Caroline Woolard
work sample

Caroline Woolard, installation, WeMake.cc, 2016
I create objects and infrastructure for the solidarity economy.

the commons.

a new economy.

a peace economy.

a cooperative economy.

economic justice.
My method is to enjoin **PROJECTS** to **CONTEXTS** of circulation.

These *contexts* are multi-year organizations, collectives, or co-ops.
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How will we work together?
Welcome to Wound!
Please come in.

Wound Study Center
woundstudycenter.com
Date: 2016

Roles: Founding director, exhibition / service designer, sculptor, service performer

Key Collaborators: Stamatina Gregory, the Order of the Third Bird, Project 404, Ultra-red

Exhibition: The Cooper Union, curated by Stamatina Gregory, October - November 2016

Critical Writing: Art in America, Artforum, The New York Times,

WOUND is a study center for practices of listening, attention, and collaboration. WOUND aims to mend time and attention by providing (1) practice spaces for groups, (2) a study center for sculptural tools, and (3) trainings in practices of listening, attention, and collaboration. In its month-long installment at The Cooper Union, WOUND director Caroline Woolard worked with curator Stamatina Gregory to select tools from artists and collectives whose multi-year practices register in the visual arts. In its online archive, WOUND will present a full spectrum of tools, facilitators, and practices from the performing arts, speculative design, community organizing, geography, and engineering.

More info: http://woundstudycenter.com

Wound Study Center, installation view, 2016
Wound Study Center, demonstration of Paul Ryan's threeing stick, 2016
Wound Study Center, installation view, 2016
Wound Study Center installation view, rug: Paul Ryan, furniture: Caroline Woolard, 2016
Wound Study Center, performance still, costumes in collaboration with Lika Volkova, 2016
Who has access to land?
We can pool our money to invest in buildings and land for local, cultural, and cooperative uses.
Date: 2015
Roles: Founding member, educator, graphic / service designer, sculptor, media coordinator
Key Collaborators: Risa Shoup, Paula Segal, Dan Taeyoung, Todd Arena, Adele Eisenstein
Events: Municipal Art Society
Critical Writing: CRAINS, Art21, Upworthy, Village Voice, Shareable

The New York City Real Estate Investment Cooperative exists to secure permanently affordable space for civic, cultural, and cooperative use in New York City. NYC REIC leverages the political power and patient investments of members to stabilize neighborhoods and build an inclusive, resilient city. Since our first member meeting in May 2015, we have attained a membership of 350 people, received pledges of over $1.3 Million for future investments, and elected a governing body. By 2017, we aim to finance at least one permanently affordable commercial property. Our goal is to make long-term, stabilizing, and transformative investments for the mutual benefit of our member-owners and our communities.

More info: http://NYCREIC.com
Public talks: Municipal Art Society and the Center for Urban Entreprenuership
Precedent to NYC REIC: Shaker Residence, 2009
Recipe House
Proposal for the Andes Sprouts Residency, second submission
June 21, 2009
Applicants: Kate Cahill, Tara Marandino and Caroline Woolard

Study Center
BFAMFAPhD
OurGoods
TradeSchool
@FLOSSA

Precedent to NYC REIC: Recipe House, 2009
Who has access to education?
We ask: What is a work of art in the age of $120,000 art degrees?
BFAMFAPhD is a collective of artists, technologists, and statisticians who gather to ask: What is a work of art in the age of $120,000 art degrees? In 2014, BFAMFAPhD published Artists Report Back to propose cultural equity initiatives that would move the nation toward a solidarity art economy. Our Report received national and international attention, placing us in dialog with student organizers, policy-makers, administrators, and government officials, including New York City Department of Cultural Affairs Commissioner Tom Finkelpearl. We are heartened by increased student activism, the Department of Cultural Affairs’ 2015-2016 diversity survey that “offers a starting point for [the City] to take serious action,” by the conversations emerging from the Artist as Debtor conference, and by the ongoing work of Naturally Occurring Cultural Districts New York.

More info: BFA MFA PhD.com
Public talks: Cooper Union, Artists Congress (Malmo), Workshop (Copenhagen)
Artists Report Back

A National Study on the Lives of Arts Graduates and Working Artists

A report by BFAMFAPhD, 2014
**Predominance of white, non-Hispanic Arts Graduates and male Working Artists**

**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

*Hispanics can be of any race*
WHAT IS A WORK OF ART IN THE AGE OF $120,000 ART DEGREES?

Caroline Woolard, contribution to BFAMFAPhD, Statements, 2014
BFAMFAPhD, Of Supply Chains, interactive site, 2016
see: BFA MFA PhD.com/cards
How are resources distributed?
**Date:** 2008-present

**Roles:** Founding member, creative director, community organizer, technical project manager

**Key Collaborators:** Jen Abrams, Carl Tashian, Louise Ma, Rich Watts

**Exhibitions:** Living As Form, curated by Nato Thompson, Creative Time, New York

**Critical Writing:** The New Yorker, Alternative Histories, South Atlantic Quarterly

OurGoods exists so that people can help each other produce independent projects. More work gets done in networks of shared respect and shared resources than in competitive isolation. By honoring agreements and working hard, members of OurGoods will build lasting ties in a community of enormous potential. From 2008-2016, OurGoods has helped multiple cultural organizations to see that both networked information technology and resource sharing could be essential to their mission to serve independent artists.

**More info:** OurGoods.org

**Public talks:** ArtsFwd, National Innovation Summit for Arts & Culture, WNYC Greene Space
OURGOODS is a barter network for the creative community.

Welcome! Check your inbox for an email from us. Here are a few simple rules for being part of OurGoods.

1. Be clear
   Define the exchange. Articulate what constitutes a job well-done.

2. Do your homework
   Read your partner’s profile and feedback. Meet before you agree.

3. Be accountable
   Do what you said you were going to do, when you said you’d do it.

4. Communicate
   Stay in touch. Talk about what’s going right (or wrong) as it happens.

5. Leave feedback
   This is what makes our community work.

Go get your work done!

Or check out the site first

YOU CAN HELP US KEEP THE LIGHTS ON! All donations are tax deductible.

OurGoods runs on mutual respect.

OurGoods exists so that creative people can help each other produce independent projects. More work gets done in networks of shared respect and shared resources than in competitive isolation. By honoring agreements and working hard, members of OurGoods will build lasting ties in a community of enormous potential.

All works property of their respective owners.

OurGoods is supported in part by a grant from the Rockefeller Foundation’s Cultural Innovation Fund.

Donate
Related Project:
Work Dress for Barter Only, 2007-2010
Can peer-to-peer learning work?
BARter FOR
KNoWLEDGE

Το TSA είναι ένα ανεξάρτητο, αυτο-οργανωμένο σχολείο που βασίζεται στην ανταλλαγή και όχι στο χρήμα. Είναι ανοικτό σε δύο άτομα, ο καθένας μπορεί να συμμετέχει είτε ως διδασκόμενος είτε ως δάσκαλος.

Nov 4, 2016  Friday
7:00p.m. to 9:00p.m.  Νευροφυσιολογία της Κίνησης  FULL

Nov 18, 2016  Friday
6:30p.m. to 8:30p.m.  Λαϊκό παραμύθι: για μικρούς ή για μεγάλους;
TradeSchool.coop is a self-organized learning community that runs on barter. Anyone can offer to teach a skill, and learners offer barter items to meet the teacher’s needs. Local chapters approve teachers and coordinate local gatherings for exchange; open source software facilitates communication between organizers internationally. Started in New York City in 2009, this self-organized network of artists, designers, and educators is now running in more than thirty cities internationally by over 100 local organizers. Our all-volunteer effort has reached over 20,000 students and teachers in fifty cities, with more than 100 local organizers communicating regularly online to support one another from Athens to Bogotá.

More info: TradeSchool.coop
Public talks: Maker Faire, Contactcon, TEDx, Social Media Week, Platform Cooperativism
Trade School class taught by Jen Liu, 2010
Related Project: Exchange Cafe, MoMA, 2014
Related Project: Exchange Cafe, MoMA, 2014
How will we rest?
**Date:** 2016-present  
**Roles:** Creative director, producer, author, project manager, sculptor  
**Key Collaborators:** Helen Lee, Lika Volkova, Alexander Rosenberg, Nicholas Chua  
**Exhibitions:** TBA  
**Critical Writing:** Art21

Carried on Both Sides traces the transmutation of an ancient vessel into a common computer symbol -- the @ [at sign] - and explores its trajectory into the 22nd century. In a sleep app as well as an installation that features a short film and series of glass and kevlar sculptures, Carried on Both Sides links 6th century glass vessels to the ubiquitous contemporary vector graphic used in email and in social media. The project has been created in collaboration with master glassworkers as well as sleep scientist Nicholas Chua, Director of The Center for Sleep Medicine at Mt. Sinai. Carried on Both Sides will be featured in PBS / Art21's New York Close Up in the spring of 2017.

**More info:** Carried on Both Sides
Carried on Both Sides, film still, 2016
Carried on Both Sides, kevlar jacket and amphora, 2016
Related Project: Capitoline Wolves, Cornell Biennial, 2016
Related Project: Capitoline Wolves, Cornell Biennial, 2016
Related Project: Capitoline Wolves, Cornell Biennial, 2016
How will files be shared?
Barricade to Bed, MoMA, 2014
Date: 2013-present
Roles: author, artist, designer
Exhibitions: Cornell University, SUNY Purchase, SUNY Alfred, Eyebeam
Critical Writing: Core77, WeMake.cc, Creative Commons

Free/Libre/Open Source Systems and Art (FLOSSA) are projects which reveal the conditions of their own production; projects which desire to be made and remade. FLOSSA sees alteration as criterion of knowledge. FLOSSA must have two out of three of the following characteristics: appropriation, collaboration, and sharing. 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.

More info: FLOSSA
Barricade to Bed, MoMA, 2014
The freedom to study how the art works and change it so it does your work as you want it to.
Queer Rocker (assembly illustration), Cornell Biennial, 2016
Queer Rocker, Queens Museum, 2013
DIY Ruin, process image, WeMake.cc, 2016
DIY Ruin, process, WeMake.cc, 2016
DIY Ruin, installation, WeMake.cc, 2016
Sculptural tools for group work

Democratic finance for land trusts

Advocacy for cultural equity

Resource sharing platform

Peer-to-peer learning

From amphorae to sleep science

Barricade to bed, queer rocker
How will we work together?  
Who has access to land?  
Who has access to education?  
How are resources distributed?  
Can peer-to-peer learning work?  
How will we rest?  
How will files be shared?
Caroline Woolard co-creates art and institutions for the solidarity economy. Her multi-year, collaborative projects include OurGoods.org (since 2008); TradeSchool.coop (since 2009); BFAMFAPhD.com (since 2014); NYC Real Estate Investment Cooperative (since 2015). Recent commissions include WOUND, Cooper Union, New York, NY (2016); and Capitoline Wolves, Cornell University, Ithaca, NY (2016), and MoMA Studio: Exchange Café, New York, NY (2014). Group exhibitions include Crossing Brooklyn, Brooklyn Museum, Brooklyn, NY (2014); and Living as Form, Creative Time, New York, NY (2011). Woolard’s work has been supported by residencies at MoMA, New York, NY (2014); Queens Museum, Queens, NY, (2014); and Watermill, Water Mill, NY (2011) and through fellowships at Eyebeam, Brooklyn, NY (2013); and the MacDowell Colony, Peterborough, NH (2009). Woolard is a lecturer in MFA Fine Arts at the School of Visual Arts and in the Integrated Design Program at the New School, a project manager at the worker-owned design firm CoLab.coop, and a member of the Community Economies Research Network and the board of the Schumacher Center for a New Economics.

https://en.wikipedia.org/wiki/Caroline_Woolard