

MONTCLAIR STATE UNIVERSITY
COLLEGE OF THE ARTS

CURRICULUM VITAE
CAROLINE WOOLARD

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PERSONAL DATA

Name: Caroline Woolard

Department: Art and Design

Projected/actual tenure date: Spring 2028

Candidate for: Associate Professor

If promotion, to be effective on: Spring 2028

Present academic rank: Assistant Professor

Initial date in present rank: Fall 2025 (Fall 2017 at the University of Hartford)

HIGHER EDUCATION DEGREES

<u>Institution</u>	<u>Dates Attended</u>	<u>Degree and Major</u>	<u>Date</u>
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Bennington College,	2018-2020,	MFA, Art and Public Action,	2020
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The Cooper Union for the Advancement of Science and Art,	2002-2007,	BFA, Sculpture and Digital Technology,	2007
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Title of Dissertation: N/A (art exhibition)

Additional Higher Education and/or Education in Progress

Nova Scotia College of Art and Design, Summer 2005, Semester Exchange, 2005

Rhode Island School of Design, Fall 2004, Semester Exchange, 2004

Selected Self-Initiated Professional Development

ReMember Institute, “Heal Thy Self, Heal the World: A Transformative Initiation for People Racialized as White,” fourteen-week intensive, 2024

“Continuum,” twenty hours of one-on-one coaching in somatic practice with Robin Becker, 2021–2023

United States Federation of Worker Cooperatives, “Conflict Transformation,” twenty hours of one-on-one coaching with Esteban Kelly, Director, 2018–2020

Generative Somatics, “Embodied Leadership,” twenty hours of one-on-one coaching with Alta Starr, 2019–2020

Generative Somatics / StudyCollaboration.com, “Transformation in Action,” workshop by RJ Maccani and Alta Starr, 2017

Round Sky Solutions, “Cooperative Principles,” three month course, 2016

Social Venture Network, “Bold Leadership,” workshop by Akaya Windwood of Rockwood, 2015

Association for Neighborhood Development, “Center for Neighborhood Leadership,” ten-week course, 2014

Soul Fire Farm, “Ending Racism in the Food System,” month-long apprenticeship, 2012

AORTA, “Anti-Oppression Training,” workshop for TradeSchool.coop, 2012

Urban Bush Women, “Entering, Building and Exiting Community,” 2011

Public Science Project, City University of New York Graduate Center, “Critical Participatory Action Research,” week-long intensive, scholarship participant, 2011

Ganas Intentional Community, “Becoming the Change,” year-long course, 2010

The Field, “Emerging Leaders of New York,” two-year mentorship with Jennifer Wright Cook, 2009

1. TEACHING CAREER AT MONTCLAIR STATE

Department of Art + Design, Assistant Professor, Head of Foundations, Present-Fall 2025

TEACHING CAREER OUTSIDE MONTCLAIR STATE

The New School, School of Design Strategies, Transdisciplinary Design, Part-Time Faculty, 2024–2025

George Washington University, Corcoran School, William Wilson Corcoran Visiting Professor of Community Engagement, 2023–2024

University of Hartford, Hartford Art School, Assistant Professor (tenure-track), 2017–2021

Bennington College, Center for Public Action, Lecturer, 2018–2020

School of Visual Arts, MFA Fine Arts, Lecturer, 2015–2018

The New School, School of Design Strategies, Lecturer, 2011–2016

The Cooper Union for the Advancement of Science and Art, BFA Sculpture, Lecturer, 2013–2014

Rhode Island School of Design, MFA Graduate Studies, Lecturer, 2013–2014

The New School, Art, Media, and Technology, Lecturer, 2011

New York University, Steinhardt School, Part-Time Research Faculty, 2010

New York University, Steinhardt School of Art, Teaching Assistant, 2009

2. PROFESSIONAL BACKGROUND

2A. TEACHING EXPERIENCE

(List teaching experience since your last personnel action or, for tenure candidates, date of hire. Include all courses taught, honors projects, student research, tutorials, curriculum development, and other significant teaching-related activity.)

REVISED COURSE: SPACE (ARFD104, Fall 2025)

Core Requirement for First-Year / Foundations Students in 2025

(Revised course to better align with ARFD PLGs and to expand references and project techniques to move beyond the history of Western Art so that references and techniques are global in scope.)

Restriction(s): Department of Art and Design Majors and Minors only. Using basic sculptural processes, this studio course develops the student's understanding of form and space. Exploration in three-dimensions includes proportion, scale, form, materiality, surface, volume and relationship. Collaborative and individual projects will relate to the human form, functional objects and the environment with emphasis on communication, sustainability, and cultural context. Projects include research, mapping, planning, design, building and presentation as integral components.

REVISED COURSE: TIME (ARFD 200, Spring 2026, 2 sections)

Core Requirement for First-Year / Foundations Students

(Revised course to better align with ARFD PLGs and to expand references and project techniques to move beyond the history of Western Art so that references and techniques are global in scope.)

Prerequisite(s): VIST102, ARFD 103, or ARFD106. Restriction(s): Department of Art and Design Majors and Minors only. Students learn and apply digital and aesthetic skills to create works with time as an essential element. The course investigates concepts of change, sequencing, transformation, duration, and narrative. Study of video art and performance art provide a contemporary context for analysis of the various ways that time-based media communicate. Projects may include applications to installation/performance art, motion graphics, stop motion animation and digital media, such as video, social and presentation.

REVISED COURSE: INTRODUCTION TO VISUAL ARTS (ARAN 190, 1 section)

General Education Requirement for all University students

(Revised course to better align with SEEDS PLGs and to ensure PLGs are met.)

Restriction(s): For non-majors. Introduction to the ways in which people have expressed themselves in the visual arts including painting, sculpture, crafts, architecture, film, photography, and graphic design explored through studio projects, reading, and gallery

and museum visits. The focus will be the nature and experience of art across many cultures and its central role in our daily lives. Satisfies Fine and Performing Arts GenEd requirement; satisfies SEEDS Creative Expression student learning outcome in alignment with Diversity and Intercultural Competency value.

NEW COURSE: EXPRESS (7-WEEK) INTRODUCTION TO VISUAL ARTS (ARAN190.51)

(Created a course to better align with SEEDS PLGs in the context of Montclair Unbound.)

I am developing a 7-week “Express” course for Montclair Unbound based upon my revisions of the traditional, 14-week ARAN190 course. This is a University-designated online program to launch for Fall 2026. This course is very important for the Montclair Online student in order to graduate and it is one that all of the Academic Advisors voted on for their students. It represents a SEEDs requirement that every student will need to take during their course of study.

FOUNDATIONS (ARFD) PROGRAM COORDINATION, ASSESSMENT, AND REALIGNMENT (in my role as Foundations Area / Program Head)

Starting in Fall 2025, I have assumed the role of the Foundations Area Head, with a mandate to:

- Complete curricular changes suggested by the Department of Art + Design, in alignment with the work started by the Department Foundations Committee from Fall 2018-Spring 2020 and voted on by the Department in Fall of 2025
- Normalize the ARFD curriculum and refine drafts of flex-syllabi for all ARFD courses
- Train and mentor ARFD faculty, to improve the consistency of student experiences
- Developing shared grading rubrics for all key assignments
- Develop a clearer identity for the ARFD program within the department
- Improve the administration and culture of the ARFD program
- re-review NASAD recommendations and compare MSU program to those at other benchmark institutions to ensure we offer rigorous learning opportunities

Member, BA in Interdisciplinary Design Working Group, College-wide, Montclair, NJ, 2025–2026

GRADUATE COURSES TAUGHT (MFA CURRICULUM DEVELOPMENT)

The New School, Transdisciplinary Design, “Design Studio,” 2024

George Washington University, “The Art Worlds We Want,” 2023–2024

University of New Mexico, MFA Confluence Program, “Creative Economies,” 2021–2024

University of Hartford, MFA Nomad/9 Program, “Art and Place Reconsidered,” 2019–2021

University of Hartford, MFA Nomad/9 Program, “Creative Economies,” 2017–2021

School of Visual Arts, MFA Fine Arts, Critique Mentor, 2016–2018

School of Visual Arts, MFA Fine Arts, “Collaborative Futures,” 2016

School of Visual Arts, MFA Fine Arts, “Emergent Art Worlds,” 2016

School of Visual Arts, MFA Fine Arts, “Everything I Make Comes Back to Live With Me,” 2015

Rhode Island School of Design, Graduate Studies, “Collaborative Futures,” 2014

The New School, MFA Design and Technology, “Land Access,” 2014

Rhode Island School of Design, Graduate Studies, “Critical Exchange,” 2014

The New School, Art, Media, and Technology, “Collaborative Futures,” 2013

UNDERGRADUATE COURSES TAUGHT (BFA CURRICULUM DEVELOPMENT)

George Washington University, “The Art Worlds We Want,” 2023–2024

University of Hartford, All-University Course, “Arts Activism: Economic Justice,” 2021

Bennington College, “Queer, Feminist Sculpture,” 2020

Bennington College, “How to Collaborate: Threeing,” 2019

University of Hartford, Hartford Art School, “Contemporary Art Practices,” 2019

University of Hartford, Hartford Art School, “Artforms: Classroom as Playground,” 2019

University of Hartford, Hartford Art School, “Installation Art,” 2017–2019

University of Hartford, Hartford Art School, “Introduction to Sculpture,” 2017–2019

University of Hartford, Hartford Art School, “Foundation 3D,” 2017–2019

Bennington College, “Collaboration: Threeing,” 2018

University of Hartford, Hartford Art School, “Foundation 4D,” 2017–2018

The Cooper Union for the Advancement of Science and Art, “Sculpture,” 2014

The New School for Design, Art, Media, and Technology, Parsons, “Critical Exchange,” 2013

The New School for Design, Fine Art, Parsons, “Social Practices of Non-Monetary Exchange,” 2011–2012

New York University, “Environmental Art Activism,” Teaching Assistant, 2010

UNDERGRADUATE COURSES TAUGHT (BFA STANDARD COURSES)

University of Hartford, Hartford Art School, “Professional Practices,” 2019–2021

Bennington College, “Creative Economies,” 2019

University of Hartford, Hartford Art School, “Senior Seminar: Sculpture,” 2017–2019

University of Hartford, All-University Course, “Interdisciplinary Creativity,” 2017–2019

The New School for Design, Art, Media, and Technology, Parsons, “Senior Seminar and Studio,” 2012–2017

The New School for Design, Fine Art, Parsons, “Core Seminar 3,” 2011–2013

ONLINE COURSES TAUGHT (DISTANCE CURRICULUM DEVELOPMENT)

CreativeStudy, national, “Everyone Is Essential! Guaranteed Income,” Co-Creator, with Maura Cuffie-Peterson from Creatives Rebuild New York and Eshe Shukura, 2022–2024

CreativeStudy, national, funded by the Mellon Foundation, “No Starving Artists! No Sellouts! Creative Work in the Solidarity Economy,” Co-Creator, with Ebony Gustave, Robin Crane, and Art.coop, 2022–2024

CreativeStudy, national, funded by the Mellon Foundation, “No Scarcity! Timebaking,” Co-Creator, with Mike Strobe and Art.coop, 2022–2024

CreativeStudy, national, funded by the Mellon Foundation, “No Bosses! Worker Cooperatives for Creatives,” Co-Creator, with Daniel Park and Art.coop, 2022–2024

CreativeStudy, national, funded by the Mellon Foundation, “No Debt! Investment Cooperatives,” Co-Creator, with Cierra Peters, Boston Ujima Project, and Art.coop, 2022–2024

University of Hartford, Hartford Art School, “Creative Economies,” 2017–2019

School of Visual Arts, “Emergent Art Worlds,” 2017

School of Visual Arts, Continuing Education Online Course, “Emergent Art Worlds,” 2016

MISCELLANEOUS TEACHING EXPERIENCE AND MULTI-SESSION WORKSHOPS

NEW INC, Cooperative Studies Track, Mentor, 12 sessions, 2023

Haystack Mountain School of Craft, “Study-into-Action with Art.coop,” Workshop Leader, September 3–October 2021

Mildred’s Lane, Session Leader, August 2–10, 2020

Mildred’s Lane, Session Leader, July 29–August 10, 2019

Mildred’s Lane, Session Leader, July 13–20, 2018

School of Visual Arts, Interdisciplinary Summer Residency, Mentor, 8 sessions, July 11–August 11, 2017

Nomad/9 MFA Program, Workshop Facilitator, June 26–July 1, 2017

Mildred’s Lane, Session Leader, July 11–18, 2016

Royal Danish Academy of Fine Arts, “Solidarity Art Economies,” Workshop Co-Facilitator, with Susan Jahoda, September 1–4, 2014

New York Arts Practicum, Mentor, June 10–August 2, 2013

New York Arts Practicum, Mentor, June 26–August 17, 2012

MoMA, Peer Learning, Facilitator, 8 sessions, Feb 19–May 28, 2012

Mildred’s Lane, Mentor, July 2010

Carnegie Mellon University, Center for the Arts in Society, “Mycology Workshop,” Workshop Co-Facilitator, with Chris Kennedy, April 12–15, 2010

Urban Glass, Teaching Assistant, 2009

SELECTED MASTER CLASSES AND SINGLE SESSION WORKSHOPS

California College of the Arts, 2026 Ted Purves Social Practice Fund, Workshop, March 11, 2026

Skidmore College, “Caroline Woolard: Cultivating Collaborations,” Workshop, April 10, 2025

Robin Hood Foundation, Blue Ridge Labs, “Intro to Solidarity Economy with Caroline

Woolard,” Lunch & Learn, November 14, 2024

Yale School of Art, Projects x Platforms Workshop, “Night School with Nonsti Mutiti,”
Workshop, October 10, 2024

University of Applied Arts, Cross-Disciplinary Strategies Department, Institutional Possibility,
Workshop, March 16, 2023

Dutch Art Institute, “Institutional Possibility,” Master Class, March 8–10, 2023

Biennial of Sydney curated by Lleah Smith, Educational Program, Walking Tour, March 12–June
13, 2022

Kaospilot Institute, “Transparent and Participatory Budgeting,” Master Class, November 5, 2021

Practice Held in Common, “Solidarity Economies,” Master Class, September 27–October 1,
2021

Institute for Radical Imagination, “Home is Economy, Economy is Home,” Online Workshop
Co-Facilitator, with Binna Choi, May 22–23, 2021

Americans For the Arts, “Solidarity Economy and Cultural Work,” Online Webinar
Co-Facilitator, with Nati Linares, April 20, 2021

The Bows, “KNOWING/DOING,” Online Workshop Co-Facilitator, with Susan Jahoda, April
10, 2021

CUNY Graduate Center, “Ethics and Labor in Art History,” Online Workshop Co-Facilitator,
with Susan Jahoda, April 8, 2021

Cooperation Humboldt, “The Idea Lab,” Online Workshop, March 28, 2021

ArtEZ University, “Practices Held in Common,” Online Workshop, November 9, 2020

Miriam Gallery, “How to Publish Art Books,” Online Workshop, October 23, 2020

Swarthmore College, “The Gathering,” Online Workshop, October 2, 9, 23, 2020

ArtEZ University, “Making and Being,” Online Workshop Co-Facilitator, May 4, 2020

RISD, Center for Complexity (CfC), Workshop Co-Facilitator, April 20, 2020 (cancelled due to
COVID-19)

RISD, Center for Complexity (CfC), Workshop Co-Facilitator, April 15, 2020 (cancelled due to
COVID-19)

Ombuds Conference 2020, “The Meeting Game,” with Ombud Don Greenstein, Session Leader, March 31, 2020 (cancelled due to COVID-19)

Creative Capital, “Artist Run Businesses,” Workshop Leader, March 19, 2020 (cancelled due to COVID-19)

RISD, Center for Complexity (CfC), Workshop Co-Facilitator, February 21, 2020

Elizabeth Foundation, Workshop Co-Facilitator, January 25, 2020

RISD, Center for Complexity (CfC), Workshop Co-Facilitator, November 19, 2019

SAIC, “Negotiation Workshop,” Workshop Co-Facilitator, October 11, 2019

Massachusetts College of Art, “Making and Being,” Workshop Co-Facilitator, September 24, 2019

Moore College of Art and Design, “Faculty Workshop,” Workshop Facilitator, August 20, 2019

EFA Project Space, “Making and Being,” Workshop Co-Facilitator, August 13, 2019

Brooklyn Art Book Fair, BFAMFAPhD, “Making and Being: Interactive Card Game,” Workshop Co-Facilitator, June 15, 2019

Free Library of Philadelphia, Heim Center for Cultural and Civic Engagement, Workshop Facilitator, April 12, 2019

College Art Association, BFAMFAPhD, “Pedagogy Workshop: Five Activities in Collaboration and Contemplation to Add to Your Classroom,” Workshop Facilitator, February 15, 2019

EFA Project Space, “Ways of Being: Support,” Workshop Facilitator, January 25, 2019

Art in General, “Unlearning Learning,” Workshop Co-Facilitator, October 20, 2018

Elizabeth Foundation for the Arts Project Space, BFAMFAPhD, “Support Workshop,” Workshop Facilitator, August 20, 2018

Queens Museum, BFAMFAPhD, “Ways of Being: Support Workshop,” Workshop Facilitator, May 12, 2018

Teachers College, BFAMFAPhD, “Ways of Being,” Workshop Co-Facilitator, April 20, 2018

More Art, “Support Workshop,” Workshop Co-Facilitator, March 2, 2018

University of Pennsylvania, BFAMFAPhD, “Ways of Being (Support),” Workshop Co-Facilitator, February 8, 2018 (cancelled due to weather)

Elizabeth Foundation for the Arts Shift Residency, “Ways of Being,” Workshop Co-Facilitator, July 14, 2017

New York Public Library, BFAMFAPhD, “Ways of Being,” Workshop Co-Facilitator, November 11, 2017

Robert Rauschenberg Foundation, “SEED and Artist as Activist,” Workshop Facilitator, May 10, 2017

RPI and the Sanctuary for Independent Media, “Resource Sharing Networks,” Workshop Facilitator, May 6, 2017

SVA, Visible Futures Lab, “Idea Lab,” Workshop Facilitator, April 12, 2017

New York Studio Residency Program, “Supply Chain/ Ten Leaps Workshop,” Workshop Facilitator, February 8, 2017

CUE Foundation, BFAMFAPhD, “Supply Chain/ Ten Leaps Workshop,” Workshop Co-Facilitator, February 4, 2017

BromoArts District, “Community Land for Community Art,” Workshop Facilitator, May 19, 2016

MoMA, “Art and Practice Seminar,” Workshop Facilitator, May 17, 2016

MoMA, Art and Practice Series, Adult and Academic Programs, “What Makes a Project?,” Workshop Facilitator, April 17, 2016

MoMA, “OurGoods’ Idea Lab,” Workshop Facilitator, April 13, 2016

MoMA, “OurGoods’ Idea Lab,” Workshop Facilitator, March 15, 2016

ISCP, “Resource Sharing Workshop,” Workshop Facilitator, December 15, 2015

Creative Time Summit, BFAMFAPhD, “On Supply Chains,” Workshop Co-Facilitator, November 15, 2015

Malmö Art Academy, “Solidarity Art Economies,” Workshop Co-Facilitator, with Susan Jahoda,, September 1–4, 2015

Creative Capital, “Resource Sharing,” Facilitator and Session Leader, August 9, 2015

BRIC Arts and Media, “OurGoods’ Idea Lab,” Workshop Facilitator, June 10, 2015

Gibney Dance, “OurGoods’ Idea Lab,” Workshop Facilitator, April 13, 2015

Cultural Research Network, BFAMFAPhD, Webinar, March 30, 2015

Gibney Dance, “OurGoods’ Idea Lab,” Workshop Facilitator, January 20, 2015

School of Visual Art, Products of Design, “Resource Sharing Infrastructure,” Workshop Facilitator, August 27, 2014

University of California, Berkeley, “Place-Based Mutual Aid,” Workshop Facilitator, April 19, 2014

University of Massachusetts–Amherst, “Threeing” with the Pedagogy Group, Workshop Co-Facilitator, September 21, 2013

School of Visual Arts, “Asset Mapping for Cultural Production,” Workshop Facilitator, August 27, 2013

Netherlands Fringe Festival, “Artist-Organized Resource Sharing,” Workshop Facilitator, September 4, 2012

Bard College, New Economics Institute, “Mutualism Workshop,” Facilitator, June 9, 2012

Queens Museum, “OurGoods’ Idea Lab,” Workshop Facilitator, April 29, 2012

SELECTED CURATED EDUCATIONAL PROGRAMS

“Reimagining philanthropy and investments: a learning journey,” online, March–June, 2023

“Community and Ecological Wealth,” co-organized with Open Collective, online, curated for the Joseph Roundtree Foundation and peer UK-based philanthropic organizations, featuring guest speakers from SeedCommons, Boston Ujima Project, and Kataly Foundation, co-facilitator Camille Barton, 2023

“Solidarity Economy Discussion Series,” co-organized with Art.coop and Grantmakers in the Arts, online, presenters include: East Bay Permanent Real Estate Cooperative, The Mississippi Center for Cultural Production, ZEAL, Intelligent Mischief, Obvious Agency, Doubled Edge Theater, Dr. Jessica Gordon-Nembhard, Repaired Nations, 2022

“Public Program and Peer Cohorts” (105 People in 7 Cohorts), Art.coop/study online, presenters include: Francisco Perez, Clara Takarabe, Janelle Orsi, Gregory Jackson, Dana Kawaoka-Chen, Carlos Uriona, Rhonda Anderson, Cierra Peters, and Paige Curtis. August 27, September 3, September 10, September 17, September 24, October 1, October 8, 2021

“Slow Burning Fire: A Series of Conversations on Cultural Resiliency with Joseph Kunkel, Caroline Woolard, and Sanjit Sethi,” Online panel, panelists include: Sarah Workneh, Jamie

Blosser, Jamie

Bennett, Marianna Schaffer, Hank Willis Thomas, and many others. May 13, 20, June 3, June 17, July 1, August 26, September 9, September 23, October 21, November 4, November 18, 2020–2021

Making and Being, Book Launch, Hauser and Wirth Bookstore, New York, NY, October 25, 2019

“Open Meeting for Arts Educators and Teaching Artists,” Panel curated by BFAMFAPhD, panelists: The Pedagogy Group, Hauser and Wirth Bookstore, New York, NY, May 17, 2019

“Group Agreements,” Panel curated by BFAMFAPhD, panelists: Sarah Workneh, Laurel Ptak, and Danielle Jackson, Hauser and Wirth Bookstore, New York, NY, April 19, 2019

“When Projects Depart,” Panel curated by BFAMFAPhD, panelists: Millet Israeli and Lindsay Tunkl, Hauser and Wirth Bookstore, New York, NY, March 14, 2019

“Healing and Care,” Panel curated by BFAMFAPhD, panelists: Adaku Utah and Taraneh Fazeli, Hauser and Wirth Bookstore, New York, NY, February 28, 2019

“Building Cooperatives,” Panel curated by BFAMFAPhD, panelists: Meerkat Filmmakers Cooperative and Friends of Light, Friday, Hauser and Wirth Bookstore, New York, NY, February 22, 2019

“Artist-Run Spaces,” Panel curated by BFAMFAPhD, panelists: Linda Goode-Bryant, Heather Dewey-Hagborg and Salome Asega, Hauser and Wirth Bookstore, New York, NY, February 1, 2019

“Critique for Racial Equity,” Panel curated by BFAMFAPhD, panelists: Billie Lee, Anthony Romero, Judith Leemann, Hauser and Wirth Bookstore, New York, NY, January 18, 2019

“Support,” Workshop Series, New York Public Library, NYPL Outreach Services and Adult Programming, New York, NY, November 11, 2017 and September 30, 2018

“Democratic Finance,” Workshop Series, a series of four workshops with NYC Real Estate Investment Cooperative, New York, NY, September 10, 14, 22, 28, 2016

“Pathways to Affordable Housing,” Workshop Series, a series of four workshops curated by Caroline

Woolard with NYCTBD, El Puente, the New York City Community Land Initiative, and Fourth Arts

Block, Museum of Art and Design, New York, NY, July 19, August 9, September 20, October 4, 2015

“Peer Learning,” Workshop Series, a series of twelve workshops organized by Caroline Woolard, MoMA, New York, NY, Tuesdays, from February 19–May 28, 2013

“Learning from Mistakes in Socially Engaged Art,” Workshop Series, a series of five workshops curated by Caroline Woolard with support from Eyebeam and A Blade of Grass, New York, NY, May 16, May 22, June 3, June 2, 2013

“(Re)Producing Value,” Lecture Series, Museum of Art and Design, New York, NY, a series of six lectures curated by Caroline Woolard with guests Mary-Beth Raddon, Silvia Federicci, and more on November 29 and December 20, 2012, January 24, February 21, March 28, and April 18, 2013 <http://madmuseum.org/series/reproducing-value-incommensurable-exchange>

2B. OTHER EXPERIENCE/EXPERIENCE OUTSIDE MONTCLAIR STATE

Executive Director, Pollinator.coop, international, Present–2025

(Note: I spoke with Dr. Christine Lemesianou, Associate Dean in the College of the Arts, about this and she approved that there is no conflict of interest; instead this work supports the goals of MSU).

Core Organizer, Art.coop, national, 2020–2024

Chief Cultivation Officer, Open Collective Inc, international, 2022–2024

Director of Research and Partnerships, Open Collective Foundation, national, 2021–2023

Technical Project Manager, CoLab.coop, cooperative design firm, International, 2016–2017

Development Director / Media Advocate, The Laura Flanders Show / GRITtv, New York, NY, 2015–2016

Founding Executive Co-Director, Trade School, TradeSchool.coop/story, International, 2009–2015

Founding Executive Co-Director, OurGoods.org, New York, NY, 2008–2014

Creative Director, Interactive Web and Video series, SolidarityNYC.org, New York, NY, 2010–2012

Founding Co-Manager, Splinters and Logs, 8,000-square-foot studio space, New York, NY, 2008–2016

2C. EDUCATIONAL PHILOSOPHY

I teach because I want to be in spaces where people gather regularly with a commitment to transform themselves, one another, and the fields of art and design through project-based, inquiry-based, socially-just, and experiential learning. I believe that art and design are modes of inquiry, and that students should identify the topics that are urgent in their lives and graduate with relationships to learning communities that are relevant to their work. I consider myself to have succeeded pedagogically when my students sense the power of their own volition and become responsible to it, recognizing themselves as artists and designers who contribute critical reflections to the expanding fields of art and design.

I am committed to creating a strong and cohesive first year experience because this establishes norms of rigor, community, and interdisciplinarity that shape students' experience in school and beyond. Many of my students have never worked with 3D or 4D media before; very few know how to use Adobe Premiere, or how to cut, measure, or manipulate cardboard, wood, wire, fabric, or plaster. I balance craft and technique with play, research, and group work so that the students become aware of the wide range of practices and media that they might pursue as sophomores. To create a culture of self-reflection, I have students do journaling activities using vocabulary from Harvard Project Zero's *Studio Habits of Mind*. In particular, I emphasize the ability to "engage and persist" in 3D. I ask each student to consider the patience and practice that is required to learn a new skill or a new medium.

I place an equal emphasis on art and design. I aim to provide first year students with introductory disciplinary awareness so that they can identify research questions for which design is the appropriate disciplinary frame; and research questions for which art is the appropriate disciplinary frame. I remind students that, in the same way that visual art cannot *simply* be understood as useless, experimental, and autonomous, design cannot *simply* be understood as useful, client-driven, and contextual. Just as every designer will benefit from the visual arts' disciplinary emphasis on self-directed inquiry, ambiguity, and materiality, every visual artist will benefit from design's disciplinary emphasis on audience, clarity, and the distribution of ideas.

During critiques and self-assessment activities, I facilitate shared understanding by emphasizing the importance of clearly articulated forms of critical review and vocabulary. I require that students present their work in relation to terms from readings that we do together, so that we have specific, grounded references and vocabulary to draw upon. Students are asked to demonstrate an awareness of the difference between descriptive and analytical statements by creating visual summaries of our readings and by contributing to a shared classroom glossary that we refer to throughout the semester. Connecting terms to definitions and to material manifestations, I aim to cultivate confidence and shared vocabulary across areas and across local knowledges.

I wrote an open-access pedagogical book about this, called *Making and Being*, which is used by hundreds of educators nationally. See more at <http://makingandbeing.com>

3. SCHOLARLY+CREATIVE ACTIVITY

3A. PUBLICATIONS

3A1. RECENT PUBLISHED WORKS/CREATIVE WORKS

SELECTED CONTRIBUTIONS TO BOOKS

Chapter in “BFAMFAPhD,” *Living to Learn: Art + Education in the Twenty First Century*, ed. Noah Simblis, Los Angeles: Inventory Press, 2025.

Chapter in Edited Volume: Forthcoming. Graham Burnett and Julian Chehirian co-editors, book project inspired by *Critique & Creation*, a symposium that we co-organized in Manhattan this past April on the interface of art and inquiry (at the American Academy of Arts and Letters).

“Artists + Economy” in prominent design Magazine, *Precog: Ouroboros*, Volume 9, December 2025. <https://precogmag.xyz/Store>

3A2. WORKS ACCEPTED FOR PUBLICATION / EXHIBITION / PERFORMANCE / DISTRIBUTION

Solo authored Art Monograph to be published by *Set Margins* about my work similar to *Art, Engagement, Economy: the Working Practice of Caroline Woolard* updated to include kinetic sculpture practice, 2028

Article in book called *Studentship*. The Vanderbilt University Museum of Art in Nashville, Tennessee, will mount the exhibition *Studentship “Institutional Possibility,”* in *Studentship*, ed. Ciar O'Mahony and Rachel P. Kreiter, Nashville, Tennessee: Vanderbilt University Museum, Fall 2026.

“Art of Gravity,” Public Art Commission, NYC Parks Department and Art Students League, to premiere in the fall of 2027.

Exhibition and public project commission to be exhibited at Vox Populi with a Pew Center grant “Endless Meeting,” September–November 2026.

Performance, “The Art of Gravity,” Swarthmore College, Delaware County, PA, April 24, 2026

ARTICLES AND BOOK CHAPTERS WITH PEER-REVIEW

<https://nonprofitquarterly.org/unlocking-the-value-of-circles/>

Article in an exhibition catalog "Collaborative Design-Research in Higher Education," *Studentship*, Eds., Rachel P. Kreiter and Ciar O'Mahony. Nashville: Vanderbilt University Press, 2027.

SELECTED CONTRIBUTIONS TO BOOKS

"Solidarity Art Economies," *LiveAct*, produced by Marianna Takou, details forthcoming.

3A3. WORK IN PROGRESS

As stated in my FSP application, I am currently working on *The Art of Gravity*, a traveling exhibition of kinetic sculptures that appear to defy gravity—wooden poles seeming to float in mid-air, plaster arms circling stands on fingertips, and more. Using basic principles of physics (balance, gravity, connection, support), these works provide metaphors for interdisciplinary collaboration that I apply at scale with multi-year collaborative initiatives such as Pollinator. Over the next five years, I will create a new body of kinetic sculpture, *The Art of Gravity*, alongside workshops and scholarly research about the role of the arts in interdisciplinary collaboration.

I will author 4-6 articles on arts-based collaborative methods and 2-3 articles on my methodology valuing both object-making and multi-year initiatives as containers for aesthetic experience and critical thought. These articles will be published in aligned journals such as *Deem Journal*, *Art Journal Open*, and *NonProfit Quarterly*. In addition to this, I am in conversation with *Set Margins / Distributed Art Publishers* about publishing a monograph about my artistic work. I will present research findings at 4-6 national and international conferences annually, including College Art Association, Platform Cooperativism Consortium, and symposia on arts entrepreneurship, collaboration, and nonprofit management.

3A4. PREVIOUS PUBLICATIONS

ARTICLES AND BOOK CHAPTERS WITH PEER-REVIEW

"Culture, Community, Equity, Belonging," R, Caroline Woolard and Natalia Linares, *Routledge Handbook of Urban Cultural Planning*, ed. Jason Schupbach New York, NY: Routledge, 2024.

"The Role of Cooperatives in Supporting Cultural and Creative Industries," R, Santosh Kumar, Francesca Martinelli, and Caroline Woolard, *SIC Journal of Fundepos University*, 2023.

"Caroline Woolard," R, *Art of Direct Action: Social Sculpture and Beyond*, eds. Cara Jordan, Philipp Kleinmichel, Karen van den Berg, 2019.

"Making and Being Card Game," R, Susan Jahoda and Caroline Woolard, *Art Journal Open*, Contemporary Projects, *Art Journal Open*, December 6, 2018.

<http://artjournal.collegeart.org/?p=10677>

“Cultural Equity,” R, Susan Jahoda and Caroline Woolard, *Cultural Policy Yearbook*, ed. Katja Praznik, Istanbul: Bilgi University, 2017.

“Tactics for Cooperative Futures,” R, *Platform Cooperativism*, eds. Tebor Scholtz and Samira Rajabi, New York: OR Books, 2016.

“Solidarity Art Worlds,” R, *Public Servants: Art and the Crisis of the Common Good*, eds. Shannon Jackson, Johanna Burton, Dominic Willsdon, New York: New Museum and MIT Press, 2016.

PEDAGOGICAL MONOGRAPHS

Art, Engagement, Economy: the Working Practice of Caroline Woolard, Eindhoven, Netherlands: Onomatopoe Press, 2020 (Winter 2020 DAP catalog).

Making and Being, New York: Pioneer Works and Distributed Art Publishers, Susan Jahoda and Caroline Woolard. Caroline Woolard, ed., *TRADE SCHOOL: 2008–2018*, New York City: Ingramspark, 2019.

The Social Life of Artistic Property, Pablo Helguera, Michael Mandiberg, Amy Whitaker, and Caroline Woolard, eds., Hudson: Publication Studio, 2014.

COMMISSIONED REPORTS

“Prefiguring a New Economic Paradigm: a Field Scan of Catalytic Groups in Europe.” Arising Quo. November 2024.

“Spirits & Logistics: How Grantmakers, Universities, and Arts Institutions Start Working with the BIPOC-Led Cooperative Movement to Build the Future of Art Education.” Caroline Woolard, Dan Taeyoung, Eric Triantafillou, Jonathan Lee, Luana Marques Soares, and Sruti Suryanarayanan. The Center for Cultural Innovation, November 2021.

“Solidarity Not Charity: A Rapid Report.” Nati Linares and Caroline Woolard, Grantmakers in the Arts, March 2021. <https://www.giarts.org/solidarity-not-charity>

“Artists Report Back,” BFAMFAPhD, BFAMFAPhD.com, 2014.

SELECTED CONTRIBUTIONS TO BOOKS

“Technologies of Presence: An Interview,” *Reading Room*, ed. David Richardson, New York: dispersed holdings, 2020.

“How We Work,” Susan Jahoda and Caroline Woolard, *Living and Sustaining a Creative Life: Academia and the Arts*, ed. Sharon Loudon, forthcoming, 2020.

“Support,” Susan Jahoda and Caroline Woolard, *ART AS SOCIAL ACTION: An Introduction to*

the Principles & Practices of Teaching Social Practice Art, eds. Chloe Bass, Gregory Scholette, and Social Practice Queens, New York: Allworth Press, 2017.

“Creative Enterprise,” *The Anthology of Schumacher Annual Lectures*, Great Barrington: Schumacher Center for a New Economics, 2015.

“A Proposal for Free/Libre/Open Art,” *Alternative Economies*, ed. Pat Badani, Media-N, 2013.

“Solidarity Economics,” *The Social Practice Workbook*, ed. Jen Delos Reyes, Portland: Publication Studio, 2012.

“OurGoods,” *We Are No Longer Strangers: Four Experiments in Arts & Entrepreneurship*, ed. Cassie Terman, NY: Economic Revitalization for Performing Arts/The Field, 2011.

SELECTED CONTRIBUTIONS TO JOURNALS, MAGAZINES, AND ONLINE PUBLICATIONS

“Can Everyone Be Paid the Same, or at Least More Evenly?” Marina Lopez and Caroline Woolard, *Creative Time*, 2022. <https://reworlding.creativetime.org/ART-COOP>

“Lights On! Worker and Social Cooperatives Tackling Undeclared Work in Europe,” Francesca Martinelli and Caroline Woolard, CECOP, November 9, 2021.

“The Art Worlds We Want: Solidarity Art Economies,” Natalia Linares and Caroline Woolard, *Non-Profit Quarterly*, September 16, 2021.

“How to Start a Pedagogy Group and Artist Run Spaces,” Susan Jahoda, Emily Tareila, and Caroline Woolard, *Culture Push*, Guest Editors, Push/Pull, Issue 9, October 18, 2019. <https://www.culturepush.org/issue-9>

“BFAMFAPhD,” Susan Jahoda and Caroline Woolard, October, Summer 2018.

“The Minute Hand of Social Engagement” ArtMakingChange.org, November 2017.

“Ways of Being: Introduction,” Susan Jahoda and Caroline Woolard, *Art 21 Magazine*, September/October Issue, Invention, October 24, 2017. <http://magazine.art21.org/2017/10/24/ways-of-being-introduction/>

“Ways of Being: Spaces of Learning,” Susan Jahoda and Caroline Woolard, *Art 21 Magazine*, September/October Issue, Invention, October 31, 2017. <http://magazine.art21.org/2017/10/31/ways-of-being-spaces-of-learning/>

“Ways of Being,” Susan Jahoda and Caroline Woolard, Publication for the Robert M. Minkoff Foundation Academic Symposium at UrbanGlass, 2017.

“Supply Chain Artist(s) by Susan Jahoda and Caroline Woolard,” Phonebook 4, ed. Abigail

Satinsky, Chicago: Threewalls, 2015: 252–262.

“Pedagogies of Payment,” BFAMFAPhD, *The Enemy* 2, no. 2, November 11, 2015.

“On the Cultural Value Debate,” BFAMFAPhD, *Temporary Art Review*, April 13, 2015.

“On the Cultural Value Debate,” Susan Jahoda and Caroline Woolard, *The Artist as Debtor: The Work of Artists in the Age of Speculative Capitalism*, March 12, 2015.

“Some Tools for Radical Pedagogy,” *The Pedagogy Group*, *Art Journal* 7, no. 3 (January 2015): 89–91.

“Listening, Thinking, and Acting Together,” *The Pedagogy Group*, *Rethinking Marxism: A Journal of Economics, Culture, and Society* 26, no. 3 (2014): 414–426.

“Artists For an Affordable New York,” Susan Jahoda and Caroline Woolard, NYCTBD.com, 2014.

“Place-Based Mutual Aid,” *Valuing Labor*, ed. Shannon Jackson, 2014.

“NYC TBD: An Artist-Led Land Trust,” *Temporary Art Review*, June 11, 2014.

“The Pedagogy Group,” *Transmission: Labour, Work, Action* 4 (December 2013): 103–111.

“A Life of Beauty Needs No Market Place,” Pascale Gatzien, Susan Jahoda, Cheyenna Weber, and Caroline Woolard, *Girls Like Us*, no. 4 (Spring/Summer 2013): 76–82.

“Solidarity Art Worlds,” *The Brooklyn Rail*, Spring 2013.

“Extra-Institutional Education,” CUNY Graduate Center, ed. Michael Mandiberg, 2013.

“Undoing Uncompensation,” *Open Engagement*, 2013.

“Solidarity Economies,” *Girls Like Us*, 2012.

“A Proposal for Free/Libre/Open Art,” *Is This Free?*, ed. Marco Antonini, NY: NURTUREart, 2012.

“A Proposal for Free/Libre/Open Art,” *October*. Cambridge: MIT Press, 2012.

3B. OTHER EVIDENCE OF SCHOLARLY OR CREATIVE ACTIVITY

ARTISTS TALKS AND LECTURES

Artist Talk, Core Program, Houston, TX, September 16, 2026

Guest Speaker, “Cooperative Cultural Entrepreneurship,” TravellingU, online, June - July, 2026

Artist Talk, “Crafting Kin: A Year of Socially Engaged Art,” Swarthmore College, Delaware County, PA, April 24, 2026

Artist Talk, “Art for Loan,” Free Library of Philadelphia, Philadelphia, PA, April 24, 2026

Keynote, Ted Purves Social Practice Lecture, California College of the Arts, San Francisco, CA, March 12, 2026

Lecture, Tulane University, New Orleans, LA, online, February 25, 2026

Presenter, “Artists Working Together: Collaborative Educational Models,” 205 Hudson Gallery, New York, NY, November 15, 2025

Lecture, “Caroline Woolard: Cultivating Collaborations,” Skidmore College, Saratoga Springs, NY, April 10, 2025

Artist Talk, “Caroline Woolard: Art Worlds in Solidarity,” tranzit, online, January 14, 2025

Artist Talk, Small School, North Carolina Museum of Art, Raleigh, NC, September 26, 2024

Artist Talk, Mildred’s Lane, Narrowsburg, PA, June 22, 2024

Artist Talk, Bard College, Tivoli, NY, March 12, 2024

Artist Talk, Rutgers University, New Brunswick, NJ, March 18, 2024

Artist Talk, Pratt Institute, Brooklyn, NY, March 19, 2024

Keynote, “Expanded Practices: Composition in the Postsecondary Fine Arts Classroom,” Concordia University, Montreal, Quebec, March 25, 2024

Keynote, Inaugural Composium, SUNY New Paltz, New Paltz, New York, October 20, 2023

Lecture, “Practicing Solidarity Series,” ArtEZ, online, October 11, 2023

Lecture, “Solidarity Art Economy Manifesto,” with TRIGGER Magazine, online, August 3, 2023

Artist Talk, “Institutional Possibility,” Cross-Disciplinary Strategies Department, University of Applied Arts, Vienna, Austria, March 15, 2023

Artist Talk, “Institutional Possibility,” Dutch Art Institute, online, January 16, 2023

Lecture, “Doing Better Work Together,” online, December 1, 2022

Artist Talk, Linnea Paskow’s Foundations class, The New School, New York, November 16, 2022

Artist Talk, Biennial of Sydney, Sydney, Australia, June 8, 2022

Artist Talk, “Uncool Artist Self-Organized Network,” online, April 25, 2022

Online Keynote, “Torrance Festival of Ideas,” University of Georgia, April 20, 2022

Artist Talk, “Gudskul presentation with Art.coop,” organized by ruangrupa, March 23, 2022

Artist Talk, Heather Bhandari’s class, Brown University, March 18, 2022

Co-Presenter, with Marina Lopez, “Arts in the Solidarity Economy,” The Long Match, HowlRound, international, March 17, 2022

Artist Talk, with Kameelah Janan Rasheed and Eli Meyerhoff, Shannon Mattern’s class, New School, March 8, 2022

Artist Talk, with Cassie Thornton, Moos Space Residency, Berlin, Germany, February 26, 2022

Artist Talk, “Economy and the Commons,” Royal Institute of Art, Stockholm, January 14, 2022

Presenter, “Move the Money: Grantmakers in the Arts & Art.Coop Solidarity Economy Discussion Series (Session 1),” online, December 2, 2021

Artist Talk, MA Ecologies of Transformation, Camille Barton’s class, Sandberg, NL, December 1, 2021

Artist Talk, Onomatopoe, Eindhoven, NL, November 28, 2021

Presenter, Art.coop, Platform Cooperatives Conference, Berlin, Germany, November 13, 2021

Artist Talk, MFA Arts Pedagogy, taught by Brooke Singer, SUNY, November 1, 2021

Artist Talk, MFA Arts Administration, taught by Heather Bhandari, The New School, October 30, 2021

Online Keynote, Co-Presenter, with Dr. Manuel Pastor and Citlalli Velasquez, “Resource & Capital,” State of the Arts Summit, Arts for LA, October 14, 2021

Online Lecture, Co-Presenter, with Rashmi Viswanathan, “HEKLER Assembly: Infrastructures of Care,” October 2, 2021

Online Lecture, “Solidarity Economies,” NEW INC, New Museum, September 1, 2021

Online Lecture, Co-Presenter, with Nati Linares, “Solidarity Not Charity,” Los Angeles Arts Coalition, June 23, 2021

Lecture, at the invitation of Binna Choi, Culture for Resilience, Council / Afield, France, June 4, 2021

Lecture, with Binna Choi, “Home is Economy, Economy is Home,” Institute for Radical Imagination, Naples, Italy, May 20, 2021

Online Lecture, Co-Presenter, with Nati Linares, “Solidarity Not Charity,” US Solidarity Economy Network, April 28, 2021

Online Lecture, Co-Presenter, with Jia Yi Gu, Visual and Critical Studies, California College of the Arts, San Francisco, CA, April 28, 2021

Online Lecture, Urban Studies, taught by Lisa Brawley, Vassar College, Dutchess County, NY, April 5, 2021

Online Lecture, Art & Money, taught by Amy Whitaker, New York University, New York, NY, March 17, 2021

Online Lecture, University of Nebraska at Lincoln, Lincoln, NE, February 3, 2021

Online Lecture, University of Massachusetts at Dartmouth, Graduate Seminar, Dartmouth, MA, November 24, 2020

Online Lecture, University of Oregon School of Art, Eugene, OR, November 19, 2020

Online Lecture, School of the Art Institute of Chicago, Chicago, IL, November 4, 2020

Online Artist Talk, “Interview by Kenneth Bailey and Nato Thompson,” The Alternative Art School, international, October 30, 2020

Online Lecture, with Susan Jahoda, Tyler School, Temple University, Philadelphia, PA, October 21, 2020

Online Lecture, Harlan Boss Visiting Artist for Art, University of Minnesota, Minneapolis, MN, October 8, 2020

Keynote, Art World Conference, New York, NY (rescheduled due to COVID-19), May 2, 2020

Lecture, Maryland Institute College of Art, Baltimore, MD, March 4, 2020

Lecture, Rose Art Museum, Brandeis University, Waltham, MA, February 29, 2020

Artist Talk, School of the Art Institute of Chicago, Chicago, IL, October 10, 2019

Lecture, Walentas Endowed Fellowship, Moore College of Art & Design, Philadelphia, PA, September 12, 2019

Lecture, “Marx for Cats,” with Leigh Claire La Berge, Mildred’s Lane, Beach Lake, PA, August 3, 2019

Keynote, Suburban School Superintendents Conference, Austin, TX, November 9, 2018

Presenter, “re:Valuing Labor,” SAIC, Chicago, IL, October 12, 2018

Visiting Artist Lecture, “Threeing,” Bennington College, Bennington, VT, October 5, 2018

Presenter, RISD, Providence, RI, September 17, 2018

Presenter, “Open Engagement,” The Queens Museum, New York, NY, May 12, 2018

Presenter, Stanford University, Stanford, CA, May 3, 2018

Presenter, SUNY Buffalo, Buffalo, NY, April 28, 2018

Lecture, Brown University, Providence, RI, April 4, 2018

Lecture, University of Massachusetts at Dartmouth, Dartmouth, MA, March 29, 2018

Presenter, Corcoran School of Art and Design, Washington, DC, March 2, 2018

Presenter, New York University, New York, NY, February 16, 2018

Artist Talk, LMAK Gallery, New York, NY, February 15, 2018

Lecture, MassArt, Boston, MA, February 5, 2018

Presenter, The Corcoran, Washington, DC, December 4, 2017

Presenter, Recess Art, New York, NY, October 21, 2017

Presenter, The New Museum, New York, NY, October 18, 2017

Presenter, Pioneer Works, New York, NY, October 15, 2017

Artist Talk, Urban Glass, New York, NY, October 13, 2017

Lecture, The New School, New York, NY, October 5, 2017

Liturgist, Judson Church, New York, NY, September 24, 2017

Lecture, Rhode Island School of Design and Brown University, Providence, RI, September 22, 2017

Presenter, Arts Learning Symposium, Bennington, VT, September 15, 2017

Lecture, Metropolitan Museum of Art, New York, NY, July 28, 2017

Lecture, Mildred's Lane, Beach Lake, PA, July 8, 2017

Lecture, Mildred's Lane, Beach Lake, PA, July 3, 2017

Session Leader, Nomad9, University of Hartford, Hartford, CT, June 26, 2017

Lecture, Google Design, Mountain View, CA, June 1, 2017

Lecture, Eyebeam, Brooklyn, NY, May 16, 2017

Lecture, RISD, Providence, RI, May 4, 2017

Lecture, NEW INC, New York, NY, April 26, 2017

Lecture, New York Studio Residency Program, New York, NY, April 19, 2017

Lecture, Visible Futures Lab, SVA, New York, NY, April 12, 2017

Guest Speaker, NYU's Interactive Digital Media Program, Brooklyn, NY, April 5, 2017

Lecture, Williams College, Williamstown, MA, March 9, 2017

Lecture, Temple University, Philadelphia, PA, March 7, 2017

Lecture, Lower Manhattan Cultural Council (LMCC), New York, NY, March 4, 2017

Lecture, New York Studio Residency Program, New York, NY, February 22, 2017

Lecture, Visible Futures Lab, SVA, New York, NY, February 15, 2017

Guest Speaker, Studio for the Future of Arts and Culture, Bennington, VT, February 10, 2017

Lecture, MassArt, Boston, MA, February 2, 2017

Lecture, Boston University, MFA Fine Arts, Boston, MA, January 31, 2017

Presenter, Arts Business Initiative (ABI), New York, NY, January 17, 2017

Lecture, University of the Arts, Philadelphia, PA, December 2, 2016

Keynote, National Endowment for the Arts 50th Anniversary Celebration, Washington, DC, November 18, 2016

Lecture, Bauhaus Universität, Weimar, Germany, November 15, 2016

Presenter, Platform Cooperative, New York, NY, November 11, 2016

Lecture and Workshop, Cornell University, Ithaca, NY, September 16, 2016

Lecture, Akademie Schloss Solitude, Stuttgart, Germany, June 10, 2016

Lecture, Cornell University, Ithaca, NY, April 20, 2016

Lecture, Oxbow School of Art, Napa, CA, April 12, 2016

Lecture, Minneapolis College of Art and Design, Minneapolis, MN, April 7, 2016

Lecture, University of Hartford, Hartford, CT, April 5, 2016

Lecture, Georgia State University, Athens, GA, March 30, 2016

Lecture, Contemporary Art Museum Directors (CAMD), Ridgefield, CT, March 5, 2016

Guest Speaker, New York University, New York, NY, February 18, 2016

Lecture, Syracuse University, Syracuse, NY, February 4, 2016

Keynote, Charge Series, Art League Houston, Houston, TX, January 8, 2016

Lecture, "Land Access," Provocateur Series, Urban Ecologies, The New School, New York, NY, 2016

Lecture, Boston University, MFA Fine Arts, Boston, MA, January 31, 2016

Lecture, Visiting Artists Series, School of Visual Arts, New York, NY, December 1, 2015

Lecture, Queens College, New York, NY, December 8, 2015

Lecture, RISD Museum, Providence, RI, November 18, 2015

Lecture, Visiting Artist Series, Montclair State University, Montclair, NJ, November 17, 2015

Lecture, Oxbow School of Art, Napa, CA, November 16, 2015

Lecture, University of Wisconsin–Madison, Madison, WI, October 28, 2015

Lecture, Barnard College, New York, NY, October 21, 2015

Lecture, Hunter College, New York, NY, October 20, 2015

Artist Lecture, Pioneer Works, New York, NY, June 21, 2015

Lecture, “The Death of the Arts, Erroneously Foretold,” Mildred’s Lane, Honesdale, PA, June 2, 2015

Lecture, Grand Valley State University, Grand Rapids, MI, April 16, 2015

Lecture, University of Illinois at Chicago, Chicago, IL, April 14, 2015

Performer, “New Economic Policy,” A.I.R., Queens Museum, New York, NY, March 21, 2015

Lecture, “10 Big Ideas for Urban Entrepreneurship,” Municipal Art Society, New York, NY, March 5, 2015

Lecture, Alfred University, Artist in Residence, Alfred, NY, February 23, 2015

Lecture, Queens Museum, Youth Program, New York, NY, February 21, 2015

Lecture, The Art, Activism, and Technology Series, University of California, Berkeley, Berkeley, CA, January 26, 2015

Lecture, Free Speech Series, University of California, Berkeley, Berkeley, CA, January 26, 2015

Lecture, “Artist as Debtor,” with Susan Jahoda, The Cooper Union for the Advancement of Science and Art, New York, NY, January 22, 2015

Lecture, Smart Museum, Chicago, IL, December 6, 2014

Keynote Speaker, “Creative Enterprise,” 34th Annual Schumacher Center Annual Lecture. New York, NY, November 15, 2014

Lecture, New Inc, New Museum, New York, NY, November 11, 2014

Lecture, New York Studio Residency Program, New York, NY, November 4, 2014

Lecture, Royal Danish Academy of Fine Arts, Visiting Artist, Copenhagen, Denmark, October 23–24, 2014

Lecture, “City as Site,” The School of Visual Arts, New York, NY, June 18, 2014

Lecture, SUNY Purchase, Purchase, NY, May 1, 2014

Lecture, “Living Labor,” with Milena Hoegsberg, Vera List Center for Art & Politics, New York, NY, April 15, 2014

Lecture, University of Maine, Orono, ME, April 1, 2014

Lecture, Hartford Art School, Hartford, CT, March 24, 2014

Lecture, hosted by Visual Arts Nova Scotia, Lunenburg, NS, Canada, March 8, 2014

Lecture, Nova Scotia College of Art and Design, New York, NY, January 16, 2014

Lecture, Rhode Island School of Design, Providence, RI, November 23, 2013

Lecture, School of Visual Art Design Criticism MFA, New York, NY, November 15, 2013

Sharing Economy Talk, “Working Between Design and Art,” Farm House Los Angeles, Hollywood, CA, November 2, 2013

Artist Lecture, “This is Not a Journey to Someplace Else,” SUNY Purchase, NY, October 2, 2013

Lecture, Bennington College, Bennington, VT, October 1, 2013

Lecture, “Making and Manifesting,” Visible Futures Lab, School of Visual Arts, September 13, 2013

Lecture, The Cooper Union for the Advancement of Science and Art, New York, NY, August 7, 2013

Lecture, Mildred’s Lane, Honesdale, PA, July 21, 2013

Lecture, “Peer Learning and the 21st Century, Artists Experiment,” MoMA, New York, NY, June 21, 2013

Lecture, College of New Jersey, NJ, March 22, 2013

Lecture, Hartford University, Hartford, CT, March 11, 2013

Lecture, Brown University, Providence, RI, March 5, 2013

Lecture, "On Social Practice," Tyler School of Art Alternative Economies, Philadelphia, PA, February 26, 2013

Lecture, "Work, Money, and Love," Rhode Island School of Design, Providence, RI, February 20, 2013

Lecture, "Best Practices in Community Engagement," Rockefeller Foundation, New York, NY, 2013

Lecture, "What Is a Stranger?," International Center for Photography, New York, NY, January 8, 2013

Lecture, presentation for the Trustee Committee on Education, MoMA, New York, NY, December 3, 2012

Lecture, "The Future of the City," TEDx, New York, NY, October 13, 2012

Keynote, "Artist-Organized Resource Sharing," Netherlands Fringe Festival, Amsterdam, NL, September 4, 2012

Lecture, "Informal Economies in Anthropology," SUNY Albany, Albany, NY, May 2, 2012

Lecture, "Solidarity Economies," Hartford Art School, Hartford, CT, April 18, 2012

Lecture, "Civic Media and Tactical Design," School of Visual Art, New York, NY, April 17, 2012

Lecture, "Solidarity Art Economies," Pratt, New York, NY, April 16, 2012

Lecture, "Not an Alternative," Center for Civic Media, MIT, Cambridge, MA, April 5, 2012

Lecture, "Solidarity Economies," CUNY Graduate Center, New York, NY, March 18, 2012

Lecture, "Innovative Strategies in Arts Leadership," Gibney Dance Center, New York, NY, March 10, 2012

Lecture, "Cooperative Ventures for the Art and Business," Sotheby's, New York, NY, February 8, 2012

Lecture, "Art and Social Practice," Lecture Series, Portland State University, Portland, OR, January 30, 2012

Lecture, "The Evolution Will Be Social," Contact Conference, New York, NY, October 20, 2011

Lecture, "Creative Economics," California College of Art, Oakland, CA, August 20, 2011

Lecture, “Retail 21st Century,” Mildred's Lane, Honesdale, PA, June 22, 2011

Lecture, “Interaction Design,” MFA Lecture Series, School of Visual Arts, New York, NY, October 27, 2010

Lecture, “Plausible Art Worlds,” BaseKamp, Philadelphia, PA, October 5, 2010

“Collaborative Consumption,” Parsons the New School for Design, New York, NY, September 16, 2010

Lecture, “Retail 21st Century,” Mildred's Lane, Honesdale, PA, August 13, 2010

SELECTED PANELS

“Alternatives in a Time of Institutional Crisis,” with Nato Thompson, Miguel Braceli, Gregory Scholette, and Mariah Hupfield, National Academy of Design, July 14, 2026.

“Integration Lab: Across Places,” with Nejla W. Liias, Total Impact Summit, ImpactPHL, Philadelphia, PA, May 14, 2026.

“Last Art School,” with the Black Lunch Table, Keondra Bills Freemyn, New Crits, Ajay Kurian, Tiger Balm, Maggie Wong, This is a Performance School, DonChristian Jones, Hunter College Art Galleries, New York, NY, November 15, 2025

“Local Peace Economy,” moderated by Jodie Evans, with Nati Linares, Local Peace Economy, online, September 24, 2025

“Artist Workers in the Economy,” moderated by Sunil Iyengar, with Kamilah Forbes, Yancey Strickler, Jessica Mele, and Kristina Newman Scott, Creative Labor, Creative Conditions Conference, Arena Stage, Washington, DC, September 22, 2025

“Community Learning Session,” with Nati Linares, Steven Waldman and Angie Kim, Ford Foundation, New York, NY, July 15, 2024

“Being Together Again,” panel moderator, NEXT Festival, Smith Hall of Art, Corcoran School, George Washington University, DC, April 26, 2024

“Fortunately Issue 0 Launch Party,” hosted by Cierra Michele Peters and Mark Hernandez Motagy, with LinYee Yuan, Miriam Gallery, Brooklyn, New York, December 14, 2023

“Certainly No Computer Can be Made to Confront Genuine Human Problems in Human Terms’,” with Andre Ullrich, Gergana Vladova, and Dave Rejeski, Symposium in New York City: Critical Stances towards AI, Deutsches Haus at NYU, New York City, September 29, 2023

“Building community and ecological wealth through new investment vehicles,” chair for Open Collective, with speakers Nakisha Isengard, Emma Shaw, and Leo Freeman, Next Frontiers, Kings Place, London, July 11, 2023

“Community Tech and the Solidarity Economy,” with Nikishka Iyengar, hosted by Cassie Robinson, Center for Collective Information, online, February 27, 2023

“Appropriate Digitalisation - User-Owned and Open-Source,” with Nick Weir, Solid Network, online, February 23, 2023

“Live Q&A: Solidarity Economy,” with Nati Linares, Marina Lopez, and Sruti Suryanarayanan, Creative Study, online, November 14, 2022

“AFIELD #3: Let’s Share,” Kassel, Germany, September 9–11, 2022

“Exploring New Models of Care Taking for Funding the Ecosystem,” panelist, moderated by Mi You, Arthur Steiner, and Lauren Agosta, Documenta, Kassel, Germany, June 23, 2022

“DAOs and their Analog Translations,” with Austin Robey of Metalabel, online, April 6, 2022

“International Congress of Artist-Run Cooperatives,” panelist for Art.coop, Museum of Modern Art in Warsaw, Poland, December 9, 2021

“Web 3,” panelist with Colin Self, Stephanie Pereira, and Valencia James, Eyebeam, online, December 9, 2021

“Doing Arts-Based Community and Diverse Economies,” panelist, with Aviv Kruglanski, Kate Rich, Bianca Elzenbaumer, Ana Heras, Åsa Stahl, Gradon Diprose, Heather McClean and Molly Mullen, Livivana 2021, online, November 8, 2021

“Work in the Cultural Economies We Want: Cooperatives,” panelist, with Nati Linares, Pia Mancini, Ramsey Nasser, and Daniel Park, The Vera List Center, online, November 8, 2021

“We Do This to Free Us: Artists & the Solidarity Economy,” panelist, with Karen Ristuben, Stratton Lloyd, and Angie Kim, Grantmakers in the Arts, Virtual Workshop, November 7, 2021

“The Creative Power of the Arts: Catalytic Conversations,” Grantmakers in the Arts, November 5, 2021

“The Creative Power of the Arts: Reimagining Human and Planetary Flourishing,” panelist, Salzburg Global Seminar, online, November 3–5, 2021

“You Don’t Have to be a Starving Artist or a Sell Out,” panelist, with Joanna White-Oldham, Bryan Chang, Brian Van Slyke, and Daniel Park, Worker Co-op Week, US Federation of Worker Cooperatives, online, November 3, 2021

“Art on a Scale of Change,” panelist, The Showroom, London, England, online, October 12, 2021

“Solidarity Not Charity: Arts & Culture Grantmaking in the Solidarity Economy,” panelist, Philadelphia Philanthropy Network, online, October 6, 2021

“Arts and the Solidarity Economy,” panelist, with Nati Linares, Art Students League of New York, online, August 31, 2021

“The Future of Funding,” panelist, with Nia K. Evans, Nati Linares, Brendan Martin, Cierra Michele Peters, Art World Conference Discussion, online, May 18, 2021

“Institutional Reformatting,” panelist, with Amanda Vincelli and Michael Holt of NAVEL, Nora Khan of Dark Study, Vanessa Kwan, Emily Carr University of Art + Design, Vancouver, Canada, December 3, 2020

“Artists in a COVID Economy,” panelist, with Daniel Park and Kristina Wong, moderated by Amy Smith, Creative Capital, New York, NY, July 21, 2020

“A Way of Working,” panelist, Brown University, Providence, RI, April 10 (cancelled due to COVID-19), 2020

“Ways of Being,” panelist, Caroline Woolard and Susan Jahoda, Teaching Art as Social Action: Pros, Cons, Observations, Experiences, College Art Association, New York, NY, February 14, 2019

“Does Education Define an Artist,” panelist, Tufts University Art Galleries, Medford, MA, November 8, 2018

“Learning and Unlearning,” facilitator, Shifter Magazine, Brooklyn, NY, October 20, 2018

“Artists Report Back: News from the Forefront of Art and Labor,” panelist, The Association of the Study of the Arts of the Present, New Orleans, LA, October 19, 2018

“The Practice of Paying Attention,” moderator, BRIC, Brooklyn, NY, July 18, 2018

“How to Build,” ICP Museum, Eyebeam, New York, NY, May 14, 2018

“Sharing Practices of Listening, Attention, and Group Work in the Visual Arts,” CAA, New York, NY, February 24, 2018

“Artist as Activist,” School of Visual Arts, New York, NY, July 12, 2017

“Collaboration,” The Cooper Union for the Advancement of Science and Art, New York, NY, June 8, 2017

“United, States, America: Three Problematic Concepts,” SAIC, Chicago, IL, April 2, 2017

“VOLTA,” ArtNet, New York, NY, March 3, 2017

“Professional Practice Lecture Series,” NYAA, New York, NY, March 1, 2017

“Beyond Critique,” panelist, Teachers College, Columbia University, New York, NY, November 17, 2016

“Building a Platform Cooperative,” panelist, The New School, New York, NY, November 11, 2016

“Flipping the Script,” panelist, moderated by Ben Davis, Neuhouse, New York, NY, November 10, 2016

“Building a Creative Commonwealth,” panelist, curated by Steven Lam, Center for Architecture, New York, NY, October 21, 2016

“Artist as Cultural Producer,” panelist, moderated by Sharon Loudon, New York Academy of Art, New York, NY, March 1, 2016

“Ethnography Dialogues,” panelist, (GIDEST) at Parsons/The New School, New York, NY, February 26, 2016

“Pink Collars or Pink Shackles,” panelist, College Art Association, New York, NY, February 4, 2016

“Arts Education as Cultural Capital,” panelist, The 8th Floor, New York, NY, February 3, 2016

“Launch for Erick Lyle’s Book,” respondent, Bluestockings, New York, NY, November 19, 2015

“The City We Want,” panelist, MAS Summit, New York, NY, October 22, 2015

“Creating Sustainable Arts Organizations,” moderator, the Museum of Art and Design, New York, NY, October 16, 2015

“About Inequality,” panelist, Old Stone House, New York, NY, September 16, 2015

“Feminist Arts Economies,” panelist, moderated by Amy Whitaker, Professional Organization for Women in the Arts, New York, NY, June 6, 2015

“Solidarity Art Economies,” panelist, The Sunview, New York, NY, May 23, 2015

“Artists for Affordable Space,” panelist, Hunter Harlem Gallery, New York, NY, May 14, 2015

“Thinking Beyond the Boss,” panelist, Civic Hall, New York, NY, March 10, 2015

“Situation: Art School,” panelist, Pratt, New York, NY, March 6, 2015

“Extra-Institutional Education,” panelist, CUNY Graduate Center, New York, NY, February 13, 2015

“BFAMFAPhD,” panelist with Susan Jahoda, moderated by Bruce Checefsky, Unruly Engagement / Artist as Social Agent, Cleveland Institute of Arts, Cleveland, Ohio, November 17, 2014

“Solidarity Art Economies,” panelist, Art and Democracy, curated by Caron Atlas, New York, NY, July 22, 2014

“Artist As Activist,” panelist, The Judson Church, curated by The AV Center, New York, NY, July 17, 2014

“The Social Life of Artistic Property,” reading, CUE Foundation, New York, NY, June 4, 2014

“Sustaining Neighborhoods: Artists Move Beyond Gentrification,” panelist, The Laundromat Project, New York, NY, February 22, 2014

“The Sharing Economy,” panelist, moderated by Lisa Gansky, Social Media Week, New York, NY, February 20, 2014

“Talking Transitions, (Re)creating a Cultural Capital for All New Yorkers,” panelist with Paul Ramirez Jonas, moderated by Deborah Fisher, DeBlasio’s Talking Transition Tent, November 18, 2013

“Take Back the Land,” panelist, with 596 Acres and Yates McKee, StudioX, New York, NY, October 29, 2013

“Misrecognition,” panelist, Artists’ Institute, Lower Manhattan Cultural Council, New York, NY, August 11, 2013

“Critical Exchange,” panelist, moderated by Ted Purves and Shane Aslan Selzer, MoMA, New York, NY, June 21, 2013

“Our Land, Our Goods, Our Time,” panelist, The Mesh Conference, San Francisco, CA, April 24, 2013

“Organizing Artistic Spaces for Radical Pedagogy,” panelist, CUNY Graduate Center, New York, NY, April 11, 2013

“General Theory of Last Night: A Constructed Panel Discussion,” panelist, College Art Association, February 1, 2013

“Monetization and Value,” panelist with Lindsay Howard and Sarah Grant, moderated by Steve

Sacks, Eyebeam: Art and Technology Center, NY, January 19, 2013

“The Kitchen: Fix it Yourself,” panelist, Whitney ISP curatorial fellows, New York, NY, June 16, 2012

“How Much Do I Owe You?,” panelist, moderated by Manon Sloane, No Longer Empty, New York, NY, May 14, 2012

“Alternative Art Worlds,” panelist, CUE Foundation, New York, NY, May 5, 2012

“Structures of Exchange in Recent Art,” panelist, moderated by Ted Purves, The New School, New York, NY, March 23, 2012

“DIYU,” panelist, Maker Faire, New York Hall of Science, New York, NY, September 18, 2011

“Trade School,” panelist, Ignite Conference, The Smithsonian, Washington, DC, April 11, 2011

“Solidarity Economics,” panelist, Left Forum, Pace University, New York, NY, March 20, 2011

“Opening the Field,” panelist, Walker Art Center, Minneapolis, MN, June 4, 2010

“Contemporary Art in the Age of the Spectacle,” panelist, MoMA Audience Experiments, New York, NY, May 19, 2010

3C. ABSTRACTS AND PAPERS CONTRIBUTED AT PROFESSIONAL MEETINGS

SELECTED JURIED PAPERS AND CONFERENCE PRESENTATIONS

“Cooperatives in the Creative Sector,” panelist, with Yvon Jadoul, Francesca Martinelli, Rebecca Harvey, Amrul Hakim, moderated by Iñigo Albizuri, International Cooperative Alliance, Brussels, Belgium, September 26, 2022

“Supporting Arts and Safeguarding Culture: Role of Cooperatives as Intangible Cultural Heritage of Humanity,” panelist, with Santosh Kumar and Francesca Martinelli, ICA CCR European Research Conference, Athens, Greece, July 15, 2022

“Community Economies Teaching and Research,” with Anisah Madden, Liviana: Community Economies Research Network Conference, international, November 12, 2020

“The Labor of Abstraction: Valuing Cultural Work after Financialization,” Association for the Study of the Arts of the Present 10th Annual Conference, Tulane University, New Orleans, LA, 2018

“Study Collaboration,” College Art Association Annual Conference, Los Angeles, CA, 2018

“Ways of Being,” with Susan Jahoda, Robert M. Minkoff Foundation Academic Symposium at UrbanGlass, 2017

“BFAMFAPhD,” with Susan Jahoda, College Art Association Annual Conference, Washington, DC, 2016

“Speculative Design,” Critical Design / Critical Futures Symposium, RISD/Brown Critical Research Initiative, Providence, RI, 2015

“Student Debt, Real Estate and the Arts,” panelist, Public Art Dialog with Tom Finkelpearl, College Art Association Annual Conference, New York, NY, 2015

“Solidarity Art Economies,” College Art Association Annual Conference, New York, NY, 2015

“Solidarity Economies,” Digital Labor Conference, New York, NY, 2014

“Case Study: OurGoods.org,” with Jen Abrams National Innovation Summit for Arts and Culture, Denver, CO, 2013

“Collaborative Platforms,” Technologies of Collaboration, College Art Association Annual Conference, New York, NY, 2013

“Resist, Reclaim, Create,” International Symposium on Electronic Art, Albuquerque, NM, 2012

“Trade School,” Situated Learning, College Art Association Annual Conference, Virginia Commonwealth University, VA, 2010

3D. Other Creative Work and/or Scholarly Activity

MULTIYEAR INTERDISCIPLINARY RESEARCH PROJECTS

Pollinator.coop is an international network of art and design alumni who wish to engage in peer-to-peer professional development across institutions. This tech-first pedagogical program matches cultural workers at similar career stages and trains them in feedback protocols for belonging and innovation. <http://Polinator.coop>, 2024-Present

Art.coop is a resource-hub and network of artists and culture-bearers who are working in the Solidarity Economy movement to spread power and wealth and root it in hyperlocal communities. Started in 2021 with a report for Grantmakers in the Arts, Art.coop has become a multi-year initiative. <http://art.coop>, 2021-2024

Study Center for Group Work cultivates behaviors that allow groups to gather together more carefully. The Center offers trainings in practices of listening, attention, and collaboration using

sculptural tools for communication that have been made by local artists. After a successful pilot at Cooper Union (curated by Stamatina Gregory) with critical acclaim from the New York Times, Artforum, and Art in America, Caroline Woolard is now establishing a partnership with the New York Public Library to bring the study center to communities throughout the city.

<http://studycollaboration.com>, 2016–2020

NYC Real Estate Investment Cooperative exists to secure permanently affordable space for cultural, cooperative, and civic use in New York City. Following an educational event convened by Woolard, NYCREIC has over 350 members learning together and building power together.

<http://nycreic.com>, 2015–2019

BFAMFAPhD is a group of artists, curators, technologists, and designers who are concerned about the impact of rent, debt, and precarity on culture in the 21st century. Founded by Woolard in 2013, this group has received international attention from policymakers, administrators, art critics, and students. <http://bfamfaphd.com>, 2013–2020

Trade School is a self-organized learning platform that runs on barter. Students pay teachers with barter items rather than money, making space for mutual aid and reciprocal, radical pedagogy.

Co-founded by Woolard in New York in 2009, Trade School is now a global network of barter-based schools, with thirty local chapters supporting one another, from Quito to Tokyo.

<http://tradeschool.coop/story>, 2009–2019

OurGoods.org is a resource sharing network for cultural producers. Co-founded by Woolard in 2008, OurGoods connects artists, craftspeople, and activists to share skills, spaces, and objects. OurGoods.org organizes and facilitates monthly resource sharing events across cultural sectors.

<http://ourgoods.org>, 2008–2015

3E. SOLO EXHIBITIONS / COMMISSIONS

A Stone Holds Water, Free Library of Philadelphia (curated by Adam Feldman), Philadelphia, PA permanent collection. Caroline Woolard and Susan Jahoda, Pollyanna, Kingston, NY (curated by James Harmon), September 7–29, 2024

Tender Rock, Contemporary Art Galleries, University of Connecticut, Mansfield, Connecticut (curated by Macushla Robinson), March 27–May 10, 2022

Game Changer, Haus Der Statistik, Berlin, Germany (curated by Ela Kagel, Lianne Mol & Yael Sherill) August 1–October 15, 2022

A Stone Holds Water, Onomatopée, Eindhoven, NL (curated by Freek Lomme), November 6–December 19, 2021

A Stone Holds Water, Miriam Gallery, Brooklyn, New York (curated by Jaclyn Dooner), October 1–November 15, 2020

A Way of Working, Granoff Center, Brown University, Providence, RI (curated by Sophia LaCava-Bohanan), March 30–May 19, 2020 (canceled due to COVID-19)

INDEX, Rose Art Museum, Brandeis University, Waltham, MA (curated by Caitlin Rubin), September 19, 2019–March 16, 2020

Caroline Woolard, Moore College of Art and Design, Philadelphia, PA (curated by Gabrielle Lavin Suzenski), August 3–September 21, 2019

The Meeting, Free Library of Philadelphia, Philadelphia, PA (curated by Andrew Nurkin), Present–March 10, 2019

Carried on Both Sides: Encounter Three, Knockdown Center, Maspeth, NY, August 30–November 4, 2018*

Making and Being, Dekalb Gallery, Pratt Institute, New York, NY, August 28, 2018*

Listen, Contemporary Art Center, Cincinnati, OH (curated by Cal Cullen and Steven Matijcio), March 8–April 2, 2018

Carried on Both Sides: Encounter Two, LMAKgallery, New York, NY, January 19–February 25, 2018

Carried on Both Sides: Encounter One, Lesley Heller Gallery, New York, NY, November 4–December 16, 2017 *

Capitoline Wolves, Cornell University Gallery, Ithaca, NY (curated by Stephanie Owens), September 15–December 22, 2017

WOUND, 41 Cooper Gallery, New York, NY (curated by Stamatina Gregory), October 13–November 11, 2016*

Free / Libre / Open Access Systems and Art, Ithaca, NY (curated by the Cornell Council on the Arts), April 18–April 22, 2016

MoMA Studio: Exchange Cafe, MoMA, Cullman Research Center, New York, NY, May 24–June 30, 2014

The Economy of We, University of Massachusetts–Amherst Union Gallery, Amherst, MA, November 13–30, 2012

Trade School, Cuchifritos, New York, NY, March 10–April 8, 2012

*Solo exhibition for an arts collective of which I am a founding member.

GROUP EXHIBITIONS

Vox Populi, commission, details forthcoming, 2026

888, with Younger than Beyonce and SHEEEP, Whippersnapper Gallery, Toronto, Ontario, October 18–November 23, 2025

KnowingDoing, with BFAMFAPhD, The Bows, Mohkinstsis/Calgary, Alberta, Treaty 7 Territory, (curated by Alison Cooley), April 1–June 1, 2021

PDF Objects: Shelter in Place, MANA Contemporary, Digital Exhibition, Jersey City, NJ, (curated by Jason Lazarus), May 15–August 15, 2020

After the Plaster Foundation, Queens Museum of Art, Queens, NY, (curated by Larissa Harris), April 5–August 16 (postponed due to COVID-19), 2020

Critical Dialogues, Temple Contemporary, Tyler School of Art and Architecture, Temple University, Philadelphia, PA (curated by Robert Blackson), August 24–December 12, 2020

Re: Working Labor, School of the Art Institute of Chicago, Chicago, IL (curated by Ellen Rothenberg and Daniel Eisenberg), September 20–December 14, 2019

Institution as Form, Tenthaus, Oslo, Norway (curated by Alison Burstein), October 17–November 10, 2019

The Historical Present, New School Centennial Exhibition, New York, NY (curated by Anna Harsanyi and Macushla Catherine Robinson), July 12–October 6, 2019

Encampment, A Guide to the Field, Mountindale, NY (curated by Morgan Puett), October 6, 2018–January 31, 2019

What We Make, Ross Art Museum, Ohio Wesleyan, Delaware, OH (curated by Erin Fletcher), August 22–October 7, 2018

Don't Try to Boil the Ocean, Artspace Hartford, Hartford, CT (curated by Joe Bun Keo), September 3–September 28, 2018

Project Third: Making and Being, Dekalb Gallery, Pratt, Brooklyn, NY (curated by Jane South), August 28, 2018

The Unleashing Project, Teachers College, Columbia University, New York, NY (curated by Isin Onol, Livia Alexander, and Richard Jochum), April 1–May 30, 2018

Tick Tock: Time in Contemporary Art, Lehman Gallery, New York, NY, February 20–May 5, 2018

Neotopia: Data and Humanity, Ministry of Culture, Seoul, South Korea (curated by Doo Eun

Choi), November 1, 2017–January 31, 2018

Souvenir, The Storefront for Art and Architecture, New York, NY, September 16–December 9, 2017

The Visible Hand, CUE Foundation, New York, NY (curated by David Borgonjon), January 7–February 15, 2017

Empathy Biennial, Cornell University, Syracuse, NY (curated by Stephanie Owens), September 15–December 22, 2016

Precarity: Contingency in Artmaking, Gallery 400, Chicago, IL (curated by Lorelei Stewart), June 24–July 30, 2016

Document V, The Luminary, St. Louis, MO (curated by Temporary ArtReview), March 25–May 20, 2016

Discomfort: Furniture, Function and Form in Contemporary Sculpture, Hunterdon Museum, Clinton, NJ (curated by Liz Sheehan), January 17–May 8, 2016

Whereabouts, Glazenhuis, Lommel, Belgium (curated by Hyperopia Projects), March 27–April 9, 2016

Crushing Debt, CP Projects Space, New York, NY (curated by Jovanna Venegas), January 29–February 6, 2016

Measure, Storefront for Art and Architecture, New York, NY (curated by Eva Franch), August 14–September 19, 2015

Queens Museum Studio Program Exhibition, Queens Museum, Queens, Flushing, NY (curated by Larissa Harris), March 21–July 31, 2013–2015

Anchor, Hunter Harlem Gallery, New York, NY (curated by Arden Sherman), March 25–June 13, 2015

BFAMFAPhD, Lyric Visions: An Exhibition of Work by the Faculty of the UMass Art Department, University Museum of Contemporary Art, University of Massachusetts, Amherst, MA (curated by Lorne Falk), March 26–May 3, 2015

Crossing Brooklyn, The Brooklyn Museum, New York, NY (curated by Eugenie Tsai), October 3, 2014–January 5, 2015

Community Works: Artist as Social Agent, Reinberger Gallery, Cleveland Institute of Art, Cleveland, OH (curated by Bruce Checefsky), November 7–December 20, 2014

Currency, Proteus Gowanus, New York, NY (curated by Sal Randolph), September 6–November 30, 2014

NYC Makers: The MAD Biennial, Museum of Arts and Design, New York, NY (curated by Glenn Adamson), July 1–October 12, 2014

Collective Action Archive, Franklin Street Works, Purchase, NY (curated by Gregory Sholette), September 13, 2013

The Very First Year, Eyebeam, New York, NY (curated by Laurel Ptak), July 27–September 1, 2013

Added Value, The College of New Jersey Art Gallery, Ewing, NJ (curated by Betsy Alwin), March 13–April 13, 2013

How Much Do I Owe?, No Longer Empty, Long Island City, NY (curated by Manon Sloane), December 12, 2012–March 17, 2013

Ruilen, Mediamatic, Amsterdam, Netherlands (curated by Katayoun Arian), October 20, 2012–January 6, 2013

Art, Action, Environment!, SJDC Gallery, New York, NY (curated by Radhika Subramaniam), September 28–December 15, 2012

Silent University, Tate Modern, London, UK (curated by Ahmet Ogut), November 7–November 30, 2012

Venice Architecture Biennale, US Pavilion, Venice, Italy (curated by the Institute for Urban Design), August 29–November 25, 2012

To Have and to Owe, EFA Project Space, New York, NY (curated by Laurel Ptak and Leigh Claire LaBerge), September 21–October 27, 2012

Trade School, The Museum of Art and Design, New York, NY, March 8–March 29, 2012

Living As Form, Creative Time, New York, NY (curated by Nato Thompson), September 24–October 16, 2011

Dancing in Your Bedroom, Chazan Gallery, Providence, RI (curated by Sue Carroll), February 17–March 9, 2011

Alternative Histories, Exit Art, New York, NY (curated by Herb Tam), September 24–November 24, 2010

Materia, Cabinet Magazine, Brooklyn, NY (curated by Suzanne Stroebe), April 11–21, 2010

Table for Two, Milan Furniture Fair, Milan, Italy (curated by Esterni), April 14–April 19, 2010

Trade School, The Former Catholic School, New York, NY, February 1–April 15, 2010

Was That You or the House?, Watermill Center, Watermill, NY, May 15–June 1, 2010

Trade School, Grand Opening, New York, NY, 2009

Work Dress, Ronald Feldman Fine Arts, New York, NY (curated by Christine Hill), 2009

Swing, Deitch Projects, New York, NY (curated by Stefan Sagmeister), 2009

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Reworking Labor, eds. Dan Eisenberg and Ellen Rothenberg, Chicago: School of the Art Institute of Chicago Galleries, 2023.

Mueller, Ellen, *Walking as Artistic Practice*, New York: State University of New York Press, 2023.

Springgay, Stephanie, *Feltness: Research-Creation, Socially Engaged Art, and Effective Pedagogies*, Durham: Duke University Press, 2022.

Cohen-Cruz, Jan and Rad Pereira, *Meeting the Moment: Socially Engaged Performance 1965–2020, by Those Who Lived It*, New York: New Village Press, 2022.

William Deresiewicz, *The Death of the Artist: How Creators Are Struggling to Survive in the Age of Billionaires and Big Tech*, New York: Henry Holt and Co., 2020.

Neil Mulholland, *Re-imagining the Art School: Paragogy and Artistic Learning*, Cham: Palgrave Pivot, 2019.

Leigh Claire La Berge, *Wages Against Artwork*, Durham: Duke University Press, 2019.

Gregory Sholette, *Delirium and Resistance: Activist Art and the Crisis of Capitalism*, New York: Pluto Press, 2017.

Yates McKee, *Strike Art: Contemporary Art and the Post-Occupy Condition*, London and New York: Verso Books, 2016.

Katherine McKinnon, “Beyond the Barking of Wild Dogs: Community Economies, Calculability and the Making of Art,” in *Re-structure: On Alternative Modes of Culture & Knowledge Production in Times of Shrinking Expenditures*, eds. Jan Hendrik and Hugh Davies, Melbourne: Unlikely Publishing, 2016.

Max Haiven, “Money as a Medium of the Imagination: Art and the Currencies of Cooperation,” *MoneyLab Reader: An Intervention in the Digital Economy*, eds. Geert Lovink, Nathaniel Tkacz, and Patricia de Vries, Amsterdam: Institute for Network Cultures, 2015. 182.

Shane Aslan-Selzer and Ted Purves, *What We Want Is Free*, Second Ed. New York: State

University of New York Press, 2014.

Karen van den Berg and Ursula Pasero, *Art Production beyond the Art Market?*, Berlin: Sternberg Press, 2013. 67

Shane Aslan-Selzer and Ted Purves, *What We Want Is Free*, New York: State University of New York Press, 2011.

Pablo Helguera, *Education for Socially Engaged Art*, New York: Jorge Pinto Books, Inc., 2011

Amber Hickey, ed., *A Guidebook of Alternative Nows*, New York: The Journal of Aesthetics and Protest, 2011.

Herb Tam, *Alternative Histories*, Cambridge: MIT Press, 2011.

Rachel Botsman, *What's Mine Is Yours: The Rise of Collaborative Consumption*, New York: Harper Business, 2010.

Temporary Services, *Art Work: A National Conversation About Art, Labor, and Economics*, Chicago: Half Letter Press, 2010.

Nato Thompson, *Contractions of Time: On Social Practice from a Temporal Perspective*, New York: e-flux, 2010.

Douglas Rushkoff, *Life, Inc.* New York: Random House, 2009.

SELECTED COMMENTARY ABOUT MY WORK IN VIDEO AND RADIO PROGRAMS

Regenerative Baking, “#22: Caroline Woolard on Barter Networks and the Solidarity Economy,” Podcast, September 23, 2025. <https://open.spotify.com/episode/1gXGALIXT8nvKTiBPKeah7>

CodePink, “Episode 256: Lessons from Our Local Peace Economy Journeys,” podcast, 2024.

The Alternative Art School, “Let’s Talk Alternatives with Caroline Woolard (hosted by Nato Thompson),” live conversation recorded: September 3, 2024.

Work. Shouldn’t. Suck., “WSS Live with Caroline Woolard (hosted by Lauren Ruffin),” live show recorded: April 22, 2020. <https://www.youtube.com/watch?v=UrNK1px7f4o>

Bad at Sports, “7 Podcasts on Making and Being at Hauser & Wirth,” podcast, 2019. <http://badatsports.com/?s=bfamfaphd>

The Remix, “Caroline Woolard, Artist and Educator,” podcast, 2018. <https://theremix.nyc/podcast-caroline-woolard>

Bad at Sports, “Episode 629: Susan Jahoda, Emilio Martinez Poppe, Caroline Woolard (BFAMFAPhD),” podcast, 2018.
<https://itunes.apple.com/us/podcast/bad-at-sports/id80804648?>

PBS/Art21, “Caroline Woolard’s Floating Possibility,” New York Close Up, digital film series, July 21, 2017. <https://art21.org/watch/new-york-close-up/caroline-woolards-floating-possibility/>

Upstream, “The Solidarity Economy,” podcast, UK, 2016.
<https://www.upstreampodcast.org/solidarityeconomy>

PBS/Art21, “Caroline Woolard Flips the Real Estate Script,” New York Close Up, digital film series, July 21, 2015.
<http://www.art21.org/newyorkcloseup/films/caroline-woolard-flips-the-real-estate-script/>

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<http://badatsports.com/2014/who-pays-artists/>

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<http://www.moma.org/explore/multimedia/videos/251/1212>

MoMA, “Making Furniture, Uniforms, and The Exchange Archive for Exchange Cafe with Caroline Woolard,” video, 2013.
<http://www.youtube.com/watch?v=RyRf-zntk24&feature=youtu.be>

Arts Forward, “Jen Abrams and Caroline Woolard: Beyond Scarcity,” video, 2013.
<http://vimeo.com/78654422>

Trade School, “Collaborative Cities,” 2012. <http://collaborative-cities.com/>

Amplify Brooklyn, “On Sharing,” Parsons DESIS Lab, video, 2011. <http://vimeo.com/32604211>

SolidarityNYC, “OurGoods Barter Network,” video, 2011.
<http://solidaritynyc.org/#/videos/ourgoods-barter-network>

Brigid Bergin, “Will Teach for Goods,” WNYC, 2010.

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Molly Mullen, Mark Harvey, Jessie Anderson, and Elise Sterback, “Beyond Fantasy: A Diverse Economies Approach to Reimagining How to Resource the Arts in Aotearoa,” *Performance Paradigm*, no. 18, 2023.

Aric Sleeper, “‘Remember the Future’ Shines a Light on the Solidarity Economy,” *Peace & Planet News*, Fall 2023 Edition

Taylor Dafoe, "Public Art Organization Creative Time Is Getting Its First Permanent Event Space, Where Artists Are Invited to 'Convene and Exchange'," *Artnet News*, September 27, 2023.

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April Short, "You'll know an economic and social justice plan is serious if it includes money for the arts," *Nation of Change*, September 10, 2021.

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Sophia Park, "Solidarity Economies, the Arts, and the Future of Funding," *Fractured Atlas*, July 20, 2021.

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Holland Cotter, "At the Queens Museum, Home and the World," *The New York Times*, October 29, 2020.

Maximiliano Durón, "Helping Each Other Help Ourselves," *ARTnews*, Summer, 2020.

Amanda Roach, "Slouching Toward Equitable: PDF-Objects Challenges Internet Hegemony," *Newcity*, June 5, 2020.

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Patricia C. Phillips, "Interview with Caroline Woolard, Inaugural Walentas Fellow," *Moore Blog*, July 10, 2019.

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Lauren van Haaften-Schick, "Conceptualizing Artists' Rights: Circulations of the Siegelau-Projansky Agreement through Art and Law," *Oxford Handbooks Online*, March, 2018.
<https://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199935352.001.0001/oxfordhb-9780199935352-e-27?print=pdf>

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<http://www.dreamideamachine.com/en/?p=22302>

Noah Simblist, "Taming the Dancing Table: Post-humanist ethics in the age of hyper-capitalist spectacle. A Conversation with Noah Simblist, Carol Zou, Andy Campbell and Chelsea Weathers," *Terremoto: Contemporary Art in the Americas*, Issue 7: Eternal Life, November 14, 2016.
<http://terremoto.mx/article/taming-the-dancing-table/>

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5. GRANTS

5A. GRANTS FUNDED

(Note: I spoke with Dr. Christine Lemesianou, Associate Dean in the College of the Arts, about this and she approved that there is no conflict of interest with my Executive Director role at [Pollinator.coop](#) and advisory role at [Art.coop](#); instead this work supports the goals of MSU).

Pollinator.coop General Operating Support, Kataly Foundation, \$400,000, 2024–2025

Pollinator.coop General Operating Support, Halloran Philanthropy, \$150,000, 2024–2025

Pollinator.coop General Operating Support, Swiss Philanthropy, \$150,000, 2024–2025

Pollinator.coop General Operating Support, Jerome Foundation, \$20,000, 2024–2025

Art.coop General Operating Support, Kataly Foundation, \$1,000,000, 2021–2025

Art.coop General Operating Support, Barr Foundation, \$330,000, 2021–2025

Art.coop General Operating Support, Hewlett Foundation, \$600,000, 2021–2025

Art.coop General Operating Support, Mellon Foundation, \$1,000,000, 2021–2025

Art.coop Online Modules, Mellon Foundation, \$150,000, 2021–2025

Art.coop General Operating Support, RuthArts, \$150,000, 2021–2025

Art.coop General Operating Support, Builders Foundation, \$300,000, 2021–2025

Art.coop General Operating Support, Surdna Foundation, \$300,000, 2021–2025

Art.coop General Operating Support, Kenneth Rainin Foundation, \$20,000, 2021–2025

Marva and John Warnock Artist-in-Residence (Finalist, nominated and declined), University of Utah, \$40,000, 2022

Visiting Artist, Haystack Mountain School of Craft, Amount: In-Kind (Residency), 2021

Entrepreneur in Residence, Fractured Atlas, \$5,000, 2021

Racial Equity Consultant and Principal Researcher, Grantmakers in the Arts, \$20,000, 2020

Philadelphia Area Creative Collaboratives Program Grant, Philadelphia Area Creative Collaboratives, \$10,000, 2020

Public Art Learning Fund Grant, New England Foundation for the Arts, \$2,000, 2020

Impact Maker Program Residency, Brandeis University (lab invitation), Amount: In-Kind (Residency), 2019

Marva and John Warnock Artist-in-Residence (Finalist: nominated but not received), University of Utah, \$40,000, 2019

Perlmutter Residency, Brandeis University (curatorial invitation), Amount: In-Kind (Residency), 2019

Pioneer Works Artist Residency, Pioneer Works (curatorial invitation), Amount: In-Kind (Residency), 2019

Ribicoff Junior Faculty Prize, University of Hartford, \$10,000, 2019

Associated Artist, Culture Push, Amount: In-Kind (Residency), 2018

Artist-in-Residence (with BFAMFAPhD), Pratt Institute, Amount: In-Kind (Residency), 2018

Artist-in-Residence, Pilchuck Glass School, Amount: In-Kind (Residency), 2018

Artist-in-Residence, Oxbow School of Art, Amount: In-Kind (Residency), 2018

Hartford Art School Faculty Senate Scholarly Work Coffin Grant, University of Hartford, \$3,000, 2018

Hartford Art School Endowment Faculty Development Fund, University of Hartford, \$2,500, 2018

Hartford Art School Renee Samuels Fund, University of Hartford, \$400, 2018

Artist Business Incubator Grant, New York Foundation for the Arts, \$25,000, 2017

Artist-in-Residence (opportunity declined), San Diego State University, \$17,000, 2017

Artist-in-Residence, Visible Futures Lab, Amount: In-Kind (Residency), 2017

Resident, Eyebeam: Art and Technology, Amount: In-Kind (Residency), 2017

Resident, Lower Manhattan Cultural Council, Amount: In-Kind (Residency), 2017

Shouting Distance Social Practice Commission, \$20,000, 2017

Visible Futures Lab Grant, Visible Futures Lab, \$2,000, 2017

Welch Artist-in-Residence (Nominated but declined), Georgia State University, \$32,000, 2017

Writer-in-Residence, Mesa Refuge, Amount: In-Kind (Residency), 2017

Cornell Council on the Arts Biennial Artist (Curatorial Invitation), Cornell Council on the Arts, \$20,000, 2016

Designer-in-Residence, WeMake.cc, Amount: In-Kind (Residency), 2016

Art Unrestricted Grant, Grand Central Art Center, \$5,000, 2016

Designer/Artist-in-Residence, New Museum NEW INC, Amount: In-Kind (Residency), 2016

100 Women of Peer to Peer Foundation, Peer to Peer Foundation, Amount: In-Kind (Residency), 2015

Artist-in-Residence (Declined), Banff Centre for Arts and Creativity, Amount: In-Kind (Residency), 2015

Artist-in-Residence (with BFAMFAPhD), Triangle Arts, Amount: In-Kind (Residency), 2015

Seed Fund Grant, RSF Social Finance, \$1,500, 2015

Artist-in-Residence, Queens Museum Studio Program, Queens Museum, Amount: In-Kind (Residency), 2014

Artist-in-Residence, Museum of Modern Art, Amount: In-Kind (Residency), 2013

Rockefeller Cultural Innovation Fund Grant, Rockefeller Foundation, \$100,000, 2013

Smart List, Wired Magazine, Amount: In-Kind (Residency), 2013

smART Power (Finalist), Bronx Museum and U.S. Department of Cultural Affairs, Amount: In-Kind (Residency), 2012

Rockefeller Brothers Foundation Grant, Rockefeller Brothers Fund, \$35,000, 2012

Artist-in-Residence, Watermill Center, Amount: In-Kind (Residency), 2011

Lower Manhattan Cultural Council Grant, Lower Manhattan Cultural Council, \$10,000, 2011

National Endowment for the Arts Grant, National Endowment for the Arts, \$30,000, 2011

Rockefeller Cultural Innovation Fund Grant, Rockefeller Foundation, \$100,000, 2011

ERPA Grant, The Field, \$25,000, 2010

Rockefeller Cultural Innovation Fund (Finalist), Rockefeller Foundation, Amount, 2010

ERPA Grant, The Field, \$10,000, 2009

5B. GRANT PROPOSALS SUBMITTED

I do not have applications to list, but I can say that I am in monthly conversations with grantmakers nationally. My 2021 report, [Solidarity not Charity](#), which was commissioned by the national network of grantmakers in the arts, Grantmakers in the Arts, has led to regular opportunities to appear as a thought leader in the field of arts and culture philanthropy. Rather than respond to Requests for Proposals with traditional application cycles, I work directly with Program Officers and Directors at national and local public and private Foundations in an advisory capacity on a seasonal basis. I introduce grantmakers to prospective grantees regularly and advise grantmakers on their strategies and help to shape their grantee portfolios regularly. In my role as Co-Executive Director of [Pollinator.coop](#), I share information about my own work with grantmakers and, when there is strategic alignment with their portfolio and mission, I am awarded funds from grantmakers' discretionary funds. I am using my contacts to apply for funds that are in alignment with the goals of the Department of Art + Design and the College of the Arts and MSU.

Dodge Foundation, First-Generation Professional Development Fund for the Department of Art + Design students and alumni, in conversation, \$50,000, for 2026–2027

6. PROFESSIONAL AWARDS

6A. FELLOWSHIPS + RESIDENCIES

Digitization, Sustainability and Participation Fellowship, Weizenbaum Institute for the Networked Society, \$8,000, 2023

Trailblazer Fellowship, Center for Cultural Innovation, \$20,000, 2020

Walentas Fellowship, Moore College of Art & Design, \$50,000, 2019

Designer/Artist in Residence Alumni Fellowship, New Museum NEW INC, Amount, 2018

American Academy in Rome Fellowship (Finalist), American Academy in Rome, \$20,000, 2016

John H. Hauberg Fellowship, Pilchuck Glass School, \$5,000, 2016

Judson Church Arts and Social Justice Fellowship, Judson Memorial Church, \$500, 2015

Eyebeam Fellowship, Eyebeam: Art and Technology, \$30,000, 2014

National Innovation Summit for Arts and Culture Fellowship, National Innovation Summit, \$500, 2013

Interdisciplinary Laboratory for Art, Nature, and Dance (iLAND) Fellowship, iLAND, \$500, 2010

MacDowell Colony Fellowship, MacDowell, \$1000, 2009

Leon Levy Foundation Fellowship, Leon Levy Foundation, \$5,000, 2009

SculptureCenter Fellowship (Finalist), SculptureCenter, \$1000, 2009

6B. LECTURESHIPS

SELECTED ACADEMIC VISITING ARTIST APPOINTMENTS

ArtEZ University of the Arts, Practice Held in Common, Visiting Artist, 2021

Fulbright Scholar Program, Finalist (application, finalist, not awarded), 2021

University of Utah, The Marva and John Warnock Artist-in-Residence, Finalist (nominated, not received, \$40,000), 2021

University of Minnesota, Participatory Culture, Social Practice, and Critical Theory, Harlan Boss Visiting Artist for Art, 2020

Moore College of Art and Design, Inaugural Walentas Fellow, Visiting Artist, 2018–2020

Brandeis University, Ruth Ann and Nathan Perlmutter Artist-in-Residence Award, 2019

University of the Arts, Visiting Artist, 2017

Williams College, Visiting Artist, 2017

Ox-Bow School, Visiting Artist, 2016

Syracuse University, Visiting Artist, 2016

Minneapolis College of Art and Design, Visiting Artist, 2016

Georgia State University, Visiting Artist, 2016

California State University, Grand Central Arts Center, Visiting Artist, 2016

Malmö Art Academy, Critical and Pedagogical Studies, Visiting Artist, 2015

University of Wisconsin–Madison, Glass Department, Artist-in-Residence, 2015

University of Illinois at Chicago, Visiting Artist, 2015

Grand Valley State University, Visiting Artist, 2015

University of California Berkeley, Visiting Artist, 2015

Alfred University, Visiting Artist, 2015

Royal Danish Academy of Fine Arts, Visiting Artist, 2014

Nova Scotia College of Art and Design, Visiting Artist, 2014

6C. HONORS AND AWARDS

Cooper Foundation Promise Award, Swarthmore College, \$9,500, 2020

Herb Alpert Award in the Arts in Visual Art (Finalist, nominated but not received), Herb Alpert Foundation, \$75,000, 2018

Center for Teaching Excellence and Innovation Award, University of Hartford, \$2,000, 2018

Antipode Scholar-Activist Project Award: Re-Drawing the Economy (Nominated, declined), Antipode, Amount, 2016

Digital Communities Award, Prix Ars Electronica, \$500, 2016

Theo Westenberger Estate Fund Award, Theo Westenberger Estate Fund, \$5,000, 2015

Top 20 Female Artists, ArtNet, 2015

Elliot Lash Award for Excellence in Sculpture, Elliot Lash Award, \$2,000, 2007

7. UNIVERSITY, COLLEGE, DEPARTMENT, AND COMMUNITY SERVICE

7A. SERVICE TO MONTCLAIR UNIVERSITY

Faculty Advisor, Do It Yourself Dreams Club, University-wide, Montclair, NJ, 2026

Steering Committee, Express Yourself!, University-wide, Montclair, NJ, 2025–2026

7B. SERVICE TO THE COLLEGE OF THE ARTS

Member, BA in Interdisciplinary Design Working Group, College-wide, Montclair, NJ, 2025–2026

7C. SERVICE TO THE DEPARTMENT / SCHOOL

Member, Recruitment and Retention Committee, Department of Art and Design, Montclair, NJ, 2025–2026

Head of Foundations, Department of Art and Design, Montclair, NJ, Present–2025

In this role, I receive 3TCH (one course release) as I am responsible for:

- Curricular Overhaul (~500 students)
- Supply Management (~500 students)
- Facilities (5 classrooms)
- Budget (materials for ~500 students)
- Personnel: Renewal / Nominate for Hiring (~25-35 Part-Time faculty)
- Personnel: Scheduling (~25-35 Part-Time faculty)
- *In addition to regular service, advising, research, and teaching

7D. SERVICE OFF-CAMPUS

Board Member, Jerome Foundation, national, 2027–2030 (invitation process underway)

Affiliate, Harvard University, Berkman Klein Center for Internet & Society, Present-2027

Advisor, AFIELD, international, Present–2026

Strategic National Arts Alumni Project (SNAAP) Research Advisory Board, national, Present–2024

Advisor, Throughlines, national conference, Present-2027

Advisory Group, The Laundromat Project's Artist & Community Investments Committee, Creative Time Instigates, New York, NY, Present–2025

Advisor, Art Pharmacy, national, 2025–2024

Advisory Circle, The Center for Art, Research and Alliances, New York, NY, 2023–2024

Think Tank, Creatives Rebuild New York, Guaranteed Income Pilot, New York, NY, 2021–2024

Programming Brain Trust, Creative Capital, New York, NY, 2020–2021

The Guide Brain Trust, Herberger Institute for Design and the Arts, Arizona State University, AZ, 2019–2021

Ally, AmbitioUS, an initiative of the Center for Cultural Innovation (CCI), Oakland, CA, 2019–2021

Community Economies Research Network (CERN), International Advisory Committee, The Working World, cooperative financial services platform, New York, NY, 2015–2017

Center for Urban Business Entrepreneurship, Municipal Art Society, New York, NY, 2014–2016

SELECTED ACADEMIC SERVICE WORK BEFORE MONTCLAIR

Member, Special Education Search Committee, Education Department, University-wide, Hartford, CT, 2021

Chair, Professional Practices Committee, Hartford Art School, Hartford, CT, 2019–2021

Chair, Diversity, Equity, and Inclusion Taskforce, Hartford Art School, Hartford, CT, 2019–2021

Member, Partnership Council, University-wide, Hartford, CT, 2019–2021

Member, Diversity in the Faculty-Recruitment and Retention Committee, University-wide, Hartford, CT, 2019–2021

Coordinator, Post-Baccalaureate Program in Sculpture, Hartford Art School, Hartford, CT, 2019–2021

Center for Teaching Excellence and Innovation Advisory Committee, University-wide, Hartford, CT, 2019–2020

Member, High Impact Practices Assessment Taskforce, University-wide, Hartford, CT, 2019–2020

Coordinator, 3D Foundations, Hartford Art School, Hartford, CT, 2019–2020

Member, Music Composition Search Committee, Hartt School, University-wide, Hartford, CT, 2018–2019

Member, Sculpture Technician, Staff Search, Hartford Art School, University-wide, Hartford, CT, 2018–2019

Member, 4D Faculty Search Committee, Hartford Art School, Hartford, CT, 2017–2018

Advisory Convening Member, Game Design, University-wide, Hartford, CT, 2017–2018

8. PROFESSIONAL ACTIVITIES AND MEMBERSHIPS

8A. PROFESSIONAL BOARDS

See Service Off-Campus (5D above) for more

1212 Ocean Avenue HDFC Housing Cooperative, Brooklyn, NY, 2015–2021

The Oxbow School, Napa, CA, 2018–2021

Emerging Leaders of New York Arts (ELNYA), Advisory Board, New York, NY, 2017–2018

Robin Hood Investment Cooperative, International, 2016–2017

Schumacher Center for a New Economics, Great Barrington, MA, 2013–2018

8B. MEMBERSHIPS

Design Justice Network, International, 2016-Present

Community Economies Research Network, International, 2016-Present

Guild of Future Architects, National, 2020–2024

The Association for Contemplative Mind in Higher Education, member, International, 2016-Present

College Art Association, member, National, 2016-Present

American Institute of Graphic Arts, member, National, 2016-Present