

# Caroline Woolard

work sample

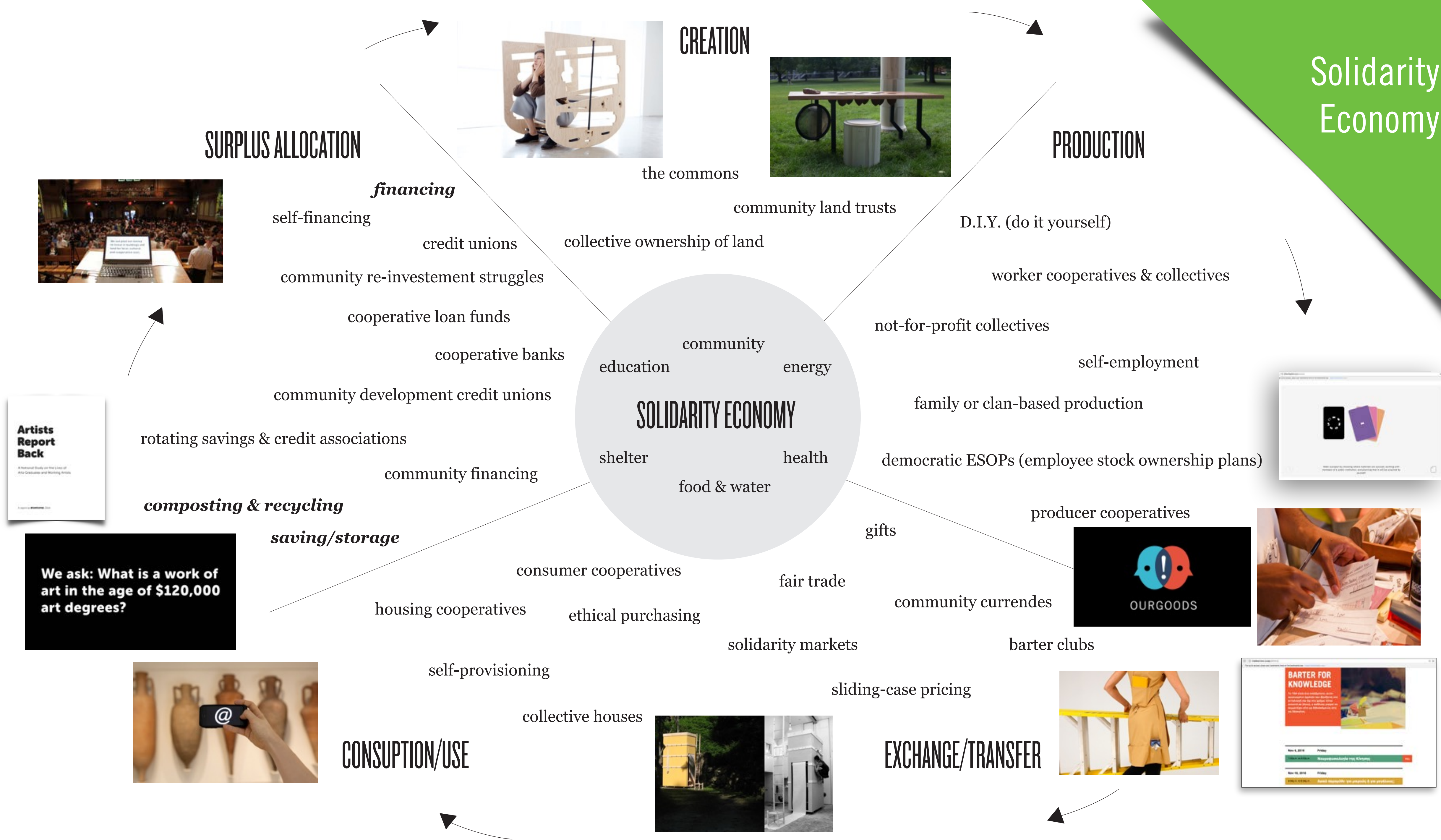


Caroline Woolard, installation, WeMake.cc, 2016

I create **objects** and **infrastructure** for the solidarity economy.  
the commons.  
a new economy.  
a peace economy.  
a cooperative economy.  
economic justice.



# Solidarity Economy



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



CONTEXT

PROJECT

These **contexts** are multi-year organizations, collectives, or co-ops.



CONTEXT

PROJECT

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sculptural tools for group work

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democratic finance for land trusts

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advocacy for cultural equity

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peer-to-peer learning

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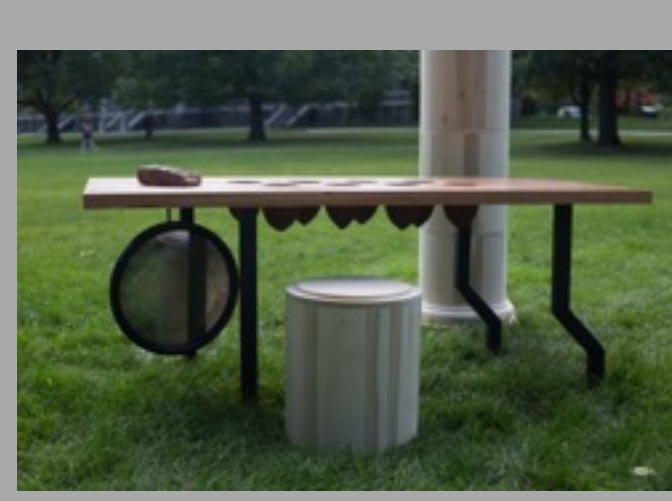
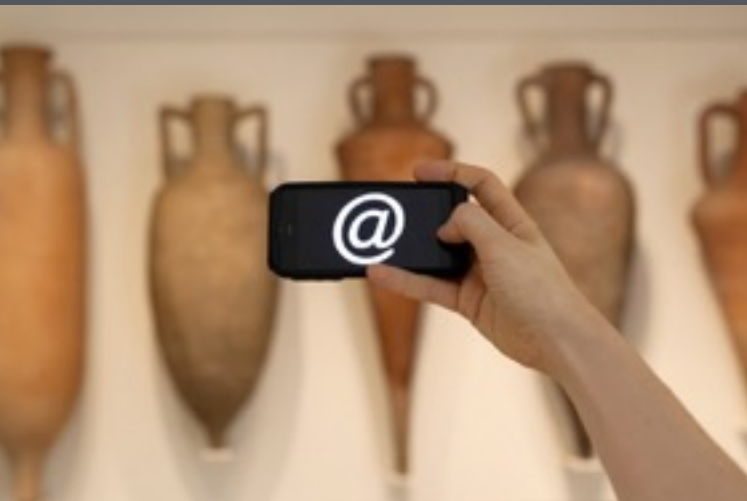
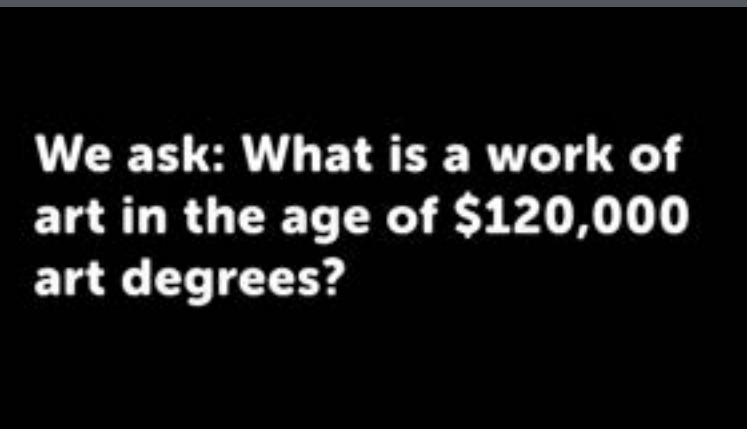
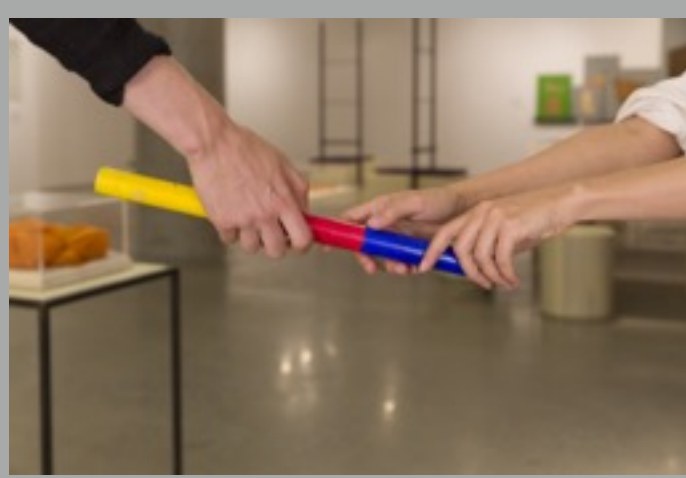
FLOSSA

barricade to bed, queer rocker

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**QUEER  
ROCKER  
WO/MANUAL**  
a FLOSSA  
( Free/Libre/Open  
Source Systems and  
Art ) PROJECT



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Welcome to Wound!  
Please come in.

Wound Study Center  
[woundstudycenter.com](http://woundstudycenter.com)



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FLOSSA

**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>

**Public Talks:** National Endowment for the Arts 50th Anniversary Keynote, 2016

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Wound Study Center, installation view, 2016



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Wound Study Center, installation view, 2016



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Wound Study Center, demonstration of Paul Ryan's threeing stick, 2016



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Wound Study Center, demonstration of Judith Leemann's tool, 2016



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Wound Study Center, installation view, 2016



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Wound Study Center installation view, rug: Paul Ryan, furniture: Caroline Woolard, 2016



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Wound Study Center, performance still, costumes in collaboration with Lika Volkova, 2016



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Who has access to land?

Multi-year  
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We can pool our money  
to invest in buildings and  
land for local, cultural,  
and cooperative uses.



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**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 Entrepreneurship



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image: REIC May 28th meeting



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Shaker

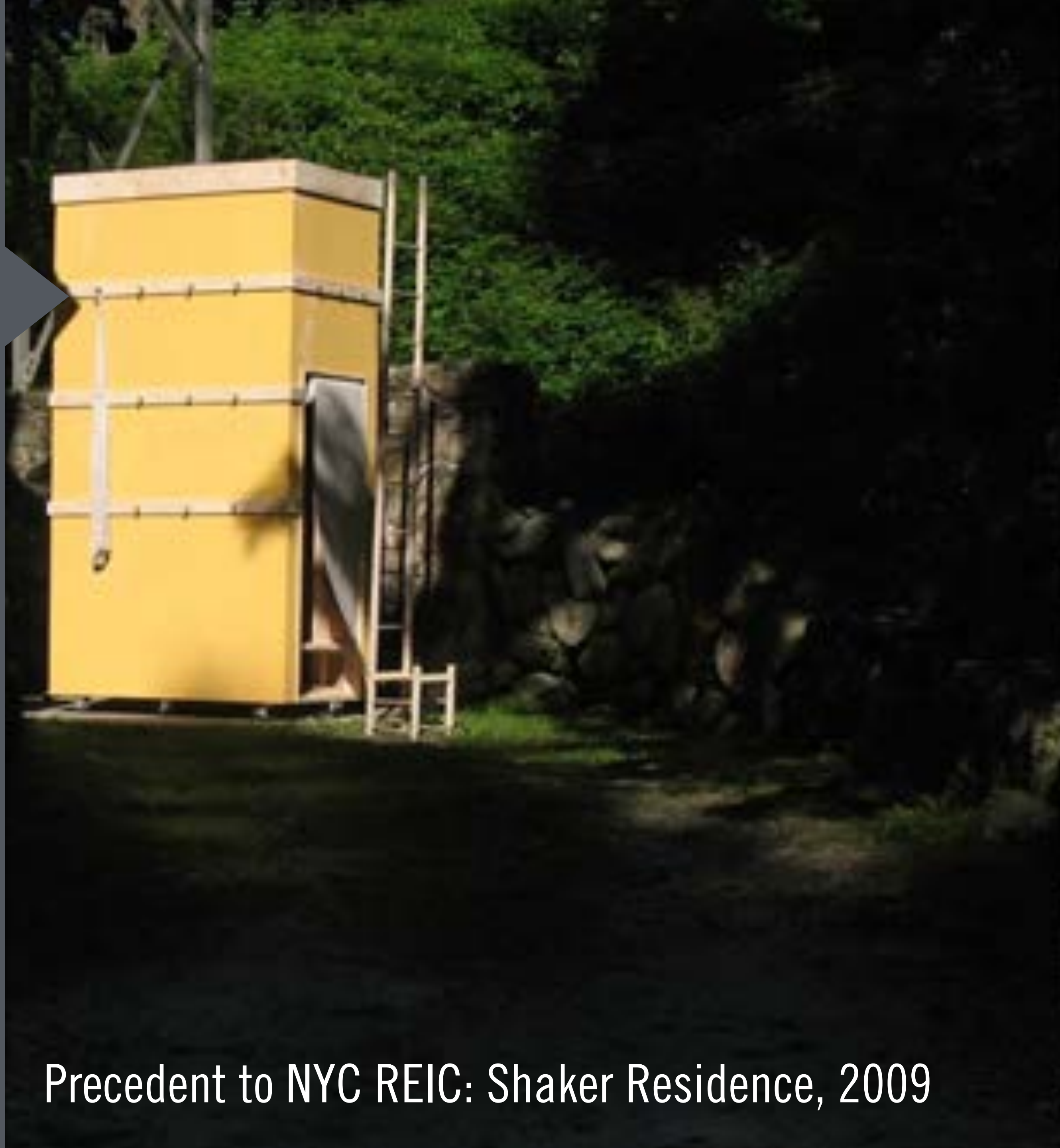
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Precedent to NYC REIC: Shaker Residence, 2009



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Recipe House

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Precedent to NYC REIC: Recipe House, 2009



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Who has access to education?

Multi-year  
project

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**We ask: What is a work of  
art in the age of \$120,000  
art degrees?**



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**Date:** 2014-present

**Roles:** Founding member, author, project manager

**Key Collaborators:** Emilio Martinez Poppe, Agnes Szanyi, Susan Jahoda, Vicky Virgin

**Exhibitions:** Brooklyn Museum, Museum of Art and Design, Creative Time

**Critical Writing:** Hyperallergic, Art21, Cultural Research Network, The New Yorker

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)

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# Artists Report Back

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

A report by **BFAMFAPhD**, 2014



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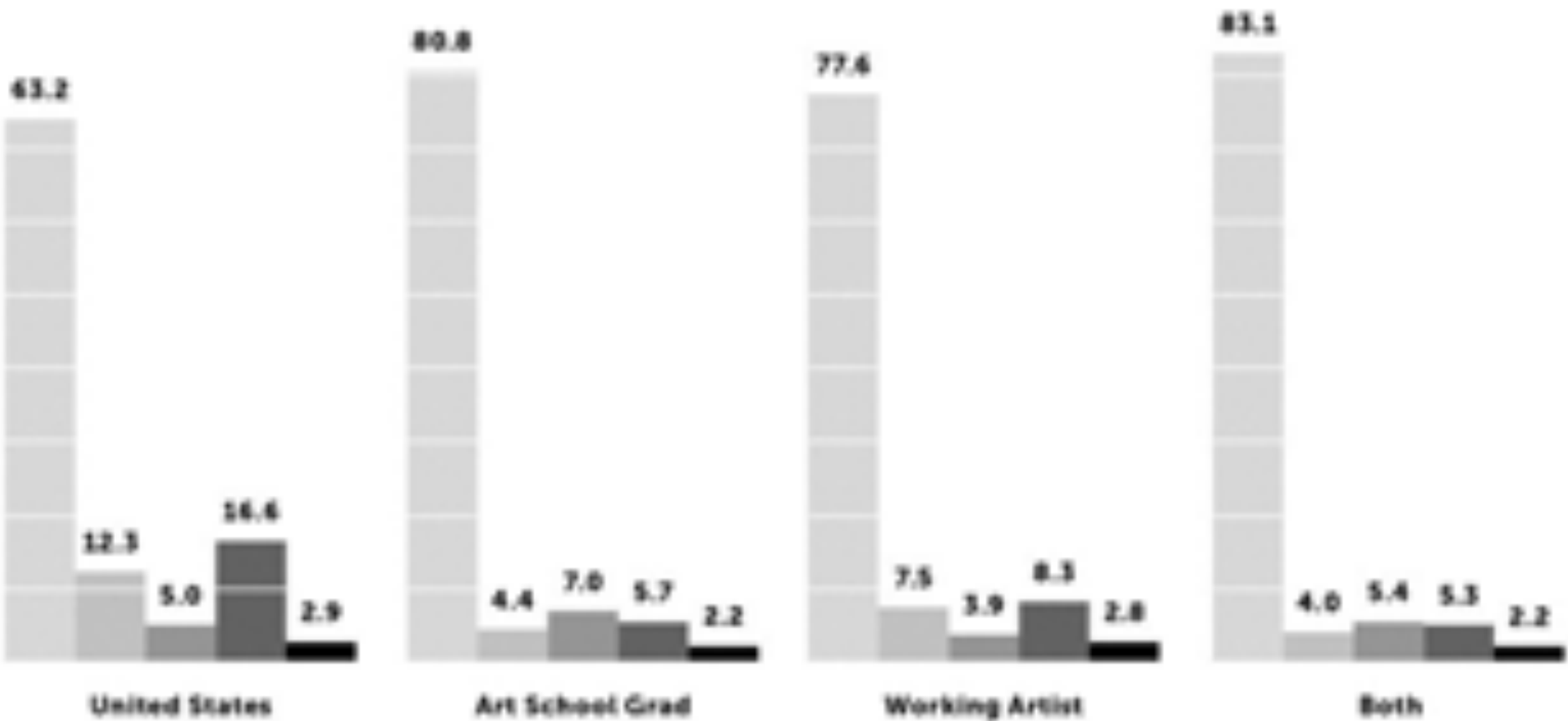
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**Predominance of white, non-Hispanic Arts Graduates  
and male Working Artists**



**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

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

\*Hispanics can be of any race



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BFAMFAPhD, installation view, Gallery 400, 2015



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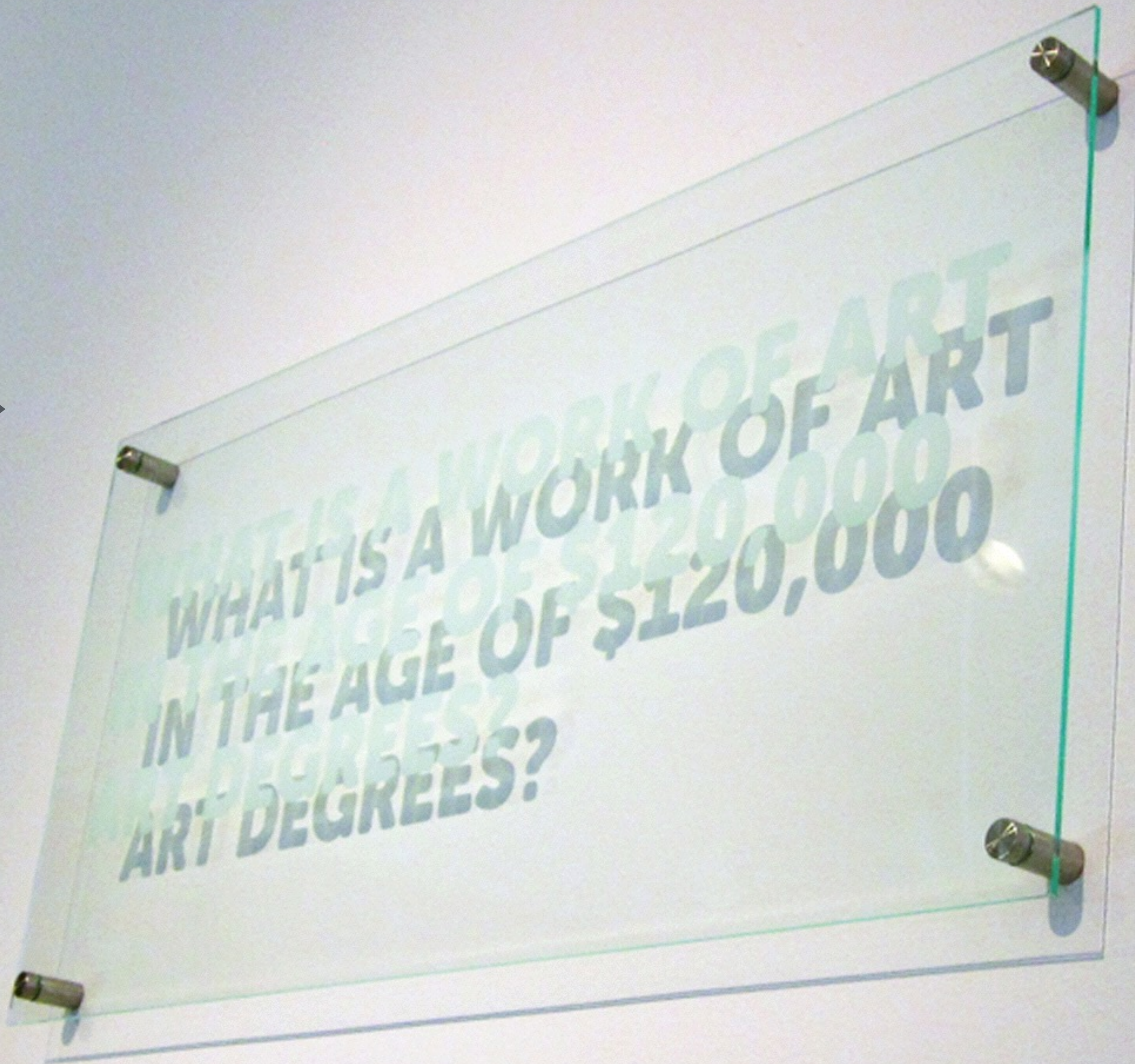
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Caroline Woolard, contribution to BFAMFAPhD, Statements, 2014



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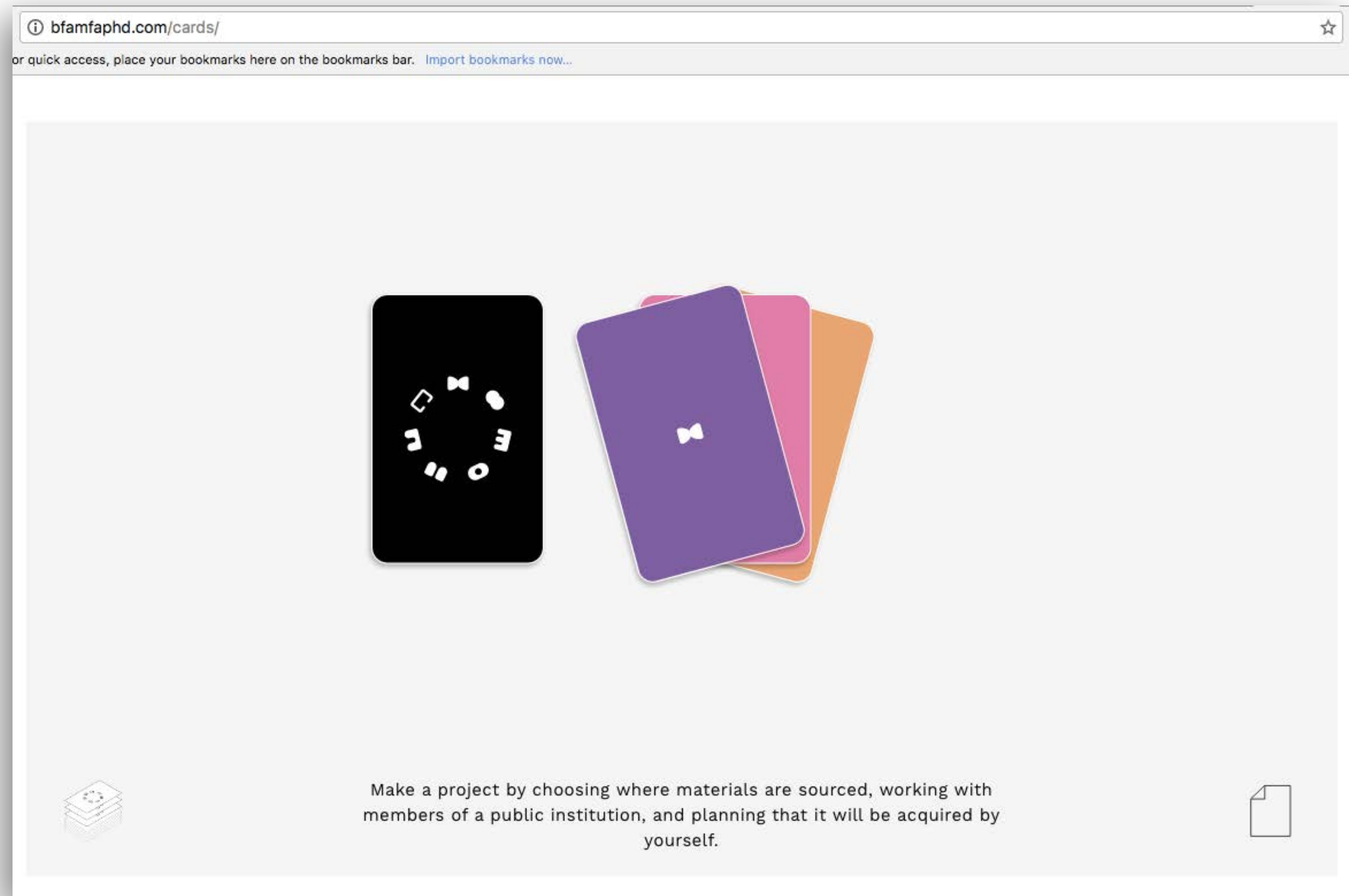
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BFAMFAPhD, Of Supply Chains, interactive site, 2016  
see: [BFA MFA PhD.com/cards](http://BFA MFA PhD.com/cards)



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How are resources distributed?



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**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



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OURGOODS is a barter network for the creative community.

[Sign in](#)

**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!**

[Create my profile](#)

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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.

Your landlord probably won't barter for rent. We have cash expenses too. Can you help us keep the lights on? All donations are tax deductible.

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Related Project:  
Work Dress for Barter Only, 2007-2010





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Can peer-to-peer learning work?

Multi-year  
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tradeschool.coop/athens/

For quick access, place your bookmarks here on the bookmarks bar. [Import bookmarks now...](#)

# BARTER FOR KNOWLEDGE

Το TSA είναι ένα ανεξάρτητο, αυτο-οργανωμένο σχολείο που βασίζεται στη ανταλλαγή και όχι στο χρήμα. Είναι ανοικτό σε όλους, 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;



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**Date:** 2009-present

**Roles:** Founding member, creative director, educator, technical project manager

**Exhibitions:** Brooklyn Museum, Whitney Museum

**Critical Writing:** South Atlantic Quarterly, DIY U, The Mesh, Shareable, Peers

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



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Trade School class taught by Jen Liu, 2010



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Related Project: Exchange Cafe, MoMA, 2014



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Related Project: Exchange Cafe, MoMA, 2014



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Related Project: Exchange Cafe, MoMA, 2014



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Multi-year  
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How will we rest?



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Carried on Both Sides, research image, 2015



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**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](#)



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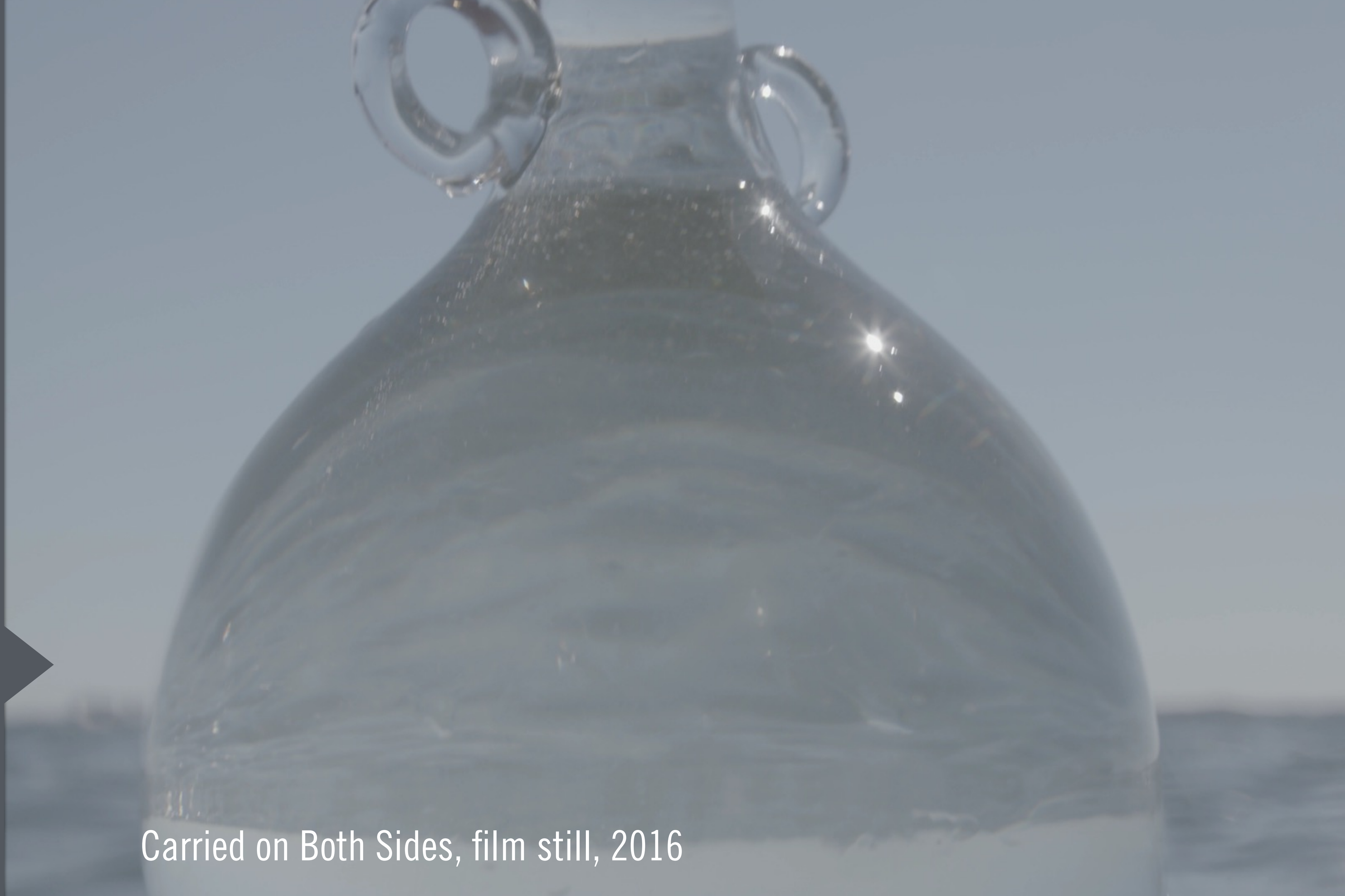
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Carried on Both Sides, film still, 2016





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Carried on Both Sides, kevlar jacket and amphora, 2016







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Related Project: Capitoline Wolves, Cornell Biennial, 2016



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Related Project: Capitoline Wolves, Cornell Biennial, 2016



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Multi-year  
method

How will files be shared?



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Barricade to Bed, MoMA, 2014





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**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



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Barricade to Bed, MoMA, 2014



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Barricade to Bed, MoMA, 2014





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n to use the art, for any purpose (freedom 0);

The freedom to study how art works and change it so it does your work as you



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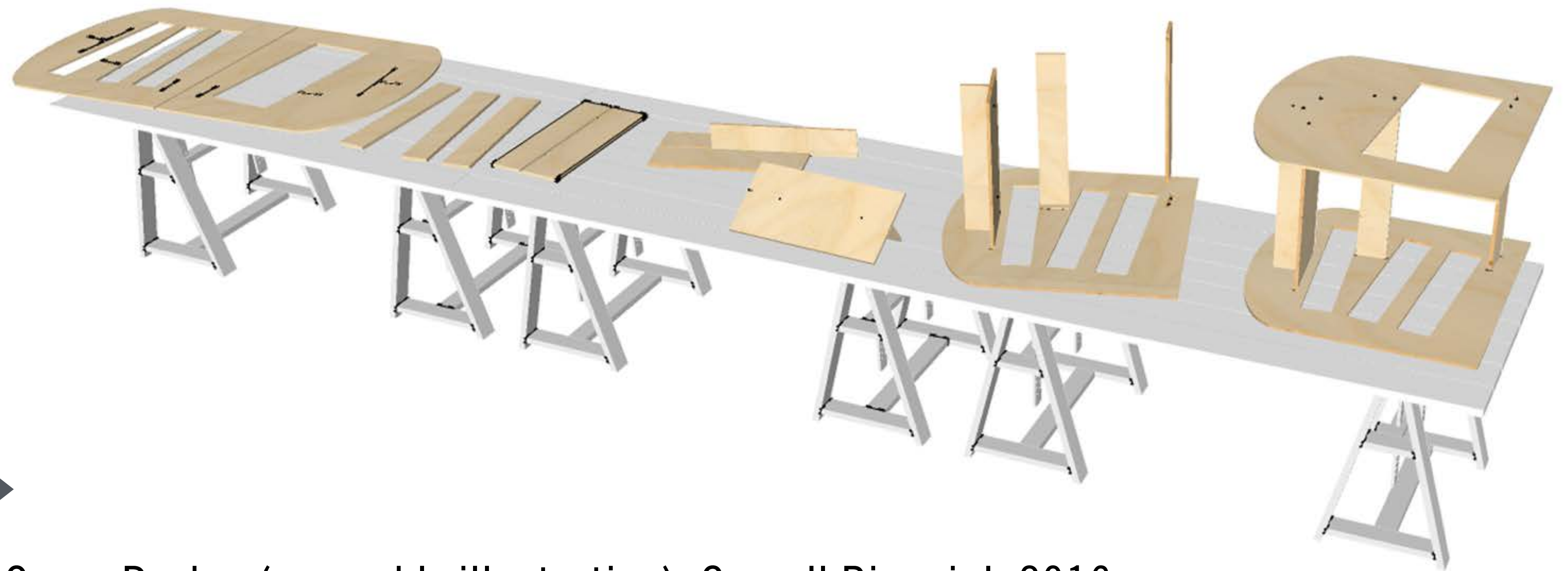
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Queer Rocker (assembly illustration), Cornell Biennial, 2016



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Queer Rocker, Queens Museum, 2013





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DIY Ruin, process image, WeMake.cc, 2016



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DIY Ruin, process, WeMake.cc, 2016





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DIY Ruin, installation, WeMake.cc, 2016





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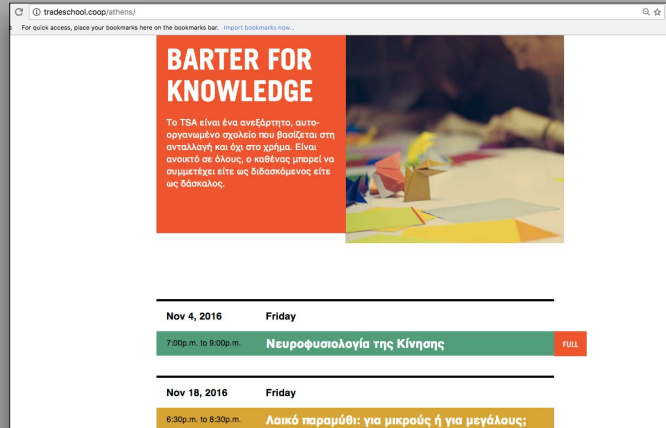
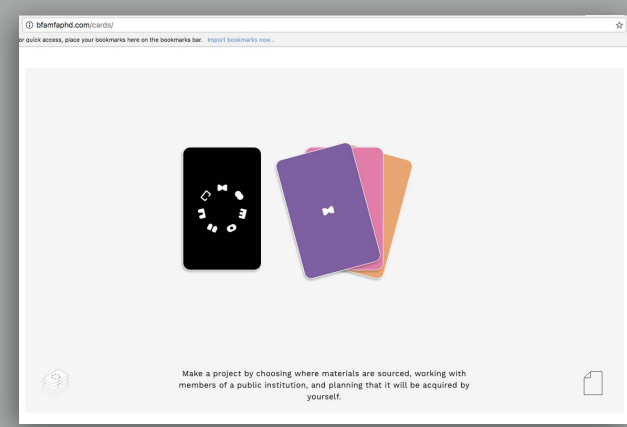
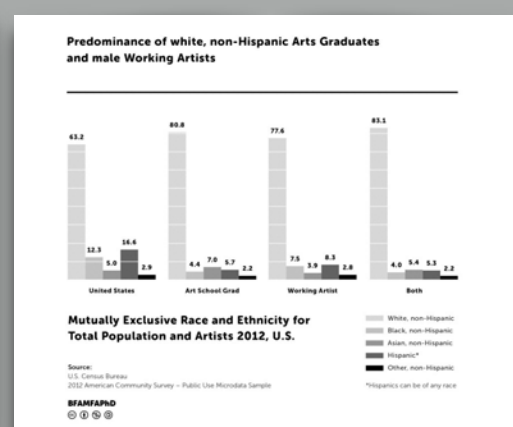
Summary





**We ask: What is a work of art in the age of \$120,000 art degrees?**

**Artists Report Back**  
A National Study on the Lives of Arts Graduates and Working Artists  
A report by **STANFORD**, 2014



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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](https://en.wikipedia.org/wiki/Caroline_Woolard)





@carolinewoolard

<http://carolinewoolard.com>