

**What economy does art want? I believe art wants an economy of the commons.**

Throughout my career, I have developed a research-based, feminist, and social-ecological approach to the production of visual art.

**I make art objects *and also* systems for the circulation of these objects.** I build sculptures for barter only (objects) *and also* create international barter networks that continue to grow (systems). I fabricate model Shaker housing (an object) *and I also* convene investment platforms for community land trusts (a system). Together, my multi-year approach to artmaking (building objects *and* systems) creates space for reflection, circulation, and ongoing, social transformation.

My multi-year systems establish contexts for emergent art objects; this approach has gained notoriety across the fields of art, technology, and urban planning. I have been invited to present my objects-and-contexts approach to the **National Endowment for the Arts** (2016), to represent the United States as a cultural diplomat (**smART Power**, 2010), and to be the North American contributor to the research of an international consortium of economic geographers (Community Economies Research Network, 2016). In the four examples that follow, I will demonstrate how my career has been celebrated in these fields.

1. Following the economic crisis of 2007/2008, I catalyzed an interactive online network and installation project known as *OurGoods* and *TradeSchool.coop* to facilitate encounters with fantasies of the commons. *OurGoods* and *TradeSchool.coop* were celebrated in the visual arts by **Creative Time**, where I was a premiere artist for the exhibition Nato Thompson curated, *Living as Form* (2011), by the **Museum of Modern Art**, where I created an interactive, immersive installation as the inaugural artist in residence for Artists Experiment (2014), and by the **Whitney Museum** which premiered an exchange-based performance called *Coincidence of Wants* (2013). The same project was

Caroline Woolard  
<http://carolinewoolard.com>

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supported by social impact and technology awards, including the **Rockefeller Cultural innovation Fund** (2012-2014), the Economic Revitalization for Performing Arts grant, the **Prix Electronica** (2016), and a Fellowship at **Eyebeam** (2013-2014). *TradeSchool.coop* is now an international network of barter based schools in fifty cities internationally.

2. Two years ago, I created the artist collective and advocacy group called *BFAMFAPhD* to explore cultural equity in the United States. Our work, which includes data-driven reports and interactive installations, is known equally in the spheres of cultural policy and contemporary visual art. Our installations have been recognized in public exhibitions including *Crossing Brooklyn*, the **Brooklyn Museum**, New York, NY; *Maker Biennial*, the **Museum of Art and Design**, New York, NY; and *Artist as Social Agent*, **Cleveland Museum of Art**, Cleveland, OH. At the same time, our reports have been cited by the National Endowment for the Arts, the Strategic National Arts Advocacy Project, the Cultural Policy Yearbook, the Center for an Urban Future, and the New York City Department of Cultural Affairs.

3. Two years ago, I launched the NYC Real Estate Investment Cooperative, an endeavor to support community land trusts in New York City. The effort, which is now shaped by over 350 members, has been featured in **PBS / Art21 New York Close Up** (2015) and in **CRAINS** business magazine, and has received a **Rudolf Steiner RSF Social Finance** grant. For this work, I contributed a chapter to *Public Servants: Art and the Crisis of the Common Good* (**New Museum** and **MIT Press** 2106) and *Ours to Hack and Own* (OR Books: 2016). I was invited to join the **Municipal Art Society's Committee on Urban Entrepreneurship** and to present at the annual showcase for urban planners in 2016, and to co-edit a book

with Jodie Evans called *Building a Local Peace Economy* (**Chelsea Green**: 2019).

4. Last year, I created WOUND: The Study Center for Group Work, an exhibition, online-resource, and in-person network for artists to share collaborative methods. This project, curated by Stamatina Gregory, received critical attention in **Art Forum**, **The New York Times**, and **Art in America**. This year, I am continuing the system as an open access library of collaborative methods. I have been invited to present work at the 2018 Dakar Biennial, and have formed partnerships with **Eyebeam**, **NYFA**, and **Spaceworks** to continue this work.

Aiming to communicate across social spheres, I make site specific projects that circulate in contemporary art institutions as well as in urban development and emancipatory rather than exploitative economic settings. Though I am often cited as a socially engaged artist, I consider myself to be a cultural producer whose interdisciplinary work facilitates social imagination at the intersection of art, technology, urbanism, and political economy. My thinking on the commons has led to invitations to join the board at the **Schumacher Center for a New Economics** as well as the **Platform Cooperativism committee on democratic software** to create antidotes to inequitable “sharing” economy initiatives. To me, these are all complimentary and, more importantly, aesthetic engagements.

My projects engage whole-systems, ranging from contemporary technology and governance to political economy and cultural policy. My objects-and-contexts approach has been called “support structures” and “commoning” by **Shannon Jackson**, “socially engaged art” by **Pablo Helguera**, and “the future of Fluxus” by **Trebor Scholtz**. In an article about my work, **Nato Thompson** writes that, “if the civic is a space of long-term engagement with subjectivity, then perhaps the cultural producer interested in producing meaning must find a way to overcome the economic and temporal logic of the

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attention-deprived.” (e-flux, 2013) To educate people about my objects-and-contexts approach, I co-created an interactive platform for *Ways of Being* that is now used by educators ranging from Ellen Lupton (**Cooper Hewitt** design curator) and Liz Barry (**Columbia University** architecture faculty) to Sheetal Prajapati (**Pioneer Works**) and Macao (cultural institute in Milan). I am currently finishing this manuscript about the future of art with Susan Jahoda called *Ways of Being* (Punctum Books: 2018).

I have been named by **ArtNet** as one of **11 Artists to Transform the Art World** (2017), have been listed in the **WIRED Smart List** (2013), **ArtNet's Top 20 Female Artists** (2015), in the **Top 100 Women for the Commons** by the Peer to Peer Foundation (2014); I delivered the **34th Annual E. F. Schumacher Lecture**. In the past two years alone, I have delivered keynote addresses and artists talks at over fifty schools, including University of California, Berkeley, the Massachusetts Institute of Technology, and the Rhode Island School of Design. I have been a visiting artist, leading workshops and studio visits with students, including at Cornell University, Williams College, Boston University, the Minneapolis College of Art and Design, California State University at Fullerton, Malmo Art Academy Critical and Pedagogical Studies (Sweden), University of Wisconsin at Madison, Royal Danish Academy of Fine Arts (Copenhagen), the New York Studio Residency Program, and Nova Scotia College of Art and Design.

My work has also been supported by residencies and fellowships at **MoMA** (2013-2014), the **Queens Museum** (2014-2015), the **Lower Manhattan Cultural Council** (2016-2017), the **New Museum** (2016-2017), the **Judson Church** (Community Arts Resident, 2015-2106), and the **MacDowell Colony** (2009). I am a mentor at the **School of Visual Arts** (MFA Fine Arts, 2015-present) and at the **New School** (Integrated Design, 2011-present), and an **Assistant Professor of Sculpture** at the University of Hartford. Upcoming project premieres and solo exhibitions include at LMAKgallery (New York, NY) and at the Contemporary Art Center (Cincinnati, OH).

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