http://badatsports.com/2019/episode-676-bfamfaphd-cri-tique/.

16. See Oliver Sacks "To See and Not to See," in *An Anthropologist on Mars*, 108–152 (New York, NY: Alfred A. Knopf, Inc., 1995; New York, NY: Vintage 1996). Citation refers to the Vintage edition.

17. "New materialism" is a term coined in the 1990s to describe a theoretical turn away from the persistent dualisms in modern and humanist traditions whose influences are present in much of cultural theory. See Rick Dolphijn and Iris van der Tuin, eds., "Interview with Karen Barad," in *New Materialism: Interviews & Cartographies*, 48–70 (Ann Arbor, MI: Open Humanities Press, 2012), 48.

18. Jessica L.Horton and Janet Catherine Berlo, "Beyond the Mirror Indigenous Ecologies and 'New Materialisms' in Contemporary Art," in *Third Text* 27, no. 1 (January 2013): 17–28, 18, available, https://cpb-us-e1.wpmucdn.com/sites.ucsc.edu/dist/0/196/files/2015/09/Third-Text-120-.pdf; Horton and Berlo refer-ence: Vine Deloria, Jr, *God Is Red: A Native View of Religion* (New York, NY: Putnam, 1972); Jolene Rickard, "Visualizing Sovereignty in the Time of Biometric Sensors," *South Atlantic Quarterly* 110, 2 (Spring 2011) 465–486; Alfred Gell, *Art and Agency: An Anthropological Theory* (Oxford, UK: Oxford University 1998); Eduardo Viveiros de Castro, "Perspectivism and Multinaturalism in Indigenous America," in *The Land Within: Indigenous Territory and the Perception of the Environment*, ed. Pedro García Hierro and Alexandre Surrallés (Copenhagen, Denmark: International Work Group for Indigenous Affairs, 2005).

19. Amherst College is named after Jeffery Amherst, a British general in North America during the French & Indian war from 1754–1763. Amherst conducted germ warfare against the Indigenous population of the area Norwottuck, later renamed as Amherst, by giving out smallpox-in-fected blankets to the local population. See Peter d'Errico, "Jeffery Amherst and Smallpox Blankets Lord Jeffery Amherst's letters discussing germ warfare against American Indians," University of Massachusetts, 2001, https://people.umass.edu/derrico/amherst/lord_jeff.html.

20. For further reading, see Howard Zinn, *A People's History of the United States* (New York, NY: Harper & Row, 1990).

21. Eve Tuck & K. Wayne Yang, "Decolonization Is Not a Metaphor," *Decolonization Indigeneity, Education & Society* 1, no. 1 (2012) 1–40.

22. Mindy Magyar, "Studio—MINDY MAGYAR," https://www.mindymagyar.com/studio.

23. Jeffrey Gibson quoted in exhibition description, "The Anthropophagic Effect," Johanna Burton, Keith Haring Director and Curator of Education and Public Engagement, and Sara O'Keeffe, Associate Curator, New Museum, New York, NY, February 13, 2019–June 6, 2019, https://www.newmu-seum.org/exhibitions/view/jeffrey-gibson.

24. Project Implicit, "Race Test," available, "https://implicit.harvard.edu/implicit/user/agg/blindspot/indexrk.htm.

25. Judith Leeman, personal correspondence with Susan Jahoda and Caroline Woolard, June 23, 2019.

26. Christopher M. Danforth, ed., "Diversity of Artists in Major U.S. Museums," *PLoS One* 14, no. 3 (March 20, 2019), https://www.ncbi.nlm.nih.gov/pmc/articles/PMC6426178/.

27. Mimi Poser in discussion with Linda Goode Bryant and David Hammons, "Just Above Midtown Gallery, 1975," Guggenheim Museum, 2015, audio, 23:55, https://soundcloud.com/guggenheimmuseum/just-above-midtown-gallery.

28. For further information, visit El Museo del Barrio, "El Museo del Barrio," http://www.elmuseo.org.

29. See interview with Herb Tam, in *Alternative Histories: New York Art Spaces 1960–2010*, eds. Lauren Rosati and Mary Anne Staniszweski (Cambridge, MA: MIT Press, 2012).

30. See Jonathan Jones, "More Savage than Caravaggio: The Woman Who Took Revenge in Oil," *The Guardian*, October 5, 2016, https://www.theguardian.com/artand-design/2016/oct/05/artemisia-gentileshi-painter-beyond-caravaggio; Marina Lorenzini, "10 Facts You May Not Know About Artemisia Gentileschi," *Hyperallergic*, July 15, 2013, https://hyperallergic.com/75376/10-facts-you-may-not-know-about-artemisia-gentileschi/.

31. For further information, see Musée Camille Claudel, Nogent-sur-Seine, France, http://www.museecamille-claudel.fr/en.

32. Christo and Jeanne-Claude decided to attribute their work to both artists after 33 years of collaboration. "In April 1994, married artists Christo and Jeanne-Claude fielded a question during an art-college lecture that forever altered their artistic practice. According to

Wolfgang Volz, the couple's friend and photographer, a man in the audience inquired after 'the young poet Cyril, Christo's son.' Jeanne-Claude, Cyril's mother, wasn't mentioned. A discussion the artists, born Jeanne-Claude Denat de Guillebon and Christo Javacheff, had been having for some time about fully attributing their collaborative works to the both of them, and what that might mean economically and aesthetically, was foregrounded by an innocuous question about the couple's most intimate collaboration. From that point forward—and in revision, as far back as 1961—the works of Christo became the works of Christo and Jeanne-Claude," from Kriston Crapps, "Recognizing Jeanne-Claude," *The American Prospect*, November 23, 2009, https://prospect.org/article/recognizing-jeanne-claude-0.

33. Alissa Walker, "A Glimpse Into the Life of Midcentury Design Legend Ray Eames," *Gizmodo*, May 1, 2014, https://gizmodo.com/a-glimpse-into-the-life-of-midcentury-design-legend-ray-1546759663.

34. Amelia Jones, *Irrational Modernism: A Neurasthenic History of New York Dada* (Cambridge, MA: MIT Press, 2004); See Mira Shor's review on *Irrational Modernism* in "Reviews," in *Art Journal* 65, 2 (2006): 128–137, https://doi.org/10.1080/00043249.2006.10791209.

35. Duchamp's letter published in "War / Equivocal Masculinities," in *Irrational Modernism*, by Amelia Jones (Cambridge, MA: MIT Press, 2004), 42.; Earlier published in *Affect/ Marcel: The Selected Correspondence of Marcel Duchamp,* eds., Francis M. Naumann and Hector Obalk (London, UK: Thames & Hudson, 2000), 46; Quote from letter also published in "Duchamp Probably Didn't Make the 'Fountain' Urinal—A Look at the Dada Woman Who Likely Authored the First Readymade," Loney Abrams, *Artspace*, May 30, 2019, https://www.artspace.com/magazine/art_101/

in_focus/duchamp-probably-didnt-make-the-fountain-urinala-look-at-the-dada-woman-who-likely-authored-the-56084.

36. See "Summary" for Marcel Duchamp, *Fountain*, 1917, replica 1964, porcelain, Tate, London, https://www.tate.org.uk/art/artworks/duchamp-fountain-t07573.

37. Ibid.

38. Michel Foucault, "What Is an Author?" in *Textual Strategies: Perspectives in Post-Structuralism*, ed. Josué V. Harari (Ithaca, NY: Cornell University Press, 1979), 141–160.

39. Foucault, "What Is an Author?" 141.

40. Mira Shor's review on *Irrational Modernism* in "Reviews," in *Art Journal*; also quoted in Abrams, "Duchamp Probably Didn't Make the 'Fountain' Urinal—A Look at the Dada Woman Who Likely Authored the First."

41. Foucault, "What Is an Author?" 160.

42. Cameron Rowland, "Zoe Leonard: Strange Fruit," (Panel at the Whitney Museum, New York, NY, March 24, 2018), video, 2:26:28, https://www.youtube.com/watch?v=sfD8iWicHB4.

43. André Malraux, *Le Musée imaginaire (Museum without Walls)* (Paris, France: Gallimard, 1996), first published in 1947, quoted in Roxana Marcoci, "The Original Copy: Photography of Sculpture, 1839 to Today," in *The Original Copy: Photography of Sculpture, 1839 to Today*, eds. Roxana Marcoci, Geoffrey Batchen, and Tobia Bezzola (New York, NY: The Museum of Modern Art, 2010), 13. Published in conjunction with the exhibition.

44. Christophe Lemaitre, "Foreword," in *Life and Death of Works of Art*, ed. Christophe Lemaitre, 3–33 (Dijon, France: Tombolo Presses, 2016), 4; Lemaitre adapts Dickie's description of

art as a system from George Dickie, *The Art Circle* (New York, NY: Haven, 1984), 80–82.

45. Jon Hendricks, "'By the Way, What's Fluxus?': Jon Hendricks on the Formation of the Gilbert and Lila Silverman Fluxus Collection," interview by Kim Conaty, *post*, November 13, 2015, https://post.at.moma.org/content_items/708-by-the-way-what-s-fluxus-jon-hendricks-on-the-formation-of-the-gilbert-and-lila-silverman-fluxus-collection.

46. Jon Hendricks, "NARRATE," interview by Susan Jahoda and Caroline Woolard, BFAMFAPhD, filmed June 2016 at the School for Visual Arts, New York, NY, video, 00:43, https://vimeo.com/256248751.

47. For further reading, see Lucy Kimbell, *The Service Innovation Handbook*, *Action-oriented Creative Thinking Toolkit for Service Organizations* (Amsterdam, Netherlands: BIS Publishers, January 27, 2015). For further information on the project, can visit https://serviceinnovationhandbook.org/.

48. For examples, see Venice Architecture Biennale 2016, Venice, Italy, May 28–November 27, 2016, https://www.labiennale.org/en/architecture/2016.

49. See Foundry Dialogues, "This Is How We Do it: Another Safety," 2012, video, 2:6:41, https://vimeo.com/41901087.

50. Judith Leeman, *object lessons,* 2007–ongoing, http://www.judithleemann.com/object-lessons/.

51. Julia Philips, "The Anonymous Body" (Keynote Address at the Colonial Repercussions/Koloniales Erbe: Symposium II: Performances of No-thingness, Akademie der Künste, Berlin, Germany, May 26–27, 2018), video, 49:34, https://www.youtube.com/watch?v=WWtoBjk1vPk.

52. Mike Kelley, interview by Glenn O'Brien, *Interview*, November 24, 2008, https://www.interviewmagazine.com/art/mike-kelley#page3.

53. Juliana Huxtable, "'Struggle is What Creates Beauty'— a Conversation with Juliana Huxtable: Brooke Powers and Juliana Huxtable talk being trans, tumblr, DJing and practical humanism," interview by Brooke Powers, *I-D,* July 5, 2017, https://i-d.vice.com/en_uk/article/xwddk7/juliana-huxtable-brooke-powers-interview-dj-music-art-trans.

54. Andrea Fraser, "Women in Performance—Interview with Andrea Fraser, Part 1," by Patricia Maloney from *Bad at Sports*, *Art Practical*, October 8, 2012, https://www.artpractical.com/column/interview_with_andrea_fraser_part_i/.

55. Thenmozhi Soundararajan, "Artist Interview: Thenmozhi Soundararajan," by David Borgonjon, Eyebeam, April 20, 2017, https://www.eyebeam.org/five-questions-around-technology-and-stories-for-social-change/.

56. For an example of a timeline that incorporates photographs, cultural artifacts, and video footage capturing the Crow's nation annual Crow Fair held since 1904, see Wendy Red Star's project, *Um-basax-bilua "Where They Make the Noise,"* Michelle Grabner, curator, CUE Art Foundation, New York, NY, June 1–July 13, 2017, catalog available, https://issuu.com/cueart/docs/cue_wendy_red_star_catalogue_issuu.

Future Project: Narrate

Worksheet

Narrate: How a project is represented.

1. Describe a project you are about to make in 3–5 sentences.

2. How will you narrate your project?

5. Will the narration of your project contribute to the meaning of your project?

6. Can the narration of your project allow you to knowingly perpetuate the worlds that you want to see?

3. What choices will you (have to) make regarding the narration of your project?

4. How does this connect to the capacity/capacities you wish to embody?

Past Project: Narrate

Narrate: How a project is represented.

1. Describe a recent project in 3–5 sentences.

2. How did you narrate your project?

Worksheet

5. Did the narration of your project contribute to the meaning of your project?

6. Can the narration of your project allow you to knowingly perpetuate the worlds that you want to see?

3. How did this connect to the capacity/capacities you wish to embody, or not?

4. What choices did you (have to) make regarding the narration of your project?

Historical Consciousness

→ See Sites of Shaping and Change, Social-Ecological Illustration on p. 659.

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 narrate: how your project is represented. You can use this activity to analyze and reimagine the stories you tell yourself and the stories you hear about different kinds of narration. 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, world-view, 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.

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1. Generative Somatics, Somatic Transformation and Social Justice, "Courses," http://www.generativesomatics.org/content/courses.

Worksheet

YOUR BELIEFS

How are your projects narrated and represented? Describe some examples of the narration of your work in detail. What beliefs do you have about the ways you are able to facilitate the narration and representation of your projects as an artist?

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]

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.

INSTITUTIONS AND RULES

What kinds of rules, requirements, laws, expectations, and regulations exist around you in regards to the phase narrate? This might apply to your school, a town or city, a country, or a business.

HISTORICAL FORCES

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

FRIENDS/FAMILY INFLUENCE

What stories did your friends and family tell you about the ways projects are able to be narrated, growing up and today?

COMMUNITY AND MEDIA

What stories do the community groups and social networks around you tell about the ways projects are narrated? When you think about a project's narration, what media images and news stories come to mind?

EARTH/SOUL/MYSTERY/SPIRIT

How does the narration 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 encounter in each concentric circle.

4.   Ibid.

Form for Describing and Analyzing Projects in Critique

Worksheet

This is a written review/feedback form, to help your peers grow as artists, critics, and art historians. Use one of these forms for each artist (your peers) that you choose to write about. Take your time, there is no need to rush through this. You will return to it for homework.

1. Your Name (Reviewer):

2. The Artist's Name (Your Peer):

3. The Artist's (Your Peer's) Pronouns:
   (She/Her) (He/Him) (They/Them)

   Note: If the artist uses they/them pronouns, this means that you need to say/write "they" instead of "he" or "she." For example: "I think they did that because..." OR "Their work reminds me of..." "Perhaps they made this because they...." If the artist uses she/her pronouns, you would say/write "Her work reminds me of..." "Perhaps she made this work because she...".

- Movement: A principle of design used to create the look and feeling of action and to guide the viewer's eye throughout the work of art.
- Proportion: A principle of design that refers to the relationship of certain elements to the whole and to each other.
- Rhythm: A principle of design that indicates movement, created by the careful placement of repeated elements in a work of art to cause a visual tempo or beat.
- Gradation: A way of combining elements by using a series of gradual changes in those elements (large shapes to small shapes, dark hue to light hue, etc.).
- Harmony: A way of combining similar elements in an artwork to accent their similarities (achieved through use of repetitions and subtle gradual changes).
- Variety: A principle of design concerned with diversity or contrast. Variety is achieved by using different shapes, sizes, and/or colors in a work of art.

OBSERVE — DESCRIBE/DRAW

Describe the work in writing with enough detail that someone who cannot see it in person will be able to imagine it. Make a sketch of it, to help you (and the rest of us) remember it.

OBSERVE — FORM

Write 3–5 sentences about the formal elements (color, line, plane, volume, scale, pattern, texture, material choices, etc.) and the formal principles (balance, emphasis, movement, proportion, rhythm, unity, variety) of the work that the artist made. What stands out to you in the work, formally?

- Formal Elements: The visual components of color, form, line, shape, space, texture, and value.[1]
- Formal Principles: Balance, emphasis, movement, proportion, rhythm, unity, and variety; the means an artist uses to organize elements within a work of art.
- Balance: A way of combining elements to add a feeling of equilibrium or stability to a work of art. Major types are symmetrical and asymmetrical.

What questions does this work bring up for you? Write 3–5 questions.

What media (materials, techniques) and topics (themes, subjects) do you need to learn more about, in order to understand this work better? Write 2–3 sentences about this.

ANALYZE — CONCEPTS/THEMES

Write 3–5 sentences about the concepts / themes / local knowledges that you think the artist is exploring in this work. For example: afrofuturism, chance, the sublime, abjection, education, failure, queer theory, etc. Connect the formal qualities (above) with any concept, themes, topics that you imagine this work is about.

1. Adapted from Allen Memorial Art Museum, "Elements of Art," Oberlin College & Conservatory, http://www2.oberlin.edu/amam/asia/sculpture/documents/vocabulary.pdf.

AWARENESS — HISTORICAL CONSCIOUSNESS

What social/historical realities does this work explore? Does this work examine a problem or contradiction? Robert Sember of UltraRed writes that "contradictions reveal complexities, unreconciled historical conjunctures, and grand inequities. They are generative in that they are a place of insight and analysis."[2] If so, what might it be? Take notes about it.

- What do you need to learn in order to understand more about the history of this problem or contradiction? How might you sense your own blind spots and assumptions? Take notes about the problem/contradiction as it presents itself at various scales.

- Individual: 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."[3]

- 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.[4] 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. For example: war, social movements, climate change.

2.   Robert Sember, in discussion with Susan Jahoda and Caroline Woolard.
3.   Generative Somatics, Somatic Transformation and Social Justice, "Courses," http://www.generativesomatics.org/content/courses.
4.   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.

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."[5]

YOU

What experience, information, or ideas do you have about this problem/contradiction on a personal level? Write 1–2 sentences.

FRIENDS/FAMILY INFLUENCE

What stories do your friends and family tell you about this problem/contradiction? Write 1–2 sentences.

5.   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.

INSTITUTIONS AND RULES

How do institutions (like this school, national laws, policies, etc.) shape this problem/contradiction? Write 1–2 sentences.

HISTORICAL FORCES

What do you know about the history of this problem/contradiction, historically? What forces enable it to exist? Write 1–2 sentences.

COMMUNITY

What stories do community groups and social networks around you tell about this problem/contradiction? Write 1–2 sentences.

MEDIA

When you think about this problem/contradiction, what media images and news stories come to mind? Write 1–2 sentences.

EARTH/SOUL/MYSTERY/SPIRIT

CELEBRATE — PROCESS

Write 3–5 sentences about the habits that you imagine (or know) the artist may have been developing, as they made this work. Use vocabulary from Harvard's *Studio Habits of Mind*.[6]

- Studio Habits of Mind: You might already be guided by some of these intentions, or studio habits of mind, as you make your projects in a traditional studio art production process.
- 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/vision: I imagine and practice many ideas/processes before and during my art making. I can answer the questions: "What do I want and how deeply do I want it?" and "What do we want and how deeply do we want it?"
- 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.
- Analysis / critical thinking: 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.
- Stretch and explore: I take risks in my art making and learn from my mistakes.

6. Adapted from Ellen Winner, Lois Hetland, Shirley Veenema, and Kimberly Sheridan, *Studio Thinking 2: The Real Benefits of Visual Arts Education* (New York, NY: Teachers College Press, 2013). See also Harvard Project Zero, "How Do Artists Use The Studio Habits of Mind?" Artcore, 2015, http://www.artcorelearning.org/studio-habits-of-mind.

WRITE A REVIEW

Based upon the review notes you took in class, write a review of one project, for homework. Why? You are all doing this to help each other have language for your own work, and to develop vocabulary and critical thinking skills as you look at, think about, and understand the work you and others make.

NOTES ON WRITING A REVIEW

• Effective writing and critical thinking go hand-in-hand. Now that you have made a project of your own, write a review of a peer's work from our class.

• Imagine that this is a short review (3–4 paragraphs) that might appear in an academic art journal, where the objective is to discuss the work for a specialized audience familiar with the art world. The objective is not about declaring it "good" or "bad," but rather discussing the work in a way that brings insight into the project or explains how the project helps us to think about something else in a new way.

• You begin by telling your reader what the review is about. This may include describing the work. Description is a type of "verbal pointing" that helps us point out what the most important elements are that will help you discuss the significance of the work. In formal writing, each paragraph should explain one main point. Perhaps you want to begin with an outline so that you know what point you will make in each paragraph. In your analysis of the work, draw upon the reading that the artist has shared with you. Reference the text and explain how it is relevant to your discussion of the project you are reviewing.

• To read more reviews, simply type into Google Search engine (or another search engine) the name of an art publication and the word "review." For example: "Artforum review" or "New York Times art review" or "Hyperallergic review" or "BOMB art review" or "Art in America review" etc.

Formats for Engaging with My Work / Critique Menu

Time: 60 minutes

WHAT IT CAN DO

This activity asks the artist to consider and then name the feedback process that is the most productive for them at this time. While many critiques are facilitated in a way that assumes that a guest visitor has the ultimate authority, or that a "cold read" is most helpful, this activity assumes that the artist(s) with work on view want to think through a range of feedback structures and agree upon them before diving into a critique.

HOW IT WORKS

1. Return to Group Agreements and Individual Agreements to remind people of the ways the group has agreed to gather together. *See Chapter 4: Teacher/Facilitator Guides.*[?]

2. Read Judith Leemann's chapter in *Beyond Critique Contemporary Art in Theory, Practice, and Instruction* (Bloomsburg, 2017) and her 2004 article "Observations on Forms and Patterns of Critique" aloud, as a group.[1]

3. Lead a short discussion about what might make a great critique, taking notes visibly on a board or wall. As much as possible, try not to get bogged down in stories of bad critiques.

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1. Judith Leeman, "Pragmatics of Studio Critique," in *Beyond Critique: Contemporary Art in Theory, Practice, and Instruction*, eds. Pamela Fraser and Roger Rothman (New York, NY: Bloomsbury Publishing, 2017); Judith Leemann, "Observations on Forms and Patterns of Critique," 2004, PDF, http://classes. dma.ucla.edu/Fall17/403/Observations+on+forms+and+patterns+of+critique.pdf, prepared for use in Leeman's classroom while teaching at SAIC.

Worksheet

4. Ask the group to review the "Critique Menu" on the next page and to suggest any additions based upon the notes on the wall.

5. Make agreements as a group about when this menu will be due (an hour before the critique, the day before the critique, etc.) so that the group can plan properly.

6. Note: In our experience, it is best to try out a few critique facilitation styles using work that has not been made by people who are not in the group, before starting a new assignment. This allows everyone to experience some of the options on the next page in a low pressure environment before they have to select them.

7. I request that all reviewers/critics (peers as well as guests) do the following: [Check all that you want from reviewers/critics]

IN PREPARATION (TO BE DONE SEPARATELY AS HOMEWORK OR TOGETHER TO START THE CRITIQUE)

○ Read a 1–5 page text that I have written about the work

○ Read a 1–5 page text by another person that provides context/vocabulary for the work

○ Watch the work in advance (a 5–15 minute video, website, or virtual space that can be shared digitally)

○ Watch a 5–15 minute video by another person that provides context/vocabulary for the work

○ Share source imagery/references images that shape the work

○ Require that reviewers go to a specific site/gallery/space in advance

○ Other:

GROUP AGREEMENTS

○ Be on time!

○ Be on topic/no anecdotes that are not helpful

○ We will start with a short activity to become present together in the space.

○ Everyone will learn and use gender pronouns to refer to people: she/her, they/them, he/him.

○ No phones can be used (except for one timing device).

○ Reviewers/artists will engage in active listening.

○ If you are going to miss a class, there should be a collective solution about how to make up class.

DESCRIBING THE WORK

○ Take 5 minutes (or more) to describe the materials, media, and techniques used

○ Take 5 minutes (or more) to describe the formal qualities of the work (scale, axis, line, elements, palette, texture, etc.)

○ Take 5 minutes (or more) to describe the presentation / mode of display / installation of the work

○ Take 5 minutes (or more) to describe the audience/participant for this project

○ Other:

ANALYZING/INTERPRETING THE WORK

○ What topics / issues / subject matter does the work aim to address?

○ What kind of local or community-specific knowledges does the work assume?

○ How do the materials/techniques connect to the topics/issues the work addresses?

○ Articulate your worldview / framework for analysis as you speak (feminist, anti-capitalist, modernist...)

○ Other:

○ Reviewers ask themselves, "Why am I talking?" / "Why am I not talking?" (step up or step back).

○ Other:

ARTIST/PRESENTER AGREEMENTS

○ I will set up for the critique. I will think about the hour my peers are spending with me.

○ I will think about what I want to learn.

○ I will share my goals/intent for the experience and provide context about what you are focusing on.

○ I will tell you what I want feedback on / which work is relevant for the critique.

○ I will learn about the guest critic in advance and present my work in relationship to their interests.

LOOKING AT THE WORK

○ Take 5 minutes (or more) of collective silence to look at the work

○ Take 5 minutes (or more) to make drawings of the work, together

○ Take 5 minutes (or more) to write individually about the work

○ Take 5 minutes to touch/know the materials used in the work (materials displayed as well as work)

○ Other:

FACILITATION

○ I do not want to speak during the critique; I will take notes as I listen to what you see/say

○ I want to designate a notetaker, to help me keep track of comments

○ I want to designate a respondent, someone who will answer your questions for me

○ I will bring in someone to interview me about the work for the critique, we will both answer questions

○ I want all people to share their thoughts about the work (by speaking or writing)

○ (For multilingual students) I want to first speak about my work in the language I am most comfortable speaking, and then I will speak about my work in English

○ Other:

FEEDBACK

I want reviewers to address:

○ My growth over time (over the semester or year)

○ More than one work

○ One work

○ Other artists/research related to the work (I want this: written down OR spoken)

○ Open calls / grants / residencies / people interested in this topic (written OR spoken)

○ Other places where I could improve my technique (written OR spoken)

○ Ways that they would remake the work

○ Ways that they would make semi-related works

○ The presentation/installation of the work

○ Other:

I AM LOOKING FOR FEEDBACK THAT IS

○ As critical as possible of the work

○ Kind, giving the work the benefit of the doubt

○ Firing squad (see Judith Leemann's article)

○ Don't kill the baby (see Judith Leemann's article)

○ Creative response (see Judith Leemann's article)

○ Observe—describe—analyze (see Judith Leemann's article)

○ Other:

Note: *See the activity "Beholding a Work of Art" in Chapter 15: Encounter* ■ *for more options.*

Activity

Discussion Wall[1]

Time: 60–90 minutes to develop the practice. (Then repeat for 15–20 minutes at the start of all gatherings that follow.)

WHAT IT CAN DO

This activity allows artists in a group to slow down and make an analog version of the digital experience of sharing images, quotations, and readings. Returning to these materials again and again at each gathering can be a good way to move the group, as a collective body, into itself.

SET UP

This activity is best with a large wall or floor space, but can be done on a table using printouts/binders as well. If you have access to a wall where work can remain up, that is ideal.

1. This activity emerged out of dialog between Caroline Woolard, Billie Lee, Anthony Romero, Kenneth Bailey, Judith Leemann, and Adelheid Mers in the Retooling Critique Working Group in 2017. The Retooling Critique Working Group is organized by Judith Leemann and was initially funded by a Massachusetts College of Art and Design President's Curriculum Development Grant. Members include Judith Leemann, Billie Lee, Adelheid Mers, Anthony Romero, Kenneth Bailey, and Caroline Woolard. See Retooling Critique Working Group, "I. Retooling Technique," 2017, https://usefulpictures.files.wordpress.com/2018/08/9ccd36-re-toolingcritique_overview.pdf.

HOW IT WORKS

1. The facilitator asks everyone to print out / bring in 5–10 readings, photographs, quotations, or objects that are significant to their current project. These might be the items that they return to, again and again, or that are currently up on the wall in their home or studio space.

2. Each participant is given a blank piece of paper where they can write their name and their research topic(s) or project title.

3. The facilitator asks each participant to find an area on the wall or floor to place that piece of paper, so that each participant has roughly equal space.

4. Participants spend 10 minutes laying out their readings, photographs, quotations, or objects in relationship to their piece of paper, in their section of the wall or floor.

5. The facilitator asks everyone to move around and look at the Discussion Wall as it is emerging.

   - Option 1: In pairs, visit an area of the Wall that is not yours. Take 10 minutes to read / look at items and use sticky notes or paper to make comments on the items in that person's area. Rotate until everyone's area has been visited by someone, or until time is up. This option allows for breadth of conversation.

   - Option 2: The facilitator pairs participants up to talk about their areas of the wall for 5 minutes each, and to notice overlaps. This option allows for depth of conversation.

6. As a group, use string or markers to notice overlapping interests or points of intersection, and to draw these physically in the space to connect the items.

7. Make a commitment to continue to suggest readings/ photographs by posting items on their wall in the coming weeks. Determine how you will return to this activity each week (informal dialogue scheduled presentations from research pairs, required "posts," etc.)

8. Optional: Close by talking about how to make a virtual version of this wall (a private FB group), and/or about how to continue this practice of sharing readings, photographs, and objects in class.

Activity

Critique Activity: This Work Was Made by Everyone

Time: 5–10 minutes per project minimum

OUR TEACHERS

Maria Sideri, a performing artist, taught our students this approach to critique that she said has been passed down anonymously to her from many different dancers/performers in Greece, London, and France.

WHAT IT CAN DO

This practice moves the author of a project from a defensive role in the critique into an active and curious role as one of many imagined authors of the project.

HOW IT WORKS

1. During the performance / first moments of looking at the artwork, everyone takes notes. Write down questions you have about the work, about the choice of materials or the significance of aspects of the work.

2. After the performance / a period of looking and noticing the artwork, someone asks one of their questions, to the whole group, not to the person who made it. The person who made the work will take notes and/or listen and ask a friend to take notes for them.

3. Anyone in the group (besides the person who made it) can answer the question, but they must use "I" to answer it, imagining that they have made it. They should not imagine what the true author would say; they should respond sincerely to the question, with whatever feels true to them.

4. Repeat, going through as many questions and answers as possible.

5. If you like, allow the true author to speak at the end.
6. Note: Using "I" to respond to someone else's work, as though it is yours, truly opens up a space of abundance and energy and empathy around the work. It is really amazing to have the group feel that it is their work, and in our experience, the group knows itself well enough at this point (through the Discussion Wall, etc.) to not speak for one another in a way that would be violent. That said, using "I" to speak about another person's work, if the work is about identity, could easily open up additional spaces for peer bias and not support the author's growth.

Time: 10–30 minutes

OUR TEACHERS

We learned this activity from Michael Mandiberg in his Studio New York Arts Practicum.[1]

WHAT IT CAN DO

This activity allows members of the group to ask a visitor questions that they might otherwise be intimidated to ask.

HOW IT WORKS

After an artist gives a talk, have each member of the group write 3–5 questions each; one question per piece of paper. Place the questions in a bowl or hat and draw 1–3 questions for the artist to answer. The artist can pass on any question. Continue this process for as long as you have.

1. This activity is adapted from an experience Caroline Woolard had with this activity in Michael Mandiberg's "New York Arts Practicum," https://www.mandiberg.com/new-york-arts-practicum/.

Anonymous Questions

Activity

Role Playing for a Fictional Visit

Activity

Time: 30 minutes

WHAT IT CAN DO

This activity helps artists prepare for a studio visit with an artist, a gallery director, or a curator.

HOW IT WORKS

1. This activity asks members of the group to role play a studio visit.

2. The facilitator chooses three fictional visitors (an artist, a gallery director, or a curator) and provides information about each visitor.

HOMEWORK

1. Each participant is given the name of one person (an artist, a gallery director, or a curator) who they will imagine is visiting their studio. Note that many participants will have the same fictional visitor. The visitor could be someone your group has been learning about, or whose exhibition you have visited.

2. Each participant will then research this visitor. Make a page of notes, or a mind map about the visitor. What do they work on? What matters to them? Where do they work? Where did they work before? What do they look like? Visualize meeting them, in advance.

3. Participants prepare 1-minute oral statements about their own work, in relationship to the fictional visitors' work or research. Think about what you will have to teach them, so that they understand how to enter your work. Think about what matters to them, or how their research might overlap with yours. For example: How might someone

1. Participants get in pairs (based upon the fictional visitors they have in common) and role play in order to prepare for this fictional meeting. One person will play the role of the visitor, listening to the other person, who is playing themselves, the artist:

• The visitor will enter your area. Make sure the visitor has a comfortable place to sit. Offer them something to eat or drink, if you can.

• The person playing the role of the visitor is listening for clarity in the artists' description of their work, and to hear connections between their work and the work of the artist. The visitor does not need to ask questions; they are in the role of a listener.

2. Switch roles.

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whose work or research focuses on public art understand your work? How might someone whose work or research focuses on abstract painting understand your work? How might someone whose work or research focuses on performance understand your work?

4. Participants prepare 6 questions for their fictional visitor: 3 questions that lead to new information about their own work, and 3 questions about their visitor's work.

• For example, "Do you feel the use of this material conveys this content?", "What articles or artists do you feel relate to this project?", "Do you think the context of a (specific gallery, public space, etc.) is appropriate for encountering this project?"

• For example, "When you work with [X] material/form, how do you feel that it best conveys the content?", "Can you say more about your use of the term [X] in your writing or work?", "Which context (gallery, public space, etc.) do you feel has been most informative/successful for your work, and why?"

Media Training / Talking Points: Meeting People Where They Are

Time: 30 minutes

WHAT IT CAN DO

In circumstances where deep listening and dialogue are not possible, this activity helps presenters meet reviewers where they are. This activity asks you to prepare for the Q&A period in a critique or public presentation in advance by identifying topics of interest that you might share with the people who will attend your presentation or critique (your narration).

HOW IT WORKS

1. Write down three main points (three sentences) that you would like to get across about your work to the group (or to the public). Make one of your main points about your approach to form and material, one main point about research or theme, and one main point about context. For example, someone making ink drawings of people waiting in banks might have these three main points to get across:

   · Technique/Form: "My work is an exploration of ink on paper."

   · Theme/Research: "My work is about representations of finance in visual art."

   · Context: "My work explores the social dynamics of waiting areas in banks in Amherst."

2. Now imagine talking about your work to friends or family members who haven't studied art. Translate your three main points into language that is understandable to the general public. For example:

Activity

- Technique/Form: "I make large drawings."
- Theme/Research: "My artwork is about the economy," or about "money and art."
  - Context: "My artwork came from this question: What do people do when they are waiting in banks in Amherst?"

3. Memorize your three main points to the best of your ability, and print them out and place them beside you or in a small notebook that you can hold during a critique or question and answer session.

4. Now imagine you will be presenting to a small group of people who are giving you an opportunity or an evaluation. Think about who you will be presenting to. What do you know about the location and the people who will be there? Take 15–20 minutes to learn about who they are. If they are coming from an institution, what is their position, and what do they narrate as their own accomplishments, online? If they are coming from a venue or a location, what do you know about the history and mission of that location?

5. On a piece of paper, write down the names of the people who will be there.

6. Around each name, write down phrases and keywords that come directly from what you have read about each person.

7. Connect the phrases and keywords you have found for each person to your main points.

8. Imagine a question that each person will ask, in relationship to their own interests. Write down the question and your answer.
  - If you feel that the imagined question is unfocused or aggressive, do NOT feel the need to answer the question directly. Find the most appropriate point from your list of talking points and use that point. If you've already said it, say it again in a new way. You could also ask the group a question, to redirect the feedback in relationship to your own desire for growth.

9. Ask a member of the group, a friend, or a family member to watch your presentation and ask you questions, so that you can prepare to adapt your talking points on the spot.

Artist Statement

Time: 60 minutes

WHAT IT CAN DO

The process of narration / writing / speaking about your work is an integral aspect of your studio practice. It is through narration/writing that artists can establish agency, lineage, and history. In this regard, the Artist Statement provides an opportunity to bring an uninhibited, exploratory, and illuminating sensibility to your narration of your own practice.

HOW IT WORKS

1. Review three guides to writing an artist statement: the College Art Association's guide, Andrea Lui's e-flux text, and Creative Capital's guide.[1]
2. Write down the main topic of your research (for example, magic or sports) and the main medium or media you work with (for example, painting, sculpture, video).

Worksheet

1. Andrea Liu, "Top Ten Words I Am Sick of Seeing on Artist Statements," *e-flux*, October 24, 2012, https://aup.e-flux.com/project/andrea-liu-top-ten-words-i-am-sick-of-seeing-on-artists-statements/; Jackie Battenfield, "Developing Your Artist Statement," College Art Association, audio guide, 16:51, http://www.collegeart.org/audio/DevelopingYourArtistStatement.mp3

5. List specific projects you've made and describe them as though you were talking to someone who could not see (i.e. "In *Untitled*, green ceramic lemons are submerged in hill of sand." "In *Bath*, a single-channel video of a soccer player in a hotel room is projected onto a towel.") These detailed descriptions will be the next 3 sentences.

3. List 10 verbs that you associate with this topic (i.e. conjure, transfix or wrestle, sweat, etc.). You can make a mind map of these verbs, if you prefer a visualization to a list.

4. Use these verbs to write one sentence about your work (ex: "My installations conjure up ancestral landscapes." or "My videos wrestle with athletics and masculinity.") This is your first sentence.

6. Close with an upcoming project. (i.e. "My next project, X, will be presented at Y." or "My next project, Z, transmutes lemons into glass.") Note: To make a Project Statement, follow these guidelines but focus on a single project, unpacking each aspect of the project by describing it and analysing it.

Audre Lorde's Questionnaire to Oneself[1]

Activity

Time: 45–60 minutes

WHAT IT CAN DO

This activity asks participants to think about what silences need to be broken, and about what is urgent in their life.

HOW IT WORKS

1. The facilitator takes 20 minutes to introduce Audre Lorde and to read 5 pages of Lorde's From the Transformation of Silence into Action aloud together.

2. Take turns reading, only reading for as long as you are comfortable.

3. The facilitator asks each person to take a few minutes to identify one sentence that resonates powerfully for them.

4. Optional: Participants pair up and talk about why they chose that sentence. *See Intergroup Dialogue in Chapter 9: Support 8 for a longer, in depth listening activity.*

5. Go around in a circle, asking each participant to read their sentence aloud.

6. Talk about the text as a group, focusing on the sentences that have been repeated or on a section that you select in advance.

7. The facilitator asks everyone to answer some or all of the following questions privately, writing in their journals for 15–20 minutes in class. The writing does not need to be shared, and can be finished at home before the group gathers again.

JOURNALING ACTIVITY

1. When do wish you had spoken up, and not remained silent?
2. What do you need to say? [List as many things as necessary]
3. "What are the tyrannies you swallow day by day and attempt to make your own, until you will sicken and die of them, still in silence?"[2] [List as many as necessary today. Then write a new list tomorrow. And the day after.]
4. If we have been socialized to respect fear more than our own need for language, ask yourself: What's the worst that could happen to me if I tell this truth? [So, answer this today. And everyday.]
5. Close by doing an attunement. *See Chapter 4: Teacher/Facilitator Guides for more.*[7]

2. Ibid.

Assignment

Make a Project to Address a Former Silence

→ See Audre Lorde's Questionnaire to Oneself to get started.

Diary of a Project / Narrating the Lifecycle of My Project

Time: To be determined by the teacher/facilitator based on context.

WHAT IT CAN DO

This assignment specifically supports the process of writing a paper in relationship to a major studio art project. It provides an opportunity to bring an uninhibited, exploratory sensibility to narrative and is designed to help artists think more deeply and coherently about their practice in relation to personal narratives, context, and relevant philosophical, theoretical, and aesthetic issues.

HOW IT WORKS

Identify a project (in any media) that is coincident, conceptually and materially, with your current project and, if possible, in proximity to where you live, so you can encounter it in person on a regular basis. Make sure that other people also encounter this project, for example, a curator, a guard in the museum where it is located, a friend, peer, or family member, an art historian, a teacher. Choose a project made by an artist(s) that has been narrated in a variety of contexts. For example:

- In art journals,
- On social media,
- In stories told to you by family members, friends, or members of your community,
- In podcasts, and
- In interviews.

Use a dedicated journal for your Diary of a Project or create a digital diary/blog. Include drawings, photographs, sketches,

Assignment

and any other documentation that supplements your research. You can follow the weekly timing as described, or create a timeline that fits your context.

WEEK 1

Identify the project that you want to encounter weekly and photograph it in situ. Provide a description of it that includes the name of the artist(s), the date it was created, the media, and its location. Create an extensive bibliography on the artist(s) using the contexts mentioned above (interviews, journals, etc.).

WEEK 2

Investigate the content of your chosen project and write 500 words that answer these questions: What themes are explored? What ideas and urgencies motivated the artist(s) to create the project? How are themes narrated? What precedents and research informed the project?

WEEK 3

Contextualize and situate the project in relation to contemporary criticism and theory and write 500 words. For example: How have discourses about intersectionality impacted the artist(s) and their project? Notice who is speaking and writing, and in what contexts, and how this impacts your reading. For example, are you reading *The New York Times* or an interview in a self-published zine? How does this impact your reading?

WEEK 4

Investigate the production of the lifecycle of the project. Write 500 words that answer this question: What phase of the lifecycle is most visible in the narration of the project? For example, is this artist concerned with the ways in which materials were sourced? (source) Does the artist work alone in the studio, collaborate with others, hire assistants, or work with unpaid interns? (labor). Does the artist have specific locations in mind for the encounter with their work? (encounter).

WEEK 5

Explore contexts where the artist has produced narrations about their own projects. For example:

- Manifestos,
- On social media,
- On their personal website,
- Journal writings, and
- Artist interviews.

Write 500 words that answer this question: What has the artist narrated about their own work, and how does this differ from other narrations? Make connections between how they describe their lived experience, the forces that have impacted their practice, and the themes that are explored in their project.

WEEK 6

Create a series of questions that you would like to ask people who have encountered this project. For example, a curator, a guard in the museum where it is located, a friend, peer, or

Investigate the production of the lifecycle of your project. Write 500 words that answer this question: What phase of the lifecycle do you want to emphasize in the narration of your project? For example, are you concerned with the ways in which materials are sourced? (source) Do you want to work alone in the studio, collaborate with others, barter with others, create a mutual aid system, hire assistants or work with unpaid interns? (labor). Do you have specific locations in mind for the encounter of your project (encounter)?

family member, an art historian, a teacher. Interview this person for at least fifteen minutes and transcribe the interview.

WEEK 7

Reflect on your research thus far and begin to connect it to your project. Create a short presentation to narrate your encounter with and research about your project. Include a summary of your findings from Weeks 1–6.

WEEK 8

Investigate the content of your own current project and write 500 words that answer these questions: What themes are you exploring? What ideas and urgencies are motivating you to create your project? How are you approaching the narration of your themes? What precedents and research are informing your project?

WEEK 9

Write 500 words contextualizing and situating your current project in relation to contemporary criticism and theory. For example: How have discourses about intersectionality impacted you and your project? Notice who is speaking and writing, and in what contexts, and how this impacts your thinking.

General Writing Checklist

WHAT IT CAN DO

FORMATTING

○ My paper is printed, using Arial and 10-point font.

○ My paper uses 1.5 spacing consistently, with one space between paragraphs.

○ My paragraphs are all roughly the same size.

AUDIENCE
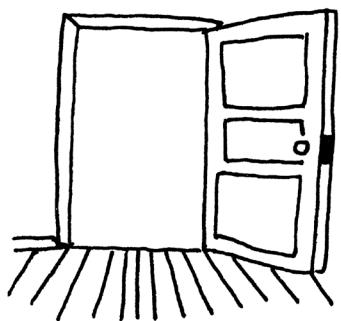
○ I considered the audience for the paper in terms of tone, language, length, and style.

CONTENT

○ My paper does not make a historical claim in the first sentence that is beyond the scope of the essay. For example, "Humans have always had culture." OR. "Life has always been hard."

○ My paper has an introduction that lays out the scope of the whole paper and that offers the reader an overview of the key points without going into detail on any particular point.

Assignment

○ My paper has a clear thesis. Write the thesis here:

○ My thesis comes late in the first paragraph.

PARAGRAPHS

○ Each body paragraph has a topic sentence that gives a sense of the content of the paragraph AND that supports the thesis statement.

○ The last sentence of each paragraph provides a segue or a transition into the next paragraph to come.

○ I did not capitalize words that are not proper nouns (like John, or Citibank) or the first word of a sentence.

○ My paper does not have any contractions, combinations of words such as "it's" or "wouldn't."

○ All of my sentences contain a subject, a verb, and an object.

○ I have no run-on sentences in my paper.

○ None of my sentences begin with a gerund, a verb that ends in "ing" (also known as the present participle).

EVIDENCE

○ The paper uses at least one quotation.

○ The quotations are all three lines long or less.

○ The quotations are cited by author and page number.

○ In each body paragraph with a quotation, the quotation appears roughly in the middle of the paragraph, and never as the first or last sentence.

PROOFREADING

○ I read my paper over at least three times.

○ I read my paper aloud.

APPROACH AND ATTITUDE

○ I had fun writing this paper.

○ I spent over ten hours on this paper.

○ I made at least three drafts.

○ My voice is present in this paper. The reader has a sense of me as an individual after reading this paper.

Chapter Fifteen

Encounter

PRACTICE
PATIENCE...

...AS YOU
PRESENT YOUR
PROJECT IN A
GALLERY.
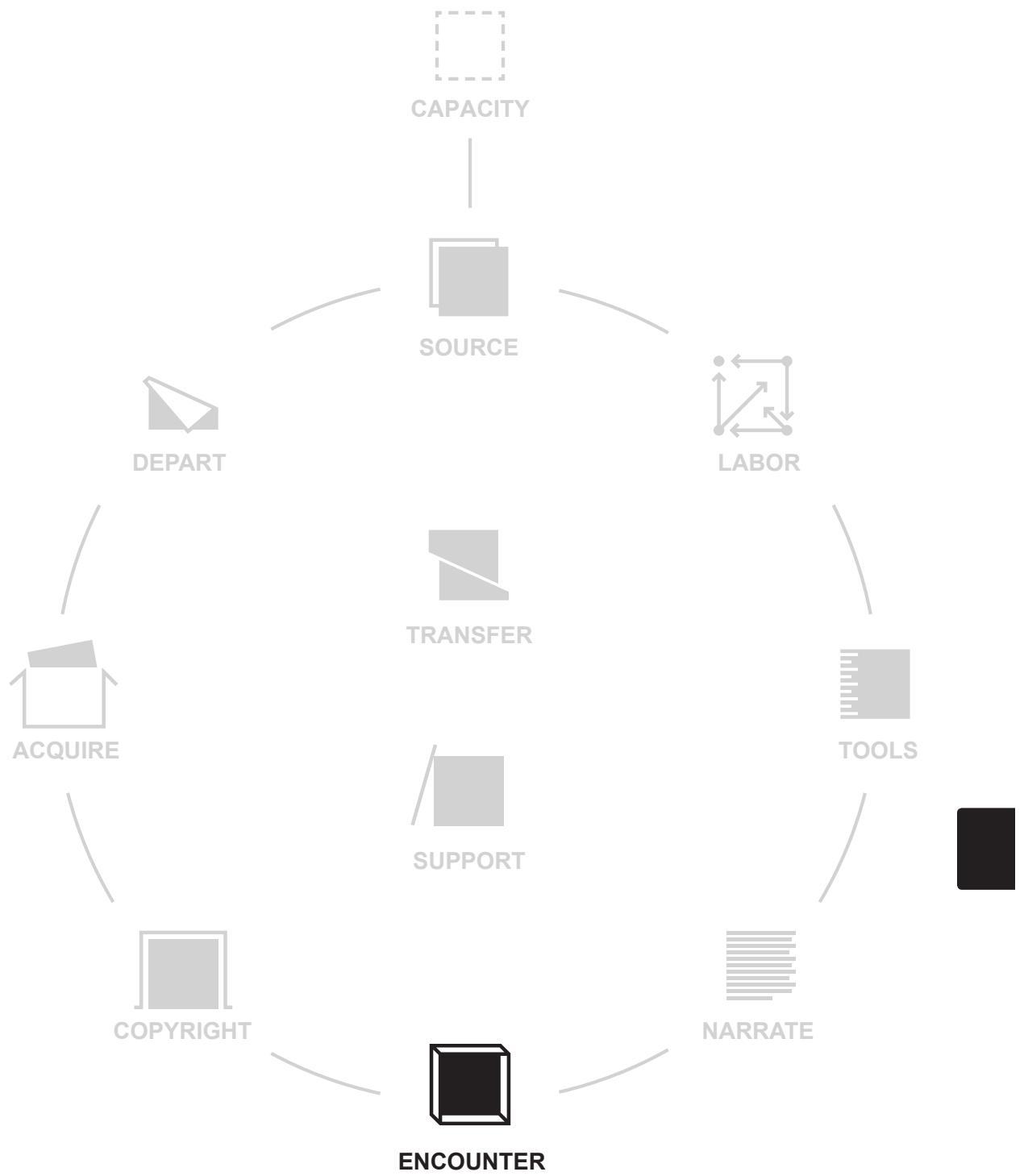
DON'T
FORGET TO DO
AROMATHERAPY.
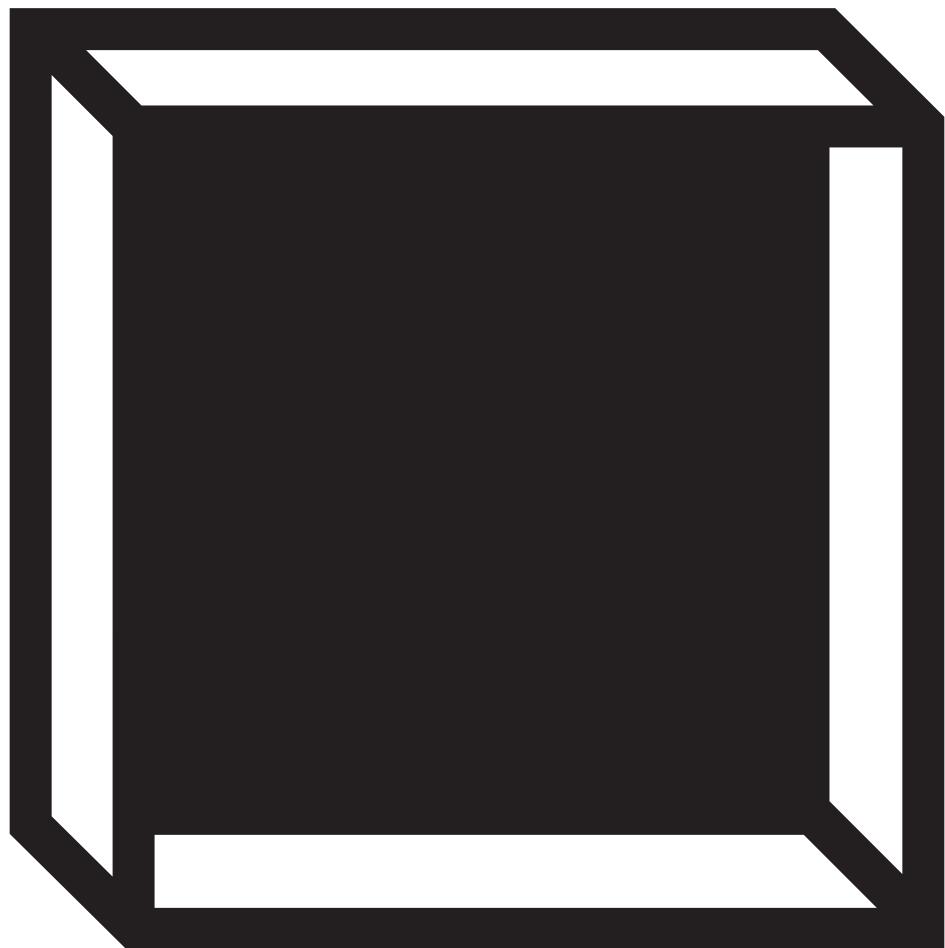
What if encounter were integral to your practice or project?

Encounter: the context where your finished project is presented.

Examples of encounter can include: you presenting your project at your house, your studio, a park in your neighborhood, a gallery, a museum, or in your wallet.

☼ We suggest that the following section be shared with the group as best suits your context, either read aloud—in whole or in part—or assigned to be discussed in your space of learning. Before you begin to read, we invite you to ground yourself in the space: notice the air on your skin and your feet on the ground. What are your feelings and sensations at this moment? What are you bringing to this text? Take a moment to become aware of this. We invite you to notice what comes up for you, as you are reading this chapter. We will ask you to reflect upon this at the end of this chapter.

CAPACITY

SOURCE

DEPART

LABOR

TRANSFER

ACQUIRE

TOOLS

SUPPORT

COPYRIGHT

NARRATE

ENCOUNTER

Introduction

The phase of the lifecycle that we refer to as "encounter" is the context where a finished project is presented. Encounter occurs in person unless the work is a new media artwork intended to be experienced primarily on a digital device you have at home or in your pocket.

Story

Alice Sheppard is a dancer and choreographer who attends to the complex intersections of disability, gender, and race by exploring the societal and cultural significance of difference.[1] In an interview with us, Sheppard spoke about the importance of encounter in her projects:

> It's something I spend a lot of time working through, how [an audience] encounters the work. From the moment you enter the theater from the lobby we've already designed that encounter in terms of light, and sound … and the way you exit is also structured…. That matters to me.[2]

Sheppard continues by reflecting on the social norms and spatial arrangements that make encounter impossible for many people, demonstrating the ways that sites of encounter impact *who* can access projects.

> Wheelchair users have often noticed how ramps that give access to buildings are often around the back, or next to the dumpsters, and [are] often not designed aesthetically. They are seen as functional devices but are rarely integrated into the building. There's a way in which this is discriminatory. It's not enough to just get in the door. Separate is not equal; we know this from other contexts. It's a question of how we enter the aesthetics of architecture. What is the social and cultural meaning of making an entry?[3]

In her recent project *DESCENT,* Sheppard ensured that the space would be accessible to the disability dance community. In addition, the entire performance was made into an audio experience for people with a variety of impairments. Sheppard uses the capacity that we call "Understand (Art) Community," defined as the ability to "interact as an artist with other artists (i.e., in classrooms, in local art organizations, and across the art field) and within the broader society."[4] Sheppard understands the limits of the art community, which is often inaccessible to people with disabilities. Alice continually pushes the field of disability dance—and the field of art overall—to be equitable and innovative. *See Chapter 9: Support /■ for more.*↗

Discussion

You create projects with the intention that they will be seen by other people. The audience's encounter with your finished project might occur after you engage in weeks or months of preparation in hope that the communicative potential of your project is reached, inspiring people, sparking dialogue, and even transforming you and your community. The fantasy of encounter is wrapped up in the dream of many strangers seeing your finished project, which legitimizes your labor and value to other people. Encounter is the space where you can communicate your vision to the world. Where should someone encounter your project, and how is that aligned with your intentions?

Each site where projects are encountered is mediated by institutions and social contexts and has norms and rules that govern the way the project is experienced and understood. *See Chapter 14: Narrate ☰ for more.↗* At MoMA, guards and posted signs tell visitors not to touch projects, to stay a certain distance away, and to be quiet. Simon Sheikh, in his article "Positively White Cube Revisited," reminds us of how museums and commercial galleries are described as neutral spaces, supporting a vision of projects as timeless and outside political or social context.[5] In contrast, the Laundromat Project assists artists in presenting site-sensitive projects in neighborhood laundromats where the art organization has developed relationships over years.[6]

As the Laundromat Project writes:

> We amplify the creativity that already exists within communities by using arts and culture to build community networks, solve problems, and enhance our sense of ownership in the places where we live, work, and grow. We envision a world in which artists are understood as valuable assets in every community and everyday people know the power of their own creative capacity to transform their lives, their relationships, and their surroundings.[7]

While some artists deny the importance of the site of encounter by suggesting that their work is uninformed by context, art historian Miwon Kwon reminds us in *One Place After Another: Notes on Site-Specificity* that material and conceptual references in projects could imply both a particular location and audience. Kwon writes that "the site [of encounter] is not simply a geographical location or architectural setting but a network of social relations, a community."[8] What spoken and unspoken rules do you notice in sites of encounter near you? Notice how you feel in different sites of encounter.

Negation

"I'm not a socially engaged artist."

Our focus on process may seem aligned with socially engaged art, or social practice, which became a recognizable genre of artmaking in the 2000s. Around this time, art institutions began to support art projects that engage the social as a medium and that prioritize political action, participation, collaboration, and dialogue over object-making. While the increased interest in a dialogical approach to artmaking excites us, we are concerned with the ways in which the institutions that support this work make a spectacle of these interactions. We feel that the majority of transformative social inter-actions develop organically, requiring collectivity, a slow space, and a low level of visibility. This sort of transformative action is antithetical to the expectations of most art institutions, which prioritize individuality, speed, and spectacle. As the Pedagogy Group has written, in this institutionalized approach to socially engaged art, "the 'artist' and 'art' stand apart from social practices created in everyday community and movement making. In this [institutional] vision, art is not seen as operating in a political world but as creating a place for politics within the world of art. From our perspective it seems nearly impossible to positively influence or reconfigure social relations from within these settings and other art institutions."[9]

Again, in this book, we ask you to reflect upon your production process, not on the content of your projects. The content and form of your projects may change as a result of this reflection on your production process, but that is not our goal.

Discussion

You might be interested in addressing the histories and politics of elite museum and gallery encounters. Linda Goode Bryant, speaking about racism in so-called "alternative" art spaces in New York City in the 1970s, reminds us that no universal viewer exists.[10] Artist-centric spaces in New York City like Just Above Midtown[11] (founded by Goode Bryant and run from 1974–1986), WOW Café Theater, and El Museo del Barrio[12] were founded precisely because the art histories represented in elite museums and galleries have predominantly excluded women and all artists of color.[13] Goode Bryant set up Just Above Midtown (JAM) "to support these artists being as free as possible in their expression … a hub of creative energy—artists hung out there, created things, got into debates and fights there."[14] Community spaces, homes, work spaces, and other convivial sites of encounter are often chosen by artists for their capacity to embrace or create dialogue with people who otherwise feel excluded from elite art spaces. Common Field,[15] a visual arts

organizing network for artist-run spaces, aims to shift this legacy by connecting spaces to one another nationally and by organizing the semi-annual Hand in Glove conference to gather people who run spaces with shared goals for cultural equity.[16]

The Manchester City Art Gallery in Manchester UK recently held an exhibition called *Exploring the Relationship Between Art and Mindfulness*. The exhibition drew from works in their collection that were co-curated with various local mental health groups and provided comfortable seating in front of each project that allowed people to "slow down, connect with art and themselves to enhance their wellbeing."[17] You might be interested in thinking about *how* someone will encounter your project. For example: Will a visitor have to pay to enter the space? Will the space be open at night? Will they have to fill out a form or be greeted by a guard? Will the signs about your project be in multiple languages? Will someone in a wheelchair be able to access your project? We are asking you to consider the social norms that already exist in sites of encounter, as you determine which sites are appropriate to each project you create. You do not need to create your own rules for encounter, or your own artist-run space, unless encounter is one of the phases that is your primary point of entry in the lifecycle of your project.

Artists exploring the boundaries between art and life often shift the terms of encounter through participatory and dialogical practices that take place in "non" art designated sites.[18] As the Public Science Project say, 'we agree to collaboratively decide appropriate research products.' *See Chapter 3: Who Do You Honor? for more.*↗ How should someone encounter your project?

Quotations

"I can't for the life of me figure out how we could have today the same structures with the same premises doing the same types of programs to engage people with art that existed hundreds of years ago. And art has changed so much, time has changed so much, technology has changed so much. I do not understand how art institutions are not questioning the very notion that [encounter] should be about four white walls and a ceiling and a floor in a square and rectangle. I don't get it."
—Linda Goode Bryant, 2016[19]

"You make the work for a year or so, and the people—even at this awesome opening when all your friends are having a good time—the 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 in trying to figure out how to prolong that, how to make that deeper, how to see it happen better.... How is [the artwork] going to find its people? It's a puzzle. Its home is not a museum. Its home is not a gallery. How

is it going to find its people? The solution I have right now is to start making these pieces for individual people and to send them to them." —Sal Randolph, 2015[20]

"If I am trying to alter the system of distribution of an idea through an art practice it seems imperative to me to go all the way with a piece and investigate new notions of placement, production, and originality. In terms of different contexts, well, that's a very complex issue that needs to be nailed down to a more specific example. As we know, context gives meaning. The language of these pieces depends, to a large degree, on the fact that they get seen and read in art contexts: museums, galleries, art magazines." —Felix Gonzalez-Torres, 1993[21]

Here are more artists, groups, and projects that come to mind when we think about encounter: Navjot Altaf / Sonia Boyce / Michael Corris / The Dallas Pavillion / DIS / Estar(SER) / Andrea Fraser / Coco Fusco and Guillermo Gómez-Peña / Jochen Gerz / Gorilla Girls / Hans Haake / Helen and Newton Harrison / Porpentine Charity Heartscape / The Illuminator / Iñigo Manglano-Ovalle / Mieko Shiomi / Paul Ramírez Jonas / Rafaël Rozendaal / Dread Scott / Michael Swaine / Ultra-red / Daniel Simpkins and Penny Whitehead / Stephen Willats / Fred Wilson / Women on Waves. What artists, groups, and projects come to mind for you?

Reflection

1. What spoken and unspoken rules do you notice in sites of encounter near you?
2. ☀ What feelings and sensations came up for you while you were reading this chapter? For example, did you feel surprise, frustration, or excitement? How did you hold these in your body? For example, did you sense these emotions in your shoulders, neck, and back while reading this chapter? *See the Social-Emotional Intelligence Project Reflection activity in Chapter 4: Teacher/Facilitator Guides.*↗
3. What would it mean to understand artmaking as a site of interdependence, both locally and globally, rather than as a site of individual use and exchange? Remember, art is a system of relationships. We understand from the long history of economically oriented critical theory that behind any object exists a system of extraction, of production, and of circulation whose very histories are hidden at the moment in which the object appears as free-standing, as individual, as a thing, often a commodity. For us, in this book, that "thing" is the art object.

1. For more, see Alice Sheppard, "About," http://alicesheppard.com/about/.

2. Alice Sheppard, interview by Susan Jahoda and Caroline Woolard, BFAMFAPhD, 2016.

3. Alice Sheppard, "Exploring Intersectionality Through Dance: An Interview with Alice Sheppard," by Emmaly Wiederholt, *Stance on Dance*, February 16, 2017, http://stanceondance.com/2017/02/16/exploring-intersectionality-through-dance/.

4. Capacity adapted from Ellen Winner, Lois Hetland, Shirley Veenema, and Kimberly Sheridan, *Studio Thinking 2: The Real Benefits of Visual Arts Education* (New York, NY: Teachers College Press, 2013). See also Harvard Project Zero, "How Do Artists Use The Studio Habits of Mind?" Artcore, 2015. http://www.artcorelearning.org/studio-habits-of-mind; *See Chapter 5: Capacities for more.*

5. Simon Sheikh, "Positively White Cube Revisited," *e-flux*, no. 3 (February 2009), https://www.e-flux.com/journal/03/68545/positively-white-cube-revisited/.

6. Laundromat Project, "About," http://laundromatproject.org/.

7. Ibid.

8. See Miwon Kwon,in "Introduction,'" *One Place After Another: Site-Specific Art and Locational Identity* (Cambridge, MA: MIT Press, 2002), 6.

9. The Pedagogy Group,"Toward a Social Practice Pedagogy. The Pedagogy Group, New York City," in *Art As Social Action*, eds. Gregory Sholette, Chloë Bass, and Social Practice Queens (New York, NY: Allworth Press, 2018), 76.

10. Linda Goode Bryant, "Controversial Exhibitions," May 24, 2011, video, 5:40, https://www.youtube.com/watch?v=lsi-RTTLFFY.

11. For further information, see Mimi Poser in discussion with Linda Goode Bryant and David Hammons, "Just Above Midtown Gallery, 1975," Guggenheim Museum, 2015, audio, 23:55, https://soundcloud.com/guggenheimmuseum/just-above-midtown-gallery.

12. For further information, visit El Museo del Barrio, "El Museo del Barrio," http://www.elmuseo.org.

13. Interview with Herb Tam, in *Alternative Histories: New York Art Spaces 1960–2010,* eds. Lauren Rosati and Mary Anne Staniszweski (Cambridge, MA: MIT Press, 2012).

14. Linda Goode Bryant, quoted in Stuart Brumfitt, "JAM New York | The Black Power Art Gallery," *Amuse*, July 11, 2017, https://amuse.vice.com/en_us/article/nem7ww/black-power-art-gallery.

15. Common Field, "Common Field," https://commonfield.org.

16. Hand-in-Glove, "About," https://handinglove-conference.wordpress.com/2011/07/19/about/.

17. Start in Manchester, Manchester Mind, Youth from Charlestown Community Primary School (Exhibition Organizers), "And Breathe... Exploring the relationship between Art and Mindfulness" Manchester Art Gallery, Manchester, UK (March 2018–October 2019), http://manchesterartgallery.org/exhibitions-and-events/exhibition/and-breathe/.

18. For further reading, see Nato Thompson, *Living as Form: Socially Engaged Art from 1991–2011,* (Cambridge, MA: MIT Press, 2012); and Grant Kester, *Conversation Pieces: Community and Communication in Modern Art* (Berkeley, CA: University of California Press, 2013).

19. Linda Goode Bryant, "ENCOUNTER," interview by Caroline Woolard, BFAMFAPhD, 2016, video, 1:10, https://vimeo.com/192485777.

20. Sal Randolph, interview by Susan Jahoda and Caroline Woolard, personal interview, 2015.

21. Felix Gonzalez-Torres, "Temporary Services: Guide to Re-Creating 'Untitled' (Perfect Lovers) by Felix Gonzalez-Torres," interview by Tim Rollins, *A.R.T Magazine,* 1993. Excerpt available here, https://temporaryservices.org/served/wp-content/uploads/2014/05/Felix_GT_booklet.pdf.

Future Project: Encounter

Worksheet

Encounter: The context where your finished project is pre-sented.

1.   Describe a project you are about to make in 3–5 sentences.

2.   Where will your project be encountered?

5. Will the context where your finished project is presented contribute to the meaning of your project?

6. Can the context where your finished project is presented allow you to knowingly perpetuate the worlds that you want to see?

3. What choices will you (have to) make about the encounter of your project?

4. How does this connect to the capacity/capacities you wish to embody?

Past Project: Encounter

Encounter: The context where your finished project is presented.

1. Describe a past project in 3–5 sentences.

2. Where was your project encountered?

Worksheet

5. Did the context where your finished project was presented contribute to the meaning of your project?

6. Can the context where your finished project is presented allow you to knowingly perpetuate the worlds that you want to see?

3. How did this connect to the capacity/capacities you wish to embody, or not?

4. What choices did you (have to) make about the encounter of your project?

Historical Consciousness

→ See Sites of Shaping and Change, Social-Ecological Illustration on p. 659.

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 encounter: the context where your finished project is presented. You can use this activity to analyze and reimagine the stories you tell yourself and the stories you hear about different kinds of support. 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.

1.　Generative Somatics, Somatic Transformation and Social Justice, "Courses," http://www.generativesomatics.org/content/courses.

Worksheet

YOUR BELIEFS

Where are your projects presented now and where have they been presented in the past? Describe some examples of encounters with your work in detail. What beliefs do you have about the way you are able to facilitate the encounter of your projects as an artist?

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]

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.

INSTITUTIONS AND RULES

What kinds of rules, requirements, laws, expectations, and regulations exist around you in regards to the phase encounter? This might apply to your school, a town or city, a country, or a business.

HISTORICAL FORCES

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

FRIENDS/FAMILY INFLUENCE

What stories did your friends and family tell you about the ways finished projects are supposed to be presented, growing up and today? Where, when, how, by whom, in what forms?

COMMUNITY AND MEDIA

What stories do the community groups and social networks around you tell about the ways projects are presented? When you think about the context in which a finished project is presented, what media images and news stories come to mind?

EARTH/SOUL/MYSTERY/SPIRIT

How does the encounter of a project, the context in which your finished project is presented, 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 encounter in each concentric circle.

4. Ibid.

Looking at People Encountering Art

Activity

Time: 30 minutes

WHAT IT CAN DO

This activity asks participants to notice how much time visitors spend with works of art in museum or gallery settings.

HOW IT WORKS

1. Go to a well-frequented public sculpture or to a museum or gallery with a notebook and stopwatch.

2. Find a bench, a balcony over an atrium, or another area where you can sit for 15 minutes and unobtrusively observe people as they look at art. If possible, make sure that they are unaware of your presence.

3. Select one work to notice people looking at (not a time-based work).

4. Write down the artist's name, the title of the work, its dimensions, and its media.

5. Make a sketch of the floorplan of the space you are in, and the location of the artwork, as well as the location of the wall text.

6. Use a timer to time every person who stops to look at the artwork and/or the wall text. How long do they look at it?

7. Make notes about how they look at the work.

8. Do this for 15 minutes.

What did this bring up for you? If possible, watch the video we made with Sal Randolph about encountering art and discuss the discrepancy between the time artists spend laboring on work and the time visitors spend encountering it. Did this experience make you think differently about the sites of encounter that you want to place your work in? Why or why not? *See "Engaging with my Work" in Chapter 14: Narrate* ☰ *for more.*

Beholding a Work of Art

Time: 20–60 minutes

WHAT IT CAN DO

This activity allows a viewer or visitor to encounter a work of art slowly, beholding the work while also reflecting upon the artwork's description or narration.

HOW IT WORKS

1. Choose one artwork to encounter as a group, with a facilitator.

2. The facilitator will guide the group through five 4-minute rounds of beholding.

3. Get in a comfortable position to look at the artwork for 20 minutes.

4. Notice your own presence in the space. What are you bringing to the work from your day, week, life? (3 minutes). Write a few notes to remember. (1 minute)

5. Notice the context itself. What does the space, the location, the other people bring to the work? (3 minutes) Write a few notes to remember. (1 minute)

6. The facilitator will hand out printouts of the description of the artwork and the wall text information, or read it aloud.

7. Notice what you heard. What resonated with you from the description of the work? What associations or assumptions have you made, if any, based upon the artist's name, nationality, birth date, materials used, date of the work, or other information you now know? (3 minutes) Write a few notes to remember. (1 minute)

8. Look at the work itself. Observe the formal qualities and properties of the work: color, line, plane, volume and

Activity

As a group to share your experiences with the work. (10–30 minutes). *See Chapter 14: Narrate ☰ for more.*↗

rhythm, balance, contrast, etc. (3 minutes) Write a few notes to remember. (1 minute)

9. Analyze the content. What might the forms, symbols, metaphors, or other aspects of the work mean in this context? What art historical or cultural references do you connect this work to? (3 minutes) Write a few notes to remember. (1 minute)

10. Optional: If your observation is in front of a work that is consistently on display, return to it every week, for as long as possible, to notice what changes.[1]

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1. Joanna Ziegler, professor of Visual Arts and Art History at Holy Cross and one of the Center for Contemplative Mind's first Contemplative Practice Fellows, was a pioneer of the contemplative practice of beholding and its application in the higher education classroom. For further information, see CMind, "Contemplative Program Archive," The Center for Contemplative Mind in Society, http://www.contemplativemind.org/archives/fellowships.

Sensorium

Time: 90–120 minutes (can be modified to fill class period)

WHAT IT CAN DO

Participants will gain information about objects by slowing down and experiencing them without the sense of sight, opening up discussion about visual primacy.

MATERIALS NEEDED IN ADVANCE

- Eye covers for each participant (like long folded fabric)
- Roughly 8 sets of uniquely shaped and textured objects that may not be easily identified by touch. Examples include swatches of fabric, seeds, q-tips, porcupine quills, shells, etc. A set is comprised of enough objects for each participant: if there are 15 participants, you will need 15 q-tips, 15 shells, and 15 fabric squares.
- A timer
- Participants will need their notebooks for writing

Activity

HOW IT WORKS

INTRODUCTION (10–20 MINUTES)

1. The facilitator introduces the activity with the question: What is the role of visuality in art school?
2. Optional: share the work of artist Carmen Papalia, who "invites participants to explore the possibilities for learning and knowing that become available through the non-visual senses, and to trust in the revelatory practice that is non-visual interpretation."[1]

1. Carmen Papalia, "Long Time No See," CUE Art Foundation, New York, NY, September 7–October 12, 2013, http://cueartfoundation.org/carmen-papalia.

PART 1: EXPERIENCE WITH NON-VISUAL SENSES (50–60 MINUTES)

1. The facilitator conceals the sets of objects so that participants cannot see them.
2. The group sits around a communal table with their notebooks.
3. Each participant puts on their provided eye covers. Note: Some participants might feel disoriented or upset with eye covers on, and in that case, the facilitator can ask those participants to close their eyes if that is more comfortable for them or to sit aside and observe.
4. The facilitator distributes a set of objects after the participants have their eye covers on.
5. Participants witness, through texture, form, shape and smell, the objects for three minutes.
6. The facilitator collects the set of objects and conceals them again.
7. Participants take off their eye covers and write about their observations for three minutes.
8. This is repeated until all sets of objects have been experienced.

BREAK (10–15 MINUTES)

Take a break. Optional: Ask participants to take off their eye covers and to walk silently, in a line or in pairs, around your building, ideally outside, if possible.

PART 2: EXPERIENCE WITH SIGHT (18–20 MINUTES)

1. The group returns to the table and the facilitator distributes the sets of objects again in the same order, but participants do not wear their eye covers.
2. Participants witness, through texture, form, shape and smell, the objects for three minutes.
3. Participants re-encounter the objects for 1 minute and then reflect in writing for 1 minute each.
4. The facilitator leads a group discussion about the experience of witnessing an object from a non-visual perspective. For sighted participants, ask: How did removing the ability to see change the way you gained information about the object? How did your written descriptions change from Part 2 to Part 3? Note for sighted participants: voluntarily covering your eyes for a short period of time provides very little or no real insight into the experience of having low or no vision.

REFLECTION

How might we continue to realize and challenge our assumptions of objects through careful, holistic observation in order to gain understanding?

How the Site Informs the Work

Assignment

Take a project you have already made and install it in four different sites: in your home, in a friend's studio in a community space, in a nonprofit space, and in a for-profit space. Document what you experience. What changes about the reception and engagement with the project?

Make a Project for a Person or Community You Know

Assignment

1. Make a list of three people or communities whom you might work with. Communities can be based on identity, profession, or geography. Think about their proximity to you and how difficult it will be for you to work with this person or each of these groups.

2. Think about and write down the ways in which you might engage with each person or community; what could you, as an artist, make in relation to this community? You are not required to "make" anything in the traditional sense; your project could be a practice, an event, an object, an image, or a text.

3. Decide which project seems doable.

4. You may work alone, within the context of your chosen community, or you may collaborate with others in this class.

5. Determine which location or site is appropriate for the project, and write about why this site of encounter is meaningful to that person or community.

Getting to Know a Site

Time: 60 minutes

WHAT IT CAN DO

This project requires that you engage in a particular kind of noticing: one that is distinct, for example, from what you notice in order to get from one place to another.

HOW IT WORKS

Choose a site nearby that is familiar to you, a place where situating an artwork/performance might bring critical and sensory awareness to its function. Be aware that you might have to gain permission to install a temporary work at your site. Investigate whom you need to contact, and do so in order to ensure that you can move forward with your project.

Assignment

ON YOUR OWN (OUTSIDE OF CLASS)

1. Choose a site that is within 10 minutes of your meeting location, a site that you navigate on a regular basis.
2. Visit this site on your own.
3. Write about this site, describing:
   a. Where it is located (add a visual map),
   b. Its history,
   c. Who frequently occupies it now,
   d. Who might avoid going there now,
   e. What the site's practical function is at this time,
   f. How situating an artwork/performance in this place will emphasize elements of the site, and
   g. Whom you will need to contact and what steps you will need to take (if any) in order to move forward with your project. List the names and the positions that these people occupy.

TO BE DONE IN CLASS

1. You will be working with a partner.
2. Partners will visit one person's site and then the other's site.
3. On the walk to each site, discuss with your partner why you have chosen this place, elaborating on what you wrote.
4. When you get to each destination, stand for two minutes in silent observation.
5. When the two minutes are up, respond in writing to the question: What did I see?
6. Stand for another two minutes listening to the sound of your site.
7. When the two minutes are up, respond in writing to the question: What did I hear?
8. Discuss what you observed and heard and make notes about this exchange.
9. Discuss with your partner what kind of project would emphasize something about this site.
10. Document this discussion with writing, drawing, and/or photography.
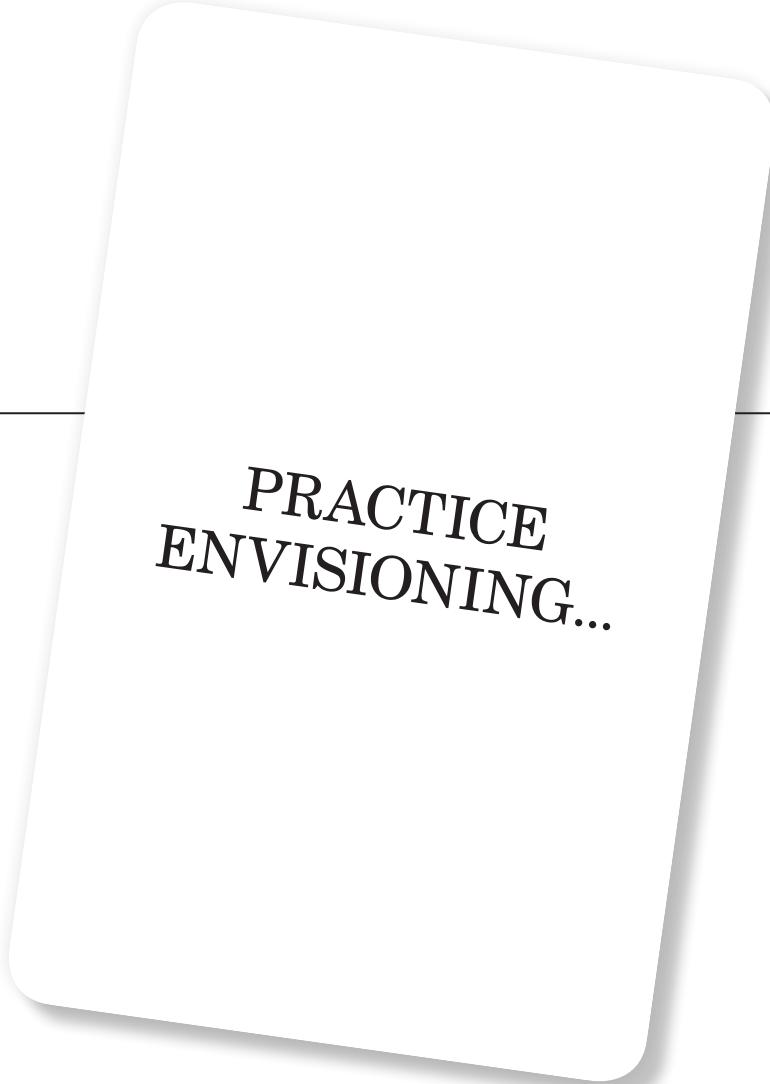
REFLECTION

1. What choices do you have to make in order to complete this project?
2. How and in what ways is this work shaping the experience of my viewer?
3. In what ways am I accountable to my viewer's/participant's experience?
4. How does your chosen site of encounter contribute to the meaning of the work? Why or why not?
5. What power dynamics and social relationships are reproduced with the site of encounter with the work?
6. Can sites of encounter allow you to knowingly perpetuate the worlds that you want to see?

Chapter Sixteen

Tools

PRACTICE
ENVISIONING...

DON'T FORGET
TO EAT.

...AS YOU MAKE
A TOOL FROM A
FOUND OBJECT.
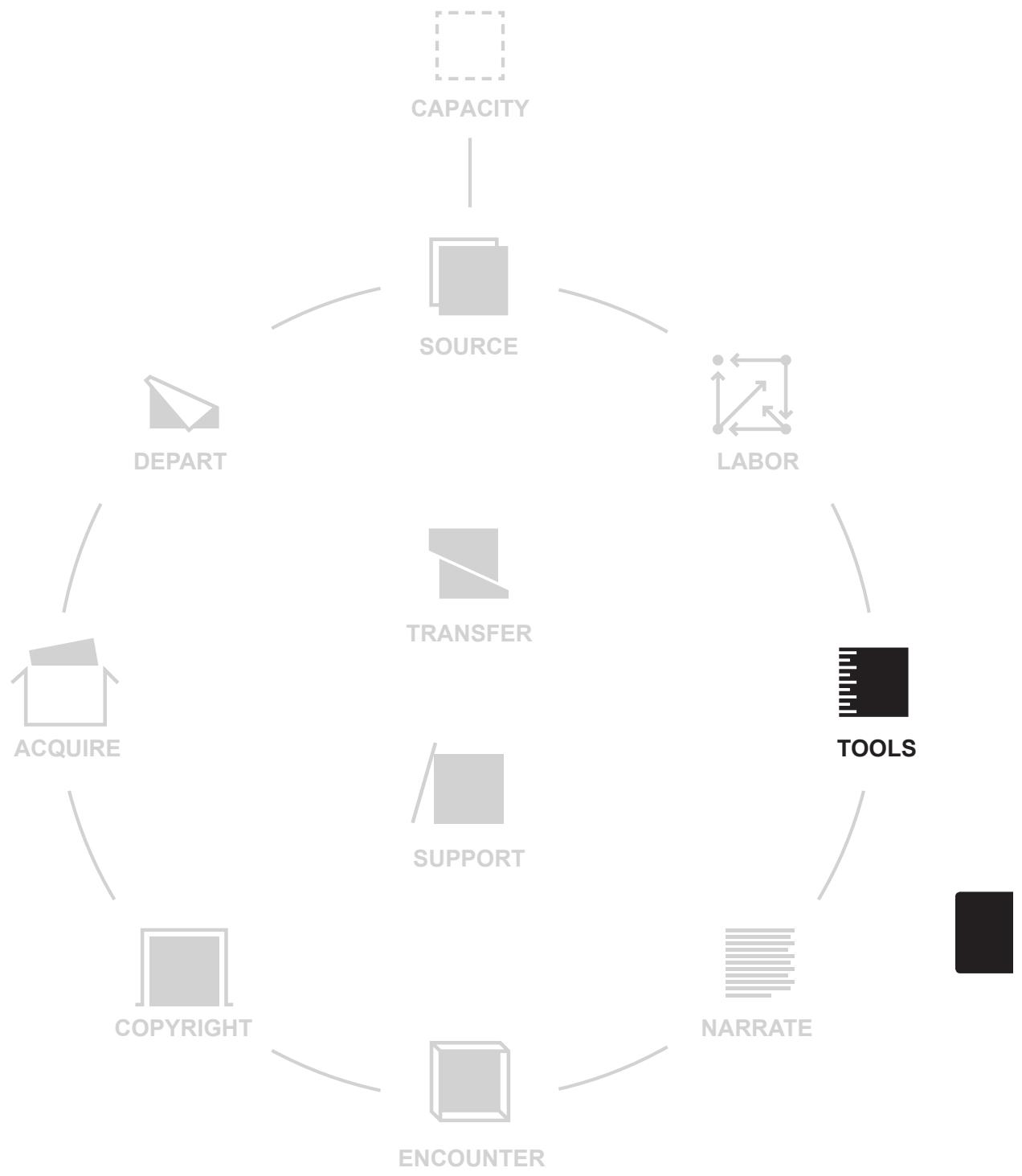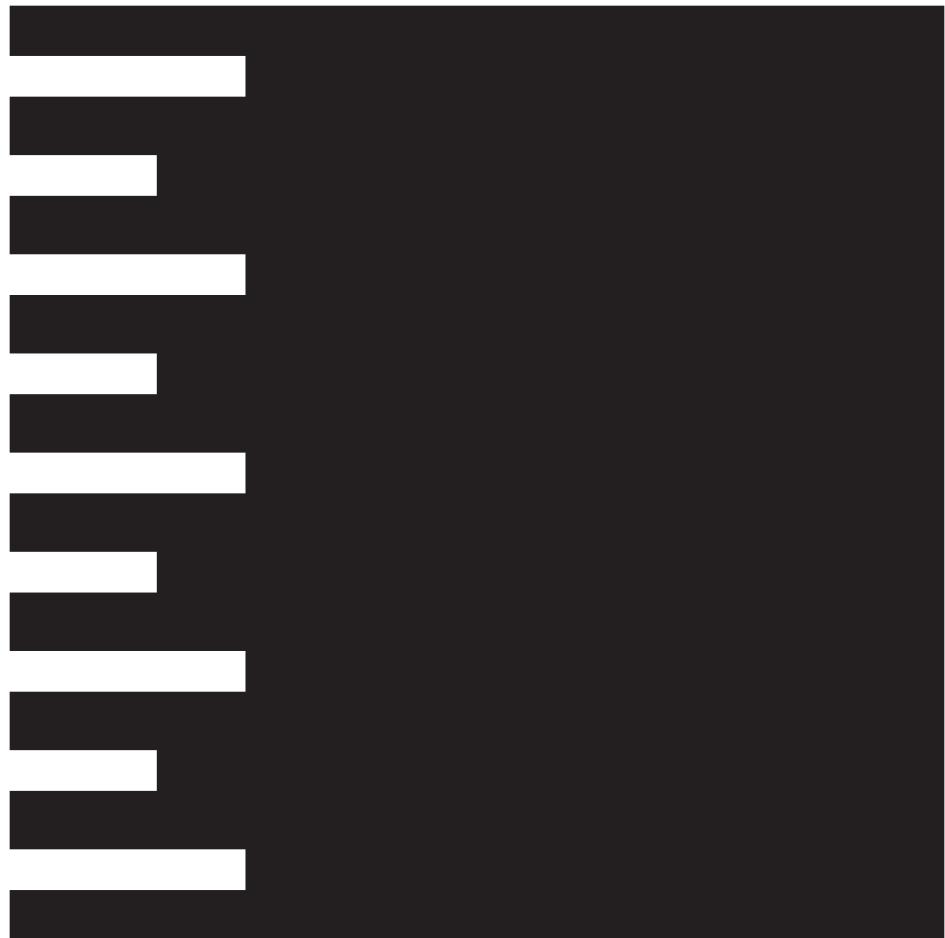
What if access to tools were integral to your project?

Tools: the devices or implements used in your project.

Examples of places to access tools include: a school, your studio, tool libraries, maker spaces, and artist-run studio spaces.

☀ We suggest that the following section be shared with the group as best suits your context, either read aloud—in whole or in part—or assigned to be discussed in your space of learning. Before you begin to read, we invite you to ground yourself in the space: notice the air on your skin and your feet on the ground. What are your feelings and sensations at this moment? What are you bringing to this text? Take a moment to become aware of this. We invite you to notice what comes up for you, as you are reading this chapter. We will ask you to reflect upon this at the end of this chapter.

CAPACITY

SOURCE

DEPART

LABOR

TRANSFER

TOOLS

ACQUIRE

SUPPORT

COPYRIGHT

NARRATE

ENCOUNTER

Introduction

The phase of the lifecycle of any project that we refer to as "tools" considers the devices or implements used in your project. Tools determine the scale, quality, and formal constraints of your projects. If you are a painter or a filmmaker, and your projects are medium-specific, you will get to know your tools intimately. For example, the collaborative duo Ryan and Trevor Oakes create their own paint brushes and easel-helmet-drawing-machine, inspired by historical camera lucida devices, for their drawing and painting. They have said that "the paper needed to be spherically concave so that the length from your eye to the paper was equidistant for all points on the surface of the paper. We had all these grand ideas of what we could do with it, and the natural course of things led to building our first easel, in May of 2004."[2] If your medium changes with each project, and you are a project-based artist, your tools might range from graphic-design software to sewing machines to paint brushes. Project-based artists often rely upon work-for-hire contractors or fabrication companies—in these cases the tools are not available to the artist because they are used by the fabricator.[3]

Story

Oscar Rene Cornejo makes sculptures with traditional Japanese joinery techniques and woodcuts with Japanese printmaking techniques, that require chisels, hand saws, and wooden mallets. An understanding of painting techniques has given him flexibility in creating pigments and dyes from surrounding plants and earth, using nontoxic binders such as milk, eggs, honey, and gum arabic. Cornejo travels for residencies, self-created opportunities, and workshops, and has created a working method with hand tools. As he says, "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."[4] In being present with materials and tools, often on his own for days in the studio, Cornejo embodies the capacity that we call "calmness" or "I am able to practice grounding, centeredness, a sense of ease of being, and equanimity."[5] *See Chapter 5: Capacities* ⬚ *and Chapter 10: Source* ◼ *for more on Oscar Rene Cornejo.*

Discussion

Think about the tools that you currently have access to at work, at school, or in a space of learning. Now think about how these tools shape the projects you make? When you graduate from school, or leave that job or space of learning, what tools will you miss? You will likely have to adapt

your practice in relation to the tools available to you. If you are a sculptor, you may have to go from building large objects that require large tools to creating performances in public spaces that do not require any tools at all. You might decide to get together with your peers to collectively purchase expensive and large-scale tools for experimentation. Many artists seek jobs at schools with good tools because they cannot access them other-wise. You might choose a future job, internship, or volunteer position with specialized tools precisely because:

- You will be able to access tools that would otherwise be prohibi-tively expensive to rent or buy,
- You have a desire to have less environmental impact,
- You have a desire to adhere to alternative economic models and philosophies, enabling many people to have access to collective tools,
- You want to have a range of skills,
- They ensure that you can follow through on the capacities you have committed to. *See Chapter 5: Capacities ⬚ for more.*↗

You might want to share your tools while you are in spaces of learning to follow an open-source ethos, make your process visible, or cultivate friendships so that you can continue the practice of sharing. The Public Lab[6] is a group of artists, designers, and citizen scientists that share and adapt open source tools, following the Free Culture Movement[7] of the 1990s "permission culture" mandate to distribute creative projects openly. As the Public Lab founding member Jeff Warren says:

> We aim to demystify science. So our Public Lab spectrometer has a DVD inside it which is the core element of the spectrometer. The fact that we use a DVD instead of a specifically made refraction device from a scientific catalog anchors this object in everyday materials. You can just cut it with scissors. It's so regular that it is very powerful…. Public Lab is a community where you can learn how to investigate environmental concerns using inexpensive DIY techniques. We seek to change how people see the world in environ-mental, social, and political terms.[8]

The Public Lab emphasizes the phase of the lifecycle that we call tools. They invite the general public to use tools that are readily available to them to collect data according to their community concerns. By work-ing with tools that are accessible, The Public Lab engages the capacity that we call "Coordination / Collective Action," defined as the ability "to take powerful, life-affirming actions rooted in shared values and

vision in teams, partnerships, and alliances. I remain responsive to evolving conditions."[9]

If the tools that you and your peers might want are prohibitively expensive, you might be interested in the model developed by the group Publication Studio.[10] This international collective of artists uses budgets from short-term exhibitions to purchase materials *as well as* expensive printing, cutting, and bookbinding equipment that then becomes available to members of a local Publication Studio chapter at the end of the exhibition. When they are invited to an exhibition, for example, with a $5,000 production budget, they buy equipment and then keep it at the end of the exhibition. Meerkat Media Collective has created a co-working space in Brooklyn with shared camera equipment that members can access for a fee. *See Chapter 5: Capacities* ⬚*, Chapter 6: How Are You in the World and How Is the World in You? and Chapter 13: Labor* ⬚ *for more on Meerkat Media.*↗ Many artists who collectively share a studio space also share tools within those spaces. What tools are collectively important to you and your peers and for what reasons have you chosen to work with them?

Quotations

"Printmaking is a very social art medium because you need a lot of equipment. You need presses, you need large wash out stations, you need fans if you're using solvents and that kind of thing. It's a bit of an outlay of resources to have a print shop, so that's why most print-makers work collaboratively and have a studio they share."
—Linda Jules, 2016[11]

"I was so excited to share how Colorado technologies are being used in Colorado libraries. Our partnerships with local robotics, circuitry, and 3D printing companies have greatly increased the services we provide to youth and their families. Many of these technologies aren't financially accessible for individual ownership within our service population, so the library acts as an access point for instruction and use. It's incredible to see the level of creativity and collaboration that results from these partnerships!"
—Amber Holmes, technology support staff, Loveland Colorado Public Library, 2016[12]

"The finger gloves are made from such a light material, that I can move my fingers without effort. I feel, touch, grasp with them, yet keep a certain distance from the objects that I touch. The lever action of the lengthened fingers intensifies the sense of touch in the

hand. I feel myself touching, see myself grasping, and control the distance between myself and the objects". —Rebecca Horn, 1997[13]

"I'm a watercolor and colored pencil kind of guy. Because I draw on the street, I keep my materials very small. I have a tiny watercolor set with few choices of color. I have to mix like crazy to get other shades. I would love to have more choices, but I just can only lug so much around with me." —Tommy Kane, 2012[14]

Here are more artists, groups, and projects that come to mind when we think about tools: Ruth Maxon Adams / Appalshop / Alicia Constance Austin / Berkeley's Tool Lending Library / DeeDee Halleck / Fab Foundation / Farm Hack / Matthew Friday / Charlotte Perkins Gilman / Gowanus Print Lab / The In-Sight Photography Project / Judith Leeman / Zoe Romano / Reinhold Martin / Paper Tiger / Community TV Station / The Public Lab / Paul Ryan / Oscar Schlemmer / Spurse / Superflex / Noam Toran. What artists, groups, and projects come to mind for you?

Reflection

1. What tools are collectively important to you and your peers and for what reasons have you chosen to work with them?
2. ☀ What feelings and sensations came up for you while you were reading this chapter? For example, did you feel surprise, frustration, or excitement? How did you hold these in your body? For example, did you sense these emotions in your shoulders, neck, and back while reading this chapter? *See the Social-Emotional Intelligence Project Reflection activity in Chapter 4: Teacher/Facilitator Guides.*
3. What would it mean to understand artmaking as a site of interdependence, both locally and globally, rather than as a site of individual use and exchange? Remember, art is a system of relationships. We understand from the long history of economically oriented critical theory that behind any object exists a system of extraction, of production, and of circulation whose very histories are hidden at the moment in which the object appears as free-standing, as individual, as a thing, often a commodity. For us, in this book, that "thing" is the art object.

1. Fab Labs, "Fab Central," http://fab.cba.mit.edu/.

2. Trevor and Ryan Oakes, quoted in Damien James, "The Magic Easel," *Chicago Reader*, October 23, 2008, https://www.chicagoreader.com/chicago/the-magic-easel/Content?oid=1105930.

3. Art programs are in the midst of debates around the necessity of maintaining and resupplying craft tools like looms and ceramic kilns. Other discussions involve thinking through the pedagogical implications of theme-based classes versus sequential learning.

4. Oscar Rene Cornejo, interview by BFAMFAPhD members, BFAMFAPhD, at the artist's studio, Bronx, NY, April, 2018, transcript by Ruby Mayer, Poughkeepsie, NY.

5. Capacity from Daniel P. Barbezat and Mirabai Bush, *Contemplative Practices in Higher Education: Powerful Methods to Transform Teaching and Learning* (San Francisco, CA: Jossey-Bass, 2014). Adapted in dialogue with Maia Duerr and Carrie Bergman of The Center for Contemplative Mind in Society. *See Chapter 5: Capacities for more.*

6. Public Lab, "Methods," Public Lab, https://publiclab.org/methods.

7. Free Culture Wiki, s.v. "Free Culture Manifesto," http://wiki.freeculture.org/Free_Culture_Manifesto.

8. Jeff Warren, personal conversation, at the University of Hartford, February 27, 2018.

9. Capacity adapted with the permission of Alta Starr and Staci Haines, from Generative Somatics, Somatic Transformation and Social Justice, "Courses," http://www.generativesomatics.org/content/courses. *See Chapter 5: Capacities for more.*

10. Publication Studio, "Publication Studio," http://www.publicationstudio.biz.

11. Linda Jules, quoted in "Printmaking Is a Very Social Art Medium Because You Need a Lot of Equipment," *Kamloops This Week*, October 28, 2016, http://www.kamloopsthisweek.com/entertainment/printmaking-is-a-very-social-art-medium-because-you-need-a-lot-of-equipment-1.23216872.

12. Amber Holmes, quoted in Rebecca Cruz, "COLab: Making at PLA 2016," Public Libraries Online, May 23, 2016, http://publiclibrariesonline.org/2016/05/colab-making-at-pla-2016/.

13. Rebecca Horn and Carl Haenlein, eds., *The Glance of Infinity* (Zurich: Scalo Publishers, 1997), 58.

14. Tommy Kane, "Blog Post," *The Tools Artist's Use*, 2012, http://thetoolsartistsuse.com/2012/08/tommy-kane/.

Future Project: Tools

Worksheet

Tools: The devices or implements used in your project.

1. Describe a project you are about to make in 3–5 sentences.

2. What devices or implements will you use for your project?

5. Will the devices or implements used contribute to the meaning of your project?

6. Can the devices or implements used allow you to know-ingly perpetuate the worlds that you want to see?

3. What choices will you (have to) make about the devices or implements used for your project?

4. How does this connect to the capacity/capacities you wish to embody?

Past Project: Tools

Worksheet

Tools: The devices or implements used in your project.

1. Describe a past project in 3–5 sentences.

2. What devices or implements did you use for your project?

3. How did this connect to the capacity/capacities you wish to embody, or not?

5. Did the devices or implements used contribute to the meaning of your project?

4. What choices did you (have to) make about the devices or implements used for your project?

6. Can the devices or implements used allow you to know-ingly perpetuate the worlds that you want to see?

Historical Consciousness

→ See Sites of Shaping and Change, Social-Ecological Illustration on p. 659.

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 tools: the devices or implements used in your project. You can use this activity to analyze and reimagine the stories you tell yourself and the stories you hear about different kinds of tools. 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, world-view, 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.

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1. Generative Somatics, Somatic Transformation and Social Justice, "Courses," http://www.generativesomatics.org/content/courses.

Worksheet

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]

YOUR BELIEFS

What tools do you have access to? What beliefs do you have about the ways you are able to access tools as an artist? What kinds of tools do you think you are able to use as an artist? Describe them in detail.

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.

FRIENDS/FAMILY INFLUENCE

What stories did your friends and family tell you about the ways artists access tools or the kinds of tools artists are able to use, growing up and today?

INSTITUTIONS AND RULES

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

COMMUNITY AND MEDIA

What stories do the community groups and social networks around you tell about the ways artists access and use tools? When you think about an artist using and accessing tools, what media images and news stories come to mind?

HISTORICAL FORCES

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

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 tools in each concentric circle.

EARTH/SOUL/MYSTERY/SPIRIT

How does the phase tools 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]

4.   Ibid.

Imagine that You've Just Graduated

Assignment

Make a list of all the locations where you can access shared artistic tools after school, focusing on tools that you might want to use. For example, can you get access to large-format printers and wood shops in shared studios, performance spaces in faith-based spaces, video cameras at community centers, 3D printers at maker spaces, drills at tool libraries and tool rental facilities, or digital printers, laptops, and the Adobe Suite at the public library?

OPTIONAL

1. In pairs, visit two locations and talk to someone who uses the tools there.
2. What does it take to get access? Write down the cost(s) and membership rights and responsibilities.
3. Come back and make a short presentation to the group.

Start a Tool Library

1. Read the article "How to Start a Tool Library."[1] Learn more about tool libraries at local public libraries.

2. Make a spreadsheet of all the tools each person can offer, and their contact information. *See the asset mapping activity "You Already Have What You Need" in Chapter 4.*

3. Make agreements about how you will share tools, repair them, and replace them when necessary. If you are worried that a tool will be broken, perhaps it is not the time to share that tool.

4. Refer to this spreadsheet as a "distributed" tool library that is accessible through each person rather than in one centralized location. Consider the possibility that this distributed library could be the basis for a future tool library that would be located in one place.

Assignment

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1. Patrick Dunn, "How To Start a Tool Library," *Shareable*, May 9, 2012, https://www.shareable.net/blog/how-to-start-a-tool-library.

For example, a rake can be used for drawing, a sponge can be used for painting, a vacuum cleaner can be used for a performance, and a wrench can be used for a sculpture. Consider the possibility that your project makes reference to its non-art history.

Make a Project Using a Tool That a Friend Or Family Member Uses in a Non-Art Context

Assignment

Chapter Seventeen

Copyright

...AS YOU MAKE
A PROJECT
THAT NO ONE
CAN ALTER.

PRACTICE
ENGAGING &
PERSISTING...
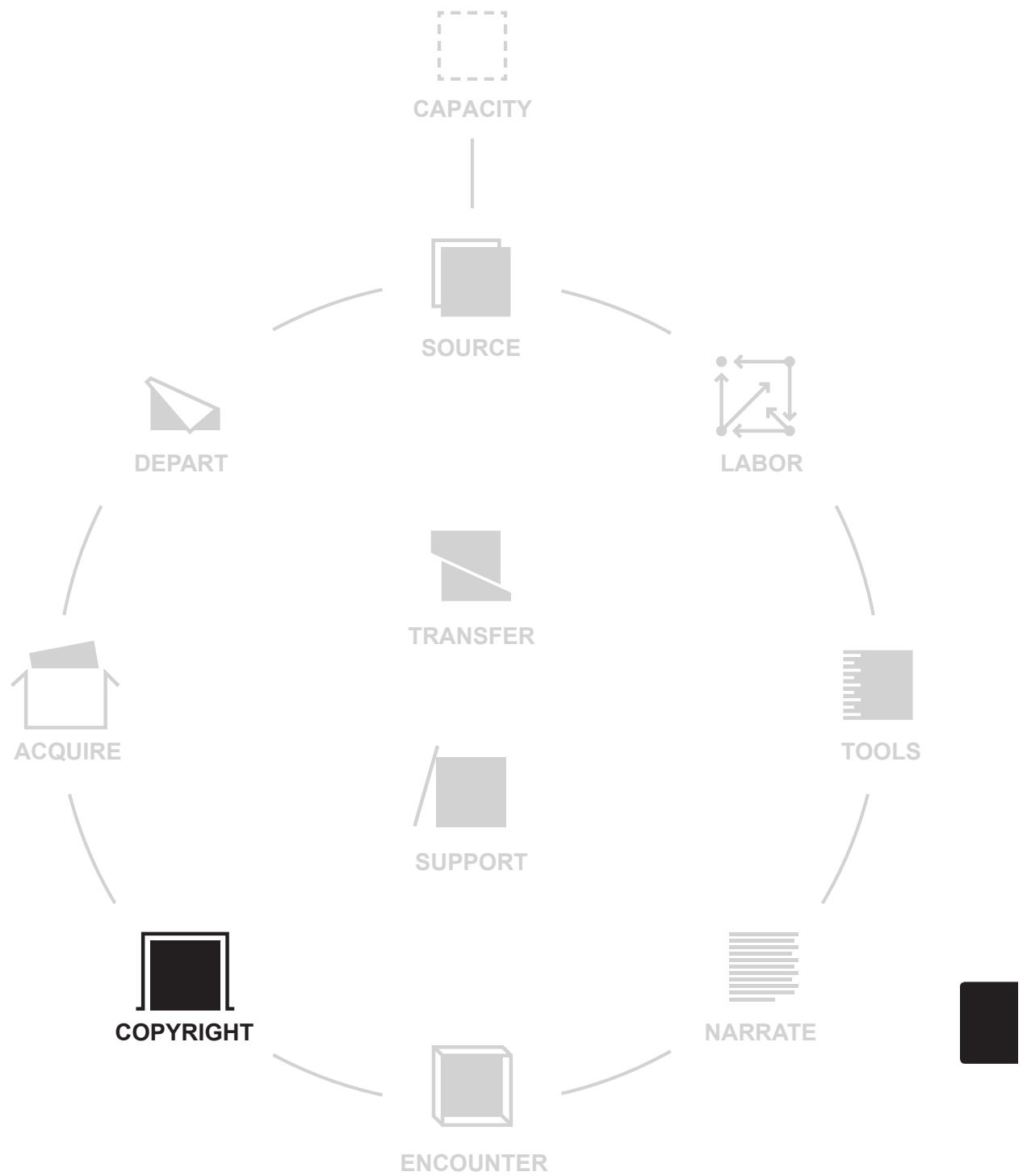
DON'T FORGET
TO MENTOR
AND BE
MENTORED.

Copyright: your exclusive legal rights to your projects.

Ways to approach copyright include: creating a certificate of authenticity, licensing your artwork for a commercial video, or placing your artwork in the public domain forever.

※ We suggest that the following section be shared with the group as best suits your context, either read aloud—in whole or in part—or assigned to be discussed in your space of learning. Before you begin to read, we invite you to ground yourself in the space: notice the air on your skin and your feet on the ground. What are your feelings and sensations at this moment? What are you bringing to this text? Take a moment to become aware of this. We invite you to notice what comes up for you, as you are reading this chapter. We will ask you to reflect upon this at the end of this chapter.

CAPACITY

SOURCE

DEPART

LABOR

TRANSFER

ACQUIRE

TOOLS

SUPPORT

COPYRIGHT

NARRATE

ENCOUNTER

Introduction

The phase of the lifecycle of any project that we refer to as "copyright" addresses how authors' exclusive legal rights over their projects are used. All original projects that you create are automatically copyrighted according to United States law and cannot be copied, distributed, built upon, or shared unless you allow it by license or assignment. As the Digital Media Law Project explains, "owning a copyright also gives you the exclusive right to prepare 'derivative works,' which are the original works in new forms—for example, a translation into another language, or a movie made from a novel, or a revised or expanded edition of an existing work. Someone who does these things without your permission is infringing on your copyright, and the law provides you recourse."[1] An exception to this occurs under the "fair use" doctrine which we will summarize later in the text.

There are many ways to license and assign your copyright. When you license your project, you lend your copyright to someone, controlling how they use it and how long they can use it for. You might license a drawing to a band for their album and also to an author for their book cover. When you assign your work, you transfer your copyright to someone else for specific uses. You can assign some or all of your rights, but you are giving away those copyrights forever. You might assign use of a drawing to a designer for their website so that no other website will ever have that drawing on it. When you sign a work for hire agreement, you sell your copyright entirely. Anything you create under that agreement belongs to the person hiring you, as if they created it. For example, you might make a drawing for a toy company under a work for hire agreement and they do not need to credit you, because they own it.

Story

In 2015, Getty Images demanded that the documentary photographer Carol Highsmith pay a $120 fine for copyright infringement because she posted one of her own photographs on her website. She subsequently learned that Getty Images had charged fees to many users of her images, an unlawful act since Highsmith had been donating thousands of her images to the Library of Congress since 1988 for use by the general public at no charge. The $1 billion copyright infringement suit against Getty for "gross misuse" of 18,755 of her photographs was settled out of court.[2]

Discussion

We believe that you need to learn about copyright because, according to a survey by the College Art Association, "one-third of visual artists and visual arts professionals have avoided or abandoned work in their field because of copyright concerns."[3] Whether you want to create a certificate of authenticity, license your artwork for a commercial video, or place your artwork in the public domain forever, you need to be aware of the basics of intellectual property law as they apply to your projects. In this section, we will introduce you to "fair use" doctrine, Creative Commons licenses, and will close with examples of artists' approaches to copyright. See Creative Commons License on p. 664.

You might wonder about what constitutes plagiarism, as it applies to your projects. You might ask: *Can I download an image from the internet and use it for a project that I intend to sell? Can I make a copy of another artist's project?* In the United States, a doctrine called "fair use" supports freedom of expression by allowing you (or anyone else) to use copyright-protected works under certain conditions. The College Art Association commissioned scholar and public intellectual Patricia Aufderheide and professor and expert on copyright law, Peter Jaszi, along with a group of arts professionals, to create a report on best practices in "fair use" in the visual arts.[4] As they state, "courts have emphasized that fair use analysis is fact- and situation-specific."[5] That said, the authors ask you, and all artists, to be aware of certain limitations to "fair use" doctrine:

- Artists should avoid uses of existing copyrighted material that do not generate new artistic meaning, being aware that a change of medium, without more, may not meet this standard.
- The use of a preexisting work, whether in part or in whole, should be justified by the artistic objective, and artists who deliberately repurpose copyrighted works should be prepared to explain their rationales both for doing so and for the extent of their uses.
- Artists should avoid suggesting that incorporated elements are original to them, unless that suggestion is integral to the meaning of the new work.
- When copying another's work, an artist should cite the source, whether in the new work or elsewhere (by means such as labeling or embedding), unless there is an articulable aesthetic basis for not doing so.[6]

All projects that you create are automatically copyrighted, according to United States law. Anyone *could* legally copy or adapt your project, if they follow the limitations specified in the "fair use" doctrine. However, you

might want to directly encourage people to share, adapt, and remix your work according to specific conditions. Creative Commons licenses were created to allow you to choose exactly how you wish to lend (license) your copyright so that others can copy, distribute, build upon, and share your work according to the license you choose.

The goal of Creative Commons is to "increase the amount of openly licensed creativity in 'the commons'—the body of work freely available for legal use, sharing, repurposing, and remixing."[7] As the College Art Association describes, "Creative Commons licensing provides a way for authors to announce publicly that their work is available for certain broad types of uses without granting permission on a case-by-case basis, with certain conditions."[8] Creative Commons licenses have roots in the 1980s free software movement, which was comprised of computer engineers, new media artists, and software users, some of whom continue to be committed to writing and sharing software with each other and with anyone else who agrees to "share alike." The Free Software foundation codified this ethic in a protocol for software documentation that was adapted by Creative Commons for cultural works that are not written in computer code. Creative Commons licenses are now used by Wikipedia, Flickr, and Google image search. As of May 2018, Flickr alone hosts over 415 million Creative Commons licensed photographs.[9] Every Creative Commons license also ensures licensors get credit for their work.

Remember the question: Can you download an image from the internet and use it for a project that you intend to sell? If you search by the appropriate Creative Commons license (for example, CC0, CC BY, or CC BY-SA) in Google image search, you can find images that artists have already licensed for reuse, along with other criteria, like whether or not you need to attribute the work to them, or whether the adaptation you make can be sold for a profit. You can also follow the "fair use" doctrine with work that is copyrighted (regardless of the Creative Commons license) and hope for the best.

Using Creative Commons, if you do not want others to adapt your work, you would choose a CC BY license, which means that everyone must attribute the work to you (this is what "BY" means), and that they cannot adapt it. If you make a drawing, and want people to build upon your work and share it for non-commercial purposes, you would license it with a CC BY-NC-SA license (a Creative Commons Non-Commercial Sharealike license). "NC" stands for non-commercial. If you want people to be able to build upon your work and share it for commercial purposes, you would license it with a CC BY-SA license (a Creative Commons Sharealike license). We have chosen a CC BY-SA license because we want groups that are not registered as noncommercial, such as worker cooperatives and other small businesses, to be able to sell this book, and adaptations of it.

To make your drawing available in the public domain, so that anyone can use it for anything, including commercial, noncommercial, or political usage without attribution, you must lend (license) your drawing with a Creative Commons CC0 license and opt out of copyright protection. To learn how to license your projects using Creative Commons licenses, visit Creative Commons online.[10]

The new media artist Michael Mandiberg works with appropriation in digital and analog contexts, often using Creative Commons licenses to do so. Mandiberg created software that would allow them to print the entire English language version of the online encyclopedia *Wikipedia* as it existed on April 7, 2015. The printed version was bound into 106 of the 7,473 books that comprised the entire English Wikipedia set. When describing the project, *Print Wikipedia,*[11] Mandiberg told us:

> I try to make my work available under a Creative Commons or open source license where possible. For example *Print Wikipedia* exists in several forms: the open source Java and Python code necessary to produce and upload a full set of books, which lives on Github; a website PrintWikipedia.com which has icons for and links to each of the 7,473 individual volumes that anyone can purchase on Lulu.com; 12 editioned works (edition of 5 with 2 Artist Proofs) including sets I have chosen based on the words on the spine (e.g. "ART" and "SEX")—I insert signed custom bookplates into each of these books; and 7473 pairs of PDFs for each book and its cover which are never to be displayed (for conceptual reasons—they aren't the work) but are stored under the principles of Variable Media archiving. Each of the books is itself published under a CC BY-SA license attributed to the "Wikipedia contributors," all 7.6 million of which are listed in a separate 36 page Contributor Appendix I created.[12]

According to CreativeCommons co-founder, lawyer, and writer Lawrence Lessig, "there has never been a time in history when more of our 'culture' was as 'owned' as it is now. And yet there has never been a time when the concentration of power to control the uses of culture has been as unquestioningly accepted as it is now."[13] From patents on seeds and DNA, to terms of service in Facebook and Instagram that allow those companies to license our imagery for any purpose, intellectual property law often protects private corporations rather than individual privacy or public benefit. In 2012, Facebook ran a test on its users without their knowledge or consent: "For one week in January 2012, [Facebook] altered the number of positive and negative posts in the news feeds of 689,003 randomly selected users to see what effect the changes had on the tone of the posts the recipients then wrote."[14] It worked. People who were shown sad or

depressing posts started to post sad and depressing things themselves. As *The New York Times* reported, "the researchers found that moods were contagious…. The company says users consent to this kind of manipulation when they agree to its terms of service."[15] Many people opt out of social media because the terms of use are constantly changing and manipulation of this kind can occur. While you cannot alter the terms of use on social media, because you cannot negotiate directly with Facebook, you *can* alter the terms of use regarding your copyright when you negotiate with museums and galleries.

Most major art institutions ask artists to sign a contract that provides the exhibiting institution, and not the artist, rights to "derivative works" as well as royalties made in association with those derivative works, including images and reproductions of that artist's project. Here is an example of a museum exhibition contract that we signed as the collective BFAMFAPhD when we were invited to exhibit our project *Artists Report Back* in the Brooklyn Museum exhibition *Crossing Brooklyn: Art from Bushwick, Bed-Stuy, and Beyond*, in 2014:

- LICENSE TO ARTIST'S IMAGES. To the extent the Artist provides the Museum with images of the Work (the "Artist's Images"), the Artist hereby grants the Museum a perpetual, non-exclusive, worldwide license to reproduce and publish the Artist's Images in any medium whatsoever, whether now known or hereinafter developed, for non-commercial documentation, archival, educational, promotional and publicity purposes related to the Exhibition, including, without limitation, in catalogues, program materials, online display, press or other materials, and to authorize third parties to do the same. The Artist's Images shall bear the credit line: "[Photographs] © BFAMFAPhD" or otherwise as designated by the Artist.
- PHOTOGRAPHS AND OTHER IMAGES. The Artist hereby authorizes the Museum to photograph, record, film, take video footage of or otherwise reproduce and publish images of the Work (the "Photographs") in any medium whatsoever, whether now known or hereinafter developed, for non-commercial documentation, archival, educational, promotional and publicity purposes related to the Exhibition, including without limitation, in catalogues, program materials, online display, press or other materials, and to authorize third parties to do the same. The Photographs shall be the property of the Museum shall bear the following credit line: "[Photographs] [Video] [Film] © 2013 the Brooklyn Museum." The Artist further understands that the Museum shall allow non-commercial visitor photography of the Exhibition at the Museum.

- PUBLICITY. The Artist agrees to permit the Museum to photo-graph and record (whether by audio, film, video or any other medium) the Artist (collectively, the "Recordings"), and hereby consents to the Museum publishing, displaying and other-wise reproducing such Recordings in any medium whatsoever, whether now known or hereinafter developed, for non-com-mercial documentation, archival, educational, promotional and publicity purposes related to the Exhibition. For the avoidance of doubt, the Recordings shall be the property of the Museum, and the Museum may license the Recordings to third parties for purposes consistent with those stated in this Section 16.

We signed this contract. We did not negotiate with the Brooklyn Museum because *Artists Report Back* is an open access project with a Creative Commons CC BY-SA license, meaning that it can be downloaded, adapted, and reused with attribution. If you want to negotiate with an institution that presents a contract like this to you, you can work with Volunteer Lawyers for the Arts to alter it. Rather than allowing the insti-tution to "photograph, record, film, take video footage of or otherwise reproduce and publish images of the Work," you can adapt the contract language to ensure the institution must use images that you provide, and that they will have to pay you to reproduce these images in the future. Being clear about the conditions of your contract is important as it impacts the future of your project. Artists who do not allow "derivative works" often post a sign that says "no photography" in their exhibitions so that the artist is the only person who can circulate images of their work.

Conceptual artworks often require certificates of authenticity to retain their market value. The artist might create a limited edition of a work that would otherwise be infinitely reproducible or they might be selling an idea, and not the physical incarnation of that idea. Owning a Felix Gonzalez-Torres might mean having the right to replenish a specific stack of paper or pile candies.[16] The artist said in a 1991 interview that, "a reading that has been overlooked is the radicality of certain forms of distri-bution. My stacks are made of paper, an endless stack of paper. This is not a unique piece. What is this thing? A two- or three-dimensional object? Is the work the certificate of authenticity or the piece itself?"[17] While anyone could attempt to follow "fair use" doctrine and recreate Gonzalez-Torres's work for educational or satirical purposes—and the arts collective Temporary Services has created manuals that encourage people to do so[17]—collectors use certificates of authenticity to maintain the monetary value of projects. Collectors want to be sure that they are not buying a "fake" work of art which would not be valuable, and so rely upon these certificates.

"Is the work the certificate of authenticity or the piece itself?"

Certificates of authenticity must include the following information[18]:

- The medium (painting, sculpture, digital print, etc);
- The name of the artist or publisher (or both);
- The exact title or subject matter;
- Dimensions;
- Details of the edition size if it is a limited edition (along with the specific number of the item in question);
- Names of previous owners (when relevant);
- If applicable, titles and entries of reference books or other resources that contain either specific or related information about either that work of art or the artist who produced it;
- Images of the art in question; and
- The title and qualifications of the individual or entity who authored and signed the certificate should also be included, as well as their contact information, and both contact information and qualifications should be verifiable.

The certificate of authenticity for Felix Gonzalez-Torres's pile of candy, called *"Untitled" (Placebo)*, describes the original candies used for the piece and instructs:

> If the exact candy is not available, a similar candy may be used.... A part of the intention of the work is that third parties may take individual candies from the pieces. The individual candies, and all individual candies taken from the piece collectively, do not constitute a unique work nor can they be considered the piece. The owner has the right to replace, at any time the quantity of candies necessary to regenerate the piece back to its ideal weight.[19]

While Felix Gonzalez-Torres's project requires that the collector participate in its creation and recreation, he did not choose to allow other artists to remix, repurpose, or adapt his work. If he were to use a Creative Commons license, it would simply be a CC BY license, one that does not allow for sharing or remixing. How do you want your projects to circulate? Do you want them to circulate in a limited edition, with a certificate of authenticity, or anonymously, without attribution, as part of the public domain?

Quotations

> "[My stacks of paper and other replenishing artworks] are indestructible because they can be endlessly duplicated. They will always exist because they don't really exist or because they don't have to

exist all the time. They are usually fabricated for exhibition purposes and sometimes they are fabricated in different places at the same time. After all there is no original, only one original certificate of authenticity. If I am trying to alter the system of distribution of an idea through an art practice it seems imperative to me to go all the way with a piece and investigate new notions of placement, production, and originality." —Felix Gonzalez-Torres, 1993[20]

"Copyshop is the name for a shop and an information forum investigating the phenomena of copying. *Copyshop* offers products that challenge intellectual property. It can be modified originals, improved copies, political anti-brands—or a *Supercopy* as the new original. Intellectual property in the form of copyright, licenses and patents has an increasing importance on society—and for what we say, where we say it, and to whom we say it to. The right over ideas maintains the status quo within the current economic order. *Copyshop* discuss the control of value in the same place where it is produced and distributed: the market. As an active player the function of *Copyshop* will be as that of an ordinary shop. *Copyshop* was first time installed in a storefront in Copenhagen from 2005–2007 and then moved to Knoxville, Tennessee. *Copyshop* work as a franchise and can be reopened again." —Superflex, 2007[21]

"I thought that my work had lost all its meaning. If I was to produce things that nobody understood, perhaps I should take up a new profession. Otherwise I could try to create something to help people to understand what I was trying to do.... An idea came to me. If someone actually tried to build something, they would probably learn." —Enzo Mari, 1973[22]

"'Free software' means software that respects users' freedom and community. Roughly, it means that the users have the freedom to run, copy, distribute, study, change and improve the software. Thus, 'free software' is a matter of liberty, not price. To understand the concept, you should think of 'free' as in 'free speech,' not as in 'free beer.' We sometimes call it 'libre software,' borrowing the French or Spanish word for 'free' as in freedom, to show we do not mean the software is gratis." —The Free Software Foundation, 1990[23]

"If applied to art, a 'Free Art Foundation' would make these claims about art: Thus, 'free art' is a matter of liberty, not price. To understand the concept, you should think of 'free' as in 'free speech,' not as

in "free beer." Art is free art if the art's viewers have the four essential freedoms:

- The freedom to use the art, for any purpose (freedom 0).
- The freedom to study how the art works, and change it so it does your work as you wish (freedom 1). Access to the materials, tools, and documentation of the production process is a precondition for this.
- The freedom to redistribute copies so you can help your neighbor (freedom 2).
- The freedom to distribute copies of your modified versions to others (freedom 3). By doing this you can give the whole community a chance to benefit from your changes. Access to the materials, tools, and documentation of the production process is a precondition for this.
- Art is free art if viewers have all of these freedoms. Thus, you should be free to redistribute copies, either with or without modifications, either gratis or charging a fee for distribution, to anyone anywhere. Being free to do these things means (among other things) that you do not have to ask or pay for permission to do so.
- You should also have the freedom to make modifications and use them privately in your own work or play, without even mentioning that they exist. If you do publish your changes, you should not be required to notify anyone in particular, or in any particular way."
—Caroline Woolard, 2013[24]

Here are more artists, groups, and projects that come to mind when we think about copyright: The Art and Law Program / The Beehive Design Collective / Santiago Cirugeda / The Free Culture movement / Futurefarmers / Lauren van Haaften-Schick / Enzo Mari / Janelle Orsi / Public Movement / Sergio Muñoz Sarmiento / Superflex / Carey Young. What artists, groups, and projects come to mind for you?

Reflection

1. What aspect of this chapter on copyright stood out to you?
2. ☀ What feelings and sensations came up for you while you were reading this chapter? For example, did you feel surprise, frustration, or excitement? How did you hold these in your body? For example, did you sense these emotions in your shoulders, neck,

and back while reading this chapter? *See the Social-Emotional Intelligence Project Reflection activity in Chapter 4: Teacher/ Facilitator Guides.*↗

3. What would it mean to understand artmaking as a site of interdependence, both locally and globally, rather than as a site of individual use and exchange? Remember, art is a system of relationships. We understand from the long history of economically oriented critical theory that behind any object exists a system of extraction, of production, and of circulation whose very histories are hidden at the moment in which the object appears as free-standing, as individual, as a thing, often a commodity. For us, in this book, that "thing" is the art object.

1. Digital Media Law Project, "Copyright," http://www.dmlp.org/legal-guide/copyright.

2. See Michael Hiltzik, "Photographer Sues Getty Images for $1 Billion After She's Billed for Her Own Photo," *LA Times*, July 29, 2016, http://www.latimes.com/business/hiltzik/la-fi-hiltzik-getty-copyright-20160729-snap-story.html; Cade, DL. "$1 Billion Getty Images Lawsuit Ends Not with a Bang, but a Whimper," *PetaPixel*, November 22, 2016, https://petapixel.com/2016/11/22/1-billion-getty-images-lawsuit-ends-not-bang-whimper/.

3. Patricia Aufderheide, Peter Jaszi, Bryan Bello, Tijana Milosevic, *Copyright, Permissions, and Fair Use among Visual Artists and the Academic and Museum Visual Arts Communities: An Issues Report*, report to the College Art Association, February 2014, http://www.collegeart.org/pdf/FairUseIssuesReport.pdf, 5.

4. Patricia Aufderheide and Peter Jaszi (Principal Investigators), *Code of Best Practices in Fair Use for the Visual Arts*, report to the College Art Association, February 2015, http://www.collegeart.org/pdf/fair-use/best-practices-fair-use-visual-arts.pdf.

5. Ibid, 17.

6. Ibid, 11.

7. Creative Commons, "About," https://creativecommons.org/about/.

8. Patricia Aufderheide and Peter Jaszi (Principal Investigators), "Frequently Asked Questions," *Fair Use*, College Art Association, https://www.collegeart.org/programs/caa-fair-use/faq.

9. Wikipedia, s.v. "Creative Commons," https://en.wikipedia.org/wiki/Creative_Commons; Flickr, "Flickr: Creative Commons," https://www.flickr.com/creativecommons/.

10. Creative Commons, "About the Licenses," https://creativecommons.org/licenses/.

11. Michael Mandiberg, *Print Wikipedia*, July 2015, Produced with support from Eyebeam, The Banff Centre, the City University of New York, and Lulu.com. Built with programming assistance from Denis Lunev, Jonathan Kiritharan, Kenny Lozowsky, and Colin Elliot; design assistance from Patrick Davison; and web development by Ben Lerchin. CC BY-SA 3.0 2015, http://printwikipedia.com/.

12. Michael Mandiberg, personal correspondence with Susan Jahoda and Caroline Woolard.

13. Lawrence Lessig, "Introduction," in *Free Culture* (New York, NY: Penguin; CC BY-NC 1.0, 2004), 22, http://www.free-culture.cc/freeculture.pdf.

14. Vindu Goel, "Facebook Tinkers With Users' Emotions in News Feed Experiment, Stirring Outcry," *New York Times*, June 29, 2014, https://www.nytimes.com/2014/06/30/technology/facebook-tinkers-with-users-emotions-in-news-feed-experiment-stirring-outcry.html; See also Tara McLennan, "Memories in the Networked Assemblage: How algorithms shape personal photographs," *fusion journal,* Issue 14 (2018), http://www.fusion-journal.com/wp-content/uploads/sites/28/2018/12/Issue-14_Intersections_McLennan.pdf

15. Ibid.

16. See Felix Gonzalez-Torres, *"Untitled"(Aparición)*, 1957–1996, Sotheby's, http://www.sothebys.com/en/auctions/ecatalogue/2011/contemporary-i-n08744/lot.3.html.

17. Felix Gonzalez-Torres, "Temporary Services: Guide to Re-Creating 'Untitled' (Perfect Lovers) by Felix Gonzalez-Torres," interview by Tim Rollins, *A.R.T Magazine,* 1993*,* excerpt available, https://temporaryservices.org/served/wp-content/uploads/2014/05/Felix_GT_booklet.pdf.

18. See Angie Kordic, "Everything You Need to Know About the Certificate of Authenticity," *Widewalls*, December 8, 2016, https://www.widewalls.ch/certificate-of-authenticity/; Alan Bamberger, "Is Your Certificate of Authenticity Worth the Paper It's Printed On," *ArtBusiness.com*, https://www.artbusiness.com/certaut.html.

19. Certificate of Authenticity for "Untitled" (*Placebo*), Williams College Museum of Art, quoted in MuseumMuseum Blogger (Nicole), "Felix Gonzales-Torres," *MuseumMuseum*, March 2, 2010, http://psu-museummuseum.blogspot.com/2010/03/felix-gonzalez-torres.html.

20. Felix Gonzalez-Torres, "Temporary Services: Guide to Re-Creating 'Untitled' (Perfect Lovers) by Felix Gonzalez-Torres."

21. Superflex Copyshop*,* "Tools," in collaboration with: Copenhagen Brains, 2000–ongoing, http://www.superflex.net/tools/copyshop/image. Copyshop offers products that challenge intellectual property. They can be modified originals, improved copies, political anti-brands—or a *Supercopy* as the new original.

22. Enzo Mari, quoted in "Insights: Homage to Autoprogettazione," CBA, September 17, 2014, https://www.cba-design.it/en/insights/made-with-heart-homage-to-autoprogettazione.

23. GNU Operating System, "What is Free Software?" sponsored by the Free Software Foundation, https://www.gnu.org/philosophy/free-sw.en.html.

24. Caroline Woolard, *Queer Rocker*, plywood, text, open source file dimensions variable, 2012–2016, PDF available, http://caroline-woolard.com/static/uploads/texts/DraftPrintQUEERROCKER publication.pdf, 8.

Future Project: Copyright

Copyright: Your exclusive legal rights to your projects.

1. Describe a project you are about to make in 3–5 sentences.

2. How will you utilize or license your exclusive legal rights to your project?

Worksheet

5. Will your use of your copyright contribute to the meaning of your project?

6. Can your use of your copyright allow you to knowingly perpetuate the worlds that you want to see?

3. What choices will you (have to) make regarding your copyright?

4. How does this connect to the capacity/capacities you wish to embody?

Past Project: Copyright

Copyright: Your exclusive legal rights to your projects.

1. Describe a recent project in 3–5 sentences.

2. How did you utilize or license your exclusive legal rights to your project?

Worksheet

3. How did this connect to the capacity/capacities you wish to embody, or not?

4. What choices did you (have to) make regarding your copyright?

5. Did your use of your copyright contribute to the meaning of your project?

6. Can your use of your copyright allow you to knowingly perpetuate the worlds that you want to see?

Historical Consciousness

→ See Sites of Shaping and Change, Social-Ecological Illustration on p. 659.

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 copyright: your exclusive legal rights to your projects. You can use this activity to analyze and reimagine the stories you tell yourself and the stories you hear about different kinds of copyright. 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, world-view, 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.

Worksheet

1. Generative Somatics, Somatic Transformation and Social Justice, "Courses," http://www.generativesomatics.org/content/courses.

YOUR BELIEFS

What beliefs do you have about copyrighting your projects as an artist? How is your work exclusively and legally yours already? Describe them in detail.

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]

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.

INSTITUTIONS AND RULES

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

HISTORICAL FORCES

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

FRIENDS/FAMILY INFLUENCE

What stories did your friends and family tell you about the ways artists copyright their work, growing up and today?

COMMUNITY AND MEDIA

What stories do the community groups and social networks around you tell about the ways artists copyright their work? When you think about an artist copyrighting their work, what media images and news stories come to mind?

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 copyright in each concentric circle.

EARTH/SOUL/MYSTERY/SPIRIT

How does the phase copyright 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]

4.   Ibid.

Creative Commons Discussion

Activity

→ See See Creative Commons License on p. 664.

HOW IT WORKS

1. Review the CC Licenses.
2. When would you license your project for noncommercial use only (CC BY-SA-NC)? When would you give away your copyright, putting your project in the public domain, without attribution, forever (CC0)? Write about this. NOTE: You always already have a CC BY license, as your copyright protection is created when you "fix" something in any material form (writing, email, photography, notes, a score, paint, sculpture, etc.).
3. Discuss this in pairs and then as a whole group.

Give a Prior Work a Creative Commons License That Is Aligned with Your Intentions for the Project

Assignment

HOW IT WORKS

1. Read about Creative Commons licenses[1] and choose a license: https://creativecommons.org/choose

2. Tell the group your rationale for your license.

1. Creative Commons, "Licensing Considerations," "https://creativecommons.org/share-your-work/licensing-considerations/.

Make a Work for Hire Agreement for Someone

Assignment
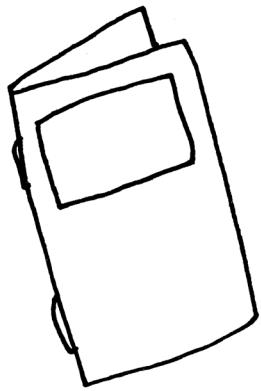
1. For example, see this "Work Made for Hire Agreement" from St. Louis Volunteer Lawyers and Accountants for the Arts, May 2015, https://vlaa.org/wp-content/uploads/2015/05/Sample-Work-For-Hire-Agreement.pdf.

Make an Instruction
Manual so That
Someone Else
Could Re-Make Your
Project without You

Make a YouTube video of your process, an open access PDF that explains how to re-make your work, or an in-person tutorial for someone.[1]

Assignment

1.   For an example see Caroline Woolard, *Queer Rocker*, plywood, text, open source file dimensions variable, 2012–2016, PDF available, http://carolinewoolard.com/static/uploads/texts/DraftPrintQUEERROCKERpublication.pdf

Chapter Eighteen

Acquire

...AS YOU ASK SOMEONE WHO RAISED YOU TO CARE FOR YOUR PROJECT.

PRACTICE INTEGRITY...
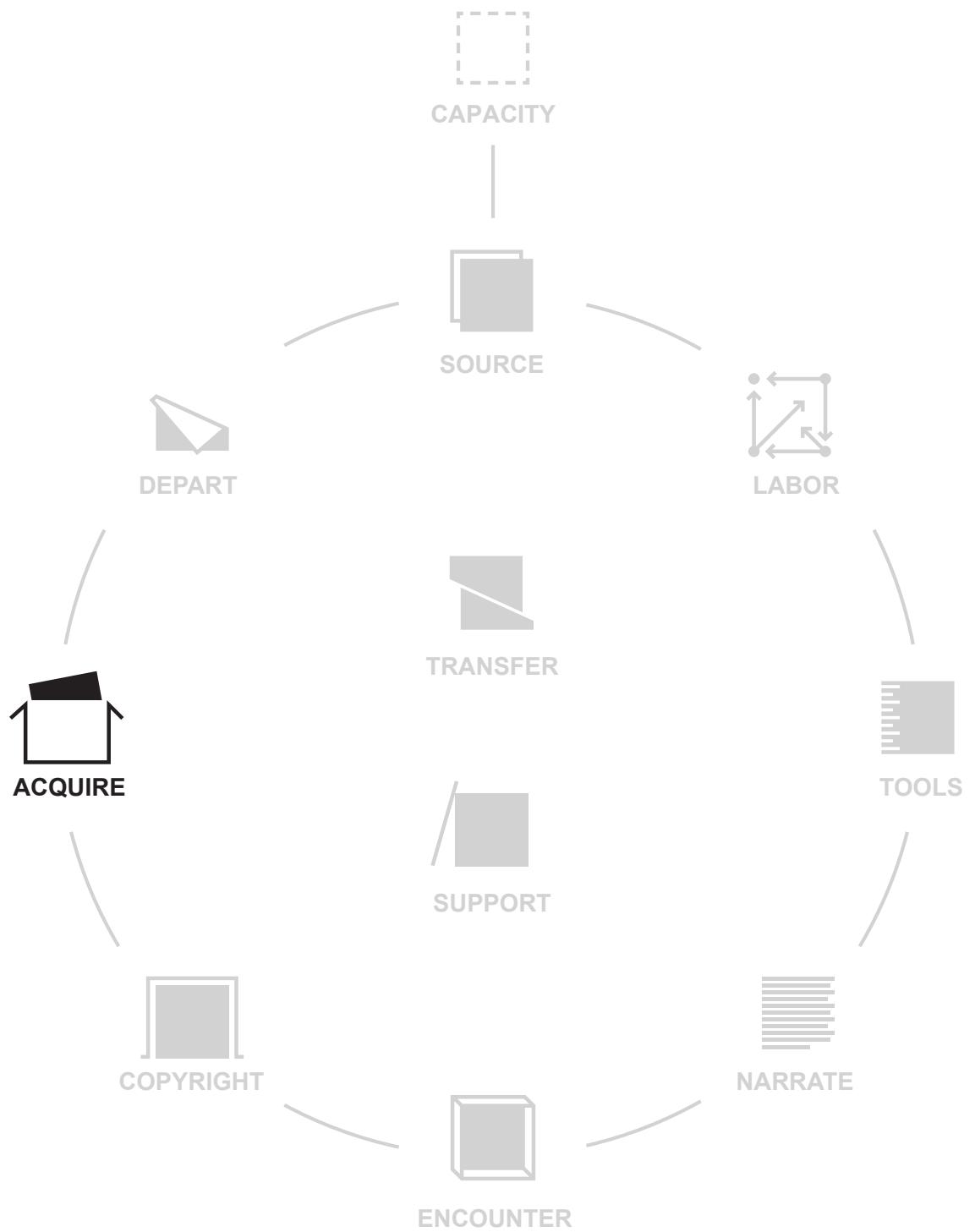
DON'T FORGET
THIS PROJECT
RELIES UPON
MUTUAL AID.
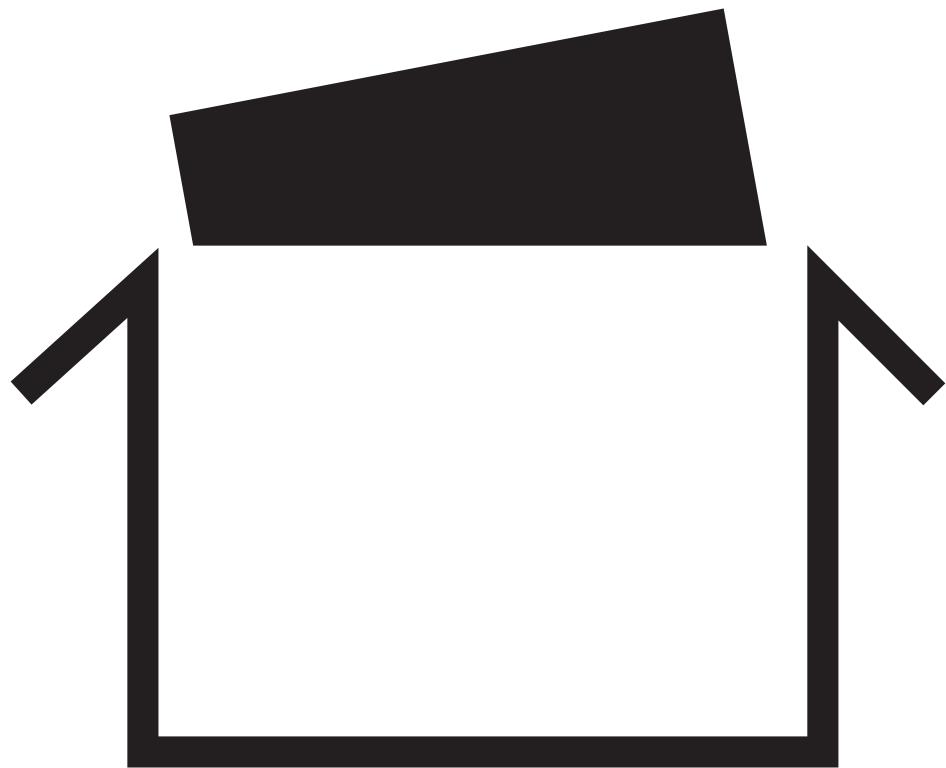
What if the acquisition of your project were integral to the project?

Acquire: the storage, maintenance, and stewardship of your project.

People who might acquire your work include: you, as you store and maintain your work somewhere; a friend or family member who might keep it in their house; community members who might keep it in a gathering space; someone working for a private collection, or a public museum or any person or institution who might steal your project and place it in their collection without your consent.

CAPACITY

SOURCE

LABOR

DEPART

TRANSFER

ACQUIRE

TOOLS

SUPPORT

COPYRIGHT

NARRATE

ENCOUNTER

Introduction

The phase of the lifecycle of any project that we refer to as "acquire" considers the storage, maintenance, and stewardship of your projects. You might dream that your project will be acquired by an elite institution with the resources to care for it for a hundred years or more. But in all likelihood, every project will either live and travel with you for your whole life, live with friends or family members, or be discarded. Even if your work *is* acquired by an elite institution, they cannot acquire all of your projects and they will not acquire them immediately after they are made. Your projects will be with you for years, or forever. We ask: What would happen if you made projects with yourself or your community as the desired stewards or acquirers of the project?

Story

Artist Antonio Serna created artCommon as a way for a community to acquire projects locally, for their neighborhood, and then circulate the projects from home to home. Serna said in our interview with him, "There's [often] not a connection between artists and the communities they live in while making art. So I thought, well, there's a surplus there [of artworks]. Why not open it up and get those works in circulation?"[1] Serna states that after art is added to a local artCommon, "the community is then free to borrow the art in the artCommon. The artCommon is collectively managed by all participants in the community. From this collective effort new relationships are made within the community on an individual and collective level."[2] The first version of artCommon was piloted in Jackson Heights and was included in the Queens International 2013 at the Queens Museum in New York City. Serna is excited by the idea that someone reading this book would start an artCommon in their neighborhood. If you want to do so, contact Antonio Serna.[3] Serna embodies the capacity that we call "Understand (Art) Community," defined as the ability to be "reliably able to interact as an artist with other artists (i.e., in classrooms, in local art organizations, and across the art field) and within the broader society."[4] Serna hopes that artists will connect to their neighborhood, so that the capacity of "understanding art community" includes place, neighbors, and geography. *See Chapter 6: How Are You in the World and How Is the World in You? and Chapter 15: Encounter ◼ for more.*↗

Discussion

While you might dream that your project will be acquired by an elite institution, Elka Krajewska, artist and founder of the Salvage Art Institute,

reminds you, and all artists, to be wary of the fantasy that a collector cares about the non-monetary value of your project or, you, as an artist. Collectors often acquire projects for their speculative monetary value, keeping them in vaults as assets for potential future sales without ever looking at them or allowing others to see them.[5] In an interview with us, Krajewska asked:

> Is that all we have [as artists] … to be in our studios, produce those things, and let them sit someplace else, and never see them again, and never have our friends see them again? The majority of the aspirations of an artist—to be bought or be shown—it is not part of what art is about for me. Discovering space where there is air between this contraption [the marketing and selling of artwork] for me, is where there is freedom.[6]

 Krajewska is speaking about a relatively recent historical shift in the acquisition of projects by individual collectors. In tandem with the financialization of the global economy in the 1980s, where the scale and profitability of the finance sector increased exponentially, art was seen by financiers as a substantial investment asset, alongside stocks and real estate.[7] The speculative acquisition of the work of *living artists* changed collectors (and artists) perception of art from one of cultural to financial significance.

If many collectors are driven by financial gain while acquiring projects, the given function of any cultural institution that acquires projects is to act as a gatekeeper for the transmission of knowledge from generation to generation. Projects that are deemed culturally valuable by the institution are acquired. The omissions in any collection speak loudly. Currently, the numbers of artists of color and female artists who are represented in major collections do not reflect the population at large. For example, since 2008, just 2.3 percent of all acquisitions and gifts and 7.7 percent of all exhibitions at 30 prominent United States museums have been of work by African-American artists.[8] Works by women make up only 3–5 percent of major permanent collections in the United States and Europe.[9] This occurs despite the fact that women make up 70 percent of students with BFAs and 65–75 percent of students with MFAs in the United States.[10] These statistics do not account for nonbinary artists. Who do *you* see represented in the cultural institutions—museums, galleries, and community art spaces—around you?

In an attempt to create cultural equity, some institutions are changing their policies to prioritize acquiring the work of artists of color and female artists. The Baltimore Museum of Art announced in 2018 that it would deaccession seven works by white male artists, including Andy

The majority of the aspirations of an artist—to be bought or be shown—it is not part of what art is about for me.

Warhol, Robert Rauschenberg, and Franz Kline, to "make room for works by contemporary female artists and artists of color."[11] Even with increasing efforts to acquire these works, many artists do not trust cultural institutions whose practices and legacies of exclusion continue to haunt them.[12] Linda Goode Bryant, founder and director of Just Above Midtown (JAM) from 1974–1986, refuses to give JAM's archival materials to dominant institutions that have approached her because she knows that her archive will be bound by the rules set by those institutions, and in many cases, these rules make it difficult for people to access the materials.[13]

Many artists believe that their projects should be cared for and acquired by people and groups who share similar cultural, political, or environmental concerns. Recognizing that the entity which acquires a project will have control over the circulation of that project, these artists seek out modes of acquisition that promote practices such as mutual aid, intimacy, and solidarity art economies. For example, the writer and scholar bell hooks decided to create an institute to house her life's work in her hometown, close to the Appalachian hills in Berea, Kentucky.[14] When asked why she would not prefer to place her work in a "reliable" institution like the New York University Fales Archive, she said, "I want my work to be accessible to my people."[15] For hooks, this means that the archive is located in geographic proximity to the communities that she wants to share her materials with. In New York City, Interference Archive is an archive that exists "to animate histories of people mobilizing for social transformation."[16] They animate these histories by allowing anyone to visit the archive, browse the stacks, touch the materials, and suggest public programs that matter to them.[17] If you create materials in the context of social movements, or have a relevant collection that you want to donate to Interference Archive, you can contact them directly at info@interferencearchive.org.

If bell hooks and Interference Archive make entire archives accessible to the communities in which they are socially and historically important, how might you connect with collectors who truly care about your work, at the scale of one project and one collector? From 2009–2015, artist Adam Simon ran the Fine Art Adoption Network (FAAN), an online network, which "used a gift economy to connect artists and potential collectors."[18] All of the artworks on view were available for adoption. "Adoption" in FAAN means acquiring a project without purchasing it, through an arrangement between the artist and acquirer (or collector). Simon allowed artists to decide what agreements they wanted to make with the future stewards of their work. For example, would the work need to be on view? Who would be able to see it? Who would pay for shipping? Could the work be sold in the future? All of these agreements between artist and acquirers were negotiated, creating an alignment between the

artists' ideas about the acquisition of their projects and the many people who hope to own artwork but who cannot afford it. After six years, the project is no longer running because Adam Simon decided that he did not want to prioritize the labor required to maintain it, including writing grants to pay the computer engineers who built the database for the website. If you are interested in reviving FAAN, there are many artists looking to donate their works to people who will care for them. For advice from Adam Simon about his experiences running FAAN, write to us and we will put you in touch with him.[19] Antonio Serna's artCommon, Adam Simon's Fine Art Adoption Network, and Interference Archive all use the language of the commons to refer to resources that are collectively managed. Interference Archive states that "[our] materials should be held in common: they belong to all those who played a part in their creation."[20]

Some artists make incredibly specific requirements for the acquisition of their work, but few spend as many years thinking about it as the artist Dale Henry. In 1986, at age 55, Henry decided to stop producing art, and to focus instead on finding sites for the acquisition of his work. He continued to prepare his work for acquisition for over four decades, attempting to find appropriate collectors until his death in 2011, at age 80. Before he died, Henry dictated a letter to his attorney with instructions that it be sent to the curator of MoMA PS1 at the time, Alanna Heiss. It stated "This bequest is the total of my art and comes without request or consultation. Please forgive me. You are the only person I trust who has the standards required. If you do not accept the placement of the art over a period of years, the art will be destroyed."[21] The letter further stipulated that if the request, consisting of over 200 paintings, was refused, Henry's work was to be burned. Heiss had curated Henry's work into a number of exhibitions in the 1970's. From 2013–2014 she mounted exhibitions of his work at the Clocktower Gallery and at Pioneer Works in New York City. Subsequently, many of his works were placed in major collections, including MoMA, which acquired an installation of eighty paintings.[22] While this story is exciting, as it reinforces hopes that your projects will find a home in elite institutions, it is unusual.

The artist Adrian Piper's project, *What Will Become of Me* (1985–ongoing), speaks to the fantasy that many artists have of immortalizing themselves through the acquisition of their work in elite institutions. You might feel that if your work is held forever, you will be remembered forever. The artist requires that MoMA hold on to all of the hair and fingernails that she produces over her lifetime. As the museum describes in the text for *What Will Become of Me*:

> Piper has filled honey jars with her hair and fingernails whenever she cuts them. The last container to be added will hold her cremated

remains. The jars are displayed on a shelf flanked by two documents: One is a personal account of the artist's experiences in 1985 when she started the project, and the other is a notarized statement in which Piper declares her intention to donate this work to The Museum of Modern Art. As both an African American and a woman—two groups that have traditionally been marginalized in the history of art—she is literally inserting herself into the Museum's collection.[23]

In 2013, only 8 percent of the permanent collection at MoMA was made by female artists.[24] Piper demonstrates the extreme version of the dominant narrative about the famous artist—both the work and the artists body will be forever preserved in an elite institution. Note that institutions often represent their collections as being the final resting place for projects, yet they can deaccession, or take projects out of their collection, without notifying artists. Very rarely is the phase we refer to as depart discussed by institutions. *See Chapter 11: Depart* ↘ *and Chapter 14: Narrate* ☰ *for more.*↗

Quotations

"Part personal therapy, part naive entrepreneurism, we invite you to shop this collective purge of art, books, film and ephemera. As artists and art-workers, we all experience anxiety around our old work and our personal archives. Faced with these spectres of our former selves, whether from one's childhood or from last year the question becomes: what are we saving it for? Should we pull a Baldessari and light the shit on fire? Cathartic as that might be, the gesture is too grand for such a common problem. We've gone through those old "archival boxes" with our black and white photography. We peeked under the bed at our "early work." And we invite you to buy it, gift it, hang it on your wall, adopt a little piece of our *oeuvres*."
—Julia Sherman, 2014[25]

"Many art students, especially those that live in rural agricultural communities, don't get to see [MoMA's collection of] artworks in person, and I wanted to emulate that experience for them. *not-MoMA* became a way to bring the students into the conversation by having them act as fabricators or "remakers" of iconic artworks.... The resulting exhibition in 2010 was a success and the artwork was subsequently "acquired" by the Portland Art Museum (PAM) via a donation from a social practice class at Portland State University (how that itself happened is actually quite complicated, but essentially the class used their course funds to buy the instructions to

create notMoMA, and then donated it to the museum to test the museum's capacity for owning an ephemeral artwork that was essentially a set of instructions that they would have to activate in order to ever show it). It's quite a commitment on everyone's parts to do this, and I appreciate that PAM is putting the collaborative effort into making the artwork happen again!" —Stephanie Syjuco, 2018[26]

"Last year I accidentally discovered that one of my photographs was in the photography collection at the Los Angeles Contemporary Museum of Art (LACMA). I then did a deeper search and discovered that many of my photographs were in other collections that I had no knowledge of. I asked myself, as the maker of these works, do institutions that acquire works of art through secondary sources have a responsibility to inform makers that their work has been acquired by them? What if I don't want my work to be stewarded by certain institutions? What are my rights, having not gifted or sold these works to these institutions in the first place?" —Susan Jahoda, 2019

"At some point, when my storage unit was full, I realized that I had to stop making work the way I had been. I had been paying $500 a month for the storage unit, and over twelve months that means I was spending $6,000 a year to store my work. I could remake the work at least two times (in terms of labor and materials) for the same cost that I had paid to store it for one year! I realized that everything I make will come back home to live with me. So I started making sure that the sculptures I make can fit well in a gallery or public space, *and also in my apartment in New York City.* Recently, I made a table for a project and I designed it to look beautiful in the gallery space and *also to perfectly fit the width of my office at home.* I made another table for a public art commission and I made it to match my partner's work table, so that the two tables can sit side by side in our living room to form one big square table. I don't tell the curator or commissioning organization, but my partner always knows. I think of my home, and where the work will go in my home, when I make a new sculpture. This is very difficult for me because my home is small and I want to keep making things."
—Caroline Woolard, 2019

Here are more artists, groups, and projects that come to mind when we think about acquire: Conrad Atkinson / The collective Will Brown / Whitney Develle / João Enxuto & Erica Love / the Fine Art Adoption Network / Micol Hebron / Pablo Helguera / William H. Jackson / Jay Koh

/ Caleb Larsen / George Maciunas / Anontio Serna / Adam Simon. What artists, groups, and projects come to mind for you?

Reflection

1. Imagine the ideal place that might store, maintain, and steward a recent project of yours, for future generations. Is this place a home, an archive, a community space, a museum? Imagine it in detail and describe this place in 3–5 sentences. What conditions make it ideal for your project?
2. Would you want to have your work acquired through artCommons, Interference Archive, the Fine Art Adoption Network, or MoMA? In what context would you choose (or reject) each of these locations for the acquisition of your work?
3. ☀ What feelings and sensations came up for you while you were reading this chapter? For example, did you feel surprise, frustration, or excitement? How did you hold these in your body? For example, did you sense these emotions in your shoulders, neck, and back while reading this chapter? *See the Social-Emotional Intelligence Project Reflection activity in Chapter 4: Teacher/ Facilitator Guides.*↗
4. What would it mean to understand artmaking as a site of interdependence, both locally and globally, rather than as a site of individual use and exchange? Remember, art is a system of relationships. We understand from the long history of economically oriented critical theory that behind any object exists a system of extraction, of production, and of circulation whose very histories are hidden at the moment in which the object appears as free-standing, as individual, as a thing, often a commodity. For us, in this book, that "thing" is the art object.

1. Antonio Serna, interview by Susan Jahoda and Caroline Woolard, at the School of Visual Arts, 2016.

2. Antonio Serna, *artCommon*, Art-Sharing Project, 2013–ongoing,http://www.antonioserna.com/v3/projects/artCommon.shtml.

3. Antonio Serna, "Antonio Serna," http://www.antonioserna.com/.

4. Capacity adapted from Ellen Winner, Lois Hetland, Shirley Veenema, and Kimberly Sheridan, *Studio Thinking 2: The Real Benefits of Visual Arts Education* (New York, NY: Teachers College Press, 2013). See also Harvard Project Zero, "How Do Artists Use The Studio Habits of Mind?" Artcore, 2015. http://www.artcorelearning.org/studio-habits-of-mind; *See Chapter 5: Capacities for more.* The specific statement utilized in this chapter, "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 "Studio Habits of Mind."

5. For further reading, see Hito Steyerl, "Duty Free Art: Chapter 1-The National Museum," *e-flux*, no. 63 (March 2015), https://www.e-flux.com/journal/63/60894/duty-free-art/.

6. Elka Krajewska, interview by Susan Jahoda and Caroline Woolard, at the School of Visual Arts, 2016.

7. See Nathaniel Kahn, The Price of Everything (2018: Hot & Sunny Productions and Anthos Media), documentary, https://www.hbo.com/documentaries/the-price-of-everything; Tieran Morgan, "'Your Money Is Safe in Art': How the Times-Sotheby Index Transformed the Art Market," *Hyperallergic*, January 15, 2019, https://hyperallergic.com/476003/your-money-is-safe-in-art-how-the-times-sotheby-index-transformed-the-art-market/.

8. According to a joint investigation by podcast In Other Words and artnet News, published in September 2018. Charlotte Burns, "Special Issue: Tracing the Representation of African American Artists," In *Other Words* and *artnet News*, September 20, 2018, https://www.artagencypartners.com/in-other-words-issue/20-september-2018/.

9. Maura Reilly, "Taking the Measure of Sexism: Facts, Figures and Fixes," *ARTnews*, May 26, 2015, http://www.artnews.com/2015/05/26/taking-the-measure-of-sexism-facts-figures-and-fixes/; Farah Joan Fard, "Women Outnumber Men At Art Schools—So Why Isn't Their Work Being Shown In Galleries Once They Graduate?" *Bustle*, May 18, 2017, https://www.bustle.com/p/women-outnumber-men-at-art-schools-so-why-isnt-their-work-being-shown-in-galleries-once-they-graduate-55299.

10. Robert B. Townsend, "Taking Note: How About Those Undergraduate Arts Majors," *Art Works Blog*, National Endowment for the Arts, October 5, 2017, https://www.arts.gov/art-works/2017/taking-note-how-about-those-undergraduate-arts-majors.

11. "Baltimore Museum of Art to Sell Seven Works by Men, Hopes to Diversify Collection," *Artforum News*, April 16, 2018, https://www.artforum.com/news/baltimore-museum-of-art-to-sell-seven-works-by-men-hopes-to-diversify-collection-74988.

12. Aruna D'Souza, *Whitewalling: Art, Race, & Protest in 3 Acts*, illustrations by Parker Bright and Pastiche Lumuma, (New York, NY: Badlands Unlimited, 2018).

13. Linda Goode Bryant, "Artist-Run Spaces," (Making and Being program series, Hauser & Wirth, New York, NY, February 1, 2019), https://www.hauserwirth.com/events/23228-making-artist-run-spaces, audio accessible on Bad at Sports, http://hwcdn.libsyn.com/p/7/f/b/7fb3f78b63df4a48/Bad_at_Sports_Episode_678_BFAMFAPhD_-_Artist_Run_Spaces.mp3?c_id=34188836&cs_id=34188836&destination_id=13070&expiration=1560890257&hwt=-f2666e28ec25020cc4664b-12c9326fbd.

14. See bell hooks Institute, "About the bell hooks Institute," Berea College, http://www.bellhooksinstitute.com/#/aboutthebhi/.

15. bell hooks, "A Public Dialogue Between bell hooks and Cornel West," in dialogue with Cornel West (bell hooks; Transgression, Eugene Lang College The New School for Liberal Arts, New York, NY, October 10, 2014), video, 1:27:01, https://www.youtube.com/watch?v=_LL0k6_pPKw.

16. Interference Archive, "Mission Statement and About," https://interferencearchive.org/our-mission/.

17. Ibid.

18. Fine Art Adoption Network and Adam Simon, "Fine Art Adoption Network," Art in General, April 8, 2006–July 31, 2007, https://www.artingeneral.org/exhibitions/388.

19. BFAMFAPhD, "BFAMFAPhD," 2019, bfamfaphd.com.

20. Interference Archive, "Donating Materials to Interference Archive,"https://interferencearchive.org/donate-materials/.

21. Dale Henry, letter to Alanna Heiss, 2011, quoted in Benjamin Sutton, "Building a Legacy for an Artist that Shunned the Art World," *Artsy: Art Market*, August 10, 2018, https://www.artsy.net/article/artsy-editorial-building-legacy-artist-shunned-art.

22. Benjamin Sutton, "Building a Legacy for an Artist that Shunned the Art World."

23. Adrian Piper, *What Will Become of Me?* (1985–ongoing), framed text, glass jars, shelf, hair, fingernails, and skin, dimensions variable, "A Synthesis of Institutions," Christophe Cherix, Connie Butler, David Platzker, curators, MoMA, New York, NY. For further information see online catalog, http://www.moma.org/learn/moma_learning/adrian-piper-what-will-become-of-me-1985-ongoing.

24. Ariella Budick, "Female Artists still in the shadows at MoMA," *Financial Times*, April 21, 2017, https://www.ft.com/content/e383f9a0-2432-11e7-a34a-538b4cb30025.

25. Julia Sherman, *Art Tag Sale, A Collective Purge*, 2014–ongoing, http://juliasherman.com/art-tag-sale-a-collective-purge/.

26. Stephanie Syjuco, "An Interview with notMoMA artist Stephanie Syjuco," interview with the Portland Art Museum, *Portland Art Museum News*, June 21, 2018, https://portlandartmuseum.org/interview-with-stephanie-syjuco/.

Future Project: Acquire

Worksheet

Acquire: The storage, maintenance, and stewardship of your project.

1. Describe a project you are about to make in 3–5 sentences.

2. Who will acquire your project?

5. Will the acquisition of your project contribute to the meaning of your project?

6. Can the storage, maintenance, and stewardship of your project allow you to knowingly perpetuate the worlds that you want to see?

3. What choices will you (have to) make regarding the storage, maintenance, and stewardship of a project?

4. How does this connect to the capacity/capacities you wish to embody?

Past Project: Acquire

Acquire: The storage, maintenance, and stewardship of your project.

1. Describe a recent project in 3–5 sentences.

2. Who is currently storing, maintaining, and stewarding your project, if anyone?

Worksheet

5. Does the storage, maintenance, and stewardship of your project contribute to the meaning of your project?

6. Can the storage, maintenance, and stewardship of your project allow you to knowingly perpetuate the worlds that you want to see?

3. How did this connect to the capacity/capacities you wish to embody, or not?

4. What choices did you (have to) make regarding the storage, maintenance, and stewardship of your project?

Historical Consciousness

→ See Sites of Shaping and Change, Social-Ecological Illustration on p. 659.

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 acquire: the storage, maintenance, and stewardship of a project. You can use this activity to analyze and reimagine the stories you tell yourself and the stories you hear about different kinds of acquisition. 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, world-view, 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.

Worksheet

1. Generative Somatics, Somatic Transformation and Social Justice, "Courses," http://www.generativesomatics.org/content/courses.

What beliefs do you have about your projects being acquired as an artist? Describe the acquisition, maintenance, and stewardship you require or imagine in detail.

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]

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.

INSTITUTIONS AND RULES

What kinds of rules, requirements, laws, expectations, and regulations exist around you regarding the stewardship, care, and maintenance of a project? This might apply to your school, an institution like a museum, a town or city, a country, or a business.

HISTORICAL FORCES

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

FRIENDS/FAMILY INFLUENCE

What stories did your friends and family tell you about the ways artists' projects are acquired, growing up and today?

COMMUNITY AND MEDIA

What stories do the community groups and social networks around you tell about the ways projects are acquired? When you think about an artist's project getting acquired, what media images and news stories come to mind?

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 acquire in each concentric circle.

EARTH/SOUL/MYSTERY/SPIRIT

How does the phase acquire 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]

4. Ibid.

The Things We Steward

Time: 30 minutes

WHAT IT CAN DO

This activity asks artists to consider the conditions in which they have been able to steward or care for an object or piece of information, over time.

HOW IT WORKS

1. Take 5 minutes to think about an object (or a piece of information) that you have cared for for years. It could be something that has been passed on from generation to generation.

2. Journal about this object or piece of information for 10 minutes.

3. What conditions allowed you to care for an object, or a piece of information? What conditions stopped you from caring for it?

4. Create a short narration about the conditions that allowed you to care for it, that you feel comfortable sharing with a partner.

5. In pairs, share the conditions that you needed, and write those that you have in common.

6. As a large group, make a list of the conditions that allow you to steward, or care for, objects and information.

REFLECTION

What implications does this have for your desires for other people or institutions to steward your work?

Activity

Acquisition Agreement

Time: 30 minutes

WHAT IT CAN DO

This activity asks artists to consider the conditions in which their projects can be held, or stewarded, maintained.

HOW IT WORKS

1. Review a sample museum Acquisition Agreement, and discuss the reality that private galleries rarely have contracts with artists.[1]
2. Journal about the conditions under which you would have your work returned, removed, or erased.
3. Take 10 minutes to draft a preliminary Acquisition Agreement to share with any person or institution that might ask to own your work in the future.

DISCUSS

Under what conditions would you ask to have your work returned, or removed, or erased?

Activity

1. Quebec Museum, "Contract for Acquisition by Donation," form, accessible here, https://www.musees.qc.ca/content/download/16494/246139/version/1/file/smq_raav_contrat_donation_EN.pdf.

Artist's Resale Right Agreement

Activity

Time: 30 minutes

WHAT IT CAN DO

This activity asks artists to consider the possibility that their work will be purchased and resold, without their knowledge or financial benefit and asks them to discuss the benefits of the Artist's Resale Right Agreement to mitigate against this possibility.

HOW IT WORKS

◄» Read aloud together: Amy Whitaker, an artist and writer, recounts the moment when "in 1973, the artist Robert Rauschenberg sat in the back of Sotheby's Parke Bernet and watched his 1958 painting "Thaw" sell for $85,000. Rauschenberg has sold the work to taxi magnate Robert Scull in the late 1950s for a mere $900. Allegedly, Rauschenberg punched him."[1]

Artist's Resale Agreement: "Resale rights are legally mandated artist royalties—usually set at 5–10 percent of the increase in value after the initial sale. (Like a cost basis in the sale of the stock, the royalty applies to the increase in value from the last time it Was sold.) Resale rights exist in over thirty countries, including in the European Union.They are typically criticized for three reasons: being bureaucratically complex, loosely enforced, and only helpful to artists later in their careers when they do not need the money."[2]

1. Amy Whitaker, "Ownership for Artists," in *The Social Life of Artistic Property*, Pablo Helguera, Michael Mandiberg, William Powhida, and Caroline Woolard, 70–84, (CC BY-SA, 2014), 71, available http://thesociallifeofartisticproperty.com/webVersion/ownership-for-artists/index.html.
2. Ibid, 76.

DISCUSS

The pros and cons of the Artist's Resale Agreement.[3]

3.   For further reading, see Tiernan Morgan and Lauren Purje, "An Illustrated Guide to Artist Resale Royalties (aka 'Droit de Suite)," *Hyperallergic*, October 24, 2014, https://hyperallergic.com/153681/an-illustrated-guide-to-artist-resale-royalties-aka-droit-de-suite/.

Gift a Project to Someone in the Group

Assignment

1. Get in pairs. Each person in a pair will make a project for the other, as a gift.

2. Each person will store and steward the gift they receive for a specified period of time. They will be responsible for caring for the work, sharing it with other people (or not).

3. Before you make the gift, take time to get to know the other person's habits: How do they take care of things? Do they have a tendency to collect things or to live minimally?

4. You may include a set of instructions with this project that could potentially transform the project. This is up to you. This project can be in any medium.

5. With the gift, include a note stating why you think it is appropriate for the other person and how you think it speaks to their practice.

6. These gifts will be exchanged publicly, meaning that the whole group will witness the exchange. Do not reveal to the person or any other member of the group who you are gifting the project to.

"...AS YOU
DONATE YOUR
PROJECT TO A
HOSPITAL."

PRACTICE
FOCUSING...

DON'T FORGET
TO LAUGH.

PART FIVE

TO BE CONTINUED

Part 4: Lifecycle Framework, we introduced you to a framework to use to understand your production process in a holistic manner and provide an in-depth exploration of the ten phases of the lifecycle. In each chapter, we introduced you to key discussions surrounding the phase, shared quotations from interviews with contemporary artists who engage with that phase, and ended with activities, assignments, and a reflection that relate to that phase.

In *Part 5: To Be Continued*, we will imagine future of spaces of learning that are guided by the lifecycle framework. We will then describe our experience together as two members of BFAMFAPhD and will follow this writing with our individual histories in and outside of the academy. We will end this chapter by reflecting on our work ahead, and sharing a document called "How to Start a Pedagogy Group."

Chapter Nineteen

Imagining the Future

It's the year 2029. Rather than getting a white-walled studio space, the Congress of Solidarity Art Economists asks you to select the kind of space that supports your practice. What space will you choose?

A HEALING CENTER: a space to attend to our bodies, our well-being, our embodied trauma, our breathing, our muscles, our diets, our digestion, and natural remedies. You will be mentored by representatives of a Support Working Group from the Congress of Solidarity Artists, as well as healers, therapists, physicians, nutritionists, and doulas. When you request feedback, your mentors will focus on the ways that you support yourself in relationship to the entire life of your project. *Support: ▮ the ways your needs are met in order to rest, dream, and work on any project.*
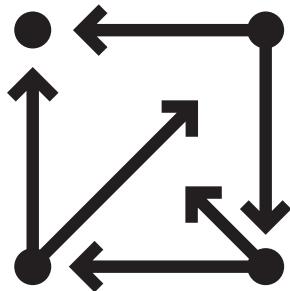
A MATERIALS LAB: space and equipment to regenerate, extract, process, and refine materials in this lab. You will be mentored by representatives of a Source Working Group from the Congress of Solidarity Artists, as well as material scientists, integrated designers, philosophers, and anthropologists. When you request feedback, your mentors will focus on the process of sourcing materials in relationship to the entire life of your project *Source: ▮ where you obtain materials for a project.*
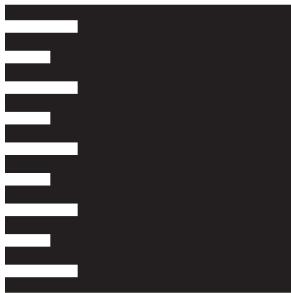
A BANK: equipment and materials to produce local/community currencies and barter contracts. You will be mentored by representatives of a Transfer Working Group from the Congress of Solidarity Artists, as well as economists, mathematicians, accountants, and urban planners. When you request feedback, your mentors will focus on the exchange of resources in relationship to the entire life of your project. *Transfer:* ◥ *the exchange of resources for goods or labor in your project.*
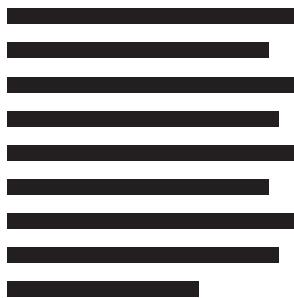
A MEETING ROOM: space to practice methods of conversation, communication, and group work. You will be mentored by representatives of a Labor Working Group from the Congress of Solidarity Artists, as well as collectives, psychologists, urban planners, facilitators, attention specialists, somatic healers, sociologists, and elders. When you request feedback, your mentors will focus on the labor process in relationship to the entire life of your project. *Labor:* ⊠ *the roles you and other people take on in order to create a project.*
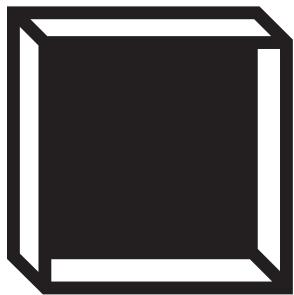
A TOOL SHOP: a shop to develop equipment that can be distributed and modified. You will be mentored by representatives of a Tools Working Group from the Congress of Solidarity Artists, as well as engineers, physicists, architects, and craftspeople. When you request feedback, your mentors will focus on the process of using tools materials in relationship to the entire life of your project. *Tools:* ◼ *the devices or implements you use in your project.*

A LAW OFFICE / STRATEGY ROOM: space to work on public policy and intellectual/physical property. An anonymous space where you will be protected from surveillance. You will be mentored by representatives of a Creative Commons Working Group from the Congress of Solidarity Artists, as well as computer scientists, industrial designers, lawyers, and public policy professionals. When you request feedback, your mentors will focus on the process of making your work available for adaptation or repurposing in relationship to the entire life of your project. *Copyright:* ◼ *your exclusive legal rights to your projects.*
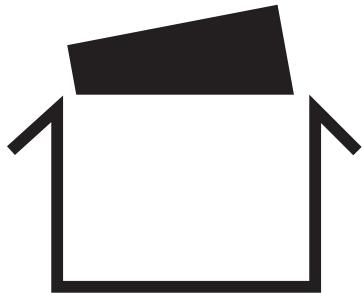
A MEDIA LAB: a space for documenting and sharing projects. You will be mentored by representatives of a Narrate Working Group from the Congress of Solidarity Artists, as well as journalists, storytellers, somatic healers, historians, producers, geographers, computer scientists, and elders. When you request feedback, your mentors will focus on the process of representing your project in relationship to the entire life of your project. *Narrate: ▤ how your project is represented..*
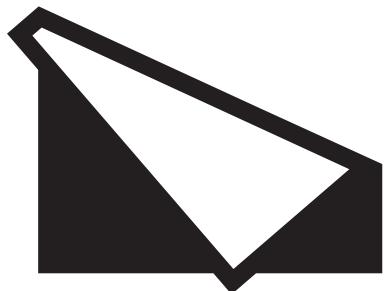
A STUDIO/HOME: a space where objects can be displayed. You will be mentored by representatives of an Encounter Working Group from the Congress of Solidarity Artists, as well as an attention specialist, a somatic healer, integrated art historians, art critics, family members, and elders. When you request feedback, your mentors will focus on the process of encountering your project in relationship to the entire life of your project. *Encounter: ◼ the context where your finished project is presented.*

A STORAGE FACILITY: a space where objects are able to rest and are repaired. You will be mentored by representatives of an Acquire Working Group from the Congress of Solidarity Artists, as well as art historians, chemists, architects, and elders. When you request feedback, your mentors will focus on the process of acquiring your project in relationship to the entire life of your project. *Acquire:* ⌂ *the storage, maintenance, and stewardship of your project.*

AN "END OF LIFE" FACILITY / MORGUE: a space to sit with the end of projects' lives. You will be mentored by representatives of a Depart Working Group from the Congress of Solidarity Artists, as well as religious leaders, healers, therapists, morticians, botanists, environmental scientists, theologists, elders, and death doulas. When you request feedback, your mentors will focus on the departure of your project in relationship to the entire life of your project. *Depart:* ↘ *where materials from projects go when they are no longer of use, value, or interest.*

Chapter Twenty

How We Work

In 2014, we (Susan and Caroline), along with Vicky Virgin and Agnes Szanyi, as well as former BFAMFAPhD collective member Blair Murphy, published *Artists Report Back* to raise awareness about art student debt, to suggest how established artists and recent arts graduates might advocate for one another, and to propose cultural equity initiatives to recognize and strengthen solidarity art economies in the United States. This book grew out of that work.

While the focus of our writing here will be about our experiences working in the collective BFAMFAPhD, collectivity has sustained our academic and artistic lives. For Susan, this has meant being an art editor for the journal *Rethinking Marxism* from 1992–2014, co-founding a collective for arts educators called the Pedagogy Group, and joining BFAMFAPhD in 2013; for Caroline, this has meant co-founding barter networks OurGoods.org and TradeSchool.coop from 2008–2016, making media for the economic justice collective SolidarityNYC from 2009–2012, and founding BFAMFAPhD in 2013.

Throughout this project, we have focused on the phase of the lifecycle that we call "Labor" and the capacity that we have made a commitment to is "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 amid difficulty. I am able to give and receive grounded, useful feedback.*" In this chapter, we will describe the pleasures and pains of forming and sustaining trusting, authentic relationships while working together. We will share stories about the roles we have taken in order to complete this project. We recognize that we have chosen to focus on "labor" and that other phases do not embody our commitment to connection in the ways that we desire. *See Acknowledgements for more.*↗

We will begin with our experience together as two members of BFAMFAPhD and will follow this writing with our individual histories in and outside of the academy. BFAMFAPhD is a collective that employs visual and performing arts, 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. Additional members of the collective include Emilio Martínez Poppe, Emily Tareila, Agnes Szanyi, and Vicky Virgin. We will end this chapter by reflecting on our work ahead, and sharing a document called "How to Start a Pedagogy Group."

Finding Collaborators

We were introduced to one another in 2011 by Erin Marie Sickler, a friend and curator who thought that Susan could help Caroline add readings

to her syllabus for her first class at the New School in the fall of 2011. We had a long phone conversation, talking about our mutual connection to the Community Economies Collective, but it took a year for us to meet in person. When Susan, along with Maureen Connor, co-founded the Pedagogy Group in 2012, they invited Caroline to join. About twelve teachers gathered around the long wooden table at Maureen's apartment, talking about our common concerns around teaching. Over the course of our weekly meetings, we began to notice our shared commitments to collaboration, cultural equity, and economic justice and to get a sense of the compatibility of our obsessive work habits combined with an earnestness, a vulnerability, and a generosity of spirit.

We started sitting next to each other at the long wooden table. We were both at moments in our lives where we had removed ourselves from multi-year collective projects (for Caroline, TradeSchool.coop, for Susan, *Rethinking Marxism*) and at moments where we wanted to grow in relationship to a new collective project. While the Pedagogy Group was focused on dialogue itself, we started working on a series of projects as a way of getting to know each other. These projects included joining the Media Working Group for the New York City Community Land Initiative with Picture the Homeless and forming a group called New York City To Be Determined, where we organized four public conversations at the Museum of Art and Design about artists as long-term residents working in coalition for affordable housing.[1] In all of the previous groups that we have contributed to, we had been in supportive roles. It was not until we started *Artists Report Back* as members of BFAMFAPhD that we began to truly collaborate—creating projects from scratch together with a collective voice—on a daily basis.

Intergenerational Collective

Working across generations enables the sharing of wisdom and also requires sensitivity to ageism and needs at different life stages. In previous collectives Caroline was in where people were the same age, for example, many group members were competing for the same opportunities. Each person in the group had so much in flux—their housing, their jobs, their romantic relationships were changing by the month—that it was difficult to hold any sense of continuity, perspective, or long-term agreements. Being in an intergenerational collective relieves a lot of the stress that occurs in collectives where everyone is at the same life stage.

While the past five years have presented *many* personal challenges for us, our different perspectives have stabilized us. Susan, who is 66, has the experience of over thirty years of teaching and working in the field of art, so she has been able to provide a broader perspective to Caroline,

who is 35, and Emilio, who is 24. Vicky, who is 65, brings the outlook of a performing artist with a day job doing demographic analysis for thirty years. She reminds us of the importance of embodiment and life/work balance. Vicky has even created a "brain massage" for us, because she says that we are too much in our heads, not enough in our bodies. Agnes, who is 39, provides the experience of a PhD candidate who understands the arts from a sociological vantagepoint. Emily, who is 31, has recently completed her MFA at the University of Massachusetts. Emily, who is pedagogically aligned with the content of *Making and Being,* has taught courses and workshops with Susan, bringing critical observations and general support to the project. Caroline brings in relationships with arts advocates through her work on collective projects in the solidarity economy in New York City over the past decade. She also connects us to artists and cultural workers of her generation who are now moving into positions of power and visibility in the arts. As a BFAMFAPhD Fellow from 2016–2018, Emilio brought in the urgent concerns and interests of recent BFA graduates. They continue to support the collective with their facilitation skills, and with intellectual and aesthetic connections to the zeitgeist of an ascendant generation.

Working in an intergenerational collective brings together, through lived and embodied experience, a sense of the past, the present, and the future. We bring in readings and references with the specificity of having lived through those debates. We speak about our need for public recognition with an honesty that is possible because we have different needs and goals according to our life stage and financial stability. For example, at the start of writing this book, Susan had job security through her tenured faculty position and supported Caroline in her successful search for a tenure-track job during the writing of this book. Likewise, Caroline and Susan supported Emilio in their search and acceptance into an MFA program. We prioritized Caroline's need for financial stability, and then Emilio's need to focus on making projects and being in a consistent space of learning. Moving through these life stages can bring emotional reactivity to our collective work. We can become emotionally unavailable to one another because we are trying to balance our personal goals with our collective projects. We continually focus on developing the capacity of "Self-Awareness/Embodiment," defined as "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 need. I practice agility and can interrupt my own habits."[2] *See Chapter 5: Capacities ⬚ for more.*↗

We make the following agreements with one another, and we invite you to consider setting expectations with your group or collaborator:

AGREEMENTS: We agree to explore our expectations of one another, our gifts and skills, and also our challenges and triggers, individually and collectively. We agree to see this ongoing process as integral to our transformation as individuals and as a group.

QUESTION: What are your expectations of yourself and of other group members, specifically about the time you will spend together and apart working each week? How will the labor be distributed? *See Chapter 13: Labor 囚 for more.*↗

How We Write Together

Looking back on the past five years, we realize that the first two to three years of writing helped us find a framework for our thinking. Once we had the framework, we had to rewrite the entire book based upon this clarified structure. It is easier to reflect on this now that we are in the final stretches of finishing the book. At the start of this project, we did not know what shape it would take, or if we would ever finish it. There were multiple fits and starts, including moments where we agreed to publish parts of the book, prematurely, in ThreeWalls' *PHONEBOOK,* at the Creative Time Summit, on *Art21 Magazine*, on the College Art Associations' *Art Journal Open,* and for a series of public programs at Hauser and Wirth bookstore. Having never written a book, or been involved in a five-year project, we have learned that books move at a different pace than art projects. We have pushed back the publication date three times because we realized we needed to allow the writing to move at the pace that was best for the book. We are trying to get it done at a high level while balancing our health the slowness of our "collective metabolism"; the slow speed in which we can come up with an idea and put it in writing.

When we first started writing our book together, in 2014, we felt that it would be best to write independently, and then to share our writing with one another. This felt important because thoughts often develop *in writing,* in moments of clarity that often happen without scheduling a writing session together. We would write in spurts individually, whenever we had time, between teaching and other commitments. This caused a lot of tension because, when we came together to review the texts, we often felt like the time we put in on our own was unrecognized or denied when we inevitably rewrote the text together. Slowly, over two years, from 2014–2016, we began a process of writing in a shared Google Doc *while talking* on Skype or sitting side by side in person. We realized that we needed to see one another and to talk through ideas as they were being written, to watch the sentences taking shape in real time. This allows us to acknowledge one another's thinking and labor, and to have a dialogical process

with one another. We know that it can be hard to develop a thought collectively because before the idea one person is presenting is fully formed, the other person might adjust or negate it. One solution is to write quietly, at the same time, after talking about the general idea we want to convey. Another solution to this is to become more aware of ourselves, and to notice when we are in a mood or dynamic of reaction or negation. After writing together for five years now, we are more aware of the moments when we are getting stuck in a bad dynamic with one another, or straying from our collective voice, or away from the structure that we agreed upon.

A few years ago, we noticed that we each had a tendency to jump on a section or a word and never finish reading a section that we needed to edit, because we obsessed about one small phrase, one word, or one footnote. To get around this dynamic, we started doing the following: while one of us reads aloud, we both underline something that we know we want to come back to and talk about, or we make a comment in Google Docs. We take turns reading sections aloud, so we are both listeners, readers, and underliners. That may take half an hour. Then the next hour is spent going over all of the underlines to get clarity and to see if we agree on the adjustments that we want to make. While some people would find this process tedious, it is important to us because we imagine that our book will be read aloud in self-organized groups and in classrooms.

In addition, we have adopted a practice of checking in before working. Before we begin writing, we do a check-in to see what we are bringing into our collaborative dynamic that day. When we are writing during the semester, we begin by asking each other how the week has been so far. This first part of the check-in is more focused around events; it's more of an account of what has happened. Then we check in about the emotional impact that those events had on our sense of well-being. We listen to each other and try to sense where the other person is at. One of us might be challenged by physical illness or emotional stresses. We evaluate what we are capable of doing that day and determine who should take the lead in any given task because they can. It's a subtle and beautiful thing, now a practice that is a part of every working session. When we are working virtually we sometimes add a five minute meditation before the check-in. When we are together we are able to do a longer meditation. This sets the space of focus, equalizes our energy levels, and allows us to begin.

AGREEMENTS: We follow the Public Science Project's agreement 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 research)."[3]

QUESTION: What is your relationship to disagreement and conflict? What practices of self-awareness (therapy, meditation, ritual) are you involved in to become more aware of your relationship to tension or conflict? *See Chapter 5: Capacities ⬚ for more.*↗

Decision Making / Roles

A year into our work together, when our schedules limited when we could get together, we did an asset mapping exercise to self identify our strengths and weaknesses. This enabled us to settle into particular roles, while acknowledging the potential for switching them. For example, when we were first invited to give workshops, Susan always facilitated the attunement and Intergroup Dialogue while Caroline gave the introductory presentation about *Making and Being*.

One of the most difficult tasks in a collective is the process of making a quick decision. Sometimes it is necessary that the group yield to the authority of one person. This requires deep trust. We have been able to build trust slowly, and to create agreements that can guide quick action, rather than assuming that all decisions must be made as a group at all times.

To understand our collaborative dynamics, we engage in the process of "Threeing." Threeing is a method for group work that was developed by the video-artist Paul Ryan between 1971 and the end of his life, in 2013. Threeing is "a voluntary practice in which three people take turns playing three different roles: initiator, respondent, and mediator."[4] By practicing Threeing in groups of five, three, or two with members of BFAMFAPhD, we are able to experience the positions of Firstness (the initiator), Secondness (the respondent), and Thirdness (the mediator). We also use the vocabulary from Threeing to understand and describe our collaborative dynamic with one another, even when we are working as a group of two. Threeing has become such a common part of our vocabulary that we have a spreadsheet that lists every task that has to be accomplished for our group to function, using the roles: firstness, secondness, and thirdness.

Recently, we were emailed by a person who offered us an exciting opportunity. We knew that if both of us spoke with this person at the same time, the conversation could wander. Caroline is very good at thinking on the spot, and asked Susan if she could take the first calls, to determine the scope of the opportunity, alone. Susan said yes, "be in firstness," and Caroline was able to move the project forward and loop in Susan once the opportunity had been solidified. No big decisions were made without Susan's consent.

Connection Breakdown: Balancing Friendship and Work

Two years ago, we had to confront a major difference in our working styles, precipitated by a deadline to complete a text while working from two different continents. In the winter of 2016/2017, Caroline had gone to India for her honeymoon and Susan was on vacation with her daughter in Los Angeles. We needed to finish a small publication based on our book in time for an exhibition at CUE. We convinced ourselves that we could do it remotely, as we had no choice but to finish it. Caroline would try to call Susan from a WiFi cafe with rolling power outages at 8 p.m. India time which was 6:30 a.m. in LA. The reception kept cutting out, the writing was going in a direction that Susan did not agree with, and the process was incredibly frustrating and stressful. At the same time, Susan was working with Emilio to design and illustrate the publication, as Emilio did not work well alone.

When we returned to New York in January, we had a day of checking in to speak openly about how difficult the winter break had been for all three of us. We started by recognizing that we were all drawn to each for our openness, for our desire to cultivate emotional vulnerability along-side our work, and that we saw this as part of our feminist politics. As the collective J. K. Gibson-Graham writes, "The slogan 'the personal is polit-ical' authorized [people] to speak of their intimate concerns in legitimate tones, enabling them to connect the private and the public, the domestic and the national…. The practice of feminism as 'organizational horizontal-ism' fostered alternative ways of being (powerful)."[5] Susan shared that she had learned to practice this form of open collaboration with Julie Graham of J. K. Gibson-Graham. We wondered: Can we embody the capacity of connection? Can we form and sustain trusting, authentic relationships? Can we be a supportive presence amid difficulty?

We reflected on our larger dynamics, and discussed how not to repeat these patterns. Caroline's desire and ability to work remotely, at high speed, created emotional distance that did not at all align with Susan's desire and ability to work together in person, to slow down, and to be emotionally available. We talked about how to be present with one another in a deeper way. For Susan, checking in for a while about difficult emotional circumstances in our lives would be an experience that deep-ened our friendship and allowed us to work; for Caroline, checking in about difficult emotional realities created a terrifying emotional landscape that she feared she could not "hold" for Susan and would not be able to "return" from to head into work. Emilio found themselves in thirdness, mediating between Susan and Caroline. This self-awareness and collective awareness allowed us to reevaluate the things we each needed in order to work with one another more openly and smoothly.

We began to refer to Caroline's "Capricorn-ness," as a description of her ability to manage large and simultaneous projects, set up meetings with people whose work we are inspired by, and quickly apply for grants. Caroline continues to write down all of the tasks required for project-management, make a calendar for the entire year for the project, and manage the recruiting and hiring for tasks that support the collective like computer engineering and design. Caroline also facilitates the circulation of the collective's work by understanding how to strategically amplify and by translating projects according to people's research areas and desires. We refer to Susan's "Virgo nature," as a description of her ability to go deeply and analytically into material, remain grounded, and take a detail-oriented and slower approach to working together. Susan continues to connect deeply with all of the BFAMFAPhD collective members in their lives, to keep the larger collective connected and included, and also supports the detail-oriented and patient work of accounting, keeping track of footnotes, and editing text. Generally speaking, Caroline creates breadth and Susan creates depth.

Rather than seeing our working styles and skills as limitations, we are able to celebrate our differences; Caroline can be like the air, zooming around, bringing new ideas and new people to the group, and Susan can be like a rock or a root, steadying and weaving together deep community and also—importantly—beautiful folder systems for group memory and organization. We name these things in order to know what we are experiencing, without allowing these generalizations to place us in fixed positions. Susan is bringing in new readings all the time and Caroline is mentoring Emilio with deep friendship. We seek the middle ground between air and earth and are grateful for how we have learned to do this together. After five years of working together we have created an affective, collective equilibrium.

AGREEMENTS: We agree to acknowledge that our working styles are different, and that there is a strength in our differences. We agree to discover the working style(s) that we gravitate toward in our collaborative work, and to acknowledge that any healthy, functional group can benefit from the strengths of at least four different working styles.

QUESTION: What working styles do you tend to take on at home, at work, at school, or in a self-organized group? What working styles do you need to seek out to balance your working style? Name a few contexts in which each working style might benefit the group at large. Remember to differentiate the working style from the group member.

Structure

BFAMFAPhD has both a core group and contributors. To be a core member you must be aligned with BFAMFAPhD's aesthetic and ethical principles. You must be aligned with the solidarity economy concept that "another world is not only possible—it already exists." You must be interested in prioritizing the remaking of institutions over institutional critique for the sake of critique itself. You must be interested in looking for strategic opportunities to advance cultural equity in the arts and to build a community of rigor and care over a cynical, ironic, or antagonistic stance that denies our capacity to create change in the world.

People become group members by emailing us and asking to join the collective or by being invited in through existing relationships. The core group takes care of all of the administrative tasks that keep the collective alive. These include maintaining the website and caring for the well-being of members through events like collective meals, meditation, and movement practices. Friendship and emotional labor are central to our group agreements, and we privilege these in order to maintain the collective. One benefit of being in a collective is that we have five people to draw from. While one of us might be sick, two (or four) of us are likely rested and awake. See Working Styles on p. 663.

Contributors are people who have created projects that the core group has agreed to host. Contributors can also potentially become core members but are not responsible for the maintenance of the group and do not have the right to approve new contributions or to represent the group in public. Our book, *Making and Being,* is one contribution to the collective. Other core members of BFAMFAPhD are working on a wide range of projects, including a PhD dissertation about art and the sociology of professions by Agnes and a choreographic work about student debt by Vicky.

BFAMFAPhD Economies: Emotional and Monetary

Each contribution to BFAMFAPhD has its own economy. For example, Vicky is bartering and gifting with people for her contribution. Our contribution, *Making and Being*, had a Fellow from 2016–2018 (Emilio) who, like us, was not paid for their time working on the project. We pay people when there are tasks that must be accomplished but that we do not have the skills for or that we do not want to prioritize. For example, we have successfully applied for grants to support *Making and Being*, paying people for graphic design, web development, photography, and the production of our card game. *See Acknowledgements for more.*↗

While Emilio was unpaid as a Fellow from 2016–2018, they were in a far more precarious financial position than we were. We spoke openly

about the reality that Emilio, as a Fellow, who had just graduated with a BFA at 22 (they are now 24), would need to fit in their collaborative work between day jobs, and they wanted to be mentored in relationship to professional practice and pedagogy. They needed to be compensated in the form of a cash stipend for some of their work. Before Emily became a member of the collective in 2019, she was engaging with *Making and Being* as a co-teacher, teacher, student, and artist at the University of Massachusetts-Amherst, where she was an MFA candidate working with Susan as her advisor (2016–2019). As a graduate student in a free program, Emily was paid by the university to teach courses using *Making and Being*'s framework and gained course credit to work independently with Susan. *See Acknowledgements for more.*↗ For the first three years of this project, Caroline was an adjunct faculty member who had an extremely precarious livelihood. Susan supported Caroline's chaotic work schedule by being as flexible as possible with their collaborative writing schedule. When Caroline wanted a tenure-track job, Susan and Emilio allowed parts of the project (the card game) to be visible before we felt it was ready, so that it could be in her application. As we write this, Caroline, at 35, now has a tenure-track job, and Susan, at 66, continues to be a full Professor. Now we both have salaries that support our experimentation and research.

We recognize that our individual and collective needs for livelihood are far more complex than our salaries. We try to speak openly about what we need to give and receive in terms of time, money, and support in order to feel a sense of equity in our work together and in our personal relationships. We are in constant negotiation with our partners about the time that we need to spend working during weekends, days off from teaching, winter break, spring break, and summer break. This is a challenge for our romantic partners, who create their work alone. They have had to come to terms with our commitment to prioritize this work, and to acknowledge that experiences of collectivity are essential to our well-being. When our partners suggest a vacation to either one of us, we will schedule it in relationship to our collaborative work times. Because we cannot work alone, and must work together, Susan is often "on" Caroline's vacation with her partner (via shared Google Docs and Skype) and Caroline is often "on" Susan's vacation with her partner and daughter (via shared Google Docs and Skype). In fact, we have celebrated Christmas together in LA and we often schedule our holidays in open conversation about our collaborative work with our partners.

AGREEMENTS: We follow the Public Science Project's agreement to "commit to an ongoing negotiation of conditions of collaboration, building research relationships over time."[6]

QUESTION: What is the difference between a job, a friendship, and a collective? What expectations do you have about this collective on emotional, intellectual, and financial terms? How does the group's structure and conditions of collaboration reflect this?

Susan

My parents, my sister, and I emigrated from Manchester, England to Rhode Island in May 1968. The move was made possible by an offer from a small Swiss company that manufactured the cloth that covered hardbound books. My father was an expert in the dyes needed for such a commodity. I was in tenth grade. The scale of everything in the US, from the size of sandwiches to the expanse of sky was daunting. My miniskirts, Beatle-like haircut and accent created a spectacle that quickly felt burdensome, so I swapped my attire for a more hippy-like appearance and became a flower child of the '60's. It wasn't difficult to adopt a new identity as neither of my parents were British. My refugee father, the sole survivor in his family, was put on a kindertransport one Vienna midnight in 1939, with a tiny suitcase and no money. My mother was evacuated from Belfast, Northern Ireland to London, England, one morning in 1943, after a night of intense bombing; her home was the only one left standing on her street. My parents met in 1947, as members of a Marxist-Leninist commune whose aspirations were to work on a Kibbutz in Palestine. My parents abandoned that future, left the organization, and married.

The other day Caroline asked me if I came from a working-class family. It was a difficult question to answer and, after hesitating, I spoke about how war had interrupted the predicted trajectories of my parents' lives, in ways that complicated an understanding of my class background. Neither of my parents came from wealth, but their parents understood the value of education and prioritized opportunities for learning. My maternal grandfather was a failed door-to-door salesman in Belfast who wanted to be an artist. This left my grandmother to support the family with a small bakery that she ran out of their kitchen. My paternal grandfather had a printing business in Vienna, which was confiscated in 1938. As a child, my father studied piano and voice and was, in the end, the last Jewish person to be thrown out of the Vienna Conservatory. He didn't have the heart or the opportunity to pursue a career in music, but he sang and played the piano at night in a pub—Broadway musical hits. During the day he worked in a tanning factory, and he eventually took free night courses at Manchester University, earning a degree in chemistry.

My two sisters and I inhabited an isolated and sealed off existence, with two traumatized parents who were afraid of what lay outside the four walls of our home. Our uprooting wasn't so much a spatial and geographic

disturbance, but a promise of an improved economy beginning with an extra bedroom and a bigger car. Ironically, neither of them ever aspired towards wealth and, in the end, never gained it.

I graduated from high school and entered Emerson College to study theater. Towards the end of my freshman year I decided that I wanted to be a visual artist. I transferred to a studio art program at Rhode Island College in Providence. It was September 1971. I chose this particular college because the state of Rhode Island was familiar and, importantly, it was coastal. A month into my classes I was shocked by how narrowly faculty were defining artistic practice. Anything other than observational drawing, figurative sculpture, and painting was dismissed. I spent long, boring hours drawing from anatomy books and making paintings of apples and bottles. I thought I was failing but, at the same time, it wasn't clear to me what I was actually failing at. Luckily, I gained the wisdom to realize that observational practices were not the only means to investigations I was interested in pursuing. Courses at Emerson College had provided exposure to social theory and Marxist feminist theory and returning to this material helped me to put into words what I sensed and experienced as a young, female student.

Rhode Island College offered a degree in Art Education and that seemed like a better option for me. The shift in degrees provided more flexibility to experiment with different media, but it also carried a stigma that my current Art Education students still experience today. Remember the phrase "those that can't do, teach"? Failed artists could always try their hands at teaching children! In retrospect, I understand why students in BFA and MFA programs are taught by educators who have little knowledge, training, or experience in art pedagogy.

The courses I took in child development, psychology, and pedagogy provided an academic context for teaching, but were hard to apply during my student teaching experience at a public high school in Providence, Rhode Island (1974). I greatly resisted enacting the disciplinary practices required of me; they made me feel ineffective as a teacher. I couldn't find my way through this. Instead of applying for teaching jobs in K–12, I worked in service industries, waitressing and doing home health care for the elderly. After a year of working to support myself and save money, I applied to a one-year program at the Visual Studies Workshop in Rochester, NY to study photography. For the first time I experienced the power of working in a collaborative environment. Working artists, filmmakers, and writers gathered together with students in spaces that felt more like experimental spaces than traditional classrooms. I gained skills and confidence and applied to Rhode Island School of Design.

I entered graduate school in 1977 and was fortunate to study with Wendy Snyder MacNeil. She created a space of learning for in-depth

dialogue, support, and transformation of self and others. There were no courses in professional practice in the 1970's, but she demonstrated how the life of an academic artist could have both a practical and ethical dimension. My goal became to get a teaching position at a college or university. If I could support students and colleagues and, in turn, be supported by them, I could sustain my own creative practice and the creative practices of others.

During graduate school I had been lucky to teach undergraduate courses, but I knew that what I needed to get a full-time teaching job were professional credentials. It helped that I had the privilege of studying at an elite institution, that I had teachers who supported my work, and that I was awarded a National Endowment for the Arts grant three months after receiving my MFA. I began exhibiting work internationally and nationally. My day job working in a restaurant provided flexibility to continue my practice and I got a few residencies and adjunct teaching positions. After two years of traveling back and forth between Rhode Island, New York City, and Europe, I began to feel weary and empty. The communities of people providing a context for my practice to feel like it had meaning were not the people involved in the circulation of my projects.

What would it take to sustain a creative life? I shifted my priorities and began to seriously pursue teaching jobs, hoping that I had acquired enough visibility to find one. I moved to New York, and after five years of one-year renewable contracts at Princeton University, and one-year sabbatical replacements at The Museum School of Fine Arts, at Sarah Lawrence College, and at The International Center of Photography, I applied for and got a tenure-track position at the University of Massachusetts, Amherst—my first job at a large public research university. The decision to leave New York City was a difficult one. I had built community and felt a sense of belonging. Even during the years of teaching in other cities I had chosen to commute, to be able to remain in place. However, I was becoming a single mother with a one-year-old daughter, and commuting was no longer an option for me. I moved to Amherst, Massachusetts. Eight years of full-time teaching in temporary positions hadn't, however, prepared me for the challenges ahead. As a woman hired in a predominantly male department, where all but one of the few women faculty held the same sexist, territorial attitudes, I was miserable. At every turn I experienced hostility to my ideas, my politics, and my projects.

I requested to come up for tenure after two years of teaching, which was unsupported by my department, but supported by the dean of the college. My creative research profile was overall higher than other faculty in the department, making it difficult for the department to make a case against me. I got tenure and then the following year was brought before a committee to discuss the possibility of moving my position over into

Women's Studies. The major complaints articulated were that my interests were too interdisciplinary and I was prioritizing conceptual practices over technique for the sake of technique.

Luckily, I found community and collaboration outside the conservatism of the faculty in my department. I was invited to become the art editor for *Rethinking Marxism,* a journal started by two Marxist economists and their graduate students at the University of Massachusetts (UMASS) in the late 1980's. I served in this capacity from 1992–2014. Julie Graham (1945-2010) co-founder, along with Kathy Gibson, of The Community Economies Collective, also taught at UMASS in Geo-Sciences. In addition to her collective work with Gibson theorizing and enacting new visions of economic life, she also served on the board of *Rethinking Marxism.* We became close friends and I am forever grateful for the ways she kept me sane through many difficult years.

The first five years serving as the art editor for *Rethinking Marxism* were transformative. There were opportunities for curatorial work, as the parent organization for the journal (Association for Economic and Social Analysis) organized international conferences held at UMASS and we were able to secure one of the galleries on campus for exhibitions. The editorial board periodically went on retreats and got together for two-day board meetings, where we would engage in deep intellectual work while building community and friendship. My creative practice, editorial and curatorial work, and, in turn, my approaches to pedagogy felt fully integrated.

When the journal was picked up by Routledge, the ways in which the board interacted shifted toward production and deadlines, rather than open-ended conversations and gatherings based upon friendship and shared ways of being and thinking. What had been a labor of love became instrumentalized labor. Our relationships suffered and I no longer experienced my labor as praxis.

In 2009 I moved back to New York City and commuted to my teaching job in Amherst. In 2011 Occupy happened. My living space, two blocks north of Zuccotti Park, became a shelter and a place to bathe and eat for a number of occupiers. I became involved in a health and housing working group and met Robert Sember, a member of the sound collective Ultra-red. Like Julie Graham, Robert had a profound impact on my life, in ways that deepened my understanding of collective labor and pedagogy. I was lucky to be able to participate in a course he was teaching at The New School and later met Dont Rhine, one of the other members of Ultra-red. Dont organized *Encuentro,* a gathering at Vermont College (Summer 2012) on collectives and collectivity. I attended as a representative of *Rethinking Marxism.* It was during this gathering that I realized it was time to resign from my position as art editor; it had become an obstacle to sustaining my creative life.

At *Encuentro* I reconnected with artist Maureen Connor, who had been a colleague at Princeton. She and I discussed how timely and productive it could be to form a pedagogy group, where like-minded teachers could come together to share resources, ideas, and the challenges we faced in our classrooms. In January 2013 we held our first meetings with the Pedagogy Group. We continue to meet today.

I am now eligible, after thirty years of service at the University of Massachusetts, to "retire." The definition of retirement includes "to cease to work," which implies the end of usefulness and an intensified encounter with ageism. Julie Graham was the first colleague and friend to speak openly about ageism and her experiences of it, as a woman. I think about those conversations often, especially when I find myself in contexts where I am the oldest person (woman) in the room. When the collective is invited to do a workshop, or present at a panel, I often sense that a certain kind of libidinous and ascendant attention is directed at Caroline, Emily, or Emilio, as younger members of the collective. They tell me that they sense a certain kind of admiration and respect that is directed at me as an elder. When Vicky is at a public event some of dynamics are balanced, as she is an elder as well. I seek out intergenerational relationships because I get to share wisdom and experience with people who are excited to learn from me, and I get to benefit from the energy, ideas, and connectivity of an ascending generation.

I am now thinking about these questions: where will all of my projects go? What new classes will I desire to teach, and where? What spaces of learning will I form, contribute to, and join? For thirty years at the University of Massachusetts, I have become used to working sixteen-hour days. I will, sometime in the future, be able to direct those hours to new spaces of learning.

Caroline

I remember learning the word autodidact at a very young age. My mom helped me sound it out and spell it: Au-to-di-dact. My mom told me that's what she and my dad were, people who taught themselves. Books carried my parents out of the childhoods they felt they needed to escape and into a life together. They seemed to say to me: *Books are the way out; reading is a practice of freedom.* I was raised in a library of a house, a place where books far outnumbered visitors. I remember my mom amid boxes of journals and articles, finishing her PhD. I remember my dad fast asleep, a book on his chest. I sensed that, for my parents, books had always been more reliable than people.

My parents come from working-class families and raised me to understand that learning has nothing to do with academic institutions.

Learning is self-directed; it is a daily engagement with one's own curiosity and capacity to seek delicious texts that are often excluded from academic institutions. My parents came of age in the Black Power movement, in second-wave feminism, and in Vietnam war protests. My dad was first-generation to college in his family but was drafted into Vietnam, taken out of college in the singular year that college students could be drafted. He was a medic in the war because he is a pacifist who objects to war and refuses to carry arms. After Vietnam, the army paid for him to go to medical school. He wanted to be a philosophy major, but he ended up becoming a doctor and making money working at a public hospital. With that money, my parents got a mortgage on a house and bought books of their own, went on vacations, and sent me to private school. They wanted me to be comfortable in elite social spaces that they cannot enter with the ease that I now can.

When I was growing up, they talked about colleges and universities as places where owning-class people met one another, married, and reproduced another generation of elite power with shared vocabulary, references, and networks. My parents aspired to belong to this elite community, to have friends who read all the time, and were able to own big houses, have personal libraries, and to go on elaborate vacations. And while my parents benefited from the policies of wealth accumulation that support white people, and were able to raise me in an owning-class community without financial support from their parents, they never fully fit into these elite spaces. To this day, my dad has not been to a single one of my art openings. I am 35, and have had at least five major art openings that I wanted him to be at. I cannot help but wonder if it has to do with the owning-class social dynamics that are reproduced in art spaces.

When I told my dad that I wanted to go to college for art, he reminded me of our family history. His dad, my grandfather, grew up as child farming tobacco in Washington, North Carolina with his brother and their single mom, my namesake, my great-grandmother Caroline. At some point in the Great Depression, as a teenager, my grandfather decided to run away. He stole a car with a friend and they drove to Florida and tried to rob a store. They failed to rob the store, but somehow, he was not caught by the police. He was so afraid that he decided to change his last name. He joined the army with a new last name, Wheeler, rather than Woolard. Eventually, he met my grandmother, his wife, and my dad was born with the fictitious surname my grandfather had made up—Wheeler. My dad told me this story, reminding me of the realities of poverty. *Maybe there are no criminals, only poor people,* he seemed to say. When my dad was ten, his father revealed that he had a family, that they were Woolards, not Wheelers, and that they were tobacco farmers. My dad moved to North Carolina and worked on the tobacco farm with all the Woolards,

but he wanted to run away, like his dad had. He hid his tobacco-picking hands in books. Scholarships moved my Dad off the tobacco farm and into college. He was the first Woolard to go to college, or so he says. He reminded me of this history so that I would understand how hard he worked to give me opportunities. As a kid, I interpreted story as classist, as in, *don't go back to the tobacco farm.* Or, *it's your responsibility to continue this story of class mobility.* My dad only brought my brother and me to North Carolina once.

I went to Cooper Union in 2002, the year after 9/11. The professors I had emphasized the importance of institutional critique (Hans Haacke, Doug Ashford, Jill Magid) and gave no assignments. As students, we were expected to show up to class at least three times in the semester with a project for group critique. Classes were places for discussion and critique. If no one had work to show, we would do independent studio work and one-on-one studio visits. At Cooper, I *unlearned* what Paulo Freire called the "banking model" of education. My approach to learning shifted from one of memorization and rule-following, which was how I survived high school, to self-discovery and self-directed learning. At Cooper, I was given a structure to become aware of my own curiosity and to follow it with rigor.

Every student had a tuition-free scholarship at Cooper, as had been the case for over 145 years at that time. This pedagogy of self-direction, combined with free education at Cooper, changed my life. Cooper taught me to investigate the conditions that enable a group of people to gather: pedagogically, historically, and economically. Cooper's mission and history represent a model for free higher education at a time when seemingly "there is no alternative" to ever-increasing tuition and accompanying student debt. At Cooper, I learned that experience is a criterion of knowledge; because I *lived* the experience of full-tuition scholarships for all students at Cooper, I know that free education is possible in this country. This has inspired my life's work. By inviting people into experiences of solidarity economies at the scale of an installation or a para-institution, I aim to offer experiential knowledge of economic justice to people who might otherwise dismiss these ideas as utopian, impractical, or undesirable.

In the winter of 2006, I graduated from Cooper and into the abyss of year-round work and the brink of the 2007/2008 economic crisis. I remember biking amid snow drifts in New York City to work in an industrial office space that was barely heated. I kept my jacket on and wore gloves with the tips cut off in order to do computer work for my boss, a moody white man who regularly forgot my name. I had been in school since I was six years old. After four years of constant dialogue with faculty and peers in my studio at school, being challenged on a daily basis to transform myself and my thinking, I was in a space where no one cared about what I thought. As far as I could tell, no one would ever care. No one cared about art, let alone me.

I left my cold administrative job the next year when I got a job working the night shift as a Studio Monitor at Cooper Union. My job was to stay awake all night so that I could monitor a large space from 10 p.m. until 6 a.m. All I had to do was take a walk around the space once every hour. I would mark off how many people were in the spaces I was monitoring to make sure no one was doing anything dangerous or illegal. It was a very uncool job because I would have to "write up" students for drinking in the studios, which was not allowed, and these were my peers. But mostly it was a quiet job. Between walks as a Monitor, I would listen to lectures, draw, sew, and dream about a way to be in community with artists again. I would sleep during the day, trying to block out the daylight, like a vampire.

During one night shift, I found a grant on the internet for "Economic Revitalization for Performing Artists" and decided that I should apply. I wrote the grant while I was at work. My idea was to make a website that would allow artists, designers, and craftspeople to get their projects done without money. They would see each others' projects and offer to help one another by sharing their skills with one another. Somehow, with a CV that only included a BFA and no residencies, I got the grant in 2008. I had $5k and no idea how to make the project a reality. I asked the best graphic design students I knew from Cooper, Louise Ma and Rich Watts, if they wanted to work on this project with me. We knew we needed another administrative person and a computer engineer, so we would each get $1k. Thankfully, we were all young enough to think that we could pull this off for $1k each. Over the next five years, we would go on to raise enough philanthropic money to make OurGoods.org a part-time job for Louise Ma, Rich Watts, and myself, as well as for Carl Tashian and Jen Abrams.

The one-to-one barter network OurGoods.org led us to start to TradeSchool.coop, a self-organized learning platform that ran on a barter system from 2008–2018: http://tradeschool.coop/story. Again, I worked with Cooper graduates (Rich Watts, Louise Ma, Christhian Diaz, Aimee Lutkin), as well as artist and computer engineer Or Zubalsky and curator Rachel Vera Steinberg. As majority Cooper graduates, we connected the cost of tuition to the education a student receives. *I like to say that there is a "pedagogy of payment" that must be explored in the economies and administrative structures of schools, accredited or not.* Through TradeSchool.coop, I learned from great educators and helped groups open similar self-organized schools, understand the open-source software and the principles of self-organization that we were using in New York, and adapt it according to their contexts in thirty cities internationally, from Athens to Pietermaritzburg, Glasgow, and Quito. My excitement for education has to do as much with economic justice and self-governance as it has to do with pedagogy; for me, they are inseparable.

I never considered that the classes I taught at TradeSchool would lead to a job in an accredited BFA program, but they did. Teaching at TradeSchool was always an experiment, and I was only 24. I was mostly the person who hosted classes at TradeSchool, helping teachers set up and welcoming students into the space. Every now and then, I would teach a class on grant writing (since I had raised over $300,000 for OurGoods.org) and also a class on so-called "alternative" economies (what I would later learn to be solidarity economies). In 2010, TradeSchool.coop was written up in *The New Yorker*, *WNYC*, and in *The New York Times*, and the classes started getting so full that we had to turn people away. We had a wide range of people in our classes: millenials who thought it was cool, activists who believed in solidarity economies, retirees who wanted to keep teaching, high school students, unemployed artists, well-known artists with art market success, and lots of people who were present for the sake of self-directed learning. Because of this range of students, I thought nothing of the faculty members from The New School who were in my classes. But in 2010, one of my TradeSchool students, Pascale Gatzen, who was also a faculty member at The New School, and who had met me at another experimental school called Mildred's Lane, invited me to teach a class at The New School. With only a BFA, I never imagined that I would be invited to be an adjunct teacher. That summer I got really depressed and felt like all my students would know that I was an imposter. I was so nervous to enter a "real" classroom with BFA students paying over $40,000 a year in tuition. I asked everyone I knew how to teach a fifteen-week, BFA course, and a curator named Erin Marie Sickler put me in touch with Susan Jahoda. I was relieved when, a year later, Susan started the New York City-based Pedagogy Group, and I could meet with other faculty members, adjunct and tenured, to talk about how to teach.

It was the year of Occupy Wall Street when I started teaching my first class for BFA students at The New School. That fall, the new president at Cooper Union, President Bharucha, also started openly talking about charging tuition at Cooper. This would be a radical shift, the first time in the institution's 154-year history where any student would have to pay for their education at Cooper. I knew it was time to move from my work on self-organized learning with TradeSchool.coop and into arts advocacy for cultural equity and for free education. In addition to joining the Art & Labor working group and the Alternative Banking working group at Occupy, and demonstrating against charging tuition at Cooper, I began to shift away from my work with TradeSchool. In 2013, I held open meetings throughout New York City with a call to found a collective called BFAMFAPhD which would exist to investigate the relationship between student debt and precarity in the arts, and to advocate for cultural equity and free tuition on a national scale. By 2014, Susan was fully involved, and

we led *Artists Report Back*, which used rigorous statistical methods and data visualization to advocate for cultural equity in arts education.

At this time, Susan and I really found each other as collaborators and friends. There is something amazing about Susan's ability to approach people of any age and status—student, administrator, etc.—with a sense of openness. Susan is able to truly see me as an equal. This is very unusual from someone at her stage in her profession; I rarely feel a sense of mutuality with older faculty members and artists that I have wanted to collaborate with. Other people have "pulled rank" and let me know that we could not grow together or transform one another. There is a comfort between Susan and me in speaking about everything from our bodies to research to relationships to careers. We are curious about one another rather than embarrassed to share vulnerable realities. We think about our differences as generative, as moments to understand the limits of our knowledge and to grow together. Collaboration *is* pedagogical. I collaborate because I want my limited perspective to be challenged and transformed in dialogue with other people. It allows me to refine my ideas in debate and in encounters with difference—difference of experience, of perspective, of values. *See Chapter 6: How Are You in the World and How Is the World in You? for a Self-Reflection Assignment about Rank.*↗

By 2014, four years into teaching as an adjunct at The New School (with a stint at RISD), I turned 30 and began to think about job security with a kind of desperation. I had started to love the dialogue that is possible in the classroom; I also loved being recognized as an academic in the academic art community. The grants that had supported OurGoods.org had dried up, and TradeSchool had never generated any money; we were opposed to payment in that collective. I was working three part-time jobs at nonprofits while teaching as an adjunct and trying to sustain my organizing work and my artistic practice. I was deeply exhausted. My partner had a tenure-track job, as did Susan, so I knew it was possible, despite all the odds against me. I had no MFA. But teaching in higher education seems to me to be the best job in the United States. Where else do you get four months off each year, support for experimental art projects, and job security for life?

Mark McGurl has called the university system, employing artists since the 1950s, the "largest patronage system for living artists in history." I was fully aware, from BFAMFAPhD, of the contradictions held within the neoliberal university, including the fact that the majority of faculty will be adjuncts. I started applying for tenure-track jobs while also trying to find free and fully-funded MFA programs. I had job interviews at a number of places, but a few search committee members told me confidentially that the lack of an MFA was a real problem. I asked an artist to put me in touch with someone at SVA, hoping to get an MFA there. When I

asked the Chair of MFA Fine Arts at SVA if I could get an MFA for free at SVA, he suggested that I teach in the program! I went from trying to get an MFA to teaching in their MFA program, starting in 2016. I kept applying for jobs.

After teaching at The New School for seven years, from 2011–2017, and at SVA, I got a tenure-track job at the University of Hartford, without an MFA. The summer before I began teaching in Hartford, I allowed myself to feel the anxiety that had propelled me from 2011 onward. I had to confront the difference between the workaholism that was necessary for my survival as a precarious adjunct and the compulsive workaholism that numbs me from the present, numbs me from feeling, and from being available to others. The incredible stress of seven years of adjunct work is starting to wear off, but the contradictions of inequity between faculty does not go away. I now have to confront the inequity of the university from the privileged side of the adjunct-tenure-track divide. I feel as though I have gotten on a cruise ship, sailing away from my peers, all of whom continue the precarious hussle. With the privilege of a tenure-track job, I am able to devote at least forty-more hours per week on my research and organizing.

In my first year as a tenure-track faculty member at the University of Hartford, I decided to enroll in a tuition-free MFA program. This year is the first year that Bennington College has offered the Master of Fine Arts in Art and Public Action program, designed "for candidates with significant careers and substantial professional experience in the visual arts, well beyond undergraduate studies." While the University of Hartford and the School of Visual Arts have determined that I have equivalent professional experience to a Master of Fine Arts, and indeed while I have now taught graduate students for over five years, I recognize that for many institutions, it is important that all faculty possess a terminal degree. Bennington requires that I teach undergraduate courses as part of the conditions for the MFA. So this year I taught three, seven-hour courses per week at the University of Hartford and one, four-hour course per week at Bennington while doing service work and research. My partner is an Associate Professor of English at the City University of New York, so we commute from New York to Connecticut to Vermont each week. It is exhausting. My partner has supported me throughout this entire experience, regularly driving me to Connecticut and commuting with me. Recently, I was offered a tenure-track job at a Research-1 University, but, after many negotiations, I decided to remain at the University of Hartford. I realized that it was more important for me to stay in place, in community, with my partner and collaborators nearby than to follow some fantasy of an academic career that would leave me in solitude in a totally new context.

Finding a Group

We cannot overstate the power of working together as teachers. When we enter our individual classrooms as faculty members (Susan at the University of Massachusetts and Caroline at the University of Hartford), we feel that we are in the same room. Our collaboration grew out of our experiences together in the Pedagogy Group, starting in 2012, and continuing to this day. We encourage you to find educators to share teaching tips and experiences with. Not only will you be able to move from teacher to learner to teacher again, but you may find long-term friends and collaborators. You might look to join groups like Radical Teacher, Scholars for Social Justice,[7] The Association for Contemplative Mind in Higher Education,[8] The People's Institute for Survival and Beyond,[9] Generative Somatics,[10] or you might start your own group.

How to Start a Pedagogy Group

This document was created by J.E.A., a member of the Pedagogy Group, a New York City-based group of educators, cultural workers, and political organizers who meet regularly to explore, develop, and practice pedagogies that foster cooperative and collective skills and values.[11]

"A key aim of our group is to resist the competitive, individualist, and market-driven subjectivities produced by mainstream art education. Activities include sharing syllabi, investigating political economies of education, and connecting classrooms to social movements." —The Pedagogy Group

We invite teachers, students, and education workers to start new Pedagogy Groups. The initial Pedagogy Group model can be thought of as a prototype. We envision how different teachers, learners, settings, and contexts will lead to diverse and unexpected iterations of the model, while retaining its form and intent. We imagine Pedagogy Groups initiated in public secondary schools, parochial schools, universities, centers of research, for-profit schools, public spaces, and movement settings. Wherever critical analysis, collaboration, and pedagogic interventions are most needed.

Organization and Decision Making

- Pedagogy Groups (PGs) are independent, member-led peer support collectives or combines made up of educators working within and beyond institutional education spaces.
- While the group can use different collective leadership and decision-making structures, they should be democratic and transparent so that members are accountable to each other.
- Membership is determined by the group's members.

Meeting Spaces

- Gatherings are held in spaces that nurture face-to-face communication, are not too loud or distracting, include food and drink contributed by all the members, and have access to restrooms, Internet, and public transportation.
- Meetings usually occur in the homes or classrooms of its membership.
- Full accessibility is an overriding concern.

Gatherings

- Meetings are informal, similar to any regularly scheduled midday lunch date among friends or colleagues. Meetings last three hours.
- No two Pedagogy Groups are alike. Each group will develop its own meeting traditions and cultures.

The following two-steps are common:

- CHECK-INS: Before the main discussion, group members take turns checking in with the group, sharing life updates, stories, and details of recent experiences. This can be as simple as sharing a rose (something nice), a thorn (something not so nice) and a seed (something hopeful), or it could be a longer presentation on a more complex dilemma.
- MAIN DISCUSSIONS: Roughly two and a half hours per meeting are devoted to deeper conversations that may include the following:
    - FOCUSED DISCUSSIONS: The group addresses a timely theme of general importance in the field, the news, or based on a shared reading or experience.
    - GROUP WORK: This may include collaborative writing, group presentation design, document sharing or writing, and collaborative exercises or presentations.
    - GUEST-LED DISCUSSIONS: Occasionally a guest is invited to join a meeting, present their work, or facilitate a thematic debate.
    - OPEN-ENDED FREE-FLOWING CONVERSATIONS: Some gatherings are serendipitous and lack thematic focus. Members will discuss what's happening with their schools, their lives, their creative projects and careers, or whatever might be bubbling up in the moment.

Themes, Questions, Prompts

Members use critical or strategic questioning to illuminate the roots of complex dilemmas. Themes, questions, and prompts drawing from the traditions of critical pedagogy and popular education anchor pedagogy group meetings and collaborations. Here are a few examples based on past workshops:

Pedagogy is: Rethinking the space of learning. Asking, why are we here? Focusing on what we care about and what is urgent. Asking, how do we live together? Acknowledging that social engagement already lives in the world. Structuring our classrooms to address the exclusion of students and communities from our schools. Understanding that presence is pedagogy. Being present and paying attention to what we have at this moment. Understanding that teaching is learning and learning is teaching. Being responsible and prepared to listen and observe.

External Events and Publishing

Sometimes during and in-between meetings, members will develop collaborative texts or articles for journals and books, or public presentations. During such periods members shift their routine to focus on the requirements of collaborative research, writing, theorizing, and presenting. This occurs once or twice per year on average. Complex projects may require longer work sessions, one-on-ones or temporary working groups.

Starting a New Pedagogy Group

If you identify as an organizer, consider:
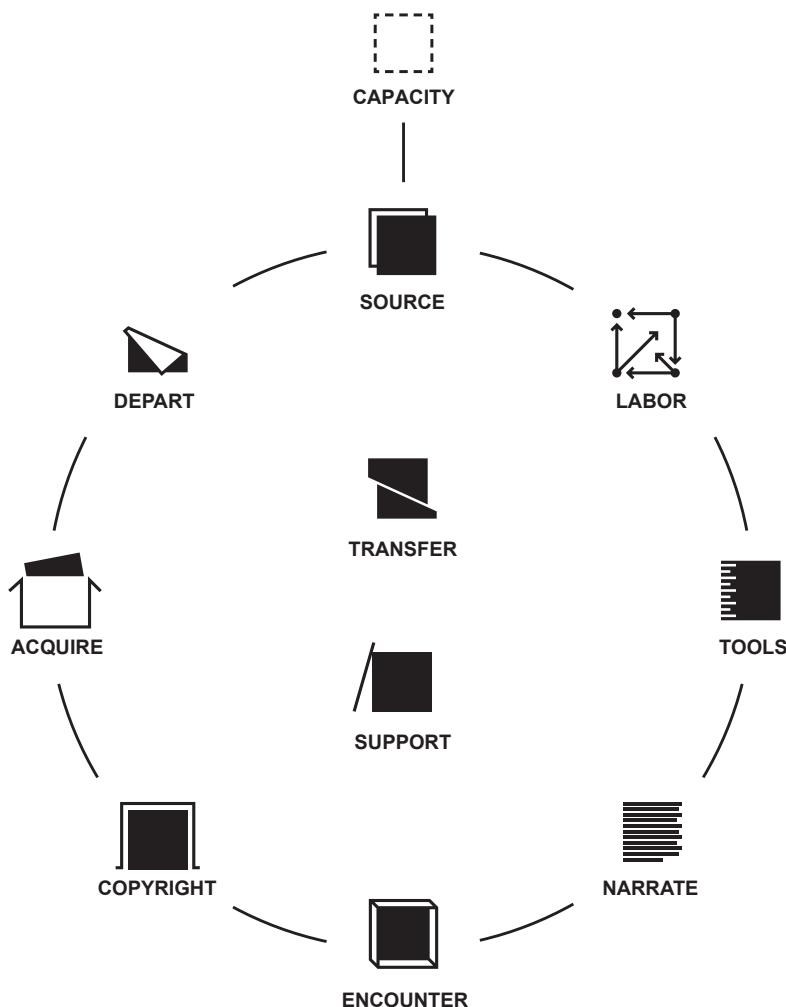
- Scheduling a string of four monthly meetings. At each gathering seek out further collaborators to share the labor of organizing subsequent meetings.
- Speaking to the most trusted community leaders you know about integrating a Pedagogy Group at your school, another school, or other institution.
- Holding an open information session/potluck/conversation at your school, organization, movement space, or home. This could be as simple as a quick, 20 minute eat-and-meet gathering.

If you do not identify as an organizer, consider:

- Testing the waters by inviting one person you trust to meet for tea or coffee to discuss the possibilities of starting a group. Together, map out who *else* might be interested in the group.
- Helping to locate an organizer by having one-on-one conversations with people you know or admire, who seem like a good fit to seed a Pedagogy Group

1. BFAMFAPhD with New York City To Be Determined and Fourth Arts Block, "Pathways to Affordable Housing," four workshops, New York, NY, 2015.

2. Capacity adapted with the permission of Alta Starr and Staci Haines, from Generative Somatics, Somatic Transformation and Social Justice, "Courses," http://www.generativesomatics.org/content/courses. *See Chapter 5: Capacities for more.*

3. Public Science Project, "Principles and Values," http://publicscienceproject.org/principles-and-values/. Included with the permission of María Elena Torre of PSP.

4. Paul Ryan, "Threeing," *Earthscore,* 2006, http://www.earthscore.org/New%20Format/Curriculae/three-ing_curriculum.html.

5. J. K. Gibson Graham, "Introduction," in *A Postcapitalist Politics* (Minneapolis, MN: University of Minnesota Press, 2006), xxxiii.

6. Public Science Project, "Principles and Values."

7. "Radical Teacher," *Radical Teacher: A Socialist, Feminist, and Anti-Racist Journal on the Theory and Practice of Teaching*, https://radical-teacher.library.pitt.edu/ojs/index.php/radicalteacher/index.

8. CMind, "The Association for Contemplative Mind in Higher Education," The Center for Contemplative Mind in Society, http://www.contemplativemind.org/programs/acmhe.

9. The People's Institute for Survival and Beyond, "About" https://www.pisab.org/.

10. Generative Somatics, Somatic Transformation and Social Justice, "Courses."

11. "How to Start a Pedagogy Group," was given to participants who attended a workshop, "Open Meeting for Arts Educators and Teaching Artists" at Hauser and Wirth, New York, NY, May 17, 2019. The event was facilitated by the Pedagogy Group and was the seventh of an eight part series organized by members of BFAMFAPhD. Audio accessible on *Bad at Sports*, http://badatsports.com/2019/episode-693-bfamfaphd-and-the-pedagogy-group/.

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 devices or implements you use in your project.

Copyright: Your exclusive legal rights to your projects

Narrate: How your project is represented.

Encounter: The context where your finished project is presented.

Acquire: The storage, maintenance, and stewardship of your project.

Depart: Where materials from projects go when they are no longer of use, value, or interest.

Capacity: An ability to acquire knowledge and embody a way of being (a quality of presence) in daily actions and practices.

Design by Topos Graphics for BFAMFAPhD.

SOCIAL-ECOLOGICAL DIAGRAM

SPIRIT

MYSTERY

Historical Forces

Institutions & Rules

Community & Media

Intimate Network

You

EARTH

SOUL

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."

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. 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."
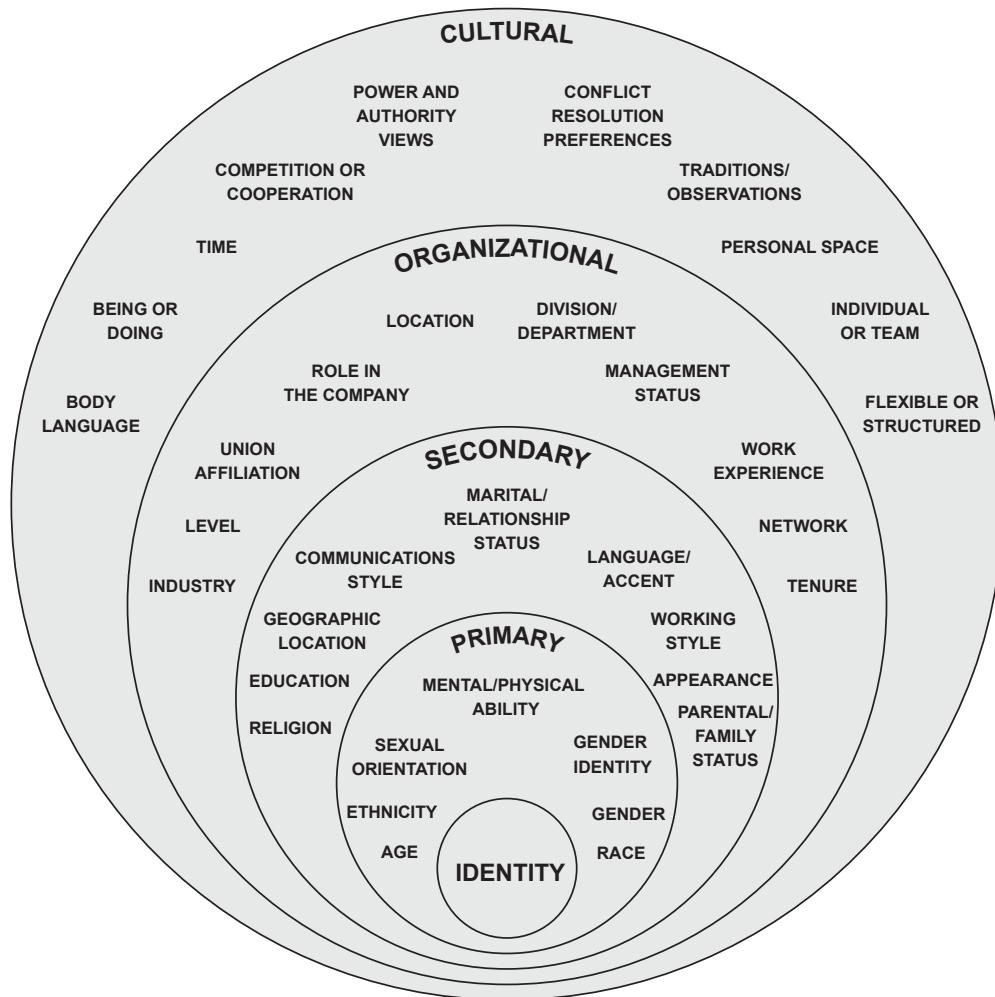
Sites of Shaping and Change, Social-Ecological illustration by Topos Graphics for BFAMFAPhD. Adaptation with permission from Generative Somatics.

CREATION

The Commons

Collective Ownership of Land

Community Land Trusts

Ecological Creation

Cultural Creation

D.I.Y.

Cooperatives

Worker Collectives
& Cooperatives

Not-Profit Collectives

Family or Clan Based
Production

Self-Employment

Producer
Cooperatives

PRODUCTION

SURPLUS ALLOCATION

Credit Unions

Community Financing

Self-Financing

Cooperative Banks

Rotating Savings &
Credit Associations

Recycling & Composting

Saving/Storage

Community

Food & Water

Solidarity
Economy

Education

Energy

Health

Shelter

Ethical Purchasing

Consumer Cooperatives

Housing Coorperations

Self-Provisioning

Collective Houses

Gifts

Barter Clubs

Community Currencies

Sliding Scale Pricing

Solidarity Markets

Fair Trade

EXCHANGE/TRANSFER

CONSUMPTION / USE

Adaptation of a diagram by Ethan Miller. Design by Topos Graphics for BFAMFAPhD.

DIMENSIONS OF DIVERSITY

CULTURAL

POWER AND
AUTHORITY
VIEWS

CONFLICT
RESOLUTION
PREFERENCES

COMPETITION OR
COOPERATION

TRADITIONS/
OBSERVATIONS

TIME

PERSONAL SPACE

ORGANIZATIONAL

BEING OR
DOING

LOCATION

DIVISION/
DEPARTMENT

INDIVIDUAL
OR TEAM

BODY
LANGUAGE

ROLE IN
THE COMPANY

MANAGEMENT
STATUS

FLEXIBLE OR
STRUCTURED

UNION
AFFILIATION

SECONDARY

WORK
EXPERIENCE

MARITAL/
RELATIONSHIP
STATUS

LEVEL

NETWORK

COMMUNICATIONS
STYLE

LANGUAGE/
ACCENT

INDUSTRY

TENURE

GEOGRAPHIC
LOCATION

PRIMARY

WORKING
STYLE

EDUCATION

MENTAL/PHYSICAL
ABILITY

APPEARANCE

RELIGION

PARENTAL/
FAMILY
STATUS

SEXUAL
ORIENTATION

GENDER
IDENTITY

ETHNICITY

GENDER

AGE

RACE

IDENTITY

Adapted from Marilyn Loden, Implementing Diversity (Burr Ridge, IL: Mc-Graw Hill Publishing, 1996).
Adaptation by Will Rhodes.
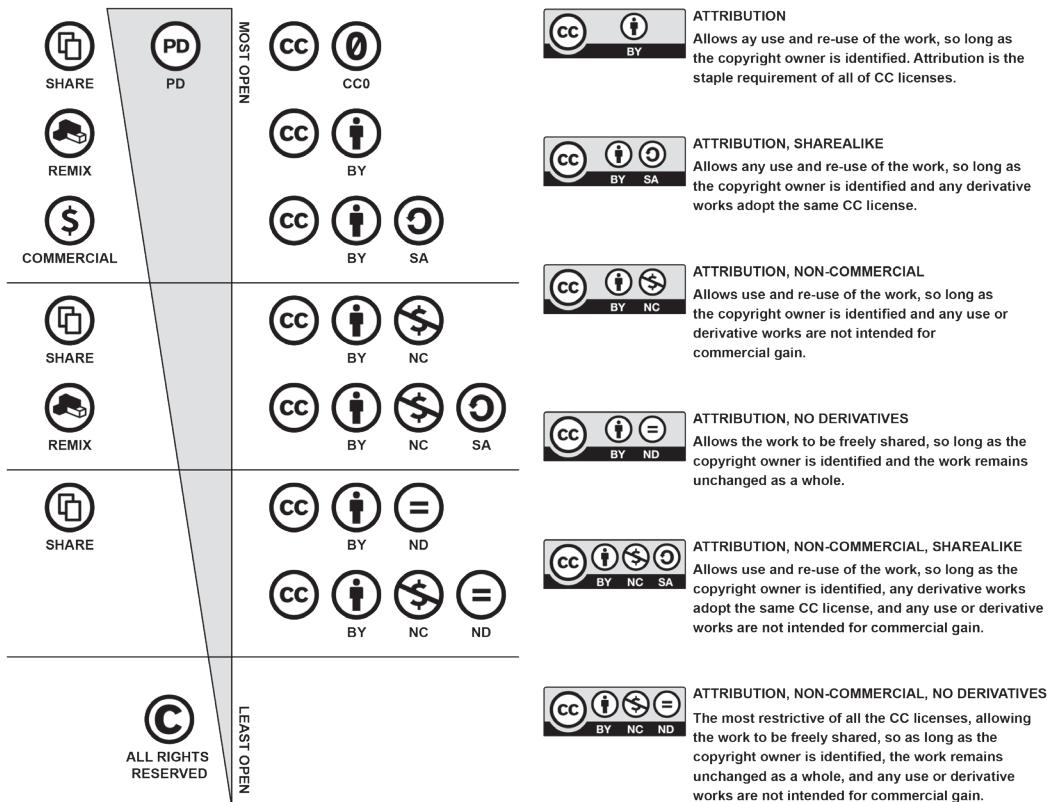
Adaptation by Will Rhodes.

SOCIAL STYLE	STRENGTH	WEAKNESS
DRIVING (GET IT RIGHT)	THINKING	EXCLUDES FEELINGS FROM DECISIONS
	THOROUGH	GOES TOO FAR; PERFECTIONIST
	DISCIPLINED	TOO RIGID OR DEMANDING OF SELF/OTHERS
DRIVING (GET IT DONE)	INDEPENDENT	HAS TROUBLE OPERATING WITH OTHERS
	DECISIVE	DOES NOT TAKE TIME TO CONSIDER OTHER PERSPECTIVES
	DETERMINED	DOMINEERING; TOO FOCUSED ON DOING IT "MY WAY"
AMIABLE (GET ALONG)	SUPPORTIVE	TENDS TO CONFORM TO WISHES OF OTHERS
	PATIENT	NO TIME BOUNDARIES; THINGS DO NOT GET DONE
	DIPLOMATIC	NOT ASSERTIVE OR DIRECTIVE
EXPRESSIVE (GET APPRECIATED)	GOOD COMMUNICATOR	TALKS TOO MUCH
	ENTHUSIASTIC	COMES ON TOO STRONG
	IMAGINATIVE	DREAMER; UNREALISTIC

SHARE	PD (PD)	MOST OPEN
REMIX		
COMMERCIAL		
SHARE		
REMIX		
SHARE		
	ALL RIGHTS RESERVED	LEAST OPEN

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Colophon

Author and Contributor Bios

BFAMFAPhD is a collective that formed in 2012 to make art, 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 core members are: Susan Jahoda, Emilio Martínez Poppe, Agnes Szanyi, Emily Tareila, Vicky Virgin, and Caroline Woolard. More information is online at: http://bfamfaphd.com

Susan Jahoda is Professor of Art at the University of Massachusetts, Amherst. Jahoda is an artist, educator, and organizer whose work includes video, photography, text, performance, installation, and research-based collaborative projects. Jahoda has produced work for venues in London, Paris, Basel, New York, Seoul, and Moscow. Jahoda is a core member of BFAMFAPhD and the Pedagogy Group, collectives of socially engaged artists and educators based in New York City.

Caroline Woolard is Assistant Professor of Sculpture at the Hartford Art School, CT and employs sculpture, immersive installation, and online networks to imagine and enact systems of mutual aid and collaboration. Her work has been featured twice on *New York Close Up* (2014, 2016), a digital film series produced by Art21 and broadcast on PBS. Woolard is the 2018–20 inaugural Walentas Fellow at Moore College of Art and Design and her work has been commissioned by and exhibited in major national and international museums, including at MoMA, the Whitney Museum, and Creative Time. Woolard is a core member of BFAMFAPhD.

Leigh Claire La Berge's work concerns aesthetics and political economy, broadly speaking. Her first book, *"Scandals and Abstraction: Financial Fiction of the Long 1980s"* (Oxford, 2014), tracked the convergences of finance, realism, and postmodernism in literature and culture throughout the 1980s in the United States. La Berge just finished a second book, *"Wages Against Artwork: Decommodified Labor and the Claims of Socially Engaged Art"* which recently came out with Duke University Press. The book tracks the twin rise of new forms of socially engaged art alongside what she calls "decommodified labor," or labor that is not recompensed. Along with Alison Shonkwiler, La Berge is the co-editor of *"Reading Capitalist Realism."* Leigh Claire La Berge is Associate Professor of English at Borough of Manhattan Community College, City University of New York.

Stacey Salazar is an art education scholar whose research on postsecondary and secondary art-and-design education has appeared in *Studies in Art Education*, *Visual Arts Research*, and *Art Education*. In 2015 she was honored with the *National Art Education Association Manuel Barkan Award* for research. She holds a Doctorate of Education in Art and Art Education from Columbia University Teachers College, as well as MFA and MAT degrees. She is on the art education faculty at the Maryland Institute College of Art (MICA), where she currently serves as Associate Dean for Curriculum & Assessment in Graduate Studies. Prior to joining the art education faculty at MICA, Stacey taught studio art at a community college, a public university, a private college, an art college, and a public high school. Stacey was the 2013 recipient of MICA's *Trustee Fellowship for Excellence in Teaching*.

In her current work, whether teaching embodied leadership, consulting to organizations to help them build high-performing teams, or offering coaching and bodywork to individuals as a somatics practitioner, **Alta Starr** focuses on the inseparable and empowering connections between individual transformation and healing and the collective tasks of achieving justice through creating vigorous sustainable movements. Shaped deeply by the Black Freedom Movement of the 1960s and 70s, Alta worked as a teacher, parent organizer and radio news and music producer, then spent almost 25 years as a grantmaker at the New World and the Ford Foundation, where her portfolios supported community organizing, building grassroots power at the state level, and leadership development. Since leaving philanthropy in 2012, in addition to her consulting work and private practice, Alta has been a lead trainer with generative somatics as well as with BOLD (Black Organizing for Leadership and Dignity), which she also supports as Associate Director of Training. A devout disciple of joy, Alta relishes both reading and writing poetry, music, especially jazz, free-range explorations in mythology and tarot, and deep study of the profound wisdom teachings of dogs.