Chapter Six

How Are You in the World and How Is The World in You?

In *Chapter 5: Capacities*, we defined a capacity as an ability to embody a way of being (a habit of mind and a quality of presence) in daily actions and practices. We provided sample capacities related to studio habits, contemplation, and embodiment in social context, and asked you to reflect upon the capacities that are necessary for your production process.

In this chapter, we will talk about historical consciousness, and provide a model to visualize the scales of intimacy and structural forces that determine your beliefs, behaviors, and actions.

☀ We suggest that the following section be shared with the group as best suits your context, either read aloud—in whole or in part—or assigned to be discussed in your space of learning. Before you begin to read, we invite you to ground yourself in the space: notice the air on your skin and your feet on the ground. What are your feelings and sensations at this moment? What are you bringing to this text? Take a moment to become aware of this. We invite you to notice what comes up for you, as you are reading this chapter. We will ask you to reflect upon this at the end of this chapter.

Story

We will begin with a focus on the capacity called "coordination," the ability to "effectively collaborate with others in teams, partnerships, alliances, and remain responsive to evolving conditions."[1] As we mentioned in the previous chapter, Zara Serabian-Arthur, a member-owner of the film-making cooperative Meerkat Media, has committed to the capacity of coordination. As Serabian-Arthur says:

> For us, an equally exciting project as making our work was the project of figuring out: Was it possible to create work in a way that reflected our values? What might that look like? Engaging in that work, honestly, has been the most fulfilling work that I've done as an artist, because it's all about manifesting: What do these values, and these ideas of a different world look like in our daily practice? What does it feel like? How does that transform us as individuals, how does that transform us in a group, in a neighborhood, in a community, and what happens when we share those stories to transform the way things work more broadly?[2]

Worker cooperatives are values-driven businesses that put worker and community benefit at the core of their purpose, often run by workers. *See Chapter 5: Capacities* ⬚ *and Chapter 13: Labor* ⬚ *for more.*↗ f you have a desire to embody the capacity of coordination, to collaborate with others in teams, what upholds and what works against your ability to embody this capacity? Think about an experience you have had in a self-organized group: a group in class, a band, a sports team, an activist group, a faith-based group, an emotional support group, or another group.

- Has your arts education included learning about how to work in groups? Have you been taught to identify roles in groups, for example, around facilitating conversation, or around speaking, writing, and documenting a project? Have you been taught how to ask someone else to do something, to delegate? Do you know how to make group agreements, group decisions, or to mediate conflict?
- If you have, when and where did you learn these skills?
- If not, why do you think you were not taught these skills?

We ask you these questions to begin to explore the conditions that enable you to hold a capacity for coordination. By conditions, we mean the policies and histories that shape your identity and the circumstances that you live within; the conditions that allow (or disallow) you to be present

in a group, or in a space of learning at all. For example, throughout the nineteenth century, if you were an enslaved person in the United States, it was illegal to learn to read or write.[3] Social activists who advocated (and continue to advocate) for equal education for all, working over decades and centuries, likely made (and are making) most people's presence in your shared space of learning possible.

> *What are the conditions and the histories of your ability to be a student in school?*

It was not until 1964, with a Supreme Court ruling, that it became illegal to segregate students based on race in public schools from kindergarten through high school. It was not until 1976 that private schools could no longer formally deny students on the basis of race. Segregation in youth education continues to this day, despite the ruling, by providing more resources to some schools and very little to others, specifically along race and class lines.[4] Disabled people still cannot enter many classrooms because they are not built to be accessible. We know that the first white man to graduate from college in the United States graduated in 1636. It was nearly two hundred years later, in 1823, when the first man of color graduated from college, and not until 1849 that the first white woman graduated; the first woman of color graduated in 1862. These "firsts" are possible due to hundreds of people, coordinating together, to make change happen. Your very ability to gather with your peers today is shaped by your individual and shared conditions. *See Chapter 4: Teacher/Facilitator Guides and Chapter 3: Who Do You Honor? for more.*↗ If you and your peers decide to take action today to change school policies, you might make future students' presence possible in a space of learning.

> *If the desire to be an artist is described as an inquiry into how you are in the world, and how the world is in you, then we ask, who is included in and what worlds are being envisioned?*

To visualize your ability to uphold a capacity (such as coordinate), and what counters that capacity, we will turn to a concept known as "historical consciousness." Robert Sember, a member of the sound collective Ultrared, speaks of historical consciousness as "the understanding that we work in contexts informed and made by forces that connect us to a lineage of social activity.... This helps unsettle identity and institutions, opening it to shifts in social conditions ... [showing us that] our actions today establish the conditions for the future."[5] A way of thinking about historical consciousness is to consider how your past and present actions impact the future and how that future then impacts the present and future of others.

What conditions and histories shape your neighborhood as a space of learning? We will turn now to the story of James Weeks, a freed Black man who coordinated with a wide range of people to make a space of learning in Brooklyn in 1838, and to Joan Maynard, an artist who helped preserve the space, informed by her work with fellow students in a free class at Pratt in 1968.

In the early nineteenth century, James Weeks, a man who had been enslaved in Virginia, found his way north in coordination with a group that aimed to manifest a vision for a free Black community in New York. In 1838, their vision was realized, only eleven years after slavery was abolished in New York. They purchased a large parcel of land (in present day Bedford-Stuyvesant in Brooklyn), and formed Weeksville, an autonomous community. Owning land was of critical importance because Black men could not vote in New York unless they owned land. Weeksville was self-sustaining, with churches, hospitals, schools, farms, businesses, and even a baseball team. Over 500 people lived there in the 1880s, but by the 1950s, the community had all but dispersed.[6] By the 1960s, few people remembered Weeksville.

In 1968, historian James Hurley wanted to understand his neighborhood better and decided to offer a free class through Pratt Institute, inviting local residents to survey the area with him. A group of students enrolled, including Dolores McCullough and Patricia Johnson, both of whom were Civil Rights activists. One day, doing a survey of the area, they noticed something important that had not been visible from the main street. They realized that these "four wood-frame homes faced away from the modern street grid to a historic [Indigenous] path."[7] This was the rediscovery of Weeksville. The coordination required by James Weeks in 1838 was echoed one hundred and thirty years later, as the group began to work with their neighbors to understand and preserve the history of Weeksville; the area was slated to be demolished and built upon. Remarkably, early support for the project came from third graders at Public School 243 who raised nine hundred dollars to support the rebuilding of the homes. Public School 243 subsequently became known as the Weeksville School.[8]

Artist Joan Maynard—who drew covers for *Crisis* magazine, a publication funded by the NAACP—established the Society for the Preservation of Weeksville and Bedford-Stuyvesant History, aimed at turning the site into a museum.[9] She became the first Director in 1972, saying, "Everyplace has a Weeksville, where ordinary people came first and labored to create a more hospitable living setting for their loved ones. The rediscovery and preservation of this local history provides a means of reestablishing a continuity with the past so that children, armed with the knowledge of the contributions of their forebears can gain strength

to meet the challenge of the future."[10] Today, Weeksville is a cultural center that hosts residencies and public events, with a mission to "document, preserve and interpret the history of free African American communities in Weeksville, Brooklyn and beyond and to create and inspire innovative, contemporary uses of African American history through education, the arts, and civic engagement."[11]

The history of coordination continues, nearly 200 years later. Today, Weeksville Heritage Center is a member of New York City's Cultural Institutions Group. The Center joined the Cultural Institutions Group after hundreds of artists and organizers advocated for Weeksville, using the capacity of coordination. The Center is the first new addition in more than twenty years, and the first black cultural center in Brooklyn to make the list.[12] Pratt Institute is in the same neighborhood as Weeksville, but very few current Pratt students know the history of Weeksville.

We are sharing the story of Weeksville because both James Weeks and Joan Maynard demonstrate the capacity of coordination. The evolving conditions they faced included the abolition of slavery (for Weeks) and the slated demolition of a cultural heritage site (for Maynard). Often, these conditions and histories called for coordination because there is more power and momentum when a group acts together than when an individual is working alone. Like Weeksville, cooperatives rely upon people who embody the capacity of coordination. Jessica Gordon Nembhard, a historian of cooperatives, says "name any famous African American leader, Ella Baker, [W. E. B.] Du Bois, Marcus Garvey, A. Philip Randolph, they were all proponents of co-ops … I can't find any era when most of our leaders weren't talking about co-ops in one form or another."[13] Members of Meerkat Media honor this legacy in their work as a cooperative dedicated to economic justice. Between 100 and 110 million Americans are members of co-ops, mostly through co-op credit unions. Around the world there are at least 800 million people who are co-op members.[14]

What conditions might require that you coordinate with your peers? Often, a critical part of coordination is peer-to-peer learning, outside of established classes or curricula. For example, Nembhard writes:

> In 1932, during the depression in Gary, Indiana, an African American principal in a local high school called a meeting among African Americans to discuss how to better their economic condition. They began weekly education meetings to learn about cooperative economics. After about eighteen months they established a buying club and then a network of cooperatives. The Consumer's Co-operative Trading Company came to operate a main grocery store, a branch store, a gas station, and a credit union. In 1936,

Around the world there are at least 800 million people who are co-op members.

the company was considered to be "the largest grocery business operated by [African Americans] in the United States.[15]

Again and again, self-study groups continue to form as a precursor to collective action. Today, the New York City Community Land Initiative has a self-study group focused on the history of the cooperative moment, for example.

Visualizing Historical Consciousness

We will use a social-ecological model to visualize historical consciousness, or the dynamic relationship between given beliefs and habits and the social contexts, institutions, and historical forces that surround us. We were introduced to the concept of the social-ecological model by the visual artist Christine Wong Yap who uses it in her project, *Ways and Means*,[16] and by the collective Generative Somatics who call their adaptation of this model *Sites of Shaping, Sites of Change*.[17]

*Here is how we will define each of the concentric circles in the diagram:*

- 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."[18]
- 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.[19] 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.

SPIRIT   MYSTERY

Historical Forces

Institutions & Rules

Community & Media

Intimate Network

You
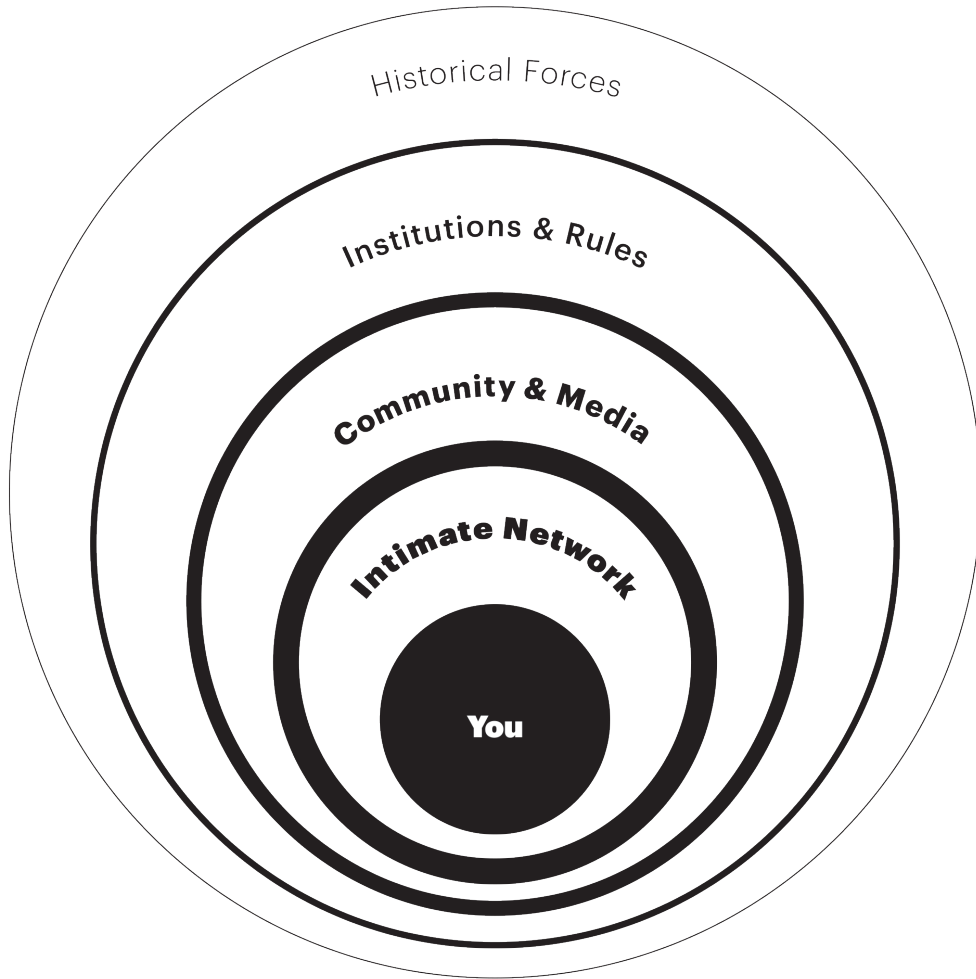
EARTH   SOUL

- 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."[20]

In this diagram, the central circle represents one person, while the outer circles represent increasing numbers of people, histories, and conditions. We use a social-ecological model to visualize historical consciousness because it is widely used in transformative justice and organizing work. Social-ecological models are also used in Public Health to explore the dynamic relationships between people and their environments: individual, intimate networks, community and media, and institutions and rules.[21] For example, a public health practitioner who is looking to support a patient who wants to quit smoking would not only focus on the individual and prescribe a drug, they would also consider ways to address the wide range of factors that impact the smoker's choices, from the people they hang out with, to the images they see of smokers.

Generative Somatics added historical forces to the model, for example the policies that enable the tobacco industry to profit despite health hazards. As they write, "the institutions and social norms we are surrounded by are currently and have historically shaped us. We are both in a historical moment, and strongly shaped by the flow of history before us…. Really, we are changing both our internal and external worlds simultaneously, because this social context has shaped us too."[22] Generative Somatics recognizes that memory lives in the present and that history is actively shaped by people. As Robert Sember says, "We are the history of the future."[23] Beyond who the smoker hangs out with, and what images they see of smokers, you can zoom out to consider the history of the tobacco industry. Generative Somatics also adds the earth/soul/mystery/spirit to this model to honor the spiritual and ecological commitments of the social justice organizers they work with.[24] For example, you can consider the ecological devastation that the tobacco industry has brought to the soil ecology with tobacco monocultures.

While everyone has a lived experience that is determined by each group (or circle in the model) at once, the model can be "read" in terms of a theory of social change which states that change occurs more slowly as more people and forces are involved (as the circles increase in size in the model). For example, you might decide to change your behavior right now, but a family or group of friends will take longer to change their behavior together, an institution will be slower still, a federal law or policy will take even longer.[25] At the same time, you are shaped by the outer circles in the model, as these forces shape what you believe is possible and what actions you can take.

As Robert Sember says, "We are the history of the future."

For example, you could decide to embody the capacity of coordination, recognizing that it could take a while for your peers to acknowledge its importance. It may take even longer for your faculty or members of a professional community to acknowledge the importance of this capacity, and even longer still for the institutions around you to emphasize the capacity of coordination in the arts.

While you might have an impact on your friends, community, and institutions, your ability to imagine yourself and to imagine the possibility of change is overdetermined by your conditions of existence.[26] For example, the contradictions surrounding the focus on individualism in the arts (rather than coordination between artists) will not be "resolved" on the scale of an artwork or a dialogue between artists. Have you ever heard someone say, "artists cannot organize; it would be like herding cats!" or "artists don't know how to collaborate"? If you dismiss the possibility of coordination in the arts, calling it impractical or impossible, we suggest that you attempt to become curious about this sense of impossibility. How might this contradiction be part of a historical debate or struggle about the field of art itself? Could this contradiction—between the individual and the collective—be *generative?* Robert Sember speaks about a contradiction as generative in the following way:

> Usually, when we point out that something—a claim, situation, analysis—is a contradiction, we are declaring that it is wrong, inconsistent, illogical, a lie, and a failure. The remedy is to resolve the contradiction, usually by stating what is considered right and successful…. If we stop here, however, we risk closing the door on a critical site of inquiry and action. Contradictions do indeed point to a limit, to a point where an assertion, belief, condition, or concern comes up against situations that suggest a different belief or condition, a different reality. When we encounter such contradictions we might slow down and, rather than struggling to resolve them, follow where they lead. Contradictions reveal complexities, unreconciled historical conjunctures, and grand inequities. They are generative in that they are a place of insight and analysis. The resolution to the contradiction is not a logical statement, but transformative action. In this sense, generative contradictions are similar to dialectics, they are a point where different forces act on each other and make it possible for us to find new ways of moving forward, of reconfiguring our social and material worlds.[27]

What transformative action, over what timescale, is required to produce mentors, media, and institutions that support your capacity for coordination?

The resolution to the contradiction is not a logical statement, but transformative action.

Spheres of Influence. A representation of a student-centered model in arts education. Adaptation
from Arts Education Field Guide, courtesy of Americans for the Arts. www.AmericansForTheArts.org
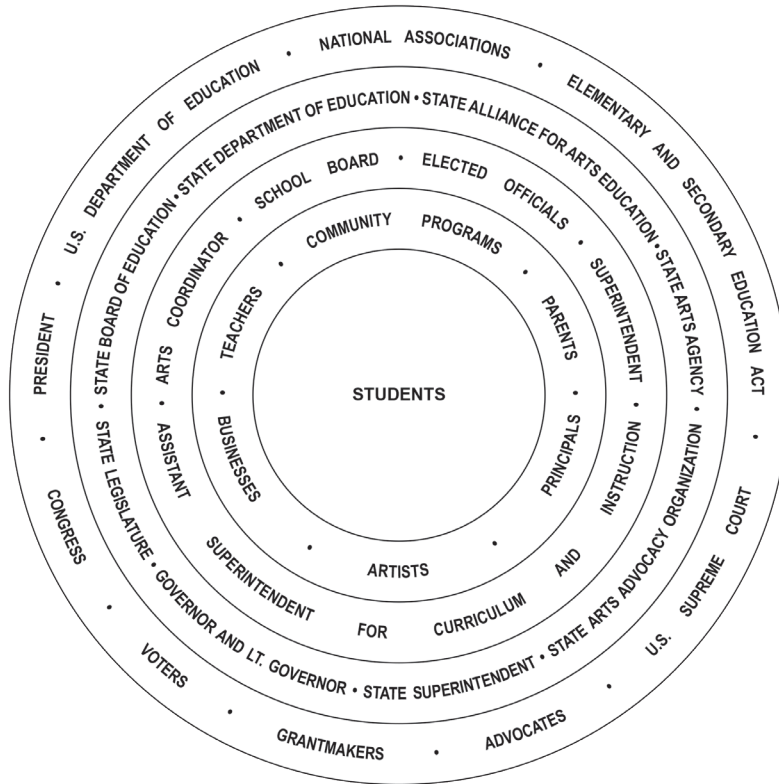
We will now apply the social-ecological model, using an example art student we will call Maria. Maria's desire to focus on coordination could be visualized as follows:

- YOU: Maria might believe that the daily practice of collaboration is as valuable as the final project. (As Zara from Meerkat Media said, "An equally exciting project as making our work was the project of figuring out: Was it possible to create work in a way that reflected our values?")
- INTIMATE NETWORK: Maria's friends might have similar beliefs that reinforce her collaborative ideas and practices.
- COMMUNITY AND MEDIA: The art magazines Maria reads might feature individual artists rather than art collectives, rarely focusing on how artists work with one another.
- INSTITUTIONS AND RULES: Maria might be required to complete projects individually or be asked to work in groups without any clarity or training in group roles, decision-making, or agreements.
- HISTORICAL FORCES: Maria recognizes that hundreds of thousands of people worked together to make her presence in the classroom possible as a woman of color. She senses her part in actively working for cultural equity in the classroom, so that her children and grandchildren will feel welcome and seen in spaces of learning like these. She also recognizes that collaboration in the field of visual art is often not acknowledged or is made invisible. As Leigh Claire La Berge writes, "Art is both the fantasy of the solitary self and, in its communicative potential, the utopian hope of transcending that individual selfhood; ... art is a deeply contradictory category of commodity being, of reified social relations, and of the opposite: of social possibility, of genuine hope, of historical newness."
- EARTH/SOUL/MYSTERY/SPIRIT: Maria believes that all sentient beings are energetically interconnected, and that what impacts one of us impacts the whole. Maria believes that she can coordinate with human and non-human beings in her projects, to honor this interconnectivity.

We, Susan and Caroline, have simplified the social-ecological model with a diagram for two-dimensional graphic purposes because it helps us understand the model. We imagine that it will help you, because *visual* artists think visually. Picture the social-ecological model as a series of concentric circles, drawn on your floor, so that it takes up the whole room. The artist Chloë Bass uses a similar model in a workshop called *It's Amazing We Don't Have More Fights*, from her ongoing project, *The*

Book of Everyday Instruction. In this workshop, participants get in pairs, measure the distance between them using string that the artist has cut to specific lengths, and discuss how varying distances feel. What we call "intimate network" in the social-ecological model, Bass calls "intimate space," and occurs when people are eighteen inches apart. What we call "community and media," Bass calls "personal space," and occurs at four feet. What we call "institutions and rules" maps onto Bass's "social space" at twelve feet, and "historical forces" occurs in what she calls "public space" at twenty five feet. This is one way to visualize the social-ecological model in space. You might picture the social-ecological model as a donut, or a möbius strip, with historical forces, earth, soul, mystery and spirit folding in on "you" and flowing out of "you." All rings in the concentric circles impact one another; they are interconstituitive. After applying the social-ecological model, Maria might have a greater sense that her personal experience is impacted by greater forces. This is what we mean by "How are you in the world and how is the world in you?" As the cultural geographer J. K. Gibson-Graham writes, "if to change ourselves is to change our worlds, and the relation is reciprocal, then the project of history making is never a distant one but always right here, on the borders of our sensing, thinking, feeling, moving bodies."[28] *What image comes to mind for you?*

We are interested in the productive tensions that result between a desire to embody a capacity—say, a capacity for coordination—and what feels feasible or realistic in your life, what some theorists would call your "material conditions." For example, suppose Zara Serabian-Arthur from Meerkat Media asked you this question: "Is it possible to create work in a way that reflects your values?" You might answer: "It doesn't matter," because you do not believe that your daily practices impact the people you interact with in any meaningful way. Or you might answer: "Absolutely not!" You might feel that you do not have the time to patiently build relationships of trust, because you are working nonstop to keep up with rent, loans, and family. This reveals a tension between your material conditions of existence and your desire to embody the capacity of coordination. Or you might answer, "YES!", because you believe, as Maria does in the example above, that the actions you take today become someone else's future tomorrow. As the artist Andrea Fraser said, "It's important to remember that our personal experiences and individual histories are only particular instances of the possible, of who and what it is socially and historically possible to be and do."[29]

We also use a social-ecological model to recognize both personal agency and institutional forces; both the hegemonic cultures of "common sense" and the counter-hegemonic cultures that allow for ways of being which may not be part of a dominant culture. Cultural theorist and

activist Stephen Duncombe summarizes the concepts of cultural hegemony and "common sense" as defined by the late Italian philosopher Antonio Gramsci in the following way:

> The repository of consciousness is culture. This includes both big-C Culture, culture in an aesthetic sense, and small-c culture, culture in an anthropological sense: the norms and mores and discourses that make up our everyday lives. Culture, in this sense, is what allows us to navigate our world, guiding our ideas of right and wrong, beautiful and ugly, just and unjust, possible and impossible.... The power of cultural hegemony lies in its invisibility.... It doesn't seem "political," it's just what we like ... or what feels comfortable. Wrapped in stories and images and figures of speech, culture is a politics that doesn't look like politics and is therefore a lot harder to notice, much less resist. When a culture becomes hegemonic, it becomes "common sense" for the majority of the population.[30]

Now that you have additional vocabulary to describe the ways that you are in the world and the world is in you, we will offer a framework to guide your production process. We hope that this framework will help you explore both who *you* are becoming as you make projects and also what the *project* is becoming as it takes shape and circulates in the world. In the next chapter, we will ask you to consider which aspects of your production process appear to be "common sense" and where these ideas have come from.

FURTHER READING: The concept of historical consciousness, which we visualize with the social-ecological model, for us, draws from a lineage of thinkers, including Michel Foucault, J. K. Gibson-Graham, Antonio Gramsci, Elizabeth Grosz, Karl Marx, and Maurice Merleau-Ponty, amongst others, who provide analyses of how people become who they are based on the historical conditions that shape them. We are drawn to Elizabeth Grosz,[31] Maurice Merleau-Ponty,[32] and Generative Somatics who honor historical and embodied experience as a form of knowledge.

Negation

"I'm not a political artist." / "I make art for art's sake."

This book is guided by the second wave feminist principle that the personal is political. This means that our private lives are always understood to be in relation to power dynamics, governance, and the value and belief systems that structure our lives. For example, the United States

government reproduces symbols of white male power on national currency. The currency has never depicted a white woman or a person of color. All cultural forms of expression reproduce or critique the order of things. For example, the monuments that surround our public spaces glorify dominant histories and perpetuate the marginalization of other histories. Whether you are an artist who believes that art exists to hold a mirror up to the world, to beautify the world, or that art can actively change the world, your expressions reflect a politics. In addition to the projects you make, your process will always have a politics. Your decisions about where to get your materials, how to ask for help, and where you would like your project to be encountered are all informed by your politics.

Our framework requires that you make your production process visible to yourself and to your community of peers. We ask you to do this so that you can sense what values and beliefs underlie your ways of making and being, and to consider aligning these with your goals for your own growth. This does not mean that your production process must be focused for example, on the solidarity economy, a core concept that we describe. See Chapter 7: Lifecycle Phases and Framework.↗ When we ask you to identify the capacities that are important to you, you might see how your politics are implicated in the actions you take. See Chapter 5: Capacities ⬚.↗

You may have heard the phrase "art for art's sake." This phrase suggests that artworks refer specifically to other artworks that have come before it.[33] The idea is that art gains legitimacy by being in a historical dialogue with itself. In opposition to "art for art's sake," we claim that art is a mode of production that always and only takes place within social relations, histories, and political contexts. Meaning, artworks reflect the worlds we inhabit and cannot exist outside of those worlds.

> *"[Progressive] politics is the struggle for equal recognition within society and aesthetics is at the core of this battle."*
> —Artist Hồng Ân Trương, 2019[34]

Reflection

1. Andrea Fraser, speaking about her path as an artist as something that was not possible for her mother due to her gender and class, said, "It's important to remember that our personal experiences and individual histories are only particular instances of the possible, of who and what it is socially and historically possible to be and do."[35] What is socially and historically possible for you that was not socially or historically possible for your parents, grandparents, or caregivers?
2. Can you identify some of your behaviors, attitudes, and beliefs
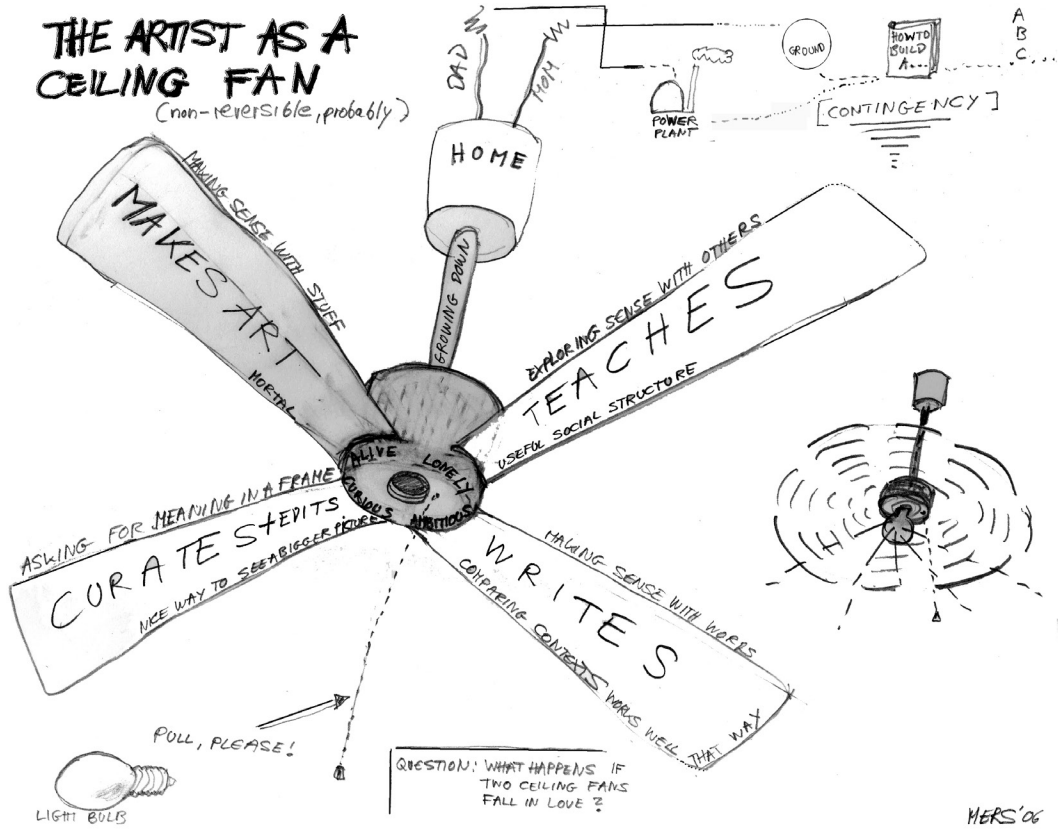
which might be culturally hegemonic? Think of examples. Remember, Stephen Duncombe writes that "Cultural hegemony lies in its invisibility.... It doesn't seem 'political,' it's just what we like ... or what feels comfortable."[36]

3. After seeing our social-ecological model, draw an image or diagram that visualizes the scales of intimacy and structural forces that determine your beliefs, behaviors, and actions. It can be as nuanced or absurd as you like. For example, see Adelheid Mers' drawing, *The Artist As a Ceiling Fan.*

4. ☀ What feelings and sensations came up for you while you were reading this chapter? For example, did you feel surprise, frustration, or excitement? How did you hold these in your body? For example, did you sense these emotions in your shoulders, neck, and back while reading this chapter? *See the Social-Emotional Intelligence Project Reflection activity in Chapter 4: Teacher/Facilitator Guides.*↗

1. 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.*

2. Zara Serabian-Arthur, "LABOR," interview by Susan Jahoda and Caroline Woolard, BFAMFAPhD, at the School of Visual Arts, New York, NY, June 2016, video, 1:22, https://vimeo.com/192485714.

3. See Angela Y. Davis, *Women, Race, and Class* (New York, NY: Penguin, 1981; First Vintage Books Edition, 1983), 106. Citation refers to the Vintage edition.

4. See George Lipsitz, *The Possessive Investment in Whiteness: How White People Profit From Identity Politics* (Philadelphia, PA: Temple University Press, 1998; repr., 2006).

5. Robert Sember, conversation with Susan Jahoda and Caroline Woolard, Winter 2019.

6. Suzanne Spellen (aka Montrose Morris), "The Inspiring Story of Weeksville, One of America's First Free Black Communities," *Brownstoner*, February 1, 2016, https://www.brownstoner.com/history/weeksville-brooklyn-history-heritage-center/.

7. "Black History is Pratt History: Weeksville," *Pratt News,* 2019, https://www.pratt.edu/news/view/black-history-is-pratt-history-weeksville.

8. Brandon Harris, "Recovering Weeksville," *New Yorker*, November 7, 2014, https://www.newyorker.com/culture/culture-desk/recovering-weeksville.

9. The mission of the National Association for the Advancement of Colored People (NAACP) is to secure the political, educational, social, and economic equality of rights in order to eliminate race-based discrimination and ensure the health and well-being of all persons. For more, see https://www.naacp.org/.

10. Joan Maynard, First Executive Director of Weeksville Heritage Center, "What We Do: Document. Preserve. Interpret," https://www.weeksvillesociety.org/our-vision-what-we-do.

11. Weeksville Heritage Center, "What We Do: Document. Preserve. Interpret," https://www.weeksvillesociety.org/our-vision-what-we-do.

12. Caroline Spivack, "Weeksville Heritage Center Will Receive Funding Through Coveted City Designation," *Curbed New York*, June 14, 2019, https://ny.curbed.com/2019/6/14/18679516/nyc-brooklyn-weeksville-heritage-center-grants-cultural-institutions-group.

13. Jessica Gordon Nembhard, quoted in Laura Flanders, "After Death of Radical Mayor, Mississippi's Capital Wrestles with His Economic Vision," *YES!*, April 1, 2014, https://www.yesmagazine.org/commonomics/mississippi-capital-jackson-wrestles-economic-vision.

14. The Next System Project, "What Are Cooperatives?" Cooperatives, May 15, 2017, https://thenextsystem.org/cooperatives; Credit Union National Association, *Monthly Credit Union Estimates: August 2016* (Washington, DC: Credit Union National Association, August 2016), https://www.cuna.org/Research-And-Strategy/Credit-Union-Data-And-Statistics/.

15. Jessica Gordon Nembhard, "Principles and Strategies for Reconstruction: Models of African American Community-Based Cooperative Economic Development," *Harvard Journal of African American Public Policy* 12 (Summer 2006): 39–55.

16. See Christine Wong Yap, *Ways and Means*, 2016, http://christinewongyap.com/work/2016/waysandmeans.html.

17. See Generative Somatics, Somatic Transformation and Social Justice, "Politicized Somatics," http://www.generativesomatics.org/content/theory-what-politicized-somatics.

18. Generative Somatics, Somatic Transformation and Social Justice, "Courses." http://www.generativesomatics.org/content/courses.

19. Adapted from UNICEF, "MODULE 1: What are the Social Ecological Model (SEM), Communication for Development (C4D)?" https://www.unicef.org/cbsc/files/Module_1_SEM-C4D.docx.

20. Daniel P. Barbezat and Mirabai Bush, *Contemplative Practices in Higher Education: Powerful Methods to Transform Teaching and Learning* (San Francisco, CA: Jossey-Bass, 2014), 40.

21. For further reading, see Kenneth R. McLeroy, Allan Steckler, Daniel Bibeau, and Karen Glanz, eds., "An Ecological Perspective on Health Promotion Programs," *Health Education Quarterly* 15, no. 4 (Winter 1988): 351–377, https://doi.org/10.1177/109019818801500401.

22. Generative Somatics, Somatic Transformation and Social Justice, "Politicized Somatics."

23. Robert Sember, conversation with Susan Jahoda and Caroline Woolard, 2018.

24. The social-ecological model would call this the chronosphere. For more information, see Staci Haines, Generative Somatics, "Transforming Systems," video, 6:58, https://www.youtube.com/watch?v=pAKvgz_cNGU.

25. For more information about theories of social change, see Cheyanne Church and Mark M. Rogers, "Understanding Change," in *Designing for Results*, 10–24 (Washington, DC: Search for Common Ground, 2006), available, http://www.sfcg.org/Documents/dmechapter2.pdf.

26. See Louis Althusser, "Contradiction and Overdetermination," in *For Marx*, trans. Ben Brewster (London, UK: Allen Lan, 1969); excerpt available, https://www.marxists.org/reference/archive/althusser/1962/over-determination.htm.

27. Robert Sember, conversation with Susan Jahoda and Caroline Woolard, December 15, 2018.

28. J. K. Gibson-Graham, *A Postcapitalist Politics* (Minneapolis, MN: University of Minnesota Press, 2006), 127.

29. Andrea Fraser, "Strategies for Contemporary Feminism," (Feminist Symposium, California Institute of the Arts, Valencia,, CA, March 10, 2007), http://exquisiteacts.org/symposium/strategies-for-contemporary-feminism.html. Other panelists included Mary Kelly and Catherine Lord, moderated by Elana Mann.

30. Stephen Duncombe, "Theory: Cultural Hegemony," in *Beautiful Trouble: A Toolbox for Revolution*, eds. Andrew Boyd and Dave Oswald Mitchell, 222–223 (New York; London: OR Books, 2012), 222.

31. See Elizabeth Grosz, *Volatile Bodies: Toward a Corporeal Feminism* (Bloomington, IN: Indiana University Press, 1994).

32. See Maurice Merleau-Ponty, *The Visible and the Invisible* (Evanston, IL: Northwestern University Press, 1969).

33. See Clement Greenberg, "Avant Garde and Kitsch," in *Art and Culture: Critical Essays,* 3–33 (Boston, MA: Beacon Press, 1961), available, http://sites.uci.edu/form/files/2015/01/Greenberg-Clement-Avant-Garde-and-Kitsch-copy.pdf.

34. Hồng-Ân Trương, Statement, published in "John Simon Guggenheim Fellow," Guggenheim Foundation, 2019, https://www.gf.org/fellows/all-fellows/hong-an-truong/.

35. Fraser, "Strategies for Contemporary Feminism."

36. Duncombe, "Theory: Cultural Hegemony," 222–223.