

CAROLINE WOOLARD

Born 1984, Rhode Island
Lives and works in New York

EDUCATION

2007 BFA, Cooper Union, New York, NY

ONGOING COLLABORATIVE & INTERDISCIPLINARY PROJECTS

2016-present *WOUND: Study Center for Group Work* <http://woundstudycenter.com>
2015-present *NYC Real Estate Investment Cooperative* <http://nycreic.com>
2013-present *BFAMFAPhD* <http://bfamfaphd.com>
2009–2015 *Trade School* <http://tradeschool.coop/story>
2008–2015 *OurGoods.org* <http://ourgoods.org>

SOLO EXHIBITIONS

2018 *DIY Ruin, LMAKbooks+design, New York, NY*
2018 *Carried on Both Sides*, Lesley Heller Gallery, New York, NY
2017 *Untitled*, Wave Pool Contemporary Arts Center, Cincinnati, OH
2016 *Free / Libre / Open Access Systems and Art*, curated by the Cornell Council on the Arts, Ithaca, NY
2014 *MoMA Studio: Exchange Cafe*, MoMA, Cullman Research Center, New York, NY
2012 *The Economy of We*, University of Massachusetts–Amherst Union Gallery, Amherst, MA

GROUP EXHIBITIONS

2018 *Dakar Biennial, Dakar, Senegal*
2016 *Document V, The Luminary*, curated by Temporary ArtReview, St. Louis, MO
Precarious: Contingency in Artmaking, Gallery 400, Chicago, IL, curated by Lorelei Stewart
Object Empathies, Cornell Council on the Arts, Featured Biennial Artist, Ithaca, NY
Whereabouts, Glazenhuis, curated by Hyperopia Projects, Lommel, Belgium
Discomfort: Furniture, Function and Form in Contemporary Sculpture, Hunterdon Museum, Clinton, NJ, curated by Liz Sheehan
2015 *Anchor*, Hunter Harlem Gallery, New York, NY, curated by Arden Sherman
Measure, Storefront for Art and Architecture, New York, NY, curated by Eva Franch

A.I.R., Queens Museum, Queens, Flushing, NY, curated by Larissa Harris
BFAMFAPhD, University of Massachusetts Museum, University of Massachusetts–Amherst, Amherst,

MA

- 2014 *Crossing Brooklyn*, The Brooklyn Museum, New York, NY, curated by Eugenie Tsai
Maker Biennial, The Museum of Art and Design, New York, NY, curated by Jake Yuzna
Currency, Proteus Gowanus, New York, NY, curated by Sal Randolph
Unruly Engagement, Cleveland Institute of Art, Cleveland, OH, curated by Bruce Checefsky
- 2013 *The Feminist Library System*, Visible Futures Lab, New York, NY, curated by Leif Mangelsen
The Very First Year, Eyebeam, New York, NY, curated by Laurel Ptak
Added Value, The College of New Jersey Art Gallery, Ewing, NJ, curated by Betsy Alwin
A.I.R. Open Studios, the Queens Museum of Art, Flushing, NY
Arte Util, Van Abbemuseum, Eindhoven, Netherlands
Collective Action Archive, Franklin Street Works, Purchase, NY, curated by Gregory Sholette
- 2012 *Venice Architecture Biennale*, US Pavilion, Venice, Italy, curated by the Institute for Urban Design
How Much Do I Owe?, No Longer Empty, Long Island City, NY, curated by Manon Sloane
Ruilen, Mediamatic, Amsterdam, Netherlands, curated by Katayoun Arian
To Have and to Owe, EFA Project Space, New York, NY, curated by Laurel Ptak and LC La Berge
Silent University, Tate Modern, London, UK, curated by Ahmet Ogut
Art, Action, Environment!, SJDC Gallery, New York, NY, curated by Radhika Subramaniam
Trade School, The Museum of Art and Design, New York, NY
- 2011 *Living As Form*, Creative Time, New York, NY, curated by Nato Thompson
Trade School, Cuchifritos, New York, NY
- 2011 *Living As Form*, Creative Time, New York, NY, curated by Nato Thompson
Dancing in Your Bedroom, Chazan Gallery, Providence, RI, curated by Sue Carroll
- 2010 *Alternative Histories*, Exit Art, New York, NY, curated by Herb Tam
Materia, Cabinet Magazine, Brooklyn, NY, curated by Suzanne Stroebe
Table for Two, Milan Furniture Fair, Milan, Italy, curated by Esterni
Trade School, The Former Catholic School, New York, NY
Was That You or the House?, Watermill Center, Watermill, NY
- 2009 *Trade School*, Grand Opening, New York, NY
Work Dress, Ronald Feldman Fine Arts, New York, NY, curated by Christine Hill
Swing Bag, Deitch Projects, New York, NY, curated by Stefan Sagmeister

BOOKS (CO-AUTHORED)

- 2017 Evans, Jodie and Caroline Woolard. *Building a Local Peace Economy*. Chelsea Green, forthcoming.
Jahoda, Susan, and Caroline Woolard. *Of Supply Chains*. Goleta: Punctum Books, forthcoming.

- 2016 "Coincidence of Wants: Seven Years of Intergenerational Bartering in Thirty Cities." Indianapolis: Publication Studio, forthcoming. Eds. Brittany West and Caroline Woolard. 2016.
- 2014 "Artists for an Affordable New York." *The Social Life of Artistic Property*. Hudson: Publication Studio. Eds. Pablo Helguera, Michael Mandiberg, Amy Whitaker, and Caroline Woolard.

CONTRIBUTIONS TO BOOKS

- 2016 "Tactics for Cooperative Futures." *Platform Cooperativism*. Ed. Tebor Scholtz, Samira Rajabi. New York: OR Books. 2016.
- "Solidarity Art Worlds." *Public Servants: Art and the Crisis of the Common Good*. Eds. Shannon Jackson, Johanna Burton, Dominic Willsdon. New York: New Museum and MIT Press. 2016.
- 2015 "Creative Enterprise." *The Anthology of Schumacher Annual Lectures*. Great Barrington: Schumacher Center for a New Economics. 2015.
- 2013 "A Proposal for Free/Libre/Open Ar." *Alternative Economies*. Media-N. Ed. Pat Badani. 2013.
- 2012 "Solidarity Economics." *The Social Practice Workbook*. Portland: Publication Studio. Ed. Jen Delos Reyes. 2012.
- 2011 "OurGoods." *We Are No Longer Strangers: Four Experiments in Arts & Entrepreneurship*. Ed. Cassie Terman. NY: Economic Revitalization for Performing Arts/The Field. 2011.

CONTRIBUTIONS TO JOURNALS, MAGAZINES, AND ONLINE PUBLICATIONS

- 2015 "Supply Chain Artist(s) by Caroline Woolard and Susan Jahoda," *Phonebook 4*, Abigail Satinsky, ed. Chicago: Threewalls, 2015 252-262
- BFAMFAPhD, "Pedagogies of Payment," *The Enemy*, Volume, November 11 2015.
- BFAMFAPhD, "On the Cultural Value Debate," *Temporary Art Review*, April 13 2015.
- Susan Jahoda and Caroline Woolard, "On the Cultural Value Debate," *The Artist as Debtor: The Work of Artists in the Age of Speculative Capitalism*, March 12 2015.
- The Pedagogy Group, "Some Tools for Radical Pedagogy," *Art Journal*, 73:3, January 2015. 89-91
- 2014 Pedagogy Group. "Listening, Thinking, and Acting Together." *Rethinking Marxism: A Journal of Economics, Culture, and Society*, 26:3, 414-426. 2014.
- "Artists Report Back." BFAMFAPhD.com. 2014.
- "Artists For an Affordable New York." NYCTBD.com. 2014.
- "Dear Viewer." BFAMFAPhD.com. 2014.
- "Place-Based Mutual Aid." *Valuing Labor*. Ed. Shannon Jackson. 2014.
- 2013 "Caroline Woolard, Pascale Gatzen, Susan Jahoda and Cheyenna Weber, A Life of Beauty Needs No Market Place," *Girls Like Us*, Issue 4, Spring/Summer 2013. 76-82.
- "The Pedagogy Group," *Transmission: Labour, Work, Action*, Volume 4, December 2013. 103-111.

- "Undoing Uncompensation." *Open Engagement*. 2013.
- "Solidarity Art Worlds." *The Brooklyn Rail*. Spring 2013.
- "Extra-Institutional Education." CUNY Graduate Center, Ed. Michael Mandiberg. 2013.
- 2012 "Solidarity Economies." *Girls Like Us*. 2012.
- Sicker, Erin. "Alternative Art Economies: A Primer." *Rethinking Marxism: A Journal of Economics, Culture and Society* (24:2). 2012.
- "A Proposal for Free/Libre/Open Art." *October*. Cambridge: MIT Press, 2012.
- "A Proposal for Free/Libre/Open Art." *Is This Free?* Ed. Marco Antonini. NY: NURTUREart, 2012.

SELECTED COMMENTARY IN BOOKS

- 2017 Leigh Claire La Berge, *Wages Against Artwork*, Durham: Duke University Press, forthcoming
- 2016 Yates McKee, *Strike Art: Contemporary Art and the Post-Occupy Condition*, London and New York: Verso Books, 2016.
- 2014 Shane Aslan-Selzerand and Ted Purves, *What We Want Is Free*, Second Ed. NY: State University of New York Press, 2014.
- 2011 Shane Aslan-Selzerand and Ted Purves, *What We Want Is Free*, NY: State University of New York Press, 2011.
- Pablo Helguera, *Education for Socially Engaged Art*, NY: Jorge Pinto Books, Inc., 2011.
- Amber Hickey (Ed.), *A Guidebook of Alternative Nows*, NY: The Journal of Aesthetics and Protest, 2011.
- Herb Tam, *Alternative Histories*, Cambridge: MIT Press, 2011.
- 2010 Rachel Botsman, *What's Mine Is Yours: The Rise of Collaborative Consumption*, NY: Harper Business, 2010.
- Temporary Services, *Art Work: A National Conversation About Art, Labor, and Economics*, Chicago:Half Letter Press, 2010.
- Nato Thompson, *Contractions of Time: On Social Practice from a Temporal Perspective*, NY: e-flux, 2010.
- 2009 Douglas Rushkoff, *Life, Inc.* NY: Random House, 2009.

COMMENTARY IN VIDEO AND RADIO PROGRAMS

- 2015 PBS/Art21: <http://www.art21.org/newyorkcloseup/films/caroline-woolard-flips-the-real-estate-script/>
- 2014 Satinsky, Abigail. "Who Pays Artists?", *Bad at Sports*, October 24, 2014. Web
<<http://badatsports.com/2014/who-pays-artists/>>
- 2013 StudioX: <http://dsgnagnc.com/designing-the-commons/>
MoMA: <http://www.moma.org/explore/multimedia/videos/251/1212>
MoMA: <http://www.youtube.com/watch?v=RyRf-zntk24&feature=youtu.be>

- 2012 Trade School, Collaborative Cities: <http://collaborative-cities.com/>
- 2011 OurGoods, Solidarity Economy NYC: <http://solidaritynyc.org/#/videos/ourgoods-barter-network>
 OurGoods, Arts Forward, EmC Arts: <http://vimeo.com/78654422>
 Amplify Brooklyn, DESIS Lab: <http://vimeo.com/32604211>
- 2010 Brigid Bergin, "Will Teach for Goods," WNYC

COMMENTARY IN JOURNALS, MAGAZINES, AND NEWSPAPERS

- 2015 John Haskell, "Caroline Woolard," *BOMB Magazine*, 2015.
 Yates McKee, "Art After Occupy," *Waging Non-Violence*, 2015.
 Leigh Claire LaBerge, "Wages Against Artwork: The Social Practice of Decommodification," *South Atlantic Quarterly*, special issue, "Entrepreneurship" eds. Imre Szeman and Dan Harvey, 2015.
 Steven J. Tepper, "Spotlight in Contrasting Research on Arts Graduates," *SNAAP DataBrief, Strategic National Arts Alumni Project*, Volume 3:2 2015. Indiana University for Postsecondary Research.
 Daniel Larkin, "When Women Fought Nukes with Anarchy and Won," *Hyperallergic*, February 2015.
 Christopher Howard, "Interview with the Strategic National Arts Alumni Project," College Art Association, February 10 2015.
- 2014 William Powhida, "Why Do we Expect Artists to Work for Free? Here is How We Can Change the System," *Creative Time Reports*, December 2 2014.
 Noah Berlatsky, "What Can You Really Do With a Degree in the Arts?" *The Atlantic*, November 6 2014.
 John, Guida, "If David Byrne Does Not Care About Contemporary Art, Should We?" *New York Times*, October 29 2014.
Poetics of Here, "The BFAMFAPHD Project," November 13 2014.
 Leah Falk, "Caution: Artists At Work," *The Billfold*, November 13, 2014.
 Ann Brown, "New Study: Most Artists Who Earn a Living from Their Craft Are White," *Madam Noire*, November 10, 2014.
 Chris Marblo, "Art school and the (non)-working artist," *Times Union*, Albany, October 30 2014.
 Zak Cheney-Rice, "78% of America's Professional Artists Have One Striking Thing in Common," *Identities.Mac* October 27 2014.
 Anya Ulinich, "Crossing Brooklyn Scratches the Surface of Hyperlocal Potential in Hippest Borough," *Jewish Daily Forward*, October 28, 2014.
 "Artists Report Back: What is a Work of Art in The Age of \$120,000 Art Degrees?" *New York Theater*, October 27, 2014.
 Eileen Kinsella, "Study Says Most Artists Who Make A Living Are White," Artnet News, Thursday October 23. 2014.
 Sanja Lazic, "All White?" *Whitewalls: Urban and Contemporary Art Resource*, Chicago, October 2015.
 Andrew, Sullivan, "It's A Hard Smock Life," *The Dish*, October 25 2014.

Matthew Newton, "[Art School Blues](#)," Carnegie Museum of Art (CMAA) Blog, October 21, 2014.

Katherine Brooks, "[Most Artists Who Make A Living From Their Work Are White, Research Says](#)," The Huffington Post, October 24 2014.

LK Cultura, "[Fare la vita da artista: Una ricerca statunitense racconta quelli che ce la fanno a mantenersi con l'arte](#)," Linkiesta, 23/10/2014,

Whitney Kimball, "[Dueling Reports: Is the Post-Art School Job Crisis Bullshit?](#)" *ArtFCity*, October 22 2014.

Roberto A. Ferdman, "[If you're lucky enough to earn a living from your art, you're probably white.](#)" *The Washington Post*, October 21 2014.

Scott Timberg, "[How Artists Do \(and Don't \)Make a Living](#)." *Culture Crash*, October 21,

Peter Schjeldahl, "[Local Heroes: The Brooklyn Museum surveys recent art from the borough](#)," *The New Yorker*, October 20

Alexis Clements, "[Indicting Higher Education in the Arts and Beyond](#)," *Hyperallergic*, October 20, 2014, also published in *Art News*, Hong Kong Arts Administrators Association, October 21 2014. and *Walker Art Center*

Xeni Jardin, "[It's all but impossible to earn a living as a working artist, a new report says](#)," *boingboing*, October 20 2014.

Jed Lipinski, "[Only 1 in 10 art school grads actually become working artists, report says](#)," *The Times Picayune*, October 20 2014.

Omaha Sun Times, "[Most Artists Who Make A Living From Their Work Are White, Research Says](#)," October 20 2014.

Michael Rushton, "[What do college students in the arts do after graduation? \(updated\)](#)," *An Arts Journal Blog*, October 20 2014.

Roberta Smith, "[Many Hands in Creative Frenzy: 'NYC Makers: The MAD Biennial' Has About 100 Contributors](#)," *The New York Times, Art Review*, July 3 2014.

Jillian Steinhauer, "[Report Finds NYC's Art World 200% Whiter Than Its Population](#)," *Hyperallergic*, June 30 2014.

Zoë Lescaze, "[14 New Art-History Books to Change Your Mind](#)," *Artnews*, 6/24/14.

Caroline Woolard, "[NYC TBD: An Artist-Led Land Trust](#)," *Temporary Art Review*, June 11 2014.

Nate Cohan, "Reframing the Debt Debate with BFAMFAPHD," *Art in America*, February 12, 2014.

"Artists Report Back: What Is a Work of Art in the Age of \$120,000 Art Degrees?" *Gnome Magazine*, October, 2014.

"Artists Report Back," The Reading List – Bringing It Back Edition: Art Resources Project, October 17, 2014.

"Artists Report Back: What is a Work of Art in The Age of \$120,000 Art Degrees?" *Museum Trends*, December 23, 2014.

"Artists Report Back: What is a Work of Art in The Age of \$120,000 Art Degrees?" *The Hyperarchival*

Parallax, November 2, 2014.

Ann Brown, "New Study: Most Artists Who Earn a Living from Their Craft Are White," *Madam Noire*, November 10, 2014.

2014 "Indicting Higher Education in the Arts and Beyond," CAA [College Arts Association] News, November 5, 2014.

Sydney Skybetter, "When Artists Expect to Earn a Living," Skybetter Business Bureau, December 17, 2014.

"Todo sea por amor al arte. ¿Si estudias arte te vas a morir de hambre? La respuesta NO te va a sorprender," LifeBoxset, October 22, 2014.

2013 Craig Redman, "The Wired Smart List 2013," *Wired* [UK], December 13, 2013.

Jillian Steinhauer, "Where the Money Is," *Brooklyn Quarterly*, November 2013.

Randy Kennedy, "Social Practice Art is Intended to Nurture," *The New York Times*, May 20, 2013.

2012 Tal Beery, "Barter-Based School Goes Global," Shareable, May 22, 2012.

Laura Flanders, "An Economy We Want," *The Nation*, March 21, 2012.

Ben Valentine, "Alternative Economies: A Conversation with Caroline Woolard," Hyperallergic, May 4, 2012.

2011 Nana Asfour, "Trade School," *The New Yorker*, May 2011.

V. L. Hendrickson, "The Class System Is Cashless," *The Wall Street Journal*, February 5, 2011.

Anya Kamenetz, "The Giving Economy: Caroline Woolard," *Fast Company*, February 22, 2011.

2010 Emily Rueb, "A Trade School Where Ideas are Currency," *The New York Times*, February 23, 2010.

Jenny Jaskey, "Interview with Caroline Woolard of OurGoods," Rhizome, January 20, 2010.

GRANTS / AWARDS

2017 Artist Business Incubator Grantee, New York Foundation for the Arts, New York, NY (\$15,000)
Visible Futures Lab, Grantee, New York, NY (\$2,000)

2016 Cornell Council on the Arts, Biennial Artist, Ithaca, NY (\$20,000)
Antipode Scholar-Activist Project Award, Re-Drawing the Economy, International (\$2,000)
Grand Central Art Center, Art Unrestricted Grant, Santa Ana, CA (\$5,000)
Digital Communities Award, Prix Ars Electronica

2015 ArtNet: Top 20 Female Artists
100 Women of Peer to Peer Foundation
Massachusetts Society of Professors Union Research Fund, U.Mass., Amherst (\$3,000)
Theo Westenberger Estate Fund, New York, NY (\$5,000)
RSF Social Finance, Seed Fund, San Francisco, CA (\$1,500)

2014 Eyebeam: Art and Technology, Fellow, New York, NY (\$30,000)

2013 Wired Magazine: Smart List

2011 Rockefeller Cultural Innovation Fund, Grantee, New York, NY (\$100,000)
 National Endowment for the Arts, Grantee (\$30,000)
 Lower Manhattan Cultural Council, Grantee, New York, NY (\$10,000)
 Rockefeller Cultural Innovation Fund, Grantee, New York, NY (\$100,000)

2010 The Field, ERPA, Grantee, New York, NY (\$25,000)
 Rockefeller Cultural Innovation Fund, finalist, New York, NY

2009 The Field, ERPA Grantee, New York, NY (\$10,000)
 Leon Levy Foundation, Fellow, New York, NY (\$5,000)
 Sculpture Center Finalist, New York, NY

2007 Elliot Lash Award for Excellence in Sculpture, New York, NY (\$2,000)

RESIDENCIES & FELLOWSHIPS

2017 Visible Futures Lab, Artist in Residence, New York, NY
 Eyebeam: Art and Technology, Resident, New York, NY
 Lower Manhattan Cultural Council, Resident, New York, NY

2016 New Museum NEW INC, Designer/Artist in Residence, New York, NY
 American Academy in Rome, Finalist, Rome, Italy
 John H. Hauberg Fellowship, Pilchuck, Stanwood, WA

RESIDENCIES & FELLOWSHIPS CONTINUED

2015 Judson Church Arts and Social Justice Fellowship, New York, NY
 The Banff Center, Artist in Residence, Accepted but Declined, Alberta, Canada
 Triangle Arts, Artist in Residence, New York, NY

2014 Queens Museum Studio Program, Artist in Residence, Flushing, NY
 Center for Neighborhood Leadership, Association for Neighborhood Development, New York, NY

2013 MoMA, Artist in Residence, New York, NY
 Eyebeam: Art and Technology, Fellow, New York, NY
 National Innovation Summit for Arts and Culture, Fellow, Boulder, CO

2012 smART Power, Bronx Museum and U.S. Department of Cultural Affairs, Finalist, New York, NY

2011 Participatory Action Research, Participant, City University of New York Graduate Center, New York, NY
 Watermill Center, Artist in Residence, Water Mill, NY

2010 Interdisciplinary Laboratory for Art, Nature, and Dance (iLAND) Fellow, New York, NY

2009 MacDowell Colony, Fellow, Peterborough, NH