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Exchange Café

Exchange Café was an immersive installation and social space created in 2013 by Caroline Woolard at MoMA that was dedicated to exchange-based [practices](#). The café encouraged visitors to question notions of reciprocity, value, and [property](#) through shared experiences. Tea from the anarchist Feral Trade Network, milk from prison abolitionists at Milk Not Jails, and honey from BeeSpace—products sourced by Woolard that directly engage the [solidarity economy](#)—were available by exchange. Instead of paying with legal tender, Exchange Café patrons were invited to use a currency with fill-in-the-blank [sections](#) which prompted visitors to write down their demands and desires. Exchange Café also featured an interactive participatory archive, a matrix of exchange projects, and a library of books and ephemera.

At Exchange Café, visitors were greeted by waitstaff with direct experience working in, with, and for solidarity economies. With the Café as a learning format, education happened in relation to lived experience. Waitstaff included Tychist Baker and Lauren Melodia, organizers for Milk Not Jails; Kenneth Edusei, an organizer for participatory budgeting in Brooklyn; and Carla Aspenberg, Forest Purnell, and Amelia Winger-Bearskin, artists engaged in [practices](#) of reciprocity.

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What if the café products were as radical in [practice](#) as the formal ideas in the artworks themselves?

Exchange Café was a social space dedicated to the [power](#) of one-to-one agreement. An emergent archive about one-on-one engagement invited contributions on the wall and the [website](#) Woolard created with Amelia Winger-Bearskin, [TheExchangeArchive.com](#), demonstrating that artworks emerge in dialogue between people, not in isolation.

Since money, as the existing and active concept of value, confounds and confuses all things, it is the general confounding and confusing of all things—the world upside-down—the confounding and confusing of all natural and human qualities. He who can buy bravery is brave, though he be a coward. As money is not exchanged for any one specific quality, for any one specific thing, or for any particular human essential [power](#), but for the entire objective world of man and nature, from the standpoint of its possessor it therefore serves to exchange every quality for every other, even contradictory, quality and object: it is the fraternisation of impossibilities. It makes contradictions embrace.

—Karl [Marx](#), Economic and Philosophic Manuscripts, 1844

Exchange Café

Reflect

Idea in Public

Experiment

Timeframe

Inquiry

Commitment

Study

Experience

2012-2013 MoMA
 museum as living experiment
 Director of MoMA, Glenn Lowry,
 salary of \$1.8 million
 Occupy Wall Street 2011
 2007/2008 Financial Crisis
 Banks get bailed out.
 They can take our jobs,
 but not our **skills**.
 No money.

elite institution
 admission ticket over \$20,
 too expensive
 museum not open after work
white walling
 colonial
barter
 swap
 local currencies
 trade

exchange
mutual aid
gift
 associations
 1:1
nonlinear time
yawns
 two people
eyes
 folded paper
clamshell
bilateral symmetry
 dyad

Study

Visitors to MoMA can learn
 about and experience
practices from the solidarity
economy.

Commitment

Experience

How can entry to a public
 museum cost \$20? I can't
 afford to get into MoMA.

I will use found materials
 for objects. I will make
 sure MoMA hires **solidarity**
economy activists.

Inquiry

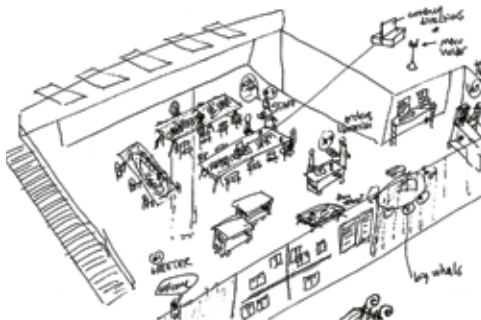
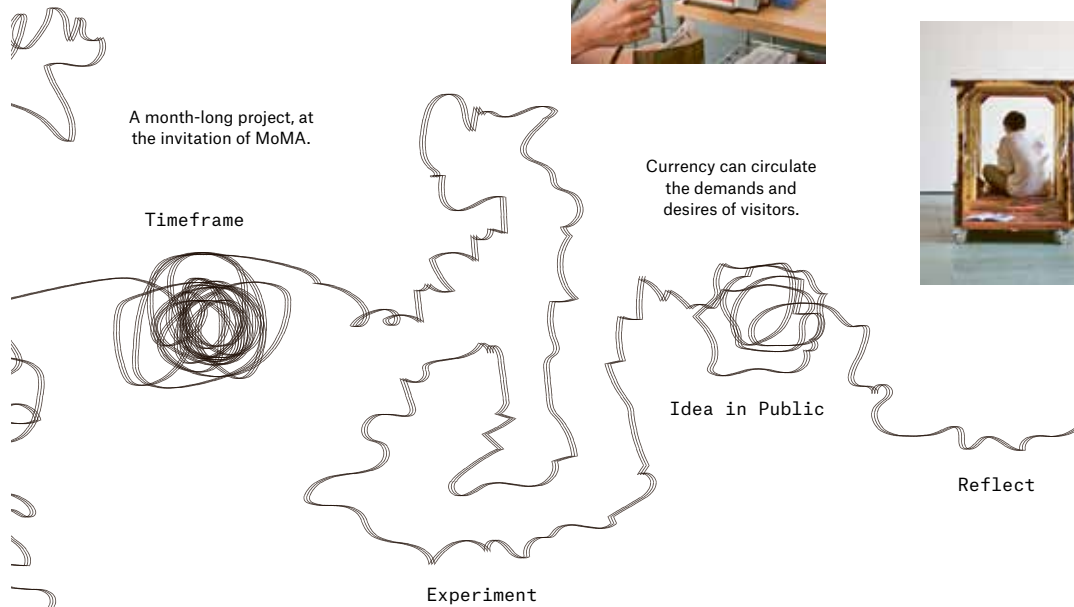


waitstaff : educators
facilitators : waitstaff
local currency
 What if the café products were
 as radical in **practice** as the
 formal ideas in the artworks
 themselves?
community currency
 currency that circulates the
 demands and desires of
 visitors
 MoMA open after work

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life experience of visitors
international
exchange value vs. use value
visitors at MoMA are tired,
sitting
tourism
visitors in the café are awake
solidarity economy
Eva Zeisel
Feral Trade Network
local honey
Milk Not Jails
Kate Rich
power
Carolina Caycedo
Martha Rosler

Paul Ramirez Jonas
Dave McKenzie
Nina Katchadourian
Adrian Piper
structural violence becomes
interpersonal
Mierle Laderman Ukeles
police barricades on 5th Ave.
Germaine Koh



café as format
police barricade as bench
currency
uniforms for waitstaff
hiding furniture
sit inside it
website
events

Exchange Café

What, Who, How: Exchange Café

Sheetal Prajapati is an educator, artist, and advisor working across the field of art and public engagement. Sheetal is currently on faculty at School of Visual Arts (New York) in the MFA Fine Arts program and works as an advisor and consultant in the field through her agency Lohar Projects. Previously, Sheetal served as the first Director of Public Engagement at Pioneer Works and the Assistant Director of Learning and Artists Initiatives at The Museum of Modern Art.

Sheetal Prajapati, 2019

a *practice*

A habitual application of actions or processes with purpose.

an *exchange*

A mutual offering and reception.

a *system*

A form of social, economic, or political organization practiced by a group of people.

In 2013, The Museum of Modern Art (MoMA) invited Caroline Woolard to be part of a pilot initiative called Artists Experiment. Artists Experiment took the form of long-term collaborations between contemporary artists and the public programs team to present audiences with experimental, unexpected, and thoughtful experiences with art. Through this collaboration, we made Exchange Café.

What was Exchange Café?

- a social space
- a participatory artwork
- a resource center to consider connected historical and social narratives
- an educational lab to discover and contribute new content
- a collaborative studio to create value together
- a network of people
- a *barter* system to exchange goods and services
- a free public space for all

Who was Exchange Café?

Exchange Café was a collaboration between and among all organizers, participants, and contributors. Invited project *collaborators* and workers led workshops, built a digital platform, made and provided goods and services,

Study

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designed currency, contributed research, facilitated action and together welcomed the public to be part of a **rhizomatic system**—wherein each act of exchange produced multiplying possibilities for expanded forms of engagement and production.

How was Exchange Café?

Exchange Café proposed and welcomed visitors to participate with or activate the space. The crux of these interactions examined the ways we define value. The café served tea, milk, and honey to visitors in exchange for currency created by participants. Each currency note was valued by a set of offerings and needs generated by each visitor. As currency was exchanged for tea, a collection

of needs and offerings was created. This collection of currency expressed the ways each participant valued both their **skills** and their needs—setting up both a personal and communal space for exchange between people, goods, and ideas.

Since this project, I have spent time considering the various modes of exchange that exist in my work with others. The chart below illustrates my own thinking about the experience of the café and my current work.

EXCHANGE AS PRACTICE	PRACTICE OF EXCHANGE	SYSTEMS AS EXCHANGE
practice has intention	exchange produces value	systems are structures
exchange is a form of communication	value is a collective agreement	production is cooperative
develop new forms of currency	practice internal & external negotiation	embed contingencies
repetition is iterative	exchange rates are contextual	structures make discrete spaces
practice communication	employ porous transactions	make space for humanity
exchange between exchanges	a practice of process	a system of possibilities

Idea in Public

IMAGINE A GROUP GATHERING

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IMAGINE A GROUP GATHERING

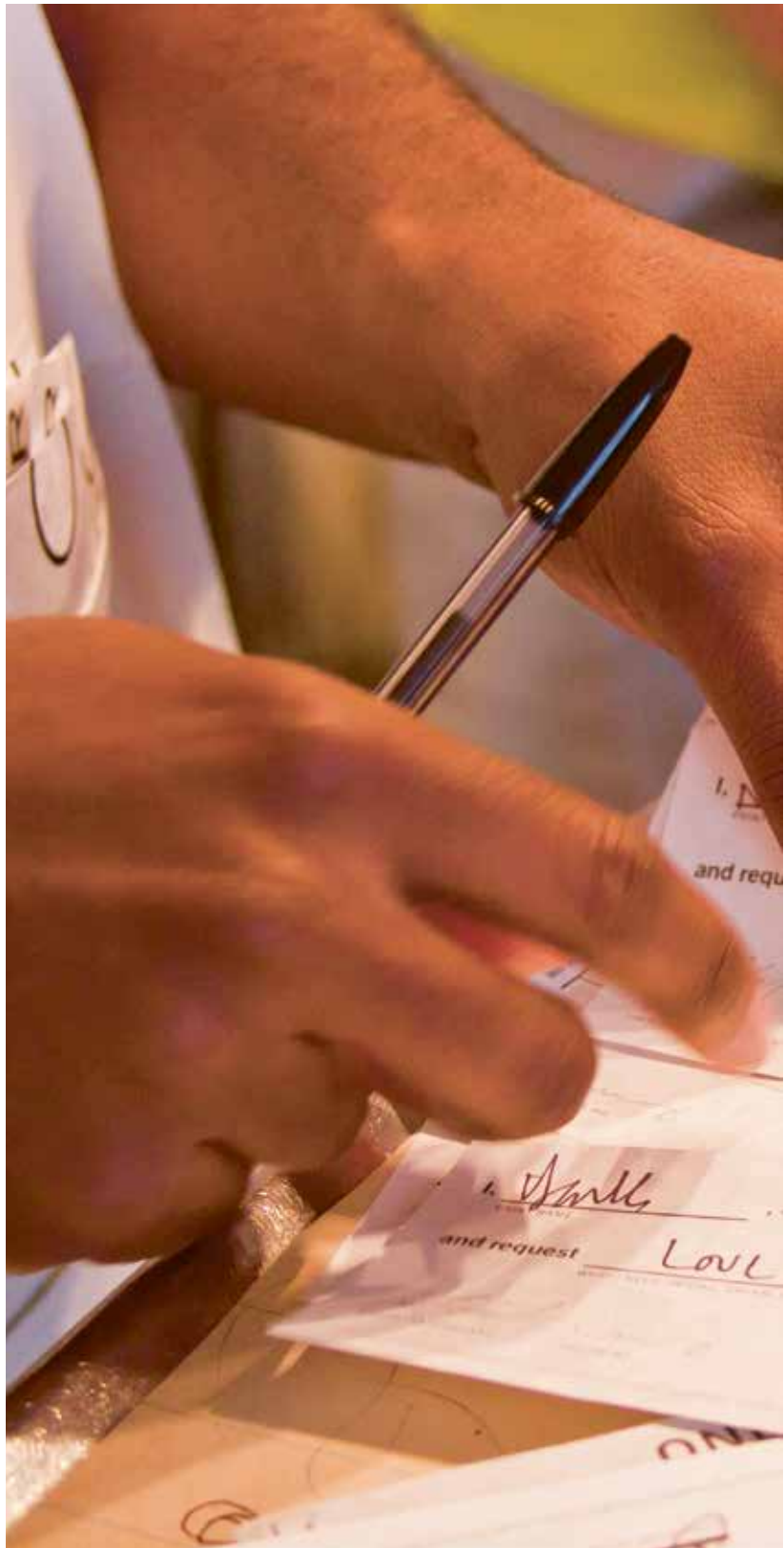
Exchange Café



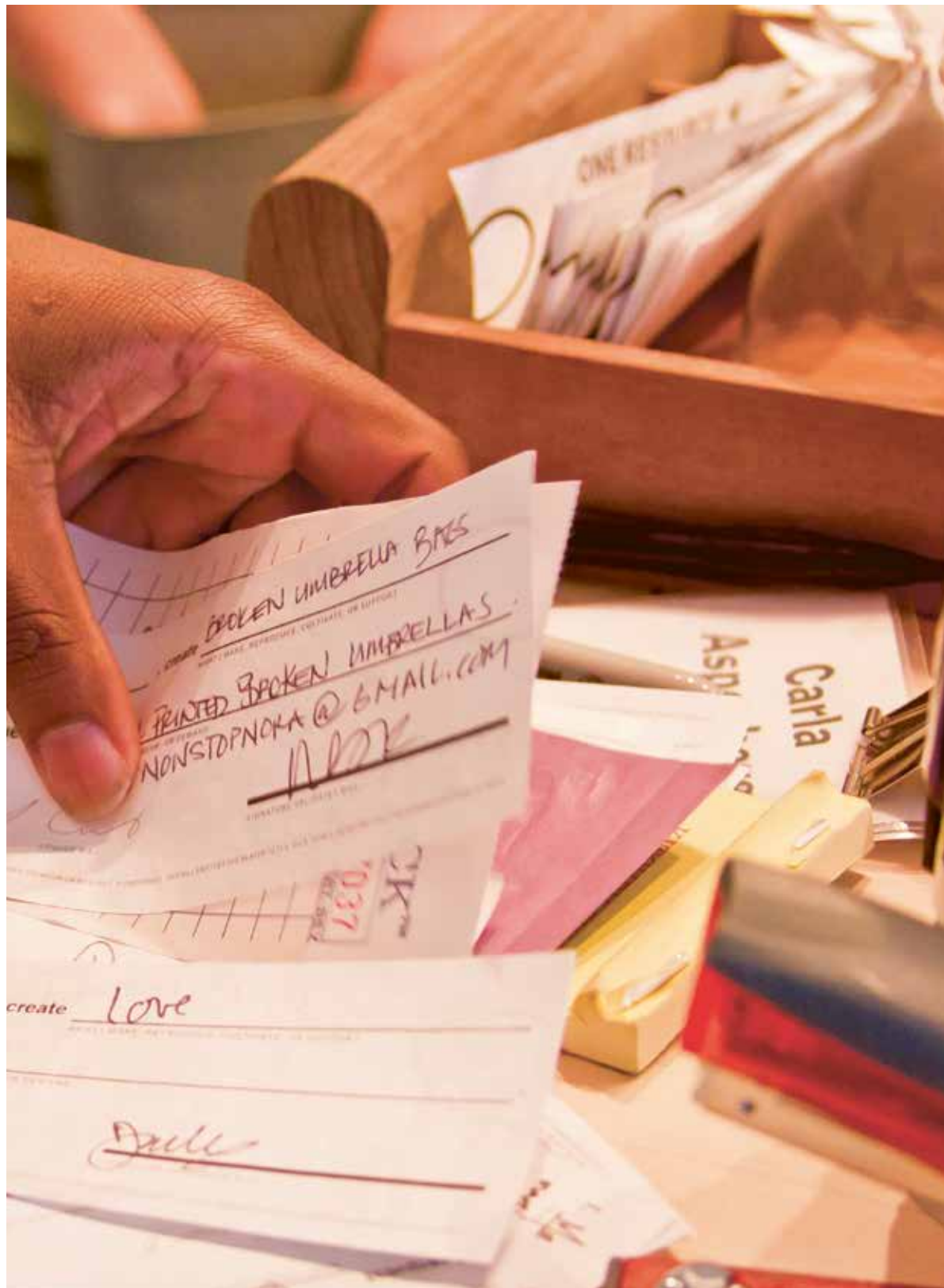


fig. 4-1 (overleaf)
Resources, 2013, tyvek, silk-screen, signature, [community currency](#) exchange, performers, $2 \frac{3}{5} \times 6 \frac{1}{10}$ inches. Courtesy of the artist and MoMA: Artists Experiment. Photo by Ryan Temprow.

fig. 4-2
Resources, 2013, tyvek, silk-screen, signature, [community currency](#) exchange, performers, $2 \frac{3}{5} \times 6 \frac{1}{10}$ inches. Courtesy of the artist and MoMA: Artists Experiment. Photo by Ryan Temprow.



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Exchange Café

fig. 4-3

Milk Not Jails—a group that links farmers to prison reform in New York—supplied the milk for Exchange Café.
Photo by Ryan Temprow.

fig. 4-4

Visitors to Exchange Café.
Photo by Ryan Temprow.



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Art, Engagement, Economy: The Working Practice of Caroline Woolard (fall 2020).
More information at CarolineWoolard.com.



fig. 4-5

Barricade to Bed, 2013, police barricade, plumbing straps, hardware, 2 × 6 douglas fir cut off, maple wood dowel, tennis balls, foam, fabric, open access kit, prison abolitionist 'zines, 16 × 43 × 96 inches. Courtesy of the artist and MoMA: Artists Experiment. Photo by Ryan Temprow.

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Exchange Café

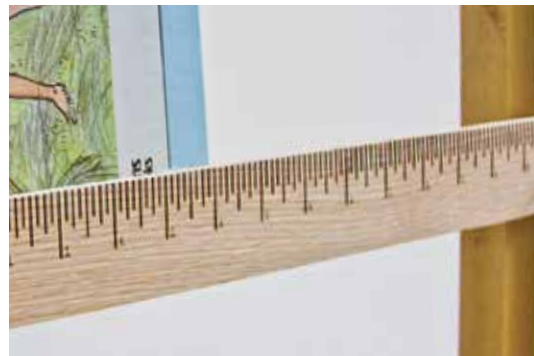




Art, Engagement, Economy: The Working Practice of Caroline Woolard (fall 2020).
More information at CarolineWoolard.com.

fig. 4-6 (overleaf)
Barricade to Bed, 2013,
 police barricade, plumbing
 straps, hardware, 2 × 6
 douglas fir cut off, maple
 wood dowel, tennis balls,
 foam, fabric, open access
 kit, prison abolitionist
 'zines, 16 × 43 × 96 inches.
 Courtesy of the artist and
 MoMA: Artists Experiment.
 Photo by Ryan Temprow.

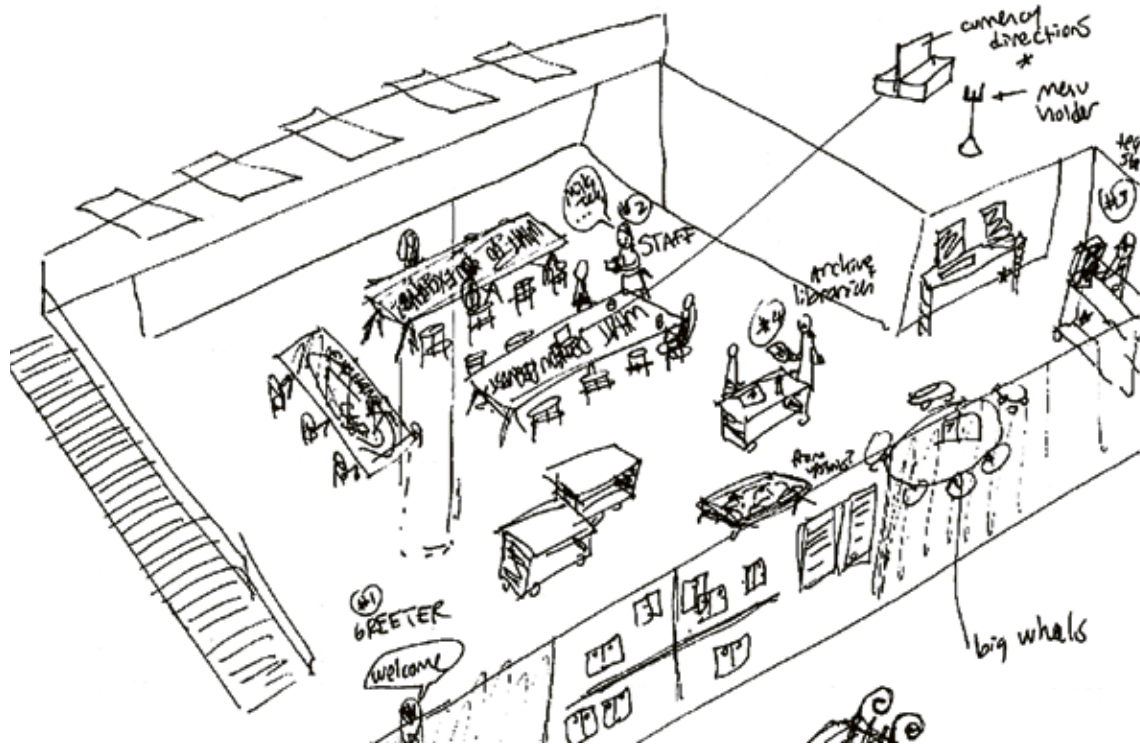
fig. 4-7
Hiding Tables, 2013, scav-
 enged leather, wood, casters,
 glass, 34 × 50 × 34 inches.



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Exchange Café



Ephemera

In the following pages, you will find correspondence, budgets, readings, and [facilitation](#) guides made in the process of developing Exchange Café. Woolard has selected ephemera that serves as visual reference points for Exchange Café. All materials here are reproduced with the consent of [collaborators](#).

Study

fig. 4-8
Sketch of the installation
plan for Exchange Café.

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Making

I started my research process by visiting the Study Centers at MoMA and spending time going through letters, photographs, and ephemera in the archives. I remember the excitement I felt, being able to read the letters sent between Eva Zeisel and Alfred Bar as they planned the first exhibition dedicated to a woman's oeuvre at MoMA, in the 1940s. Zeisel made sure that her work was available for sale, at an affordable price, to the staff, at the same time that it was on view. I remember touching small photographs of Marcel Duchamp's *Standard Stoppages*, documented resting informally against a fence in a garden. After days and days of research, and many visits to the galleries and spaces adjacent to MoMA, I sent a number of proposals to Pablo Helguera, Sheetal Prajapati, and Sarah Kennedy, the [key facilitators](#) of the project. I am sharing this proposal because most artists do not realize how many written proposals they will need to make in order to secure project support.

Subject: proposal for Exchange Studio
January 29, 2013
Hey all,

I decided it's easiest for me to get clear in a PDF ... I also have sketches to show you and there's lots of room for additions and changes, but I also made a nice PDF for you all to look over if you have time in advance.

Here's what I'm thinking: The studio is a café. In the mezzanine, the hardest thing is to get people in the mood to sit down and do something unusual. The way to get around this is to have 1-3 people who greet the public as they come down the [stairs](#). They will be standing with tall [tables](#) and laptops and be the "google/algorithm" [power](#) of information people. In addition, the public will be able to "book" an experience in advance, online or via phone. This way, the focus is on the [power](#) of the moment, and on our ability as [facilitators](#) to connect people to one another. This

Money is not just a medium of exchange, but also, in this case, a means of sharing information between the people who use the currency, who participate in the economy. This seems obvious in a networked information age.

—Caroline Woolard, 2013

Exchange Café

helps people focus, and will spread the word about the Studio and give us lots of data. The major rule is this: the café will only serve strangers, and they must sit in pairings of 2 or 3. The waitress/waiter is the [facilitator](#), and the menu is milk/tea/honey and a series of actions/encounters/scores with imagery from the collection. This highlights the importance of an encounter, of the stranger. The waitress/waiter is the tour guide and informant.

So, this can be called MoMA Studio:
Reservations about Tea with a Stranger
Yeah?

Until 4 p.m.,
Caroline

—
“Society pays itself in the counterfeit money of its own dreams.” — Marcel Mauss

I decided that I wanted to make a café because it seemed that most visitors spent as much time eating as they did [looking](#) at art. From here, I began to consider the installation, furniture, and sculptural aspects of the space itself.

Barricades trap and control movement, but could they be used for other means?

There should be [hiding](#) spaces, in the museum, because the museum is so open that it almost feels like you’re being watched all the time, so I wanted some [hiding](#) spots where people could find [solitude](#) and read quietly.

—Caroline Woolard, 2013

When thinking about MoMA, located right off of 5th Avenue, I thought about my experience of the space without cars during protests or parades, from [Occupy Wall Street](#) to [Pride](#). Barricades trap and control movement, but could they be used for other means? I wondered if I could “borrow” one and carry it into MoMA, to use it as furniture. The open access toolkit for *Barricade to Bed* demonstrates how to attach wood, a tennis ball, and a dowel to a police barricade to turn an object associated with censorship and state [violence](#) into an object of rest and contemplation.

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I learned so much about working
with institutions to make art,
as this was my first time working
with a big budget on my own

STEP 1: Borrow a public barricade.

STEP 2: Tip it over.

STEP 3: Attach hardware: 4 pcs 1" black plumbing strap (can be found at Decorama Plumbing Supply in Brooklyn) with $\frac{3}{4}$ " wood spacers bolted to 14" tall wooden 2 × 6s or other legs, plus added safety attachments: 3 tennis balls on the ends, and a 1.25" diam. × 20" dowel for the extra leg).

STEP 4: Add a mattress: any "army" sized narrow and long cot mattresses work, as well as prison mattresses, or any piece of 29" × 79" foam from Canal Rubber in Manhattan.

STEP 5: Modify and share revisions.

Mediating

In Exchange Café, I knew that the [facilitators](#) would get questions from visitors, and that I could shape the visitor experience by creating an “FAQ” that they could refer to. I made sure that MoMA would hire people with experience living and working in the [solidarity economy](#), including Kenneth Edusei, Forest Purnell, Amelia Winger-Bearskin, Carla Aspenberg, Lauren Melodia, and Tychist Baker. I worked with Sarah Kennedy and Sheetal Prajapati to draft a document that we sent to the wait-staff or “studio [facilitators](#).”

I made sure that MoMA would
hire people with experience
living and working in the [solidarity
economy](#)

Rather than just making a finished work about [sustainability](#), the furniture I produced for the café is made sustainably. I did not want to privilege stories and lore about art projects from the past over lived experience and ongoing [practices](#) of [mutual aid](#). I did not want to privilege representation over life.

—Caroline Woolard, 2013

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May 20, 2013

MoMA Studio: Exchange Café

Your Role as a **Facilitator**

FACILITATOR RESPONSIBILITIES

Three **facilitators** will be at the Studio each day during open hours. Together they will be responsible for overseeing and maintaining the mezzanine space of MoMA's Education Building and facilitating visitor experiences with various components of the Studio including:

- Overseeing and organizing the Studio space including setup, tea service, and clean up each day;
- Welcoming visitors to the Studio space;
- Facilitating public interactions with daily ongoing and weekly Studio activities and programs;
- Delivering feedback to Education staff;
- Tracking attendance;
- Collecting evaluation data from visitors;
- Keeping track of Studio inventory, digital equipment, materials and activity supplies;
- One mid-Studio meeting.

HOW THE CAFÉ WORKS

The Café layout and **facilitation** roles will need to shift, depending on how many people are in the Café. There are 3 "modes" we imagine:

MODE 1: Less than 15 people are in the space = Restaurant Experience (sit down to be served tea)

FACILITATOR 1 (greeter) greets people who walk down the **stairs** (also be aware of people entering Café from the elevators) and directs them to have a seat in the Café, explore the Exchange Archive, or hang out. If **Facilitator 2** (archivist) is getting busy, **Facilitator 1** (greeter) can help in the Exchange Archive. Must be really into gauging interest and going from the 1 liner explanation of what the space is to a more in-depth welcome. This is a caller or hostess type job.

FACILITATOR 2 (archivist) helps people understand the Reference Works in the Exchange Archive, helps people submit stories/drawings to the Exchange Archive. If **Facilitator 3** (waiter/tea attendant) is getting busy, **Facilitator 2** (archivist) can help at the tea station. Must be into talking about contemporary art and helping people connect artworks about exchange to the project overall, as well as helping people to submit exchange stories and use the Archive. This is a meditative or 1-on-1 job.

FACILITATOR 3 (waiter) greets people in the Café who are seated and want to have tea, and gets them tea at the tea station, handles receipts, and any questions about the products. **Facilitator 3** (waiter) can elect to move into

Mode 2 if s/he is getting too busy. Must be able to take tea orders, give change, and talk about Milk/Tea/Honey products. This is a running around job.

MODE 2: More than 15-20 people = Take-Out Experience (order and get tea in line)

FACILITATOR 1 (greeter) greets people and directs them to get in line for tea. Greeters must be comfortable shouting a bit, getting people in line and explaining that they should fill out currency while waiting for tea. It's like the post office. This is a caller or hostess type job.

FACILITATOR 2 (tea attendant) stands beside the cashier and listens to people's orders, filling tea and giving it to people waiting in line. If necessary, write the name of the person on the cup so they can hear their name to receive their cup when it's ready. This is a quiet, but fast work job.

FACILITATOR 3 (cashier/stationary waiter) stands beside tea attendant and takes orders and explains currency system if they still don't get it. Fills out receipt and gives change. This is a conversational job where the currency must be explained and the system understood well.

MODE 3: Groups come to visit Caroline (abnormal, special case) In this mode, the group that comes to visit Caroline should not be counted as "over 15 people," as Caroline will handle these groups. If a random group wants a tour and has not scheduled it with Caroline or MoMA, please tell them to experience the space as individuals, not as a group, as we will be overwhelmed by that.

When special **events** involving groups in the studio occur during open hours, **facilitators** can join these **events**, but should keep an eye on the space, explaining the project overall and the special event in particular, so that visitors don't think that the project is only about group conversation. **Facilitators** should provide tea in exchange for currency if the visitors don't want to participate in the event and the exchange of tea for resources does not distract from the event.

...

I then wrote an email with a longer FAQ for the [facilitators](#) to think about what questions they might be asked. I went over these questions with them when we were in the space together, for their first “training,” to talk about what it meant to be on the waitstaff in Exchange Café.

May 21, 2013

Dear Forest, Amelia, Carla, Kenneth, Lauren, Ryan, and Tychist,

I’m honored to be working with you all. My ambition is for this Exchange Café to change the way museums think about education, art, and [activism](#). If this project goes well, I hope to open a long-term Café using this model, and to turn it into a cooperative business so that member-owners influence the direction and policies of the Café. For now, this is an experiment that I’m taking responsibility for, and hiring you with MoMA to see what might be possible in the long run.

We will fine tune it along the way, as we all see what’s working and what’s not working. This project is far more interactive than most museum-exhibitions, and more one-on-one than most museum education programs; this means we are relying on you to interact with the public!

MoMA Studio: Exchange Café has a lot of moving parts, so I made this PDF in an attempt to clarify all of the aspects of the Café. Please read through this document so that you know how to orient a newcomer to the space, tell them what’s going on, and help them if they want help. You each have areas of expertise and experience, so if a visitor asks about the following topics, consider directing them to the person on this list (Exchange Café [facilitators](#)) who are most excited to share that information:

My ambition is for this Exchange Café to change the way museums think about education, art, and [activism](#).

Forest: exchange archive, art, alternative economies, modernist fashion

Amelia: archive on/offline (Amelia made TheExchangeArchive.com at Vanderbilt)

Carla: exchange archive, art, printmaking

Kenneth: started in business and moved to philosophy, prison (in)justice, alternative money, banking/finance, credit unions, susu, [local currency](#), democratic processes, participatory budgeting

Lauren: Milk Not Jails, prison abolition

Tychist: Milk Not Jails, prison abolition

Caroline: the making of the space (the “artist” MoMA invited, who proposed the Café)

Ryan: the making of the space (Ryan works for Caroline for space, feedback, mentoring)

Thank you so much!

Caroline

In general, visitors to the café did not ask many questions, and the [facilitators](#) were often quite busy helping people with the currency and the tea.

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CAFÉ INFORMATION

- EXCHANGE CAFÉ: What's going on?
- SCHEDULE: What's happening when?
- CAFÉ PRODUCTS: What are Milk not Jails, Feral Trade Courier, and BeeSpace?
- CAFÉ DESIGN: Who made the aprons, [tables](#), penny machine, graphics?

INTERACTIVE [FACILITATION](#)

- How can I order tea? (see below, you must create Resources)
- How do I create RESOURCES? (the currency used in Exchange Café)
- How do I contribute to the EXCHANGE ARCHIVE? (online and in real space)

FAQ

- Did [barter](#) come before money?
- What is an alternative currency?
- What is the [commons](#)? What do you mean by movements to reclaim the [commons](#)?
- Why are you focusing on 1-to-1 exchange when the economic crisis is structural?
- What do Milk Not Jails, Feral Trade, and BeeSpace have to do with 1-to-1 exchange?
- What is Artists Experiment?
- How does this relate to Caroline Woolard and OurGoods.org and TradeSchool.coop?

When visitors ask you about the following:

THE CAFÉ

Q: What is this space?

A: This is a Café that runs on an alternative currency. Instead of using legal tender (national currencies), you can pay for tea with a currency that circulates in this space. If you want tea, milk, and honey, have a seat in the Café and our waitstaff will tell you how to validate the Resource currency.

This space also features an Exchange Archive of works from MoMA's collection that focus on exchange: dialogue, [barter](#), and reciprocity systems. You can contribute to the Exchange Archive with your own stories of exchange if you want, and our waitstaff can assist you with this as well. If you just want to hang out in the library area, go for it!

Long version (from the [website](#)): Organized in collaboration with Brooklyn-based artist Caroline Woolard as part of the Department of Education's Artists Experiment initiative, MoMA Studio: Exchange Café is a social space in the mezzanine of MoMA's Education and Research building that is dedicated to exchange-based [practices](#). Taking the form of a café, the Studio encourages visitors to question notions of reciprocity, value, and [property](#) through shared experiences. Tea, milk, and honey—products that

directly engage the **political economy**—are available by exchange. Instead of paying with legal tender, Exchange Café patrons are invited to make a resource-based currency. Exchange Café features an interactive participatory archive, a matrix of exchange projects, and a library of books and ephemera.

SCHEDULE

Q: What's happening today? This week? Next week?

A: Some **events** are listed in the brochure, but all **events** are listed in the space (where?) and online at: <http://www.moma.org/visit/calendar/exhibitions/1364>

CAFÉ PRODUCTS

Q: What's Milk Not Jails?

A: Milk Not Jails organizes urban and rural people in New York State who are hurt by mass incarceration to build an economic alternative to the prison industry. Milk Not Jails partners with local, small-scale dairy farmers who oppose prison expansion. In exchange for the farmers' strategic political support, Milk Not Jails markets, sells, and distributes their products to urban consumers through their **nonprofit** social enterprise. Talk to organizers Lauren Melodia and Tychist Baker if they are working in the Café right now. For more information, see *The New Jim Crow* by Michelle Alexander in the Exchange Library.

Q: What's Feral Trade tea?

A: Operating since 2003, Feral Trade Courier is a grocery business and public experiment, trading goods over social networks and outside commercial systems. Goods are passed hand to hand, using existing journeys as a freight system to transport groceries worldwide. New products are chosen for their portability, shelf life, and sociability. Feral Trade is organized by Kate Rich.

Q: What's BeeSpace honey?

A: BeeSpace honey is the by-product of ongoing research on biopolitics. BeeSpace explores the control of bee populations, allowing humans to productively remove honey from the hive. Honey is cultivated in hives in Battery Park, collectively harvested by a working group, and given away, not sold. We have been working with Jan Mun, an artist and co-organizer of BeeSpace. She will be speaking about BeeSpace at MoMA Studio: Exchange Café on Saturday, June 29 at 3:00 p.m.

CAFÉ DESIGN

Q: Who made the aprons?

A: Lika Volkova provided uniforms for Exchange Café. Making mobile sculptures for pickpockets, delinquents, and communitarians, Volkova works in the **legacy** of critical design and collective production, sharing patterns freely via SANS,

a multipurpose fashion label. Lika Volkova will be speaking about her work at MoMA Studio: Exchange Café on Saturday, May 25 at 3:00 p.m.

Q: Who made the furniture?

A: Caroline Woolard is interested in designing beautiful spaces that reinforce values of reciprocity and solidarity economies. To that end, the furniture here is not for sale with federal money. It was made with diverse economies, from scavenging the surplus or excess of market systems to non-market exchanges like gift giving and barter. To produce the objects here, she bartered with a glass blower, used free/scrap wood, and worked in a non-profit shop. She made this furniture at Eyebeam, an art and technology center in Chelsea where she is currently a Fellow. The wood comes from her neighborhood in Brooklyn, where she can gather scraps from local cabinet makers, column-makers, and spiral-staircase makers.

Q: Who made the Penny Machine?

A: Richard Knox's *Newtown Creek Oil Spill* is a penny machine that commemorates the largest and most devastating oil spill on US soil. Richard hopes to permanently install *Newtown Creek Oil Spill* on the Pulaski Bridge, overlooking the Creek in Brooklyn. RiverKeeper, a clean-water advocate, writes: "Over

the last century, between 17 and 30 million gallons of oil were spilled and leaked from ExxonMobil's historic refinery and storage facilities into the soil and groundwater in Greenpoint, Brooklyn. These petroleum discharges formed an over 50 acre underground petroleum plume that underlies local businesses and a residential section of Greenpoint. The contamination has also been leaching into Newtown Creek for decades."

Q: Who designed the Resource currency?

A: Caroline Woolard and Louise Ma, long term collaborators and co-founders of barter networks OurGoods.org and TradeSchool.coop, worked together in a two-week design sprint where they passed files back and forth. Louise Ma is an illustrator, artist, and designer, creating the illustrations and layout for OurGoods.org and TradeSchool.coop. The currency is printed through Ryan Temprow's friends: PIP Printing in St. Augustine, FL.

Q: Who designed the Exchange Café graphics?

A: As Exchange Café sits in limbo between pop-up shop, art, learning space, and design shop, Caroline Woolard wanted to represent the project with a corporate logo instead of a photograph or other traditional fine-art image. After

sending a style guide and suggestions to MoMA's Graphic Design Department, their team of Sabine Dowek, Ingrid Chou, and Althea Penza developed and created the logo, graphics, brand, and type treatment to design and fabricate the Studio signage, stamps, and brochure. Caroline suggested the R symbol for Resources because Ben Franklin (the innovator, printmaker, and American diplomat) designed local currencies for Philadelphia and many early American colonies, often using the paragraph symbol when printing local currencies from 1720s until his death in 1790.

Each Resource must be validated with a request (something you desire, need, or demand) and a creation (something you make, organize, and support).

INTERACTIVE FACILITATION

CURRENCY: RESOURCES

Q: How can I create currency to pay for tea?

A: Instead of paying with legal tender, you need to pay for tea with the currency that works in the Café, called Resources. Each Resource

must be validated with a request (something you desire, need, or demand) and a creation (something you make, organize, and support). When endorsed with your signature, you can use Resources to get tea, milk, and honey. 3 Resource bills entitle you tea, milk, honey, or any mutually determined exchange in trade. See the menu on each table for information as well. Find blank resources on the table or ask the waitstaff for blank resources.

Q: How do I order tea?

A: Have a seat in the Café and look over the menu. We serve a different kind of tea each day, as well as milk and honey. Someone from the waitstaff will be with you shortly. While you wait for them, look over the menu and make currency, 3 Resources for each thing you hope to order: 3 for milk, 3 for tea, and 3 for honey. When you pay with Resources, your waiter will give you Resources in change. You can keep this currency for a return visit to the Café and/or exchange it with other Café patrons for goods and services.

THE EXCHANGE ARCHIVE

Q: What is the Exchange Archive?

A: The Exchange Archive is a visual representation of exchange, demonstrating stories, drawings, and ephemera related to exchange [practices](#). Artist Caroline Woolard has

selected a range of artworks and projects that involve exchange [practices](#). Visitors are invited to contribute to the Exchange Archive by writing down personal memories and experiences, local myths, or forgotten histories of exchange.

Q: What artworks were selected from the collection and beyond?

A: Look for images pinned up on the wall that do not have text around the edges. You will find works by: Marina Abramović, Billy Apple, Janine Antoni, Andrea Blum, Marcel Broodthaers, Carolina Caycedo, Lygia Clark, Tehching Hsieh, Allan Kaprow, Nina Katchadourian, Ed Kienholz, Ben Kinmont, George Maciunas, Max Liboiron, Alan Michelson, David McKenzie, Linda Mary Montano, George Monteleone, Hương Ngô, Hélio Oiticica, Ahmet Öğüt, Yoko Ono, OurGoods.org, Adrian Piper, Paul Ramírez Jonas, Julianne Swartz, Ray Tomlinson, Mierle Laderman Ukeles, José Antonio Vega Macotella, Franz Erhard Walther, Audra Wolowiec, Carey Young, and Or Zubalsky.

Q: How can I contribute my story to the Exchange Archive wall?

A: Have a seat in the Exchange Archive area, and someone from the waitstaff will help you. To contribute memories, myths, and histories of exchange, please draw or write on the other side of the paper. When the card is complete, pin it up in the Exchange Archive in the section

that corresponds to the kind of exchange you referenced: from short encounters to ongoing [practices](#) of [mutual aid](#), from transfers of goods and services to informal conversations, exchange involves complex flows of [trust](#) and value. If you want to add another layer of meaning, use colored push pins to tell viewers what kind of relationship was imagined, created, or reinforced in the exchange. See the Exchange Archive Submission Form for more information.

Q: What is the Exchange Library?

A: The Library offers a range of visual and written materials for visitors to further explore exchange [practices](#) in modern and contemporary art. The library offers materials about artists such as Lygia Clark, Allan Kaprow, Ben Kinmont, Mierle Laderman Ukeles, and Franz Erhard Walther along with a range of digital resources and texts about alternative economies. PLEASE DO NOT SWAP BOOKS HERE, they are common resources for all.

Q: How can I contribute my exchange-based art [practice](#) online?

A: This aspect of Exchange Café is intended for artists, curators, and lovers of exchange-based work. Our goal is to document the inspirations, influences, and support networks that are often invisible when artworks are presented as acts of solitary creation. Go to the

computer station nearby and follow the instructions. Talk to Caroline Woolard or Amelia Winger-Bearskin (who designed it with computer engineers at Vanderbilt University) if she is working today. TheExchangeArchive.com (T.E.A.) visualizes a global network of exchange-based projects. When you add your project you will connect with other artists and organizers with similar influences and goals.

FAQ

Q: Did [barter](#) come before money? Isn't [barter](#) about self-interest?

A: "Anthropologists gradually fanned out into the world and began directly observing how economies where money was not used (or anyway, not used for everyday transactions) actually worked. What they discovered was an at first bewildering variety of arrangements, ranging from competitive [gift](#)-giving to communal stockpiling to places where economic relations centered on neighbors trying to guess each other's dreams. What they never found was any place, anywhere, where economic relations between members of community took the form economists predicted: "I'll give you twenty chickens for that cow." Hence in the definitive anthropological work on the subject, Cambridge anthropology professor Caroline

Humphrey concludes, "No example of a [barter](#) economy, pure and simple, has ever been described, let alone the emergence from it of money; all available ethnography suggests that there never has been such a thing." From a blog post by David Graeber.

In [practice](#), [barter](#) is often not about haggling or getting a deal. It is about voluntary, reciprocal exchange. There is a myth perpetuated in economic textbooks that [barter](#) was the precursor to monetary exchange, but in fact [gift](#)-giving in community was the precursor to monetary exchange. See David Graeber's book *Debt: the First 5,000 Years* and Caroline Humphrey's book *Barter: Exchange and Value* in the Exchange Library for more information. [Barter](#) can help people remember community-reliance and to move our culture towards increased [gift](#)-giving and [mutual aid](#).

Q: What is an alternative currency?

A: Alternative currencies, also called community currencies or complementary currencies, are used around the world by people who want to meet their needs together without relying only on federal control of the supply of money. When an economy fails, there's less money circulating. However, there's the same amount of [skills](#), spaces, and objects for distribution and

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disbursement. Edgar Kahn, a major proponent of time-banking, speaks [beautifully](#) about this. Alternative currencies help with flows of value when the money supply is short. In addition, alternative currencies help the people who use them think through other ways we might meet our needs together.

Alternative currencies, or “media of exchange,” mostly follow the characteristics of federal money, but are controlled and regulated by local governments or non-governmental bodies. These “media of exchange” (or monies) are usually durable (do not rot or go bad), divisible (you can get change), portable (not enormous), uniform (recognizable), and acceptable (you can use them). For example, in Massachusetts, the Berkshares are a [local currency](#). BitCoin is another example. In the United States before 1863, a wide range of local currencies were used. See *Community and Money: Women and Men Making Change* by Mary-Beth Raddon in the Exchange Library for more information about this topic.

Q: Doesn't 1-to-1 exchange just reinforce the myth of individual responsibility for your economic reality, rather than pointing to structural economic inequity?

A: These two things (individual

responsibility and structural change) are not in opposition. How can we [heal](#) ourselves while trying to resist austerity measures?

Caroline Woolard sees her work, and Exchange Café, in relationship to the 'resist, occupy, create' motto of the Argentinean factory workers and Brazil's Landless Rural Workers' Movement MST. She thinks that she must protest and resist the closing of schools and hospitals WHILE finding openings to reclaim space for the creation of plausible futures where [mutual aid](#), democratic structures, and interdependence are central. See the statement Caroline wrote next to the Wall Text for more information.

Q: How do Milk Not Jails, Feral Trade Courier, and BeeSpace relate to 1-to-1 exchange?

A: This learning space is dedicated to works in MoMA's collection and beyond that focus on reciprocity and 1-to-1 exchange works. Rather than providing a social space with anonymous products that do not get biographies, Caroline Woolard wanted to bring in groups with edible projects that honor the relationship between art and alternative and solidarity economies. Caroline Woolard is interested in thinking through the logical extension of the propositions that the artists in the Exchange Archive make in their work,

taking artistic projects to their full activist/functional potential, without losing their principles.

For example, if the Exchange Archive reference work called the *Dream Machine* allows anonymous individuals to exchange dreams, and OurGoods.org allows individuals to [barter](#) art [skills](#) and objects, how could these networks carry goods internationally? The Feral Trade Courier takes the one-to-one transfer to a global scale, moving goods from hand to hand outside of commercial shipping. With Milk Not Jails, products are distributed only when farmers agree to a radical (as in, getting to the root of the issue) policy agenda: prison abolition. Milk Not Jails can be seen as a logical extension of relationship building between culture workers and underpaid, place-based workers. If Mierle Laderman Ukeles worked to give sanitation workers recognition in *Touch Sanitation*, Milk Not Jails pushes for recognition of dairy farmers that goes beyond visibility, advocating for policy shifts to support their livelihood. Lastly, if Ben Kinmont seeks an ethical exchange between participants and artists in his work *I Need You*, BeeSpace looks to research the (im)possibility of ethical exchange in interspecies collaboration.

“The [commons](#)” refers to an understanding of space that is neither private nor public, but is managed collectively by the people who use it.

Q: What are contemporary movements to reclaim the [commons](#)? What is the [commons](#)?

A: “The [commons](#)” refers to an understanding of space that is neither private nor public, but is managed collectively by the people who use it. Ivan Illich said in a 1982 speech delivered in Tokyo and collected in a book of his speeches, *In the [Mirror](#) of the Past*:

[Commons](#) is a Middle English word. People called [commons](#) that part of the environment which lay beyond their own thresholds and outside of their own possessions, to which, however, they had recognized claims of usage, not to produce commodities but to provide for the subsistence of their households. The law of the [commons](#) regulates the right of way, the right to fish and to hunt, and the right to collect wood or medicinal plants in the forest.

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The enclosure of the **commons** inaugurates a new ecological order. Enclosure did not just physically transfer the control over grasslands from the peasants to the lord. It marked a radical change in the attitudes of society toward the environment. Before, most of the environment had been considered as **commons** from which most people could draw most of their sustenance without needing to take recourse to the market. After enclosure, the environment became primarily a resource at the service of “enterprises” which, by organizing wage **labor**, transformed nature into the goods and services on which the satisfaction of basic needs by consumers depend.

“tragedy of the **commons”
should be re-named
the “tragedy of the
unmanaged **commons**.”**

This change of attitudes can be better illustrated if we think about roads rather than about grasslands. What a difference there was between the new and the old parts of Mexico City only twenty years ago. In the old

parts of the city, the streets were true **commons**. Some people sat in the road to sell vegetables and charcoal. Others put their chairs on the road to drink coffee or tequila. Children played in the gutter, and people walking could still use the road to get from one place to another. Such roads were built for people. Like any true **commons**, the street itself was the result of people living there and making that space livable. In the new **sections** of Mexico City, streets are now roadways for automobiles, for buses, for taxis, cars, and trucks. People are barely tolerated on the street. The road has been degraded from a **commons** to a simple resource for the **circulation** of vehicles. People can circulate no more on their own. Traffic has displaced their **mobility**.

Enclosure has denied the people the right to that kind of environment on which—throughout all of history—the moral economy of survival depends. Enclosure undermines the local autonomy of a community. People become economic individuals who depend for their survival on commodities that are produced for them.”

Elinor Ostrom pointed out (in her Nobel Prize winning work) that the “tragedy of the [commons](#)” should be re-named the “tragedy of the unmanaged [commons](#).” Ostrom documents the multiple ways that common pool resources (CPRs) are managed. These human-made or naturally occurring resources have characteristics that make them costly, but not impossible, to exclude potential beneficiaries from obtaining benefits from their use. Fishermen in Maine, for example, manage their common fishery through collective agreement far better than government sanction. See Elinor Ostrom’s book, *Governing the Commons*, in the Exchange Library for more information.

Q: What is Artists Experiment?

A: Artists Experiment is about finding new ways to engage THE PUBLIC WITH ART AND [PRACTICE](#). It’s a new initiative in the Department of Education that brings together contemporary artists in dialogue with MoMA educators to conceptualize ideas for developing innovative and experimental public interactions. Caroline Woolard was one of four artists invited by MoMA for Artists Experiment, and she proposed Exchange Café to be developed in collaboration with Sarah Kennedy, Sheetal Prajapati, and Pablo Helguera from January until now.

Artists Experiments was created to respond to the expanding nature of artistic [practice](#)—artists are engaging with a range of disciplines, creating new spaces for exchange that consider audience a critical part of that process. From socially engaged works to digital art, artists are increasingly [looking](#) to people and the spaces around them as partners in an ongoing creative collaboration. This initiative aims to foster these types of interactions, situating MoMA as a laboratory for experimentation with public engagement. Programs developed through this initiative place collaboration and dialogue at the center, addressing the Museum, contemporary art [practice](#), and various social impulses.

What will become possible if you call it art? What will become impossible if you call it art?

Q: How does this relate to Caroline Woolard’s other work?

A: From 2004-2007, Caroline Woolard made her own public seating and installed and maintained it on the streets of New York. She also

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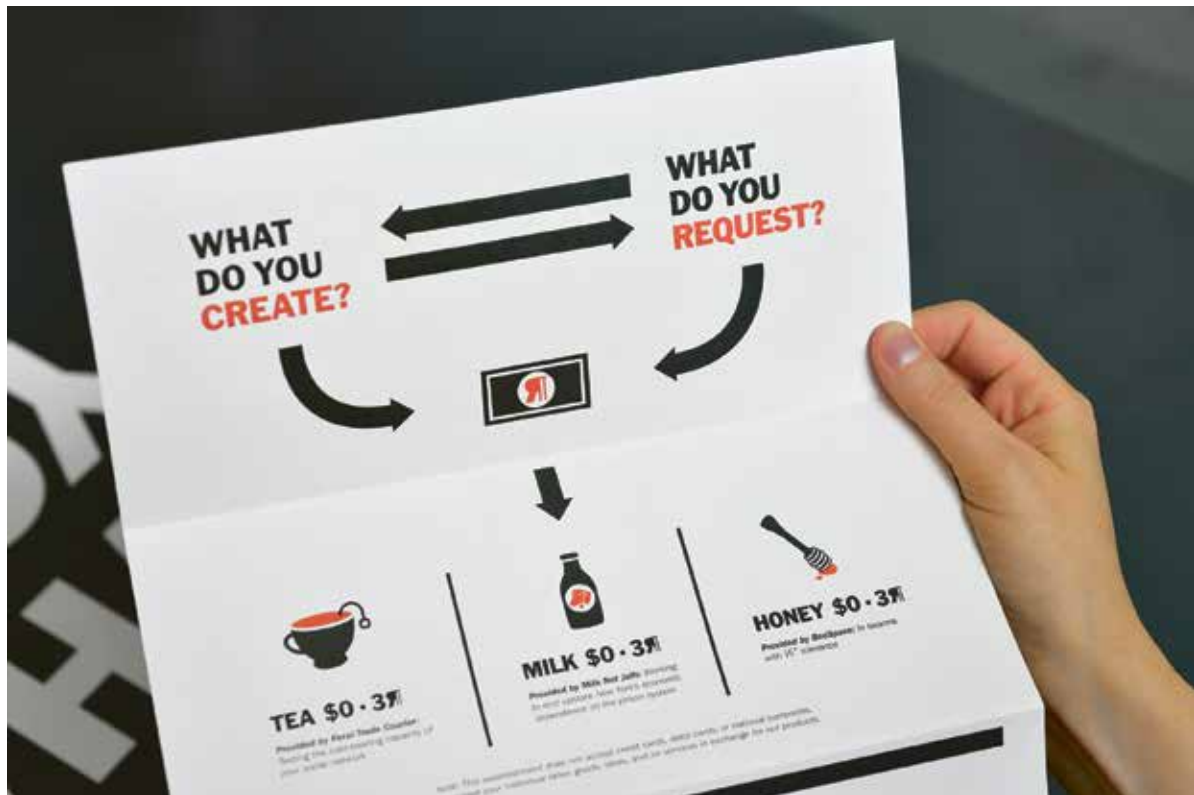
made a bag that transformed into a swing for the subway in 2006. Moving from small scale projects in public space to scalable infrastructure for exchange in 2008, Caroline Woolard cofounded OurGoods.org and TradeSchool.coop, two [barter](#) networks for art and learning. These groups give Caroline the long-term support to work with other groups, as she has in this project, but Caroline is dedicated to working and growing with OurGoods.org and TradeSchool.coop for the long haul.

MoMA Studio: Exchange Café honors the [power](#) of reciprocity. From everyday [barter practices](#) to artistic exchange systems, Caroline Woolard makes legible a relationship between works in MoMA's collection and contemporary movements to reclaim the [commons](#). Join Caroline in conversation with long-term [collaborators](#) Jen Abrams, Louise Ma, Rich Watts, Christhian Diaz, Rachel Steinberg, and Aimee Lutkin on June 8th at 3 p.m.

Q: Is this art?

A: Dore Ashton reports that Picasso said, "art is a lie that tells the truth." Amy Whitaker says "art is a thing that changes the world to allow itself to exist." Caroline Woolard says, "What will become possible if you call it art? What will

become impossible if you call it art?" At Exchange Café, we are more interested in talking about exchange than in defining whether this is art, design, [activism](#), or all of the above.



Here is the job description for the [facilitators](#) in the café:

fig. 4-9

Exchange Café identity was produced in collaboration with MoMA's Design Department, with creative direction by Julia Hoffmann, art direction by Ingrid Chou, and graphic design by Sabine Dowek. Photo by Martin Seck.

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The Museum of Modern Art
Department of Education,
Adult and Academic Programs

TITLE: **Facilitator**, Museum Education
Interactive Space
Part time, Temporary

DEPARTMENT: Education

DURATION: May 20 to June 30, 2013

DESCRIPTION: The Museum of Modern Art is seeking **facilitators** for MoMA Studio: Exchange Café, a social space and interactive environment presented as part of the department of Education's Artists Experiment initiative. Taking the form of an alternative café that will operate in the mezzanine of MoMA's Education and Research building from May 24 to June 30, 2013, the Studio offers a series of programs and activities that explore alternative notions of value, exchange, and community through shared experiences and creative interactions.

Three **facilitators** will be responsible for overseeing and maintaining the mezzanine space of MoMA's Education Building and facilitating visitor experiences with various components of the studio space during open hours.

Responsibilities include:

Gaining a deep understanding of the studio—including hours, schedule, content, programs, and activities.

Assisting in the daily management of an interactive space for the general public, including but not limited to: set up and closing up of space daily including preparation of project spaces.

Maintenance of the studio space, including light cleaning, shutting down tech equipment, and organizing and stocking materials as needed.

Welcoming visitors to the studio space with a general introduction to the Studio and activities.

Facilitating and encouraging public interactions with ongoing studio spaces including the Exchange Wall, Exchange Library, and Exchange Café spaces.

Maintaining and overseeing the Exchange Café space in the Studio including set up, tea service, and clean up each day.

Facilitating daily ongoing and weekly Studio programs.

Acting as primary contact with Studio visitors, answering questions about the Museum and other educational programs.

Delivering feedback to Education staff and tracking attendance of visitors to the space.

Collecting evaluation data from visitors. May assist in helping to develop questions and interviewing visitors.

Performing other duties related to the function of the studio as described above.

The ideal candidate is skilled in engaging multi-generational audiences, is personable and professional in their conduct, has experience working in interactive educational spaces, and is well versed in the topic areas explored in the Studio, such as exchange-based [practices](#), modern and contemporary art history, and alternative economies. Flexibility with regard to the flow of activities in the Studio is required as the space is constantly evolving and changing and all activities will be cumulative and reasonably open-ended in response to visitors' engagements. All [facilitators](#) are required to attend a mandatory training session prior to the Studio start date.

REQUIREMENTS: Knowledge and [Skills](#): Proficient with computers and digital interfaces. Ability to interact with a variety of museum visitors of diverse ages—children to adults—and engage them in a variety of activities offered at the Studio. Second language helpful.

EDUCATION: B.A. in art history, art/museum education, fine arts, design or equivalent professional experience. Knowledge of modern and contemporary art and artists is important.

EXPERIENCE: Experience as an educator or [facilitator](#) in a museum, school, or similar learning environment. Experience engaging the general public in direct ways. Experience with children, teens, and people with different abilities is highly desirable.

QUALITIES: Intuitive, friendly, organized, and punctual. Must have a strong interest in art education. Ability to synthesize complex ideas and concepts for a general and diverse audience.

HOURS: Flexible schedule required. 15-20 hours/week. Shifts are from 12:30 to 5:30 p.m. Thursdays, Saturdays, and Sundays and 12:30 to 8:30 p.m. on Fridays. Studio is open to the public 1 to 5 p.m. Thursday,

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Saturday, and Sunday and 1 to 8 p.m. on Fridays. All [Facilitators](#) must attend a training session before Studio opens (date TBD) and occasional [meetings](#).

REPORTS TO: ASSOCIATE EDUCATOR,
LAB PROGRAMS Interested applicants can submit a resume and cover letter to Sarah_Kennedy@moma.org by Mar 27, 2013. The Museum of Modern Art is an equal opportunity employer and considers all candidates for employment regardless of race, color, sex, age, national origin, creed, disability, marital status, sexual orientation or political affiliation.

Before making Exchange Café, I asked if I could run an educational program that was open to anyone living and working in New York City. The idea was based upon what I learned from TradeSchool.coop, and is related to my ideal graduate school or self-organized learning space, where the students get to select one another. This project happened before the Café opened.

Subject: MoMA Education P2P Proposal
September 3, 2012

Here's a sketch of my idea for classes. Let me know if you need more info or background to go forward ... I have many references and readings and reasons for wanting to do this, which I can explain at length. I'm in Amsterdam and doing workshops all day tomorrow, then getting on a plane Wednesday, so I won't be very much in reach except for a small window 12 hours from now.

UNTITLED EDUCATION PROGRAM
(Communities of [Practice](#)/P2P/Learning Group)

This program will connect people from various disciplines who have shared interests in a topic or in each other (or both). MoMA will serve as the official container: keeping track of participant commitment (a low, but present sliding scale fee will be required upon acceptance, with institutional pressure to follow through), and providing space, [facilitators](#), specialists (when requested), and the notoriety necessary to draw a wide variety of participants.

Here's how it works:

1. An open call is created for participants interested in joining a Learning Group (formed around specific topics*). If necessary for MoMA, this can be for MoMA members only, but then I want anyone to be able to apply and

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include a MoMA membership in the fee they must pay if they are accepted into the program. Applicants submit answers to a few short questions,** plus 5-10 images of their work/music/video/writing/online links, a list of accomplishments (whatever this means to the applicant), information about their heritage/family/background, how long they've been out of school, and which Learning Group* they want to be part of. They must also agree to commit to 1 night a month to the group.

2. The application process will be anonymous peer review: every applicant is required to select 10 other people that s/he would want to work with in a Learning Group. Based on the mutual selection of interested participants, drawn from survey data (from something basic like survey monkey or more advanced cluster analysis—we can get help with this from computer engineers or anyone doing network analysis)—we will find constellations of mutual interest. When we have a strong cluster of interest between people, we will form a Learning Group. We could potentially have 10 different learning groups (each with 7 people max), depending on MoMA's resources—[facilitators](#) and space.

3. The Learning Group will meet at least one night (Thursday?) a month (to be determined by MoMA based on past experience) for a year or more. The method will be group-directed learning with a MoMA [facilitator](#), and will have no mandatory specialist/instructor leading the class, unless the group requests it for a special reason. [Facilitators](#) can provide formats, but mostly the group will meet to read together, learn together, and experiment together.

*Possible Learning Groups (up for conversation):

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fig. 4-10
 Invitation image, asking people
 to join *Peer to Peer Learning*
 at MoMA. Art direction by
 Caroline Woolard, photograph
 by Martyna Szczesna.

Design / Art
 Economies / Art
[Internet](#) / Art
 Food / Art
 Agriculture / Art
 Illegal / Art
 Sound / Art
 Sociology of Art: language,
 context, relationships
 Art / [Activism](#)
 Spirituality / Mysticism in Art
 Science / Art
 Performance / Art

** For example (up for conversation):
 How does your class background affect your
 relationship to learning?
 What are you reading right now?
 Have you participated in a collective/group
 before? Tell us about it.
 What kind of schooling have you participated in?

Let me know how it goes!
 Caroline

PS: In anticipation of defenses I expect
 you'll have to make for this proposal...

Q: Why not just use <http://thepublicschool.org/> or <http://tradeschool.coop> or any of
 these DIY learning platforms?

A: These collect transient groups for single
[meetings](#). This format of commitment, combined
 with MoMA's prestige and resources, will
 allow real relationships or mutual learning to
 occur. The fact that there's a growing land-
 scape of "alternative" education options
 shows that there's a high demand for something
 besides expensive MFAs and college degrees.
 What is missing in most "alternatives" is the

fact that most organizers want to participate, not organize—they eventually lose themselves in the publicity, facility/resource/tech management, and facilitation of the [events](#), which makes for a scattered feel. Here, MoMA can take care of most of this: publicity, facility/resource/tech management, and [facilitation](#).

Q: Why should this be at MoMA?

A: MoMA education should be as experimental as its programming, and has been. To that end, this program will allow participants to fully determine the course of their education. It also sounds quite similar to Barr's classes, where the only reading material was *Vanity Fair*, and students were required to teach major aspects of the course: "Barr referred to all nine students in the class as 'faculty,' making them each responsible for mastering and teaching some of the course content. Although, per its title, the course ostensibly focused on painting, Barr thought a broad understanding of culture was necessary to understand any individual artistic discipline, and accordingly, the class also studied design, architecture, film, sculpture, and photography. There was no required reading aside from *Vanity Fair*, *The New Yorker*, and *The New Masses*, and the numerous class trips were not to typical locations of art-historical interest. For example, on a trip to Cambridge, the class passed over the wealth of Harvard's museums to experience the 'exquisite structural virtuosity,' in Barr's words, of the Necco candy factory."

This resulted in a series that MoMA supported. Once it was approved, I sent individual emails to all the people I knew who ran or participated in self-organized learning spaces. This included Taeyoon Choi, an artist I met at Eyebeam

as a Fellow in 2011–2012, and someone who was part of a self-organized learning project called The Public School.

Subject: opportunity at MoMA for Public School-types

October 2, 2012

Hey Taeyoon,

I got to suggest a new learning approach to MoMA's Education Department, and I suggested the following:

Peer Learning Group (working title) is a group-directed learning program, connecting individuals to each other and providing access to MoMA's diverse resources after museum hours. In the winter/spring term 2013, three [peer-to-peer](#) learning groups will be created, organized based on mutual interests and expertise. Through an application process, individuals will select a topic of focus* and provide supplemental information for other interested applicants. All submissions will be reviewed anonymously by other applicants to create clusters of mutual interest.

Based on applicants preferences, MoMA staff will create topic-based learning groups. Groups will explore the selected topic and collectively determine group meeting activities over 8 sessions: such as readings, guest speakers, MoMA screenings, gallery visits, or off-site trips. Groups will meet twice a month for four months from February-May 2013. Each group will have a [facilitator](#) who will organize off site trips, guest speakers, or [events](#) for the group. The [facilitator](#) will also serve as a liaison to MoMA staff to give your group access to spaces, resources and facilities. This "class" is meant to be self-directed and peer driven.

Open [House](#): Thursday, December 6,
6:30-8:30 p.m.:
<http://www.moma.org/visit/calendar/events/16878>
Application Due: Monday, January 7
Schedule: 8 [meetings](#), every other Tuesday
(Feb 19-May 28) 6:30-8:30 p.m.

Topics* for this term are:
Art and [Authorship](#)
Art and Economies
Art and Process

To Apply:
Potential participants must submit an application and agree to review all other applications from individuals interested in the same topic. Peers will select up to 20 other participants that they'd like to learn with. After this, MoMA staff will create four peer groups based on the strongest clusters of mutual interest. These groups will receive access to MoMA and its resources on every other Tuesday, from February 19-May 28, 2013 from 6:30-8:30 p.m.

MoMA will host a FREE open [house](#) about this new course this Thursday, December 6, from 6:30 to 8:30 p.m. at the Lewis B. and Dorothy Cullman Education and Research Building at 4 West 54 Street. Learn about this new learning structure at MoMA, meet other curious learners, and review the application process:
<http://www.moma.org/visit/calendar/events/16878>

Please come Thursday if you're free! I'll send you the application when it goes live...

Caroline

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At Exchange Café, I wanted to honor all of the artists who were working on exchange-based projects, through a sort of footnote system. I thought: if I am a [research-based](#) artist, where is the footnote system for my research? I decided to test out a footnote system that all [research-based](#) artists could try using, to shift narratives around [authorship](#) and citation in the visual arts. To make this a reality, I knew I needed to work with computer engineers. I remembered Amelia Winger-Bearskin, an artist and technologist whom I had met when the artist Stephanie Diamond gathered community-based artists in a project called Community of Community in 2012 at the Queens Museum. Amelia and I stayed in touch, and when I asked her if she was interested in working on a footnote system or network for Exchange Café, she said yes. She then introduced me to three developers that she knew well: Corey Brady, Pratim Sengupta, and Mason Wright. Together, they built an online network to archive the wide range of artists who make exchange-based projects.

if I am a [research-based](#) artist,
where is the footnote system
for my research? I decided to test
out a footnote system that all
[research-based](#) artists could try
using, to shift narratives around
[authorship](#) and citation in the
visual arts.

Just as the physical universe
is dependent on its dark matter
and energy, so too is the art
world dependent on its shadow
creativity. It needs this shadow
activity in much the same
way certain developing countries
secretly depend on their
dark or informal economies.

—Gregory Sholette, 2011

Here is how I described the text and forms that I hoped they could make for the [website](#).

EXCHANGE ARCHIVE:

Artists do not create work in a vacuum.*

All artists work in dialogue with other people. Why isn't this dialogue visible? In all other fields, footnotes are the norm. Exchange Archive hopes to recognize and support artistic dialog and research by acknowledging the references, influences, and inspirations that flow between projects.

All artists work in dialogue with other people. Why isn't this dialogue visible?

Please add your work to the archive, as well as the projects that influenced this work. If you are not an artist, feel free to suggest possible connections, inspirations, or potential dialogue between art works.

Thank you!

MultiAgency Collective, Caroline Woolard, MoMA's Education Department

*Vacuums are for cleaning, not for divine inspiration. Andy Warhol traded a print for a vacuum from Sydney Lewis. Warhol made his work in a Factory with over 100 artists.

DESCRIPTION OF PROJECT & GOAL OF

VISITOR EXPERIENCE: Exchange Archive provides **tools** for flexibly representing and inquiring into two dimensions of influence between works. In a first dimension, we see influence as a high-value form of exchange among artists that is not always made visible. And in a second dimension, we see influence as a impact, linking, and association in the broader public's experience of art works.

To get a sense of what this project will look like, see similar projects (done for literature and social networks): <http://bgriffen.scripts.mit.edu/www/media/json/thinkers/#> and http://projects.flowingdata.com/tut/interactive_network_demo/

To bring aspects of the first dimension of influence into the foreground, we will provide a dynamic visualization of data collected from the distributed community of artists who thematize exchange in their work. Descriptive data collected from members of this community will populate a database that will be used to create network representations and other visualizations that can be queried in real time to identify patterns. This inquiry into the data is designed to be illuminating both to the community of artists themselves and to the larger public. Café visitors will be able to click on individual works of

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artists and see the influence network of their selected work and artist.

To bring aspects of the second dimension of influence to the fore, we will provide an interface through which visitors to the Exchange Café can choose three artistic projects from the database for temporary display to the Café group, in a form of virtual curation. In building these curations, and as a condition of displaying them, visitors will be asked to articulate their rationale. In this way, they describe a second kind of influence: either a viewer's perspective on inferred influence or affiliation among works of art, or a commonality in the influence (as impact) on them as viewers. [This interaction is explained in more detail in a later section titled "tentative visitor form."] This interpretive network of influence itself becomes a means for the artists themselves and other viewers to tap into an emergent form of knowledge and insight about art works.

These two dimensions of influence interact with one another. The databases for both are constantly changing through contributions that occur both within the Café and on the web. This data and the visualizations that emerge thus form an interactive

bridge between physical and virtual participants, and are the basis for outreach from the Café and a continuation of the conversation unbounded by time and place.

TECH SPECS: The back-end technology required for this project is a webserver feeding into a mysql database which is accessible by our visualization engine. The core software itself can be running on the same computer (server) or remotely. Redundancy on this server is probably not required, though it may be necessary if the external web activity becomes extremely large. Data backup and **power** backup (i.e., protection from local **power** outage) is recommended but not absolutely necessary. The hardware for both data and **power** backup can be provided by MultiAgency Collective. This server will be accessible via the web. It also should be on a local network that connects it with the Café terminals, described below. (Alternative connectivity configurations are possible, but this is our recommendation.) At the front-end, viewers outside of the museum will use a modern web browser (such as Chrome or Firefox) to interact. For interactions within the Café, we recommend two computers be dedicated for visualizing and interacting with the data, and we recommend that secondary displays be attached to

these computers to allow other visitors in the café to see visualizations as they emerge. The computers for these terminals can be any model of modern computer and operating system (i.e., Mac, Windows, or Linux, though Mac OSX computers are preferred). Per the above, a network connecting these computers with the server is also required. This network could be wired or wireless.

LIFE OF SOFTWARE AFTER THE PROJECT:

The software we are developing is licensed under Creative Commons 3.0 licensing. This means, the software is open source and made available to the public through the Exchange Café website or on Github. We believe that the software, along with the artist questionnaire that is being designed for this project, has the potential to be widely used by artists and scholars of art to map influence networks of artworks and artists. We take responsibility for improving and iterating this software.

TENTATIVE VISITOR INTERPRETIVE INFLUENCE FORM:

The participants (non artists/café visitors/possible online visitors as well) pick 3 art projects from the visualization that are a 'mini-node' or group. The visitor can explain their choices with a few 'buttons.'

I picked these projects to go together because (choose as many as you'd like):

- [] similar artistic influences
- [] similar project goals
- [] they could support one another
- [] these would make for an interesting contrast
- [] _____(fill it in yourself)

We think that this way, casual visitors can easily choose a grouping of art projects and within a short period of time describe their curation.

TENTATIVE VISITOR PROJECT

INFLUENCE FORM:

To submit a work to the archive, visitors will have to submit the following information:

Project Title:

Project Description: 100 words

This Project is about: EXCHANGE [y n]

It's also about:

[X] and [X] and [X]

It's NOT about:

[X] and [X] and [X] (maybe)

Start Date:

Project Location:

Upload an image:

Your name:

Your collective's name (option):

How to contact you (email):

I am submitting information about
myself and my inspirations: Y N

I am submitting information about
someone else: Y N

Name two artists that may
have inspired this project:

(Can we tell them you were inspired
by them? Email here:)

Name two non-artists that may
have inspired this project:

(Can we tell them you were inspired
by them? Email here:)

Is there another exchange project
you'd recommend for this archive?

Name:

Project:

Email (if known):

I asked MoMA to include a text that I wrote in the wall text for Exchange Café. MoMA has strict regulations about the ways that projects are narrated, and the Education Department wanted to author the wall text. The solution that we agreed upon was to place my writing in italics, so that MoMA would present a wall text that included, “in the words of the artist, Caroline Woolard ...” with the following language, from me.

Art making is not separate from the
[political economy](#).

Objects are not singular: the [labor](#), materials, production, and distribution are part of the work. Exchange and [barter](#) were practiced in the making of the café.

Objects are not singular: the
[labor](#), materials, production, and
distribution are part of the work.
Exchange and [barter](#) were [prac-](#)
[ticed](#) in the making of the café.

Moving between Art spaces and non-art spaces allows for multiple meanings, timeframes, and publics.

[Meaning is embodied](#): objects should be touched, used, and/or activated to be understood.

Connecting two people (or more) in a [reciprocal encounter](#) or agreement is powerful.

The work is ongoing and should be replicated or modified!

I am not a singular artist. I am a member of society, trying to find hope in a world of

fierce inequities. Reciprocity and experiences of mutual support have given me the emotional, financial, and intellectual **power** to **heal** and to dream. As a member of many groups (OurGoods.org, TradeSchool.coop^{see chapter 3}, SolidarityNYC.org, the Pedagogy Group, Splinters and Logs), I am learning to be accountable to my peers, to work cooperatively, and to **practice** the possibilities of shared livelihood.

My interest in exchange **practices** comes from living and working for the past decade in New York City. While rent continues to rise and wages stagnate, I am supported by **barter**, cooperation, and the wisdom of the **solidarity economy** movement. Rather than going into debt to be further professionalized as an artist, I attend self-organized schools and support movements for educational justice. Rather than **looking** to sell art to people who may resell it in secondary markets, or throwing away an entire installation at the end of a show, I **barter** my work, share it as a **gift**, or live with it for life. Rather than relying on outsourced **labor** or exploited interns, I refine and enjoy my **crafts**, exchanging **labor** for **labor** when necessary.

**I am not a singular artist. I am
a member of society, trying
to find hope in a world of fierce
inequities.**

Scavenging in MoMA's archives for the Artists Experiment initiative, I found a small art history of exchange projects from the past forty years: from Franz Erhard Walther's *First Work Set* (1963–69) to Ben Kinmont's *I Need You* (1992). As a supplement, I decided to include exchange projects from outside of the collection, for many of these works offer an

expanded notion of embodied exchange. From Jose Antonio Vega Macotella's *Time Divisa* (2006–10) to Carey Young's *Mutual Release* (2008), many like-minded contemporary artists see reciprocal **labor**, production, and distribution as integral to the meaning of their work.

While rent continues to rise
and wages stagnate, I am
supported by **barter**, cooperation,
and the wisdom of the solidarity
economy movement.

I asked the Education Department if I could work with them to make a printed booklet for the Café, which would be available in the Café, and include well-known works from MoMA's collection, works that I thought should be in the collection, as well as an invitation for Café patrons to contribute their own stories of exchange. They agreed to do this, and I designed the booklet.

Study

Money is not just a medium of exchange, but also, in this case, a means of sharing information between the people who use the currency, who participate in the economy. This seems obvious in a networked information age.

—Caroline Woolard, video about Exchange Café by Alex Mallis, 2013

Institutional
Invitation

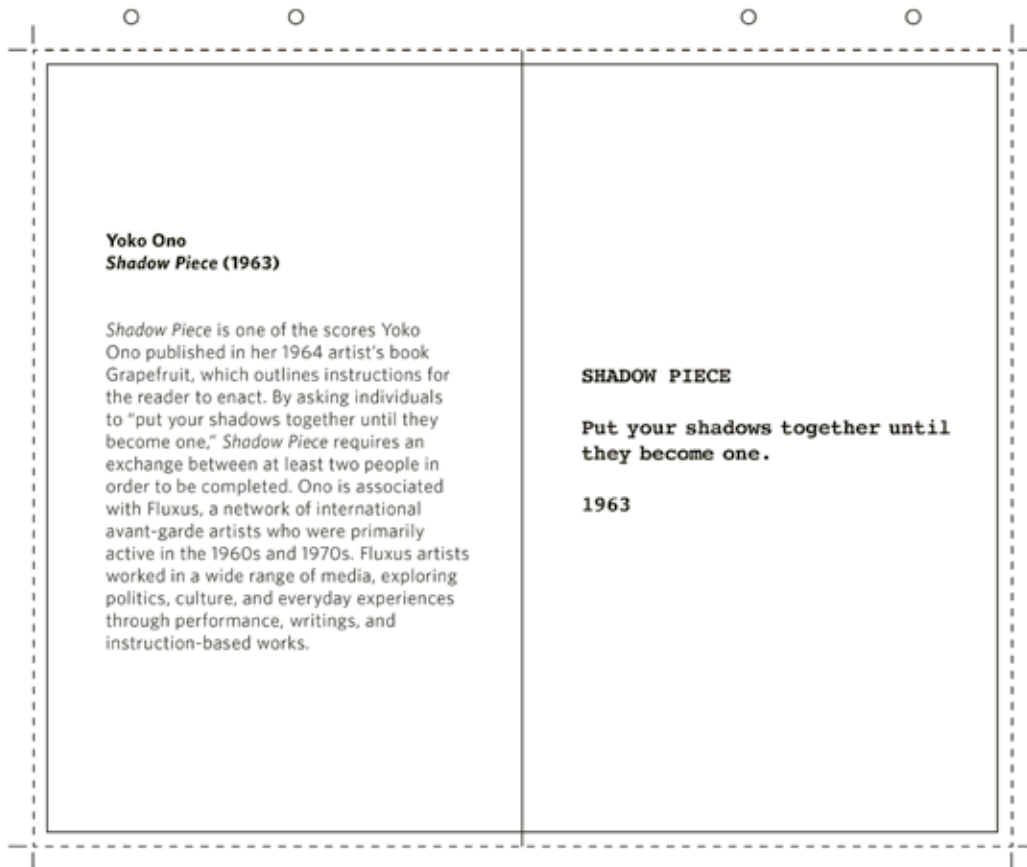
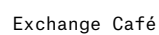


fig. 4-11
Sample of the printed booklet
made for Exchange Café.



Downloaded from <http://ajph.org/> on November 10, 2015



The Exchange Archive

THIS archive of personal memories, myths, and forgotten histories of exchanges will be collated and made into a book.

Please pin this paper to the wall in the section that makes sense to you. Add your name, email, and phone to the back of this paper if you would like to be:

☐ included in the book.

☐ NOT included in the booklet.

☐ involved in making it.

☐ given a share of profits if any are made.

THIS PAGE WILL BE FOLDED IN HALF AND TAPPED AT THE CORNERS. PLEASE CONSIDER THE FOLD.

PIN your exchange document to the wall, using blue, red, yellow, or clear push pins to tell visitors about the relationship that was reinforced, created, or imagined in the exchange.

Did the exchange imagine or create a dynamic of respect, dominance, intimacy, or something unknown?

respect:

Blue

dominance:

Yellow

intimacy:

Red

unknown:

Clear

The Exchange Archive preserves writing, drawings, and ephemera related to exchange practices, from momentary encounters or casual conversations to ongoing practices of mutual aid. Contributions can be made in the space above or online at: <http://TheExchangeArchive.com>

Study

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Invitation

I had to get the image permissions signed from all of the artists, the text edited and approved by MoMA, and the booklet designed so that it could become part of a larger archive, with café patron's additions. Once it was ready, I sent an invitation to participants.

Subject: MoMA | Image Use & Invitation |
Exchange Café | May 24-June 30
May 26, 2013

Dear Mierle Laderman Ukeles, Carolina Caycedo, Julianne Swartz, Ray Tomlinson, Adrian Piper, Paul Ramirez Jonas, Andrea Blum, Roger Dingledine, Alexandre Allaire, Mike Perry, Billy Apple, Ben Kinmont, Tehching Hsieh, Linda Montano, George Monteleone, Audra Wolowiec, Alan Michelson, David McKenzie, Carey Young, Hương Ngô, Or Zubalsky, Nina Katchadourian, Ahmet Öğüt, Rich Watts, Louise Ma, Carl Tashian, Jen Abrams, Janine Antoni, Jose Antonio Vega Macotella, and Max Liboiron,

From May 24th through June 30th, I hope to share your work with the public at MoMA's Cullman Research Center. Please let me know (1) if you like the image I've selected for your project, (2) if you want to talk to me about your research, and (3) if you can come to the reception on May 30th from 6-8 p.m.

CONTEXT: For an initiative called Artists Experiment, I've been working with the Education Department at MoMA on a learning space dedicated to exchange-based [practices](#). I selected your work to be featured in a social space in the Cullman Education and Research building so that I might make legible a history of exchange in MoMA's collection and beyond. We plan to show a small version of the attached image of your work on an interactive wall in the mezzanine.

I selected your work to be featured in a social space ... so that I might make legible a history of exchange in MoMA's collection and beyond.

IMAGE REQUEST: If you have a high resolution version of the image or project (shown in the attached PDF) that you'd like us to use, I would be grateful if you could send it to us. If not, we'll use what you see in the attached PDF. These image reproductions will be used for educational purposes only.

TEXT SUPPLEMENT: If you've written anything about the work I've selected (or about reciprocity and exchange in general), and want to email a copy for us to read internally with Exchange Café waitstaff/[facilitators](#) who will explain your work to the public, please do! If you want us to include it in the Café library for the public to view, we can arrange that as well. Please do not hesitate to contact me (Caroline) to discuss your research or to ask questions about this learning space. I'm reachable by email or cell: 401 935 3071

MORE DETAILS: Exchange Café will be open Thursday-Sunday from May 24th through June 30th. Exchange Café is a social space in the mezzanine of MoMA's Education and Research building that is dedicated to exchange-based [practices](#). The Café encourages visitors to question notions of reciprocity, value, and [property](#) through shared experiences. Tea from the Feral Trade Network, milk from Milk Not Jails, and honey from BeeSpace—products that directly engage the [political economy](#)—will be available by exchange. Instead of paying

Study

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with legal tender, Exchange Café patrons are invited to make a resource-based currency. Exchange Café features an interactive participatory archive, a matrix of exchange projects, and a library of books and ephemera.

SAVE 30 MAY: If you are in New York between May 24th and June 30th, and wish to visit MoMA, please join us at MoMA Studio: Exchange Café. We will have a reception on May 30th from 6:00-8:00 p.m. and will be open Thursday through Sunday from 1:00-5:00 p.m., Fridays from 1:00-8:00 p.m. Please let us know if you would like to attend the reception on May 30th from 6:00-8:00 p.m., as space is limited. There are many [events](#) throughout the program, so if you cannot attend the opening, please come for Ted Purves and Shane Aslan Selzer's talk on Critical Exchange, Jon Hendricks on Fluxus, Milk Not Jails on prison abolition, or OurGoods.org ^{see chapter 3} on [barter](#). The schedule is here: <http://www.moma.org/visit/calendar/exhibitions/1364>

Thank you!

Caroline Woolard, Sarah Kennedy, Sheetal Prajapati, and Pablo Helguera
Artists Experiment / MoMA Studio:
Exchange Café

After Exchange Café had closed, I wanted to publish the booklet so it would continue to serve as a resource for people thinking about art and exchange. I asked the MoMA team if this would be possible.

Subject: publishing that Exchange Archive as a book

March 10, 2014
Pablo, Sheetal, and Sarah,

I really want to publish that little Exchange Archive/Exchange Reference Works book. I remember you (Pablo) saying that MoMA's book publishing house wouldn't do anything with us, but that for legal reasons we should make an offer to them first that they reject. Is this true?

I'd love to work with you all, and with MoMA's publishing house, but if that's impossible, can I make this an independent project, thanking AE and crediting you all, and MoMA, but go forth and self-publish it? Let me know what is possible, and what's a sensitive issue.

I know my friends at www.toposgraphics.com (www.topositu.com) are up for designing it! I think this book (1:1 exchange, small primary audiences) could be the dematerialization of the art object for the 2010s.

Checking in,
Caroline

Pablo Helguera at MoMA got the "green light" from publishing after seven months of dialogue from March through September of 2014, but in the end, the project fell through.

September 18, 2014
Hi Caroline,

Actually, believe it or not, publications has finally given you the green light. I do need to put you in touch with our chief of publications who has been very supportive of your project—he just needs to sort out a few things with you. Will send an intro email shortly.

Congratulations!
P

Inquiry

Study

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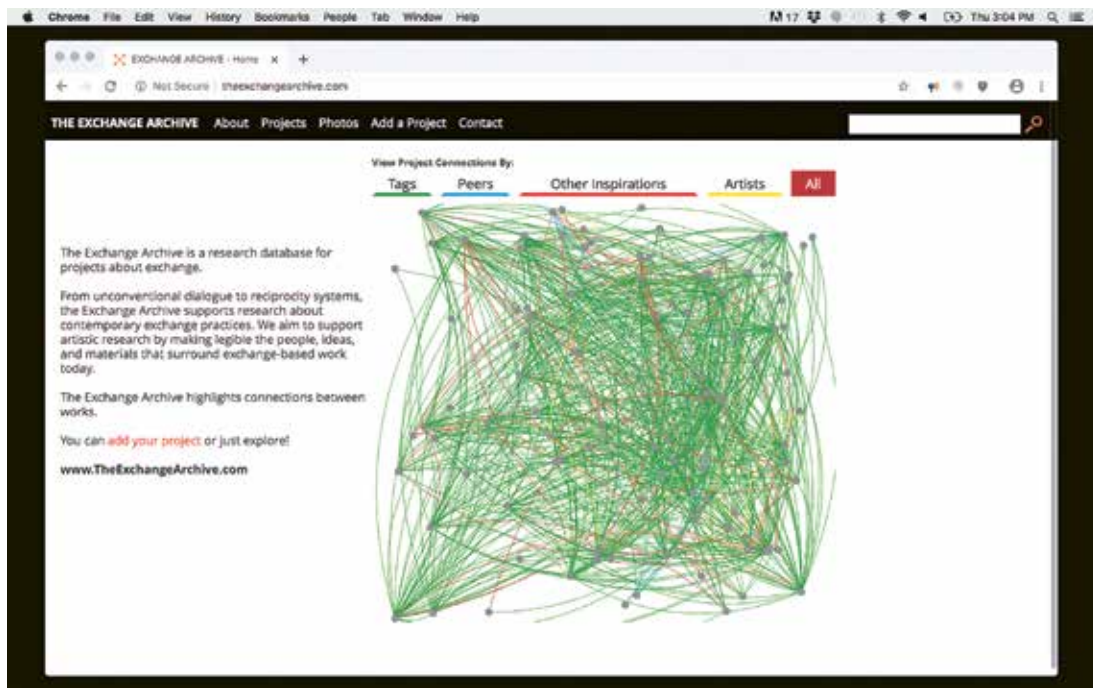


fig. 4-12
The Exchange Archive, 2013,
[website](#), created by Corey Brady,
 Pratim Sengupta, Mason Wright,
 Amelia Winger-Bearskin and
 Caroline Woolard.

I also made a [website](#) for Exchange Café, to attempt to make the process visible online and accessible to people who would not be able to visit the Café in person, but was sent a cease-and-desist letter from MoMA's legal team in June of 2013. Sarah called me to explain this, in person, and I cannot share any writing about it in this book.

MoMA did, however, allow me to write two posts about the project, for their [website](#) in June of 2013.

FIRST POST CAFÉ AS LEARNING FORMAT

When asked to propose a new learning format to the Education Department at MoMA, I suggested a café, a place where meaning is made in dialogue, where objects can be touched, and where visceral knowledge is honored. Exchange Café is a social space dedicated to exchange, from unconventional encounters to [barter](#) and reciprocal economies. What follows is an explanation of some principles of the café, as well as the ways in which these principles could be extended towards a more engaging visitor experience at MoMA.

1. Waitstaff as Educators

At Exchange Café, you will be greeted by waitstaff with direct experience working in, with, and for solidarity economies. With the café as a learning format, educators are waitstaff with lifelong commitments to the topics at hand—Exchange Café waitstaff Lauren Melodia and Tychist Baker are organizers for Milk Not Jails, Kenneth Edusei is an organizer for participatory budgeting in Brooklyn, and Amelia Winger-Bearskin, Forest Purnell, and Carla Aspenberg are artists engaged in [practices](#) of reciprocity. With the café as a learning format, education happens in lived experience, through dialogue that connects artworks to [activism](#) and community organizing.

Imagine if every time you walked into MoMA, you could elect to speak to a community organizer about the relationship between real-time organizing and the issues at stake in the artworks on view. Imagine if the interns, fabricators, and artists who made work could be hired as stewards for the work while it was on view, talking to the public about the construction, materials, and dialogue surrounding the work itself.

Imagine if every time
you walked into MoMA,
you could elect to
speak to a community
organizer

2. Education through Dialogue

“Because the nature of Dialogue is exploratory, its meaning and its methods continue to unfold. No firm rules can be laid down for conducting a Dialogue because its essence is learning—not as the result of consuming a body of information or doctrine imparted by an [authority](#), nor as a means of examining or criticizing a particular theory or programme, but rather as part of an unfolding process of creative participation between peers.”

— David Bohm, Dialogue: A Proposal

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Exchange Café takes the social format of a café, taking the embodied roles and rules of a café as a space for learning. Greeted by waitstaff with direct experience in the topics at hand, visitors will be led to consider art works that focus on one-to-one agreements, artists who facilitate engage in short term encounters or long-term relationships of reciprocity.

On the Exchange Café wall, the Exchange Archive acts as an emergent publication about one-on-one engagement, inviting contributions from the public. From artists who facilitate unconventional dialogue to artists who consider the [barter](#) of goods and services (the labor of producing a project) as integral to the meaning of the work, the Exchange Archive makes legible a desire for one-on-one interaction in MoMA's collection and beyond. For example, Hương Ngô, Or Zubalsky, and George Monteleone's ongoing project, the *Dream Machine*, asks anyone to "call the dream machine (1-877-877-5602) and leave a voice recording of your dream. It calls you back in about fifteen minutes and plays a random dream from its memory." Impossible to experience without a contribution, this project represents a network of anonymous reciprocity.

Online, [TheExchangeArchive.com](#) (made by the MultiAgency Collective and myself) shows connections between projects, artists, and ideas, revealing the ways in which artworks emerge in dialogue between people, not in solitary isolation. As we state: Artists do not create work in a vacuum. Artists work in a dialogue with other people, so the Exchange Archive supports further artistic dialog by showing the inspirations that flow between projects. As a research database for projects about exchange, the online archive serves as a footnote system for [research-based](#) artists. What if museums made legible the people, ideas, and materials that surround exchange-based work today, highlighting connections between works as the primary focus, rather than individual artists?

revealing the ways in
which artworks emerge
in dialogue between
people, not in solitary
isolation.

NOTE: You can download the Exchange Archive Submission Form and fill out your own submission to the Exchange Archive, or add footnotes for your art projects to [TheExchangeArchive.com](#).

3. Food with an Agenda

At Exchange Café, you will be offered products with political biographies: tea carried across borders, milk distributed by prison abolitionists, and honey *gifted* by bees. Imagine if museum cafés and food-art projects served products with principles as radical as the propositions in artworks. Rather than providing a social space with anonymous products that do not get biographies (as Martha Rostler did in veiling the staff contributions to Meta Monumental and e-flux did with the farm contributions to Time/Food), I wanted to bring in groups with edible projects that honor the relationship between art and solidarity economies: dairy from Milk not Jails, tea from the Feral Trade Courier, and honey from BeeSpace. Exchange Café celebrates the *power* of these products; they are logical extension of the propositions that artists in the café's Exchange Archive reveal.

SECOND POST

CAFÉ AS LEARNING FORMAT

When asked to propose a new learning format to the Education Department at MoMA, I suggested a café, a place where meaning is made in dialog, where objects can be touched, and where visceral knowledge is honored.

Exchange Café is a social space dedicated to exchange, from unconventional encounters to *barter* and reciprocal economies. What follows is an explanation of some principles of the café, as well as the ways in which these principles could be extended towards a more engaging visitor experience at MoMA.

Imagine if museum cafés and food-art projects served products with principles as radical as the propositions in artworks.

1. Exchange means Depth over Breadth

The works in the Exchange Archive, from Yoko Ono to Ben Kinmont, from Max Libiron to Merle Laderman Ukeles, demonstrate a commitment to a primary experience that occurs one-to-one, outside of art institutions.

2. Long-term Experiments

This learning space features an archive with works in MoMA's collection and beyond that focus on reciprocity and one-to-one exchange. For example, if the Exchange Archive reference work called the *Dream*

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Machine allows anonymous individuals to exchange dreams, and OurGoods.org allows individuals to **barter** art **skills** and objects, how might these networks carry goods internationally? As Kate Rich, Feral Trade grocer asks, "What is the true load bearing capacity of our social networks?" The Feral Trade Courier takes the one-to-one transfer to a global scale, moving goods from hand to hand outside of commercial shipping.

For another example, Milk Not Jails milk products are distributed only when farmers agree to a radical (as in, getting to the root of the issue) policy agenda: opposing prison expansion as an economic driver. If Mierle Laderman Ukeles' worked to give sanitation workers recognition in *Touch Sanitation*, Milk Not Jails pushes for recognition of dairy farmers that goes beyond visibility, advocating for policy shifts to support their livelihood. Lastly, if Ben Kinmont seeks an ethical exchange between participants and artists in his work *I Need You*, BeeSpace looks to research the (im) possibility of ethical exchange in interspecies collaboration.

3. Social Spaces Take Time

Imagine if museums were places to rest, gather, and **practice** ways of belonging to one another. Exchange

Imagine if museums were places to rest, gather, and **practice** ways of belonging to one another.

Café is a social space where children and adults climb on furniture without second thought, where books can be touched without gloves, and where fluxus works are understood in re-performance: Forest Purnell and Tychist Baker ask visitors to imagine snow falling and to let shadows touch. With the café as a learning format, education happens when people **practice** ways of being and belonging. It is my hope that more museums make space for embodied, visceral knowledge. To do this well, the Exchange Café (and other projects of this nature) should be open to the public after work, and should exist as a reliable space for at least six months, if not a year.

I wanted to make a [reflection](#) document about the experience at MoMA, but MoMA staff (such as Sarah and Pablo) cannot write about MoMA projects, without permission. On my own, I collected the 3000–4000 emails between MoMA and myself, and pasted them all into one, virtual document. I invited a research student who wanted to know more about my process to read them, confidentially, and to notice themes that emerged about the differences between our expectations and process. I hope that one day, this research can be published for other artists to learn from, but I understand that I have different risks and stakes than MoMA staff do. I understand that MoMA employees are required to keep the details of their projects confidential, for example, and cannot share their opinions openly without serious cons. For now, I will not share this document. Sheetal was able to write about this project, in this book, because she does not work at MoMA anymore.

Study

There should be [hiding](#) spaces,
in the museum, because the
museum is so open that it
almost feels like you're being
watched all the time, so I
wanted some [hiding](#) spots where
people could find [solitude](#)
and read quietly.

—Caroline Woolard, video about
Exchange Cafe by Alex Mallis,
2013

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Managing

I learned so much about working with institutions to make art, as this was my first time working with a big budget on my own, and it was the MoMA Education Department's first time bringing in artists to work with on a project that blurred the lines between an artwork, a public program, and a class. I learned to scale back.

I learned to do much smaller projects, as the institutional lines of communication and policies make moving quickly impossible.

I made many mistakes in my work with MoMA, as I had never made a project based upon an institutional invitation. I learned to do much smaller projects, as the institutional lines of communication and policies make moving quickly impossible. Doing something well, especially if that something requires "unconventional" requests that might seem completely "normal" in a collectively-initiated setting (like sharing a budget, making a [website](#), or changing the hours that a space is open), can take months in a big institution like MoMA.

While I tried to do way too many things, which meant that many of them did not happen or happened in a way that was less finished and well-considered than I would like, I did accomplish a few things that stand out today. Working with MoMA, I was able to:

- [redistribute money](#) from MoMA to collectives and artists of color that I respect;
- change the hours that the café (and therefore an area of the museum) was open in order to allow working people to visit after regular working hours;
- get catering and supplies from local vendors;
- and change the hiring policies so that people with "criminal records" could be hired at MoMA.

Managing

Exchange Café

I believe that, whenever possible, commissions from resource-rich institutions should support small businesses, artists who are nonbinary, women, and/or people of color, and that I should use these opportunities to redistribute resources back to social movements. I was able to get funding for many groups and people doing important work in New York City, but I cannot share the budget with you as MoMA has requested that I keep it confidential.

I believe that, whenever possible,
commissions from resource-
rich institutions should support
small businesses, artists who are
nonbinary, women, and/or
people of color, and that I should
use these opportunities
to redistribute resources back to
social movements.



fig. 4-13
 Caroline Woolard's *Barricade to Bed* beside Erwin Wurm's *One Minute Sculptures in Discomfort: Furniture, Function and Form in Contemporary Sculpture*, curated by Liz Sheehan at the Hunterdon Museum.