Chapter Twenty

How We Work

In 2014, we (Susan and Caroline), along with Vicky Virgin and Agnes Szanyi, as well as former BFAMFAPhD collective member Blair Murphy, published *Artists Report Back* to raise awareness about art student debt, to suggest how established artists and recent arts graduates might advocate for one another, and to propose cultural equity initiatives to recognize and strengthen solidarity art economies in the United States. This book grew out of that work.

While the focus of our writing here will be about our experiences working in the collective BFAMFAPhD, collectivity has sustained our academic and artistic lives. For Susan, this has meant being an art editor for the journal *Rethinking Marxism* from 1992–2014, co-founding a collective for arts educators called the Pedagogy Group, and joining BFAMFAPhD in 2013; for Caroline, this has meant co-founding barter networks OurGoods.org and TradeSchool.coop from 2008–2016, making media for the economic justice collective SolidarityNYC from 2009–2012, and founding BFAMFAPhD in 2013.

Throughout this project, we have focused on the phase of the lifecycle that we call "Labor" and the capacity that we have made a commitment to is "Connection: *I am reliably able to form and sustain trusting, authentic relationships and to compel others to a shared vision. I am a supportive presence amid difficulty. I am able to give and receive grounded, useful feedback.*" In this chapter, we will describe the pleasures and pains of forming and sustaining trusting, authentic relationships while working together. We will share stories about the roles we have taken in order to complete this project. We recognize that we have chosen to focus on "labor" and that other phases do not embody our commitment to connection in the ways that we desire. *See Acknowledgements for more.*↗

We will begin with our experience together as two members of BFAMFAPhD and will follow this writing with our individual histories in and outside of the academy. BFAMFAPhD is a collective that employs visual and performing arts, policy reports, and teaching tools to advocate for cultural equity in the United States. The work of the collective is to bring people together to analyze and reimagine relationships of power in the arts. Additional members of the collective include Emilio Martínez Poppe, Emily Tareila, Agnes Szanyi, and Vicky Virgin. We will end this chapter by reflecting on our work ahead, and sharing a document called "How to Start a Pedagogy Group."

Finding Collaborators

We were introduced to one another in 2011 by Erin Marie Sickler, a friend and curator who thought that Susan could help Caroline add readings

to her syllabus for her first class at the New School in the fall of 2011. We had a long phone conversation, talking about our mutual connection to the Community Economies Collective, but it took a year for us to meet in person. When Susan, along with Maureen Connor, co-founded the Pedagogy Group in 2012, they invited Caroline to join. About twelve teachers gathered around the long wooden table at Maureen's apartment, talking about our common concerns around teaching. Over the course of our weekly meetings, we began to notice our shared commitments to collaboration, cultural equity, and economic justice and to get a sense of the compatibility of our obsessive work habits combined with an earnestness, a vulnerability, and a generosity of spirit.

We started sitting next to each other at the long wooden table. We were both at moments in our lives where we had removed ourselves from multi-year collective projects (for Caroline, TradeSchool.coop, for Susan, *Rethinking Marxism*) and at moments where we wanted to grow in relationship to a new collective project. While the Pedagogy Group was focused on dialogue itself, we started working on a series of projects as a way of getting to know each other. These projects included joining the Media Working Group for the New York City Community Land Initiative with Picture the Homeless and forming a group called New York City To Be Determined, where we organized four public conversations at the Museum of Art and Design about artists as long-term residents working in coalition for affordable housing.[1] In all of the previous groups that we have contributed to, we had been in supportive roles. It was not until we started *Artists Report Back* as members of BFAMFAPhD that we began to truly collaborate—creating projects from scratch together with a collective voice—on a daily basis.

Intergenerational Collective

Working across generations enables the sharing of wisdom and also requires sensitivity to ageism and needs at different life stages. In previous collectives Caroline was in where people were the same age, for example, many group members were competing for the same opportunities. Each person in the group had so much in flux—their housing, their jobs, their romantic relationships were changing by the month—that it was difficult to hold any sense of continuity, perspective, or long-term agreements. Being in an intergenerational collective relieves a lot of the stress that occurs in collectives where everyone is at the same life stage.

While the past five years have presented *many* personal challenges for us, our different perspectives have stabilized us. Susan, who is 66, has the experience of over thirty years of teaching and working in the field of art, so she has been able to provide a broader perspective to Caroline,

who is 35, and Emilio, who is 24. Vicky, who is 65, brings the outlook of a performing artist with a day job doing demographic analysis for thirty years. She reminds us of the importance of embodiment and life/work balance. Vicky has even created a "brain massage" for us, because she says that we are too much in our heads, not enough in our bodies. Agnes, who is 39, provides the experience of a PhD candidate who understands the arts from a sociological vantagepoint. Emily, who is 31, has recently completed her MFA at the University of Massachusetts. Emily, who is pedagogically aligned with the content of *Making and Being,* has taught courses and workshops with Susan, bringing critical observations and general support to the project. Caroline brings in relationships with arts advocates through her work on collective projects in the solidarity economy in New York City over the past decade. She also connects us to artists and cultural workers of her generation who are now moving into positions of power and visibility in the arts. As a BFAMFAPhD Fellow from 2016–2018, Emilio brought in the urgent concerns and interests of recent BFA graduates. They continue to support the collective with their facilitation skills, and with intellectual and aesthetic connections to the zeitgeist of an ascendant generation.

Working in an intergenerational collective brings together, through lived and embodied experience, a sense of the past, the present, and the future. We bring in readings and references with the specificity of having lived through those debates. We speak about our need for public recognition with an honesty that is possible because we have different needs and goals according to our life stage and financial stability. For example, at the start of writing this book, Susan had job security through her tenured faculty position and supported Caroline in her successful search for a tenure-track job during the writing of this book. Likewise, Caroline and Susan supported Emilio in their search and acceptance into an MFA program. We prioritized Caroline's need for financial stability, and then Emilio's need to focus on making projects and being in a consistent space of learning. Moving through these life stages can bring emotional reactivity to our collective work. We can become emotionally unavailable to one another because we are trying to balance our personal goals with our collective projects. We continually focus on developing the capacity of "Self-Awareness/Embodiment," defined as "I consistently recognize how my thoughts, feelings, and actions are connected to one another. I recognize that embodiment is crucial to ensure that I have access to all the capacities I need. I practice agility and can interrupt my own habits."[2] *See Chapter 5: Capacities ☐ for more.*↗

We make the following agreements with one another, and we invite you to consider setting expectations with your group or collaborator:

AGREEMENTS: We agree to explore our expectations of one another, our gifts and skills, and also our challenges and triggers, individually and collectively. We agree to see this ongoing process as integral to our transformation as individuals and as a group.

QUESTION: What are your expectations of yourself and of other group members, specifically about the time you will spend together and apart working each week? How will the labor be distributed? *See Chapter 13: Labor 囚 for more.*↗

How We Write Together

Looking back on the past five years, we realize that the first two to three years of writing helped us find a framework for our thinking. Once we had the framework, we had to rewrite the entire book based upon this clarified structure. It is easier to reflect on this now that we are in the final stretches of finishing the book. At the start of this project, we did not know what shape it would take, or if we would ever finish it. There were multiple fits and starts, including moments where we agreed to publish parts of the book, prematurely, in ThreeWalls' *PHONEBOOK,* at the Creative Time Summit, on *Art21 Magazine*, on the College Art Associations' *Art Journal Open,* and for a series of public programs at Hauser and Wirth bookstore. Having never written a book, or been involved in a five-year project, we have learned that books move at a different pace than art projects. We have pushed back the publication date three times because we realized we needed to allow the writing to move at the pace that was best for the book. We are trying to get it done at a high level while balancing our health the slowness of our "collective metabolism"; the slow speed in which we can come up with an idea and put it in writing.

When we first started writing our book together, in 2014, we felt that it would be best to write independently, and then to share our writing with one another. This felt important because thoughts often develop *in writing,* in moments of clarity that often happen without scheduling a writing session together. We would write in spurts individually, whenever we had time, between teaching and other commitments. This caused a lot of tension because, when we came together to review the texts, we often felt like the time we put in on our own was unrecognized or denied when we inevitably rewrote the text together. Slowly, over two years, from 2014–2016, we began a process of writing in a shared Google Doc *while talking* on Skype or sitting side by side in person. We realized that we needed to see one another and to talk through ideas as they were being written, to watch the sentences taking shape in real time. This allows us to acknowledge one another's thinking and labor, and to have a dialogical process

with one another. We know that it can be hard to develop a thought collectively because before the idea one person is presenting is fully formed, the other person might adjust or negate it. One solution is to write quietly, at the same time, after talking about the general idea we want to convey. Another solution to this is to become more aware of ourselves, and to notice when we are in a mood or dynamic of reaction or negation. After writing together for five years now, we are more aware of the moments when we are getting stuck in a bad dynamic with one another, or straying from our collective voice, or away from the structure that we agreed upon.

A few years ago, we noticed that we each had a tendency to jump on a section or a word and never finish reading a section that we needed to edit, because we obsessed about one small phrase, one word, or one footnote. To get around this dynamic, we started doing the following: while one of us reads aloud, we both underline something that we know we want to come back to and talk about, or we make a comment in Google Docs. We take turns reading sections aloud, so we are both listeners, readers, and underliners. That may take half an hour. Then the next hour is spent going over all of the underlines to get clarity and to see if we agree on the adjustments that we want to make. While some people would find this process tedious, it is important to us because we imagine that our book will be read aloud in self-organized groups and in classrooms.

In addition, we have adopted a practice of checking in before working. Before we begin writing, we do a check-in to see what we are bringing into our collaborative dynamic that day. When we are writing during the semester, we begin by asking each other how the week has been so far. This first part of the check-in is more focused around events; it's more of an account of what has happened. Then we check in about the emotional impact that those events had on our sense of well-being. We listen to each other and try to sense where the other person is at. One of us might be challenged by physical illness or emotional stresses. We evaluate what we are capable of doing that day and determine who should take the lead in any given task because they can. It's a subtle and beautiful thing, now a practice that is a part of every working session. When we are working virtually we sometimes add a five minute meditation before the check-in. When we are together we are able to do a longer meditation. This sets the space of focus, equalizes our energy levels, and allows us to begin.

AGREEMENTS: We follow the Public Science Project's agreement to "excavate and explore disagreements rather than smooth them over in the interest of consensus (as they often provide insight into larger social/political dynamics that are informing the research)."[3]

QUESTION: What is your relationship to disagreement and conflict? What practices of self-awareness (therapy, meditation, ritual) are you involved in to become more aware of your relationship to tension or conflict? *See Chapter 5: Capacities ⬚ for more.*↗

Decision Making / Roles

A year into our work together, when our schedules limited when we could get together, we did an asset mapping exercise to self identify our strengths and weaknesses. This enabled us to settle into particular roles, while acknowledging the potential for switching them. For example, when we were first invited to give workshops, Susan always facilitated the attunement and Intergroup Dialogue while Caroline gave the introductory presentation about *Making and Being*.

One of the most difficult tasks in a collective is the process of making a quick decision. Sometimes it is necessary that the group yield to the authority of one person. This requires deep trust. We have been able to build trust slowly, and to create agreements that can guide quick action, rather than assuming that all decisions must be made as a group at all times.

To understand our collaborative dynamics, we engage in the process of "Threeing." Threeing is a method for group work that was developed by the video-artist Paul Ryan between 1971 and the end of his life, in 2013. Threeing is "a voluntary practice in which three people take turns playing three different roles: initiator, respondent, and mediator."[4] By practicing Threeing in groups of five, three, or two with members of BFAMFAPhD, we are able to experience the positions of Firstness (the initiator), Secondness (the respondent), and Thirdness (the mediator). We also use the vocabulary from Threeing to understand and describe our collaborative dynamic with one another, even when we are working as a group of two. Threeing has become such a common part of our vocabulary that we have a spreadsheet that lists every task that has to be accomplished for our group to function, using the roles: firstness, secondness, and thirdness.

Recently, we were emailed by a person who offered us an exciting opportunity. We knew that if both of us spoke with this person at the same time, the conversation could wander. Caroline is very good at thinking on the spot, and asked Susan if she could take the first calls, to determine the scope of the opportunity, alone. Susan said yes, "be in firstness," and Caroline was able to move the project forward and loop in Susan once the opportunity had been solidified. No big decisions were made without Susan's consent.

Connection Breakdown: Balancing Friendship and Work

Two years ago, we had to confront a major difference in our working styles, precipitated by a deadline to complete a text while working from two different continents. In the winter of 2016/2017, Caroline had gone to India for her honeymoon and Susan was on vacation with her daughter in Los Angeles. We needed to finish a small publication based on our book in time for an exhibition at CUE. We convinced ourselves that we could do it remotely, as we had no choice but to finish it. Caroline would try to call Susan from a WiFi cafe with rolling power outages at 8 p.m. India time which was 6:30 a.m. in LA. The reception kept cutting out, the writing was going in a direction that Susan did not agree with, and the process was incredibly frustrating and stressful. At the same time, Susan was working with Emilio to design and illustrate the publication, as Emilio did not work well alone.

When we returned to New York in January, we had a day of checking in to speak openly about how difficult the winter break had been for all three of us. We started by recognizing that we were all drawn to each for our openness, for our desire to cultivate emotional vulnerability alongside our work, and that we saw this as part of our feminist politics. As the collective J. K. Gibson-Graham writes, "The slogan 'the personal is political' authorized [people] to speak of their intimate concerns in legitimate tones, enabling them to connect the private and the public, the domestic and the national…. The practice of feminism as 'organizational horizontalism' fostered alternative ways of being (powerful)."[5] Susan shared that she had learned to practice this form of open collaboration with Julie Graham of J. K. Gibson-Graham. We wondered: Can we embody the capacity of connection? Can we form and sustain trusting, authentic relationships? Can we be a supportive presence amid difficulty?

We reflected on our larger dynamics, and discussed how not to repeat these patterns. Caroline's desire and ability to work remotely, at high speed, created emotional distance that did not at all align with Susan's desire and ability to work together in person, to slow down, and to be emotionally available. We talked about how to be present with one another in a deeper way. For Susan, checking in for a while about difficult emotional circumstances in our lives would be an experience that deepened our friendship and allowed us to work; for Caroline, checking in about difficult emotional realities created a terrifying emotional landscape that she feared she could not "hold" for Susan and would not be able to "return" from to head into work. Emilio found themselves in thirdness, mediating between Susan and Caroline. This self-awareness and collective awareness allowed us to reevaluate the things we each needed in order to work with one another more openly and smoothly.

We began to refer to Caroline's "Capricorn-ness," as a description of her ability to manage large and simultaneous projects, set up meetings with people whose work we are inspired by, and quickly apply for grants. Caroline continues to write down all of the tasks required for project-management, make a calendar for the entire year for the project, and manage the recruiting and hiring for tasks that support the collective like computer engineering and design. Caroline also facilitates the circulation of the collective's work by understanding how to strategically amplify and by translating projects according to people's research areas and desires. We refer to Susan's "Virgo nature," as a description of her ability to go deeply and analytically into material, remain grounded, and take a detail-oriented and slower approach to working together. Susan continues to connect deeply with all of the BFAMFAPhD collective members in their lives, to keep the larger collective connected and included, and also supports the detail-oriented and patient work of accounting, keeping track of footnotes, and editing text. Generally speaking, Caroline creates breadth and Susan creates depth.

Rather than seeing our working styles and skills as limitations, we are able to celebrate our differences; Caroline can be like the air, zooming around, bringing new ideas and new people to the group, and Susan can be like a rock or a root, steadying and weaving together deep community and also—importantly—beautiful folder systems for group memory and organization. We name these things in order to know what we are experiencing, without allowing these generalizations to place us in fixed positions. Susan is bringing in new readings all the time and Caroline is mentoring Emilio with deep friendship. We seek the middle ground between air and earth and are grateful for how we have learned to do this together. After five years of working together we have created an affective, collective equilibrium.

AGREEMENTS: We agree to acknowledge that our working styles are different, and that there is a strength in our differences. We agree to discover the working style(s) that we gravitate toward in our collaborative work, and to acknowledge that any healthy, functional group can benefit from the strengths of at least four different working styles.

QUESTION: What working styles do you tend to take on at home, at work, at school, or in a self-organized group? What working styles do you need to seek out to balance your working style? Name a few contexts in which each working style might benefit the group at large. Remember to differentiate the working style from the group member.

Structure

BFAMFAPhD has both a core group and contributors. To be a core member you must be aligned with BFAMFAPhD's aesthetic and ethical principles. You must be aligned with the solidarity economy concept that "another world is not only possible—it already exists." You must be interested in prioritizing the remaking of institutions over institutional critique for the sake of critique itself. You must be interested in looking for strategic opportunities to advance cultural equity in the arts and to build a community of rigor and care over a cynical, ironic, or antagonistic stance that denies our capacity to create change in the world.

People become group members by emailing us and asking to join the collective or by being invited in through existing relationships. The core group takes care of all of the administrative tasks that keep the collective alive. These include maintaining the website and caring for the well-being of members through events like collective meals, meditation, and movement practices. Friendship and emotional labor are central to our group agreements, and we privilege these in order to maintain the collective. One benefit of being in a collective is that we have five people to draw from. While one of us might be sick, two (or four) of us are likely rested and awake. See Working Styles on p. 663.

Contributors are people who have created projects that the core group has agreed to host. Contributors can also potentially become core members but are not responsible for the maintenance of the group and do not have the right to approve new contributions or to represent the group in public. Our book, *Making and Being,* is one contribution to the collective. Other core members of BFAMFAPhD are working on a wide range of projects, including a PhD dissertation about art and the sociology of professions by Agnes and a choreographic work about student debt by Vicky.

BFAMFAPhD Economies: Emotional and Monetary

Each contribution to BFAMFAPhD has its own economy. For example, Vicky is bartering and gifting with people for her contribution. Our contribution, *Making and Being*, had a Fellow from 2016–2018 (Emilio) who, like us, was not paid for their time working on the project. We pay people when there are tasks that must be accomplished but that we do not have the skills for or that we do not want to prioritize. For example, we have successfully applied for grants to support *Making and Being*, paying people for graphic design, web development, photography, and the production of our card game. *See Acknowledgements for more.*↗

While Emilio was unpaid as a Fellow from 2016–2018, they were in a far more precarious financial position than we were. We spoke openly

about the reality that Emilio, as a Fellow, who had just graduated with a BFA at 22 (they are now 24), would need to fit in their collaborative work between day jobs, and they wanted to be mentored in relationship to professional practice and pedagogy. They needed to be compensated in the form of a cash stipend for some of their work. Before Emily became a member of the collective in 2019, she was engaging with *Making and Being* as a co-teacher, teacher, student, and artist at the University of Massachusetts-Amherst, where she was an MFA candidate working with Susan as her advisor (2016–2019). As a graduate student in a free program, Emily was paid by the university to teach courses using *Making and Being*'s framework and gained course credit to work independently with Susan. *See Acknowledgements for more.*↗ For the first three years of this project, Caroline was an adjunct faculty member who had an extremely precarious livelihood. Susan supported Caroline's chaotic work schedule by being as flexible as possible with their collaborative writing schedule. When Caroline wanted a tenure-track job, Susan and Emilio allowed parts of the project (the card game) to be visible before we felt it was ready, so that it could be in her application. As we write this, Caroline, at 35, now has a tenure-track job, and Susan, at 66, continues to be a full Professor. Now we both have salaries that support our experimentation and research.

We recognize that our individual and collective needs for livelihood are far more complex than our salaries. We try to speak openly about what we need to give and receive in terms of time, money, and support in order to feel a sense of equity in our work together and in our personal relationships. We are in constant negotiation with our partners about the time that we need to spend working during weekends, days off from teaching, winter break, spring break, and summer break. This is a challenge for our romantic partners, who create their work alone. They have had to come to terms with our commitment to prioritize this work, and to acknowledge that experiences of collectivity are essential to our well-being. When our partners suggest a vacation to either one of us, we will schedule it in relationship to our collaborative work times. Because we cannot work alone, and must work together, Susan is often "on" Caroline's vacation with her partner (via shared Google Docs and Skype) and Caroline is often "on" Susan's vacation with her partner and daughter (via shared Google Docs and Skype). In fact, we have celebrated Christmas together in LA and we often schedule our holidays in open conversation about our collaborative work with our partners.

AGREEMENTS: We follow the Public Science Project's agreement to "commit to an ongoing negotiation of conditions of collaboration, building research relationships over time."[6]

QUESTION: What is the difference between a job, a friendship, and a collective? What expectations do you have about this collective on emotional, intellectual, and financial terms? How does the group's structure and conditions of collaboration reflect this?

Susan

My parents, my sister, and I emigrated from Manchester, England to Rhode Island in May 1968. The move was made possible by an offer from a small Swiss company that manufactured the cloth that covered hardbound books. My father was an expert in the dyes needed for such a commodity. I was in tenth grade. The scale of everything in the US, from the size of sandwiches to the expanse of sky was daunting. My mini-skirts, Beatle-like haircut and accent created a spectacle that quickly felt burdensome, so I swapped my attire for a more hippy-like appearance and became a flower child of the '60's. It wasn't difficult to adopt a new identity as neither of my parents were British. My refugee father, the sole survivor in his family, was put on a kindertransport one Vienna midnight in 1939, with a tiny suitcase and no money. My mother was evacuated from Belfast, Northern Ireland to London, England, one morning in 1943, after a night of intense bombing; her home was the only one left standing on her street. My parents met in 1947, as members of a Marxist-Leninist commune whose aspirations were to work on a Kibbutz in Palestine. My parents abandoned that future, left the organization, and married.

The other day Caroline asked me if I came from a working-class family. It was a difficult question to answer and, after hesitating, I spoke about how war had interrupted the predicted trajectories of my parents' lives, in ways that complicated an understanding of my class background. Neither of my parents came from wealth, but their parents understood the value of education and prioritized opportunities for learning. My maternal grandfather was a failed door-to-door salesman in Belfast who wanted to be an artist. This left my grandmother to support the family with a small bakery that she ran out of their kitchen. My paternal grandfather had a printing business in Vienna, which was confiscated in 1938. As a child, my father studied piano and voice and was, in the end, the last Jewish person to be thrown out of the Vienna Conservatory. He didn't have the heart or the opportunity to pursue a career in music, but he sang and played the piano at night in a pub—Broadway musical hits. During the day he worked in a tanning factory, and he eventually took free night courses at Manchester University, earning a degree in chemistry.

My two sisters and I inhabited an isolated and sealed off existence, with two traumatized parents who were afraid of what lay outside the four walls of our home. Our uprooting wasn't so much a spatial and geographic

disturbance, but a promise of an improved economy beginning with an extra bedroom and a bigger car. Ironically, neither of them ever aspired towards wealth and, in the end, never gained it.

I graduated from high school and entered Emerson College to study theater. Towards the end of my freshman year I decided that I wanted to be a visual artist. I transferred to a studio art program at Rhode Island College in Providence. It was September 1971. I chose this particular college because the state of Rhode Island was familiar and, importantly, it was coastal. A month into my classes I was shocked by how narrowly faculty were defining artistic practice. Anything other than observational drawing, figurative sculpture, and painting was dismissed. I spent long, boring hours drawing from anatomy books and making paintings of apples and bottles. I thought I was failing but, at the same time, it wasn't clear to me what I was actually failing at. Luckily, I gained the wisdom to realize that observational practices were not the only means to investigations I was interested in pursuing. Courses at Emerson College had provided exposure to social theory and Marxist feminist theory and returning to this material helped me to put into words what I sensed and experienced as a young, female student.

Rhode Island College offered a degree in Art Education and that seemed like a better option for me. The shift in degrees provided more flexibility to experiment with different media, but it also carried a stigma that my current Art Education students still experience today. Remember the phrase "those that can't do, teach"? Failed artists could always try their hands at teaching children! In retrospect, I understand why students in BFA and MFA programs are taught by educators who have little knowledge, training, or experience in art pedagogy.

The courses I took in child development, psychology, and pedagogy provided an academic context for teaching, but were hard to apply during my student teaching experience at a public high school in Providence, Rhode Island (1974). I greatly resisted enacting the disciplinary practices required of me; they made me feel ineffective as a teacher. I couldn't find my way through this. Instead of applying for teaching jobs in K–12, I worked in service industries, waitressing and doing home health care for the elderly. After a year of working to support myself and save money, I applied to a one-year program at the Visual Studies Workshop in Rochester, NY to study photography. For the first time I experienced the power of working in a collaborative environment. Working artists, filmmakers, and writers gathered together with students in spaces that felt more like experimental spaces than traditional classrooms. I gained skills and confidence and applied to Rhode Island School of Design.

I entered graduate school in 1977 and was fortunate to study with Wendy Snyder MacNeil. She created a space of learning for in-depth

dialogue, support, and transformation of self and others. There were no courses in professional practice in the 1970's, but she demonstrated how the life of an academic artist could have both a practical and ethical dimension. My goal became to get a teaching position at a college or university. If I could support students and colleagues and, in turn, be supported by them, I could sustain my own creative practice and the creative practices of others.

During graduate school I had been lucky to teach undergraduate courses, but I knew that what I needed to get a full-time teaching job were professional credentials. It helped that I had the privilege of studying at an elite institution, that I had teachers who supported my work, and that I was awarded a National Endowment for the Arts grant three months after receiving my MFA. I began exhibiting work internationally and nationally. My day job working in a restaurant provided flexibility to continue my practice and I got a few residencies and adjunct teaching positions. After two years of traveling back and forth between Rhode Island, New York City, and Europe, I began to feel weary and empty. The communities of people providing a context for my practice to feel like it had meaning were not the people involved in the circulation of my projects.

What would it take to sustain a creative life? I shifted my priorities and began to seriously pursue teaching jobs, hoping that I had acquired enough visibility to find one. I moved to New York, and after five years of one-year renewable contracts at Princeton University, and one-year sabbatical replacements at The Museum School of Fine Arts, at Sarah Lawrence College, and at The International Center of Photography, I applied for and got a tenure-track position at the University of Massachusetts, Amherst—my first job at a large public research university. The decision to leave New York City was a difficult one. I had built community and felt a sense of belonging. Even during the years of teaching in other cities I had chosen to commute, to be able to remain in place. However, I was becoming a single mother with a one-year-old daughter, and commuting was no longer an option for me. I moved to Amherst, Massachusetts. Eight years of full-time teaching in temporary positions hadn't, however, prepared me for the challenges ahead. As a woman hired in a predominantly male department, where all but one of the few women faculty held the same sexist, territorial attitudes, I was miserable. At every turn I experienced hostility to my ideas, my politics, and my projects.

I requested to come up for tenure after two years of teaching, which was unsupported by my department, but supported by the dean of the college. My creative research profile was overall higher than other faculty in the department, making it difficult for the department to make a case against me. I got tenure and then the following year was brought before a committee to discuss the possibility of moving my position over into

Women's Studies. The major complaints articulated were that my interests were too interdisciplinary and I was prioritizing conceptual practices over technique for the sake of technique.

Luckily, I found community and collaboration outside the conservatism of the faculty in my department. I was invited to become the art editor for *Rethinking Marxism,* a journal started by two Marxist economists and their graduate students at the University of Massachusetts (UMASS) in the late 1980's. I served in this capacity from 1992–2014. Julie Graham (1945-2010) co-founder, along with Kathy Gibson, of The Community Economies Collective, also taught at UMASS in Geo-Sciences. In addition to her collective work with Gibson theorizing and enacting new visions of economic life, she also served on the board of *Rethinking Marxism.* We became close friends and I am forever grateful for the ways she kept me sane through many difficult years.

The first five years serving as the art editor for *Rethinking Marxism* were transformative. There were opportunities for curatorial work, as the parent organization for the journal (Association for Economic and Social Analysis) organized international conferences held at UMASS and we were able to secure one of the galleries on campus for exhibitions. The editorial board periodically went on retreats and got together for two-day board meetings, where we would engage in deep intellectual work while building community and friendship. My creative practice, editorial and curatorial work, and, in turn, my approaches to pedagogy felt fully integrated.

When the journal was picked up by Routledge, the ways in which the board interacted shifted toward production and deadlines, rather than open-ended conversations and gatherings based upon friendship and shared ways of being and thinking. What had been a labor of love became instrumentalized labor. Our relationships suffered and I no longer experienced my labor as praxis.

In 2009 I moved back to New York City and commuted to my teaching job in Amherst. In 2011 Occupy happened. My living space, two blocks north of Zuccotti Park, became a shelter and a place to bathe and eat for a number of occupiers. I became involved in a health and housing working group and met Robert Sember, a member of the sound collective Ultra-red. Like Julie Graham, Robert had a profound impact on my life, in ways that deepened my understanding of collective labor and pedagogy. I was lucky to be able to participate in a course he was teaching at The New School and later met Dont Rhine, one of the other members of Ultra-red. Dont organized *Encuentro,* a gathering at Vermont College (Summer 2012) on collectives and collectivity. I attended as a representative of *Rethinking Marxism.* It was during this gathering that I realized it was time to resign from my position as art editor; it had become an obstacle to sustaining my creative life.

At *Encuentro* I reconnected with artist Maureen Connor, who had been a colleague at Princeton. She and I discussed how timely and productive it could be to form a pedagogy group, where like-minded teachers could come together to share resources, ideas, and the challenges we faced in our classrooms. In January 2013 we held our first meetings with the Pedagogy Group. We continue to meet today.

I am now eligible, after thirty years of service at the University of Massachusetts, to "retire." The definition of retirement includes "to cease to work," which implies the end of usefulness and an intensified encounter with ageism. Julie Graham was the first colleague and friend to speak openly about ageism and her experiences of it, as a woman. I think about those conversations often, especially when I find myself in contexts where I am the oldest person (woman) in the room. When the collective is invited to do a workshop, or present at a panel, I often sense that a certain kind of libidinous and ascendant attention is directed at Caroline, Emily, or Emilio, as younger members of the collective. They tell me that they sense a certain kind of admiration and respect that is directed at me as an elder. When Vicky is at a public event some of dynamics are balanced, as she is an elder as well. I seek out intergenerational relationships because I get to share wisdom and experience with people who are excited to learn from me, and I get to benefit from the energy, ideas, and connectivity of an ascending generation.

I am now thinking about these questions: where will all of my projects go? What new classes will I desire to teach, and where? What spaces of learning will I form, contribute to, and join? For thirty years at the University of Massachusetts, I have become used to working sixteen-hour days. I will, sometime in the future, be able to direct those hours to new spaces of learning.

Caroline

I remember learning the word autodidact at a very young age. My mom helped me sound it out and spell it: Au-to-di-dact. My mom told me that's what she and my dad were, people who taught themselves. Books carried my parents out of the childhoods they felt they needed to escape and into a life together. They seemed to say to me: *Books are the way out; reading is a practice of freedom.* I was raised in a library of a house, a place where books far outnumbered visitors. I remember my mom amid boxes of journals and articles, finishing her PhD. I remember my dad fast asleep, a book on his chest. I sensed that, for my parents, books had always been more reliable than people.

My parents come from working-class families and raised me to understand that learning has nothing to do with academic institutions.

Learning is self-directed; it is a daily engagement with one's own curiosity and capacity to seek delicious texts that are often excluded from academic institutions. My parents came of age in the Black Power movement, in second-wave feminism, and in Vietnam war protests. My dad was first-generation to college in his family but was drafted into Vietnam, taken out of college in the singular year that college students could be drafted. He was a medic in the war because he is a pacifist who objects to war and refuses to carry arms. After Vietnam, the army paid for him to go to medical school. He wanted to be a philosophy major, but he ended up becoming a doctor and making money working at a public hospital. With that money, my parents got a mortgage on a house and bought books of their own, went on vacations, and sent me to private school. They wanted me to be comfortable in elite social spaces that they cannot enter with the ease that I now can.

When I was growing up, they talked about colleges and universities as places where owning-class people met one another, married, and reproduced another generation of elite power with shared vocabulary, references, and networks. My parents aspired to belong to this elite community, to have friends who read all the time, and were able to own big houses, have personal libraries, and to go on elaborate vacations. And while my parents benefited from the policies of wealth accumulation that support white people, and were able to raise me in an owning-class community without financial support from their parents, they never fully fit into these elite spaces. To this day, my dad has not been to a single one of my art openings. I am 35, and have had at least five major art openings that I wanted him to be at. I cannot help but wonder if it has to do with the owning-class social dynamics that are reproduced in art spaces.

When I told my dad that I wanted to go to college for art, he reminded me of our family history. His dad, my grandfather, grew up as child farming tobacco in Washington, North Carolina with his brother and their single mom, my namesake, my great-grandmother Caroline. At some point in the Great Depression, as a teenager, my grandfather decided to run away. He stole a car with a friend and they drove to Florida and tried to rob a store. They failed to rob the store, but somehow, he was not caught by the police. He was so afraid that he decided to change his last name. He joined the army with a new last name, Wheeler, rather than Woolard. Eventually, he met my grandmother, his wife, and my dad was born with the fictitious surname my grandfather had made up—Wheeler. My dad told me this story, reminding me of the realities of poverty. *Maybe there are no criminals, only poor people,* he seemed to say. When my dad was ten, his father revealed that he had a family, that they were Woolards, not Wheelers, and that they were tobacco farmers. My dad moved to North Carolina and worked on the tobacco farm with all the Woolards,

but he wanted to run away, like his dad had. He hid his tobacco-picking hands in books. Scholarships moved my Dad off the tobacco farm and into college. He was the first Woolard to go to college, or so he says. He reminded me of this history so that I would understand how hard he worked to give me opportunities. As a kid, I interpreted story as classist, as in, *don't go back to the tobacco farm.* Or, *it's your responsibility to continue this story of class mobility.* My dad only brought my brother and me to North Carolina once.

I went to Cooper Union in 2002, the year after 9/11. The professors I had emphasized the importance of institutional critique (Hans Haacke, Doug Ashford, Jill Magid) and gave no assignments. As students, we were expected to show up to class at least three times in the semester with a project for group critique. Classes were places for discussion and critique. If no one had work to show, we would do independent studio work and one-on-one studio visits. At Cooper, I *unlearned* what Paulo Freire called the "banking model" of education. My approach to learning shifted from one of memorization and rule-following, which was how I survived high school, to self-discovery and self-directed learning. At Cooper, I was given a structure to become aware of my own curiosity and to follow it with rigor.

Every student had a tuition-free scholarship at Cooper, as had been the case for over 145 years at that time. This pedagogy of self-direction, combined with free education at Cooper, changed my life. Cooper taught me to investigate the conditions that enable a group of people to gather: pedagogically, historically, and economically. Cooper's mission and history represent a model for free higher education at a time when seemingly "there is no alternative" to ever-increasing tuition and accompanying student debt. At Cooper, I learned that experience is a criterion of knowledge; because I *lived* the experience of full-tuition scholarships for all students at Cooper, I know that free education is possible in this country. This has inspired my life's work. By inviting people into experiences of solidarity economies at the scale of an installation or a para-institution, I aim to offer experiential knowledge of economic justice to people who might otherwise dismiss these ideas as utopian, impractical, or undesirable.

In the winter of 2006, I graduated from Cooper and into the abyss of year-round work and the brink of the 2007/2008 economic crisis. I remember biking amid snow drifts in New York City to work in an industrial office space that was barely heated. I kept my jacket on and wore gloves with the tips cut off in order to do computer work for my boss, a moody white man who regularly forgot my name. I had been in school since I was six years old. After four years of constant dialogue with faculty and peers in my studio at school, being challenged on a daily basis to transform myself and my thinking, I was in a space where no one cared about what I thought. As far as I could tell, no one would ever care. No one cared about art, let alone me.

I left my cold administrative job the next year when I got a job working the night shift as a Studio Monitor at Cooper Union. My job was to stay awake all night so that I could monitor a large space from 10 p.m. until 6 a.m. All I had to do was take a walk around the space once every hour. I would mark off how many people were in the spaces I was monitoring to make sure no one was doing anything dangerous or illegal. It was a very uncool job because I would have to "write up" students for drinking in the studios, which was not allowed, and these were my peers. But mostly it was a quiet job. Between walks as a Monitor, I would listen to lectures, draw, sew, and dream about a way to be in community with artists again. I would sleep during the day, trying to block out the daylight, like a vampire.

During one night shift, I found a grant on the internet for "Economic Revitalization for Performing Artists" and decided that I should apply. I wrote the grant while I was at work. My idea was to make a website that would allow artists, designers, and craftspeople to get their projects done without money. They would see each others' projects and offer to help one another by sharing their skills with one another. Somehow, with a CV that only included a BFA and no residencies, I got the grant in 2008. I had $5k and no idea how to make the project a reality. I asked the best graphic design students I knew from Cooper, Louise Ma and Rich Watts, if they wanted to work on this project with me. We knew we needed another administrative person and a computer engineer, so we would each get $1k. Thankfully, we were all young enough to think that we could pull this off for $1k each. Over the next five years, we would go on to raise enough philanthropic money to make OurGoods.org a part-time job for Louise Ma, Rich Watts, and myself, as well as for Carl Tashian and Jen Abrams.

The one-to-one barter network OurGoods.org led us to start to TradeSchool.coop, a self-organized learning platform that ran on a barter system from 2008–2018: http://tradeschool.coop/story. Again, I worked with Cooper graduates (Rich Watts, Louise Ma, Christhian Diaz, Aimee Lutkin), as well as artist and computer engineer Or Zubalsky and curator Rachel Vera Steinberg. As majority Cooper graduates, we connected the cost of tuition to the education a student receives. *I like to say that there is a "pedagogy of payment" that must be explored in the economies and administrative structures of schools, accredited or not.* Through TradeSchool.coop, I learned from great educators and helped groups open similar self-organized schools, understand the open-source software and the principles of self-organization that we were using in New York, and adapt it according to their contexts in thirty cities internationally, from Athens to Pietermaritzburg, Glasgow, and Quito. My excitement for education has to do as much with economic justice and self-governance as it has to do with pedagogy; for me, they are inseparable.

I never considered that the classes I taught at TradeSchool would lead to a job in an accredited BFA program, but they did. Teaching at TradeSchool was always an experiment, and I was only 24. I was mostly the person who hosted classes at TradeSchool, helping teachers set up and welcoming students into the space. Every now and then, I would teach a class on grant writing (since I had raised over $300,000 for OurGoods. org) and also a class on so-called "alternative" economies (what I would later learn to be solidarity economies). In 2010, TradeSchool.coop was written up in *The New Yorker*, *WNYC*, and in *The New York Times*, and the classes started getting so full that we had to turn people away. We had a wide range of people in our classes: millenials who thought it was cool, activists who believed in solidarity economies, retirees who wanted to keep teaching, high school students, unemployed artists, well-known artists with art market success, and lots of people who were present for the sake of self-directed learning. Because of this range of students, I thought nothing of the faculty members from The New School who were in my classes. But in 2010, one of my TradeSchool students, Pascale Gatzen, who was also a faculty member at The New School, and who had met me at another experimental school called Mildred's Lane, invited me to teach a class at The New School. With only a BFA, I never imagined that I would be invited to be an adjunct teacher. That summer I got really depressed and felt like all my students would know that I was an imposter. I was so nervous to enter a "real" classroom with BFA students paying over $40,000 a year in tuition. I asked everyone I knew how to teach a fifteen-week, BFA course, and a curator named Erin Marie Sickler put me in touch with Susan Jahoda. I was relieved when, a year later, Susan started the New York City-based Pedagogy Group, and I could meet with other faculty members, adjunct and tenured, to talk about how to teach.

It was the year of Occupy Wall Street when I started teaching my first class for BFA students at The New School. That fall, the new president at Cooper Union, President Bharucha, also started openly talking about charging tuition at Cooper. This would be a radical shift, the first time in the institution's 154-year history where any student would have to pay for their education at Cooper. I knew it was time to move from my work on self-organized learning with TradeSchool.coop and into arts advocacy for cultural equity and for free education. In addition to joining the Art & Labor working group and the Alternative Banking working group at Occupy, and demonstrating against charging tuition at Cooper, I began to shift away from my work with TradeSchool. In 2013, I held open meetings throughout New York City with a call to found a collective called BFAMFAPhD which would exist to investigate the relationship between student debt and precarity in the arts, and to advocate for cultural equity and free tuition on a national scale. By 2014, Susan was fully involved, and

we led *Artists Report Back*, which used rigorous statistical methods and data visualization to advocate for cultural equity in arts education.

At this time, Susan and I really found each other as collaborators and friends. There is something amazing about Susan's ability to approach people of any age and status—student, administrator, etc.—with a sense of openness. Susan is able to truly see me as an equal. This is very unusual from someone at her stage in her profession; I rarely feel a sense of mutuality with older faculty members and artists that I have wanted to collaborate with. Other people have "pulled rank" and let me know that we could not grow together or transform one another. There is a comfort between Susan and me in speaking about everything from our bodies to research to relationships to careers. We are curious about one another rather than embarrassed to share vulnerable realities. We think about our differences as generative, as moments to understand the limits of our knowledge and to grow together. Collaboration *is* pedagogical. I collaborate because I want my limited perspective to be challenged and transformed in dialogue with other people. It allows me to refine my ideas in debate and in encounters with difference—difference of experience, of perspective, of values. *See Chapter 6: How Are You in the World and How Is the World in You? for a Self-Reflection Assignment about Rank.*↗

By 2014, four years into teaching as an adjunct at The New School (with a stint at RISD), I turned 30 and began to think about job security with a kind of desperation. I had started to love the dialogue that is possible in the classroom; I also loved being recognized as an academic in the academic art community. The grants that had supported OurGoods.org had dried up, and TradeSchool had never generated any money; we were opposed to payment in that collective. I was working three part-time jobs at nonprofits while teaching as an adjunct and trying to sustain my organizing work and my artistic practice. I was deeply exhausted. My partner had a tenure-track job, as did Susan, so I knew it was possible, despite all the odds against me. I had no MFA. But teaching in higher education seems to me to be the best job in the United States. Where else do you get four months off each year, support for experimental art projects, and job security for life?

Mark McGurl has called the university system, employing artists since the 1950s, the "largest patronage system for living artists in history." I was fully aware, from BFAMFAPhD, of the contradictions held within the neoliberal university, including the fact that the majority of faculty will be adjuncts. I started applying for tenure-track jobs while also trying to find free and fully-funded MFA programs. I had job interviews at a number of places, but a few search committee members told me confidentially that the lack of an MFA was a real problem. I asked an artist to put me in touch with someone at SVA, hoping to get an MFA there. When I

asked the Chair of MFA Fine Arts at SVA if I could get an MFA for free at SVA, he suggested that I teach in the program! I went from trying to get an MFA to teaching in their MFA program, starting in 2016. I kept applying for jobs.

After teaching at The New School for seven years, from 2011–2017, and at SVA, I got a tenure-track job at the University of Hartford, without an MFA. The summer before I began teaching in Hartford, I allowed myself to feel the anxiety that had propelled me from 2011 onward. I had to confront the difference between the workaholism that was necessary for my survival as a precarious adjunct and the compulsive workaholism that numbs me from the present, numbs me from feeling, and from being available to others. The incredible stress of seven years of adjunct work is starting to wear off, but the contradictions of inequity between faculty does not go away. I now have to confront the inequity of the university from the privileged side of the adjunct-tenure-track divide. I feel as though I have gotten on a cruise ship, sailing away from my peers, all of whom continue the precarious hussle. With the privilege of a tenure-track job, I am able to devote at least forty-more hours per week on my research and organizing.

In my first year as a tenure-track faculty member at the University of Hartford, I decided to enroll in a tuition-free MFA program. This year is the first year that Bennington College has offered the Master of Fine Arts in Art and Public Action program, designed "for candidates with significant careers and substantial professional experience in the visual arts, well beyond undergraduate studies." While the University of Hartford and the School of Visual Arts have determined that I have equivalent professional experience to a Master of Fine Arts, and indeed while I have now taught graduate students for over five years, I recognize that for many institutions, it is important that all faculty possess a terminal degree. Bennington requires that I teach undergraduate courses as part of the conditions for the MFA. So this year I taught three, seven-hour courses per week at the University of Hartford and one, four-hour course per week at Bennington while doing service work and research. My partner is an Associate Professor of English at the City University of New York, so we commute from New York to Connecticut to Vermont each week. It is exhausting. My partner has supported me throughout this entire experience, regularly driving me to Connecticut and commuting with me. Recently, I was offered a tenure-track job at a Research-1 University, but, after many negotiations, I decided to remain at the University of Hartford. I realized that it was more important for me to stay in place, in community, with my partner and collaborators nearby than to follow some fantasy of an academic career that would leave me in solitude in a totally new context.

Finding a Group

We cannot overstate the power of working together as teachers. When we enter our individual classrooms as faculty members (Susan at the University of Massachusetts and Caroline at the University of Hartford), we feel that we are in the same room. Our collaboration grew out of our experiences together in the Pedagogy Group, starting in 2012, and continuing to this day. We encourage you to find educators to share teaching tips and experiences with. Not only will you be able to move from teacher to learner to teacher again, but you may find long-term friends and collaborators. You might look to join groups like Radical Teacher, Scholars for Social Justice,[7] The Association for Contemplative Mind in Higher Education,[8] The People's Institute for Survival and Beyond,[9] Generative Somatics,[10] or you might start your own group.

How to Start a Pedagogy Group

This document was created by J.E.A., a member of the Pedagogy Group, a New York City-based group of educators, cultural workers, and political organizers who meet regularly to explore, develop, and practice pedagogies that foster cooperative and collective skills and values.[11]

"A key aim of our group is to resist the competitive, individualist, and market-driven subjectivities produced by mainstream art education. Activities include sharing syllabi, investigating political economies of education, and connecting classrooms to social movements." —The Pedagogy Group

We invite teachers, students, and education workers to start new Pedagogy Groups. The initial Pedagogy Group model can be thought of as a prototype. We envision how different teachers, learners, settings, and contexts will lead to diverse and unexpected iterations of the model, while retaining its form and intent. We imagine Pedagogy Groups initiated in public secondary schools, parochial schools, universities, centers of research, for-profit schools, public spaces, and movement settings. Wherever critical analysis, collaboration, and pedagogic interventions are most needed.

Organization and Decision Making

- Pedagogy Groups (PGs) are independent, member-led peer support collectives or combines made up of educators working within and beyond institutional education spaces.
- While the group can use different collective leadership and decision-making structures, they should be democratic and transparent so that members are accountable to each other.
- Membership is determined by the group's members.

Meeting Spaces

- Gatherings are held in spaces that nurture face-to-face communication, are not too loud or distracting, include food and drink contributed by all the members, and have access to restrooms, Internet, and public transportation.
- Meetings usually occur in the homes or classrooms of its membership.
- Full accessibility is an overriding concern.

Gatherings

- Meetings are informal, similar to any regularly scheduled midday lunch date among friends or colleagues. Meetings last three hours.
- No two Pedagogy Groups are alike. Each group will develop its own meeting traditions and cultures.

The following two-steps are common:

- CHECK-INS: Before the main discussion, group members take turns checking in with the group, sharing life updates, stories, and details of recent experiences. This can be as simple as sharing a rose (something nice), a thorn (something not so nice) and a seed (something hopeful), or it could be a longer presentation on a more complex dilemma.
- MAIN DISCUSSIONS: Roughly two and a half hours per meeting are devoted to deeper conversations that may include the following:
    - FOCUSED DISCUSSIONS: The group addresses a timely theme of general importance in the field, the news, or based on a shared reading or experience.
    - GROUP WORK: This may include collaborative writing, group presentation design, document sharing or writing, and collaborative exercises or presentations.
    - GUEST-LED DISCUSSIONS: Occasionally a guest is invited to join a meeting, present their work, or facilitate a thematic debate.
    - OPEN-ENDED FREE-FLOWING CONVERSATIONS: Some gatherings are serendipitous and lack thematic focus. Members will discuss what's happening with their schools, their lives, their creative projects and careers, or whatever might be bubbling up in the moment.

Themes, Questions, Prompts

Members use critical or strategic questioning to illuminate the roots of complex dilemmas. Themes, questions, and prompts drawing from the traditions of critical pedagogy and popular education anchor pedagogy group meetings and collaborations. Here are a few examples based on past workshops:

Pedagogy is: Rethinking the space of learning. Asking, why are we here? Focusing on what we care about and what is urgent. Asking, how do we live together? Acknowledging that social engagement already lives in the world. Structuring our classrooms to address the exclusion of students and communities from our schools. Understanding that presence is pedagogy. Being present and paying attention to what we have at this moment. Understanding that teaching is learning and learning is teaching. Being responsible and prepared to listen and observe.

External Events and Publishing

Sometimes during and in-between meetings, members will develop collaborative texts or articles for journals and books, or public presentations. During such periods members shift their routine to focus on the requirements of collaborative research, writing, theorizing, and presenting. This occurs once or twice per year on average. Complex projects may require longer work sessions, one-on-ones or temporary working groups.

Starting a New Pedagogy Group

If you identify as an organizer, consider:

- Scheduling a string of four monthly meetings. At each gathering seek out further collaborators to share the labor of organizing subsequent meetings.
- Speaking to the most trusted community leaders you know about integrating a Pedagogy Group at your school, another school, or other institution.
- Holding an open information session/potluck/conversation at your school, organization, movement space, or home. This could be as simple as a quick, 20 minute eat-and-meet gathering.

If you do not identify as an organizer, consider:

- Testing the waters by inviting one person you trust to meet for tea or coffee to discuss the possibilities of starting a group. Together, map out who *else* might be interested in the group.
- Helping to locate an organizer by having one-on-one conversations with people you know or admire, who seem like a good fit to seed a Pedagogy Group

1. BFAMFAPhD with New York City To Be Determined and Fourth Arts Block, "Pathways to Affordable Housing," four workshops, New York, NY, 2015.

2. Capacity adapted with the permission of Alta Starr and Staci Haines, from Generative Somatics, Somatic Transformation and Social Justice, "Courses," http://www.generativesomatics.org/content/courses. *See Chapter 5: Capacities for more.*

3. Public Science Project, "Principles and Values," http://publicscienceproject.org/principles-and-values/. Included with the permission of María Elena Torre of PSP.

4. Paul Ryan, "Threeing," *Earthscore,* 2006, http://www.earthscore.org/New%20Format/Curriculae/three-ing_curriculum.html.

5. J. K. Gibson Graham, "Introduction," in *A Postcapitalist Politics* (Minneapolis, MN: University of Minnesota Press, 2006), xxxiii.

6. Public Science Project, "Principles and Values."

7. "Radical Teacher," *Radical Teacher: A Socialist, Feminist, and Anti-Racist Journal on the Theory and Practice of Teaching*, https://radical-teacher.library.pitt.edu/ojs/index.php/radicalteacher/index.

8. CMind, "The Association for Contemplative Mind in Higher Education," The Center for Contemplative Mind in Society, http://www.contemplativemind.org/programs/acmhe.

9. The People's Institute for Survival and Beyond, "About" https://www.pisab.org/.

10. Generative Somatics, Somatic Transformation and Social Justice, "Courses."

11. "How to Start a Pedagogy Group," was given to par-ticipants who attended a workshop, "Open Meeting for Arts Educators and Teaching Artists" at Hauser and Wirth, New York, NY, May 17, 2019. The event was facilitated by the Pedagogy Group and was the seventh of an eight part series organized by members of BFAMFAPhD. Audio accessible on *Bad at Sports*, http://badatsports.com/2019/episode-693-bfamfaphd-and-the-pedagogy-group/.

LIFECYCLE FRAMEWORK

CAPACITY

SOURCE

DEPART

LABOR

TRANSFER

TOOLS

ACQUIRE

SUPPORT

COPYRIGHT

NARRATE

ENCOUNTER
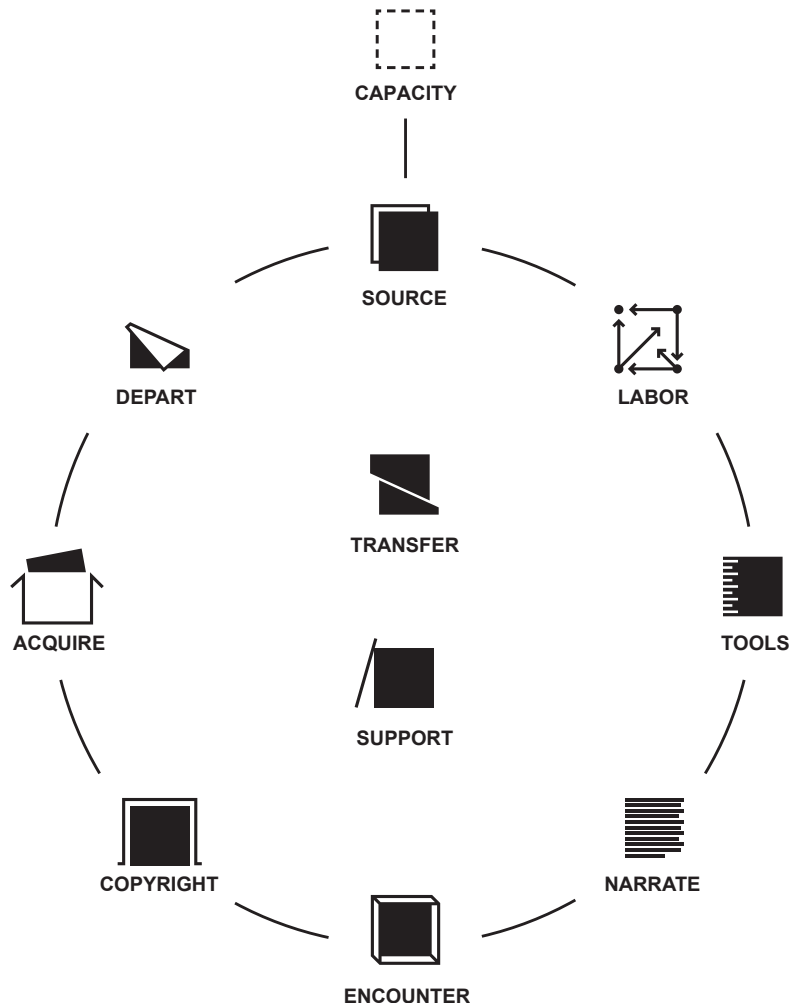
Support: The ways your needs are met in order to rest, dream, and work on any project.

Source: Where you obtain materials for a project.

Transfer: The exchange of resources for goods or labor in your project.

Labor: The roles you and other people take on in order to create a project.

Tools: The devices or implements you use in your project.

Copyright: Your exclusive legal rights to your projects

Narrate: How your project is represented.

Encounter: The context where your finished project is presented.

Acquire: The storage, maintenance, and stewardship of your project.

Depart: Where materials from projects go when they are no longer of use, value, or interest.

Capacity: An ability to acquire knowledge and embody a way of being (a quality of presence) in daily actions and practices.

Design by Topos Graphics for BFAMFAPhD.

SOCIAL-ECOLOGICAL DIAGRAM

SPIRIT   MYSTERY

Historical Forces

Institutions & Rules

Community & Media

Intimate Network

You
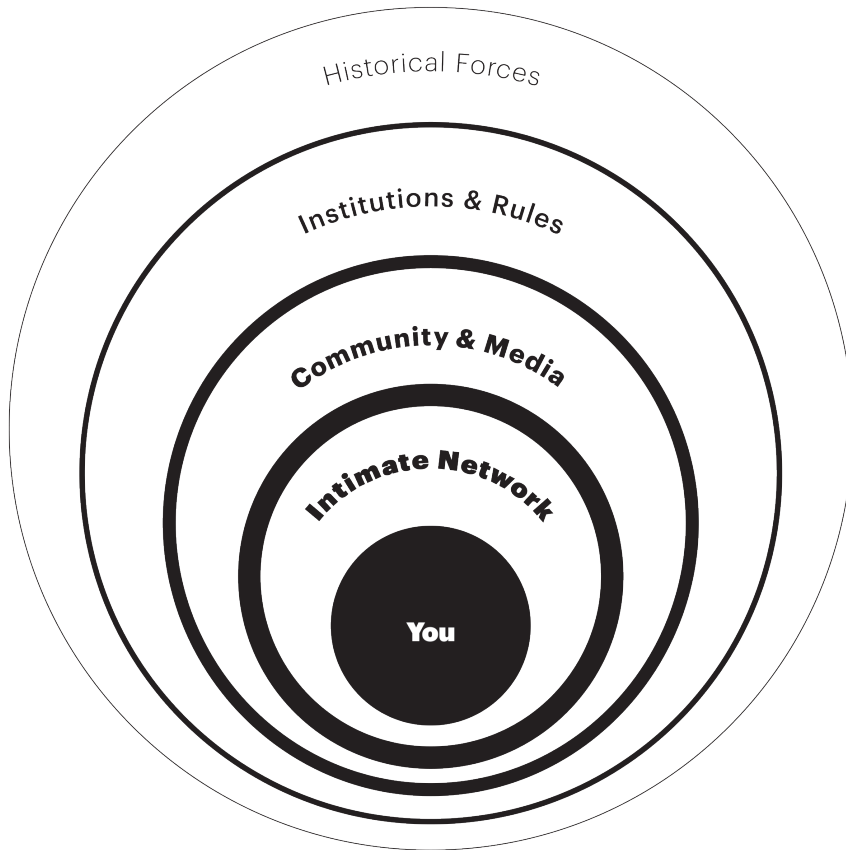
EARTH   SOUL

You: Your own beliefs that influence your behavior. Generative Somatics adds "emotional range, predominant mood, worldview, actions you can and can't take easily, coping strategies, resilience strategies, relationship patterns."

Intimate Network: Specific people that you see regularly that influence your behaviors, including family, friends, and peers. For example: your best friend.

Community and Media: The media you are exposed to and the groups that you find yourself in relationship with based on your identity, employment, geographic location, and/or aims and learning interests. For example: artists, students, people born in your hometown, social media, *The Washington Post*, Fox News, *The Guardian*, *Artforum*, or *Hyperallergic*.

Institutions and Rules: The regulations of organizations and social institutions, as well as the local, state, national, and global laws and policies that affect how your life is governed. For example: your school's policies, the state's laws.

Historical Forces: The major cultural, environmental, and political events that have shaped this moment in time and space and will shape the future. For example: war, social movements, climate change.

Earth/Soul/Mystery/Spirit: The way people "seek and express meaning and purpose and the way they experience their connectedness to the moment, to self, to others in nature, and to the significant or sacred."

Sites of Shaping and Change, Social-Ecological illustration by Topos Graphics for BFAMFAPhD. Adaptation with permission from Generative Somatics.

CREATION

The Commons

Collective Ownership of Land

Community Land Trusts

Ecological Creation

Cultural Creation

PRODUCTION

D.I.Y.

Cooperatives

Worker Collectives & Cooperatives

Not-Profit Collectives

Family or Clan Based Production

Self-Employment

Producer Cooperatives

SURPLUS ALLOCATION

Credit Unions

Community Financing

Self-Financing

Cooperative Banks

Rotating Savings & Credit Associations

Recycling & Composting

Saving/Storage

Community

Education

Food & Water

Solidarity Economy

Energy

Health

Shelter

CONSUMPTION / USE

Ethical Purchasing

Consumer Cooperatives

Housing Coorperations

Self-Provisioning

Collective Houses

EXCHANGE/TRANSFER

Gifts

Barter Clubs

Community Currencies

Sliding Scale Pricing

Solidarity Markets

Fair Trade

Adaptation of a diagram by Ethan Miller. Design by Topos Graphics for BFAMFAPhD.

DIMENSIONS OF DIVERSITY

CULTURAL

POWER AND
AUTHORITY
VIEWS

CONFLICT
RESOLUTION
PREFERENCES

COMPETITION OR
COOPERATION

TRADITIONS/
OBSERVATIONS

TIME

PERSONAL SPACE

ORGANIZATIONAL

BEING OR
DOING

LOCATION

DIVISION/
DEPARTMENT

INDIVIDUAL
OR TEAM

BODY
LANGUAGE

ROLE IN
THE COMPANY

MANAGEMENT
STATUS

FLEXIBLE OR
STRUCTURED

UNION
AFFILIATION

SECONDARY

WORK
EXPERIENCE

MARITAL/
RELATIONSHIP
STATUS

LEVEL

NETWORK

COMMUNICATIONS
STYLE

LANGUAGE/
ACCENT

INDUSTRY

TENURE

GEOGRAPHIC
LOCATION

PRIMARY

WORKING
STYLE

EDUCATION

MENTAL/PHYSICAL
ABILITY

APPEARANCE

RELIGION

PARENTAL/
FAMILY
STATUS

SEXUAL
ORIENTATION

GENDER
IDENTITY

ETHNICITY

GENDER

AGE

RACE

IDENTITY

Adapted from Marilyn Loden, Implementing Diversity (Burr Ridge, IL: Mc-Graw Hill Publishing, 1996).
Adaptation by Will Rhodes.

EMOTION WHEEL

Center: FEAR, ANGER, DISGUST, SAD, HAPPY, SURPRISE

ANGER: MAD, HATEFUL, THREATENED, HURT, HUMILIATED, REJECTED, SUBMISSIVE, INSECURE, ANXIOUS, SCARED, AGGRESSIVE, FRUSTRATED, DISTANT, CRITICAL

VIOLATED, FURIOUS, ENRAGED, PROVOKED, HOSTILE, INFURIATED, IRRITATED, WITHDRAWN, SUSPICIOUS, SKEPTICAL, SARCASTIC, JUDGMENTAL

RESENTFUL, JEALOUS, INSECURE, DEVASTATED, EMBARRASSED, RIDICULED, DISRESPECTED, ALIENATED, INADEQUATE, INSIGNIFICANT, WORTHLESS, INFERIOR, INADEQUATE, WORRIED

DISGUST: DISAPPROVAL, DISAPPOINTED, AWFUL, AVOIDANCE

LOATHING, REPUGNANT, REVOLTED, REVULSION, DETESTABLE, AVERSION, HESITANT, REMORSEFUL, ASHAMED, IGNORED, VICTIMIZED, POWERLESS, VULNERABLE, INFERIOR

SAD: GUILTY, ABANDONED, DESPAIR, DEPRESSED, LONELY, BORED

EMPTY, ABANDONED, ISOLATED, APATHETIC, INDIFFERENT, INSPIRED, OPEN

HAPPY: OPTIMISTIC, INTIMATE, PEACEFUL, POWERFUL, ACCEPTED, PROUD, INTERESTED, JOYFUL, EXCITED

PLAYFUL, SENSITIVE, HOPEFUL, LOVING, PROVOCATIVE, COURAGEOUS, FULFILLED, RESPECTED, CONFIDENT, IMPORTANT, INQUISITIVE, AMUSED, ECSTATIC, LIBERATED, ENERGETIC, EAGER

SURPRISE: STARTLED, CONFUSED, AMAZED, EXCITED

SHOCKED, DISMAYED, DISILLUSIONED, PERPLEXED, ASTONISHED, AWE

FEAR: OVERWHELMED, FREIGHTENED, TERRIFIED

Adaptation by Will Rhodes.

SOCIAL STYLE	STRENGTH	WEAKNESS
DRIVING (GET IT RIGHT)	THINKING	EXCLUDES FEELINGS FROM DECISIONS
	THOROUGH	GOES TOO FAR; PERFECTIONIST
	DISCIPLINED	TOO RIGID OR DEMANDING OF SELF/OTHERS
DRIVING (GET IT DONE)	INDEPENDENT	HAS TROUBLE OPERATING WITH OTHERS
	DECISIVE	DOES NOT TAKE TIME TO CONSIDER OTHER PERSPECTIVES
	DETERMINED	DOMINEERING; TOO FOCUSED ON DOING IT "MY WAY"
AMIABLE (GET ALONG)	SUPPORTIVE	TENDS TO CONFORM TO WISHES OF OTHERS
	PATIENT	NO TIME BOUNDARIES; THINGS DO NOT GET DONE
	DIPLOMATIC	NOT ASSERTIVE OR DIRECTIVE
EXPRESSIVE (GET APPRECIATED)	GOOD COMMUNICATOR	TALKS TOO MUCH
	ENTHUSIASTIC	COMES ON TOO STRONG
	IMAGINATIVE	DREAMER; UNREALISTIC

CREATIVE COMMONS LICENSE

MOST OPEN

SHARE

REMIX

COMMERCIAL

SHARE

REMIX

SHARE

ALL RIGHTS RESERVED

LEAST OPEN

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