

INSTANT CLASS KIT

Curated by VESNA KRSTICH :: Commissioned & Directed by STEPHANIE SPRINGGAY :: Publication Design by SHANNON GERARD



INSTANT CLASS KIT is a portable curriculum guide and pop-up exhibition dedicated to socially-engaged art as pedagogy. Produced as an edition of four, the kit brings together contemporary curriculum materials in the form of artist multiples such as zines, scores, games, newspapers and other sensory objects from a diverse group of artist-educators across North America. *Instant Class Kit* is closely modelled on the multi-sensory and open-ended strategies of Fluxkits, as well as hands-on learning kits commonly used in K-12 education. Combining these influences, *Instant Class Kit* offers an interactive and speculative approach to teaching that is participatory, collaborative, and social justice oriented.

Instant Class Kit was conceived in response to art historical research undertaken as part of *The Pedagogical Impulse*, a research-creation project exploring contemporary art as pedagogy in schools. This research examined the experimental collaborative practices of Fluxus, Happenings, and other artist-teachers employed at art institutions across Canada and the US during the 1960s. Against the backdrop of curriculum reforms, and social and political change, these artist-teachers produced and distributed printed matter and other multiples (such as posters, booklets and games) as documents of radical pedagogy. In recent years, there has been renewed interest in collecting, reprinting, and reactivating these obscure projects, and in reappraising the merits of Fluxus-based pedagogy for education.

Fourteen contemporary artists have contributed to *Instant Class Kit*. The contemporary artists strive to deliver a curriculum based on the values of critical democratic pedagogy, anti-racist and anti-colonial logics, and social justice, as well as continuing the experimental and inventive collaboration that defined Fluxus. The lessons, syllabi and classroom activities produced by this new generation of artists address topics and methodologies including queer subjectivities and Indigenous epistemologies, social movements and collective protest, immigration, technology, and ecology. Alongside the rise of digital culture and online platforms for communicating and working, multiples, printed editions and other types of instructional ephemera continue to be important strategies for contemporary artists engaged in social practice and pedagogy.

The artistic works in the kit await activation. *Instant Class Kit* is intended for K-12 and university-level art students and teachers, as well as curators, activists, community organizers, and others interested in socially-engaged art practices and pedagogy. Opening the kit for the first time becomes a learning challenge unto itself, as participants decide how to interpret, activate and respond to the instructional works, each dependent on time, space, and context. In the tradition of mail art, the kit will travel to different activators who will document and share their experiences and findings on *The Pedagogical Impulse* website as a series of online exhibitions.

CONTRIBUTORS:

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VESNA KRSTICH is an art critic, curator, and art historian who teaches Visual Arts and Theory of Knowledge at Upper Canada College in Toronto. Her research explores the interrelationship between performance-based practices and experimental pedagogy from the 1960s onwards. She holds an MA in Art Education from Concordia University and an MA in the History of Art from the Courtauld Institute of Art, where she specialized in Contemporary Art. In 2013, she developed a curatorial residency entitled *Back to School* at Gallery TPW in Toronto, which sought to examine performance instructions or 'scores' as curriculum material through a program of workshops, screenings, and artist talks. As a collaborator on *The Pedagogical Impulse* project,

she continues her archival investigation into the histories of Fluxus and Happenings, and curriculum reform. Krstich has received research grants from the Canada Council for the Arts, Ontario Arts Council and the Toronto Arts Council. She has published in *C Magazine*, *Art Papers*, *Parachute*, *Canadian Art*, and *Curator: The Museum Journal*, among others. Her recent publication, "Multiple Elementary, Multiple Leftovers, Multiple Learning" appears in a critical anthology of texts edited by Helen Reed and Hannah Jickling, and jointly published by YYZBOOKS (Toronto) and Black Dog (UK) in 2017.

STEPHANIE SPRINGGAY

is an Associate Professor in the Department of Curriculum, Teaching, and Learning at the University of Toronto. She is a leading scholar in research-creation methodologies with a focus on walking, affect, new materialisms and posthumanisms, queer theory, and contemporary art and pedagogy. Her most recent research-creation projects are documented at www.thepedagogicalimpulse.com, www.walkinglab.org and www.artistsoupkitchen.com. She has published widely in academic journals and is the co-author of the book *Walking Methodologies in a More-than-Human World: Walkinglab* (Routledge); co-editor of *M/othering a Bodied Curriculum: Emplacement, Desire, Affect* (University of Toronto Press), co-editor of *Curriculum and the Cultural Body* (Peter Lang); and author of *Body Knowledge and Curriculum: Pedagogies of Touch in Youth and Visual Culture* (Peter Lang).

FROM FROEBEL TO FLUXUS:

A Multisensory Guide to the *Instant Class Kit* Vesna Krstich

1. As cited by Sidney Simon in “1:The Course,” George Maciunas, *Mock-up for Proposals for Art Education* (1970), Special Collections & Archives, University of California, Santa Cruz.

AT FIRST, the name *Instant Class Kit* feels like a misnomer. The title carries associations with the visual culture of 1960s advertising and its promises of immediate gratification, as well as the appropriation of these tropes by Pop Art. Yet it also implies a degree of humour and irony. Does learning, or teaching, for that matter, really happen in an instant? Can you create an “instant class” as easily as you can make a cup of instant soup? Maybe.

Instant Class Kit borrows its ludic title from an obscure archival source: a white legal-size envelope labeled “INSTANT CLASS KIT—with readymade responses,” designed by artist George Maciunas. The envelope contains black-and-white headshots of students and instructors who took part in a curriculum-reform project at the University of California, Santa Cruz during the 1968-69 academic year. The note on the front of the envelope, presumably to the printer, contains instructions for the students’ eyes to be die cut out of the headshots, transforming each image into a mask. This unconventional class portrait forms part of a mock-up for an elaborate three-dimensional publication designed by Maciunas called *Mock-up for Proposals for Art Education* (1970). The mock-up consists of assorted documents – including unbound

performance instructions, posters, a curriculum plan in the form of a board game, essays, and response excerpts from students and guest artists – all contained within a cardboard storage box.

The project was funded by the Carnegie Corporation and led by artist and educator Robert Watts, art historian Sidney Simon, and anthropologist Edmund Carter, with the aim of delivering a research-driven experiment in “participatory education.”¹ Unfortunately, the complex nature of this publication made it challenging for the publisher to reproduce and as a result, it never circulated widely in its intended format. Instead, a simplified, bound edition was published as *Proposals for Art Education, From a Year Long Study Supported by the Carnegie Corporation of New York 1968-1969*. This publication was sent to various artists, educators, and theorists for consultation and use.

Maciunas and Watts both belonged to Fluxus – an international network of poets, artists and composers who worked across different media, and who sought to integrate art into everyday life. Fluxus artists produced concerts and performances, as well as instructional works, ready-made objects, and printed editions. A handful of these artists – Robert

Watts, George Brecht, Geoffrey Hendricks, Allison Knowles, and George Maciunas, as well as other loosely affiliated members, such as Allan Kaprow – were at the forefront of curriculum reform in many postsecondary institutions across the United States and Canada during the 1960s.

Maciunas’s *Mock-up for Proposals for Art Education* is a unique Fluxus document as it functions both as a curriculum resource and artistic endeavour. What if the mock-up had circulated? How would the complex and mysterious assemblage of items been handled and activated by participants? The current *Instant Class Kit* we have assembled is guided by a desire to reimagine how inventive works of curriculum could fulfill their original purpose by bringing them back into the hands of learners themselves.



Fig. 1. Gift 1: Balls, Kindergarten material based on the educational theories of Friedrich Froebel, Manufacturer: J. L. Hammett Co., ca.1898, wool, each: diam. 2” (5.1 cm). Gift of Lawrence Benenson, The Museum of Modern Art, New York (photograph provided by © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY)

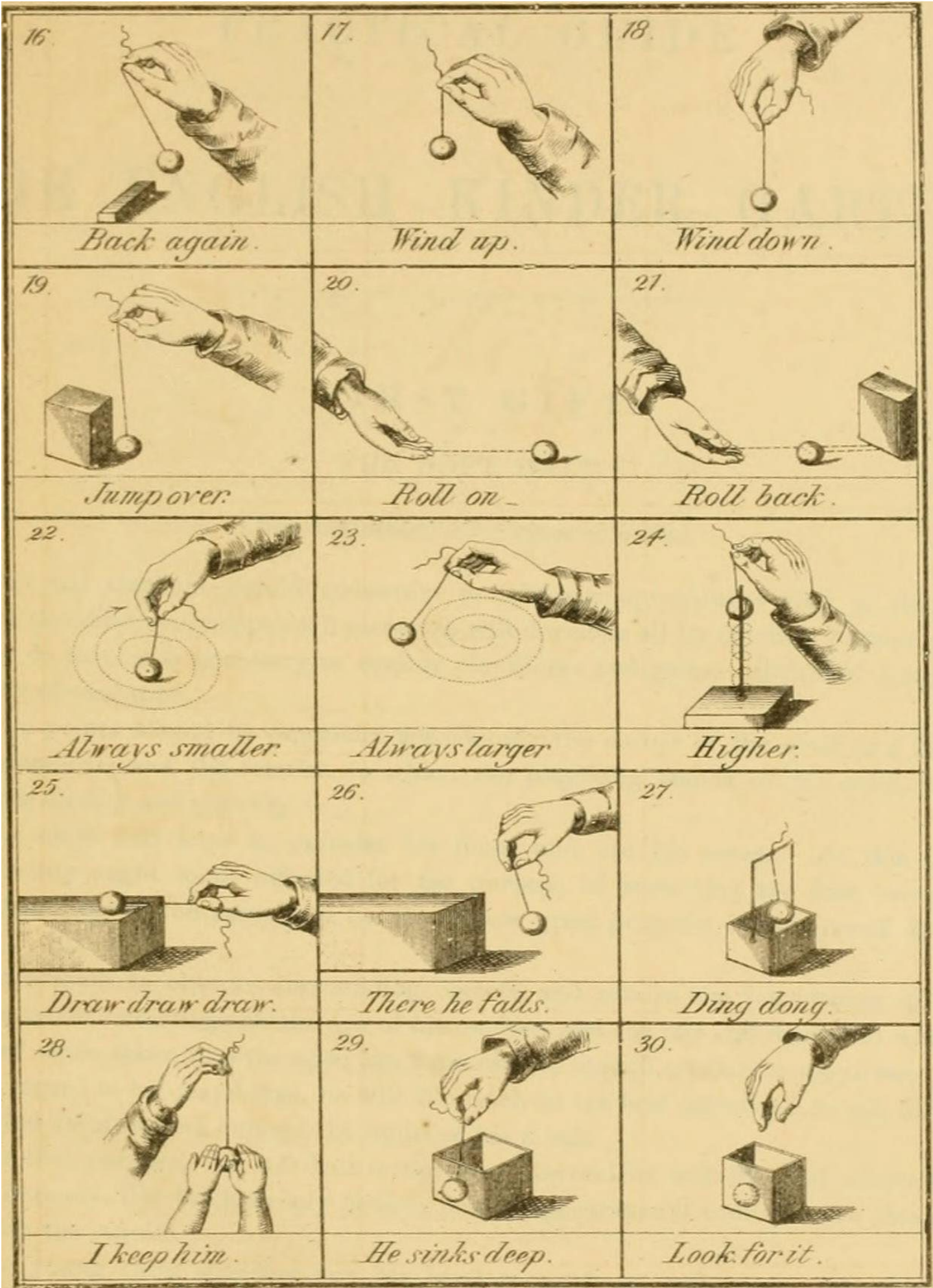


Fig. 2. Suggested exercises for Froebel’s First Gift, plate 1(b), in Johannes and Bertha Ronge, *A Practical Guide to the English Kinder Garten (Children’s Garden), For the Use of Mothers, Nursery Governesses, and Infant Teachers; Being an Exposition of Froebel’s System of Infant Training, Accompanied by a Great Variety of Instructive and Amusing Games, and Industrial and Gymnastic Exercises* (London: Hodson and Son, 1858)

CURRICULUM KITS

The present-day *Instant Class Kit* draws from the lineage of packaged kits such as Do-it-Yourself (DIY) kits and curriculum kits. DIY kits come in many formats and are designed for an array of purposes: from building model airplanes to sewing, and from embroidery to science experiments. Such kits come with all the necessary instructions and tools to *assemble*, *make*, or *perform* an activity. In K-12 education, curriculum kits are common hands-on teaching

aids used in the classroom to teach a host of subject areas. These mass-manufactured tools may take the form of coloured dice, puzzles, or games, while others are of a more conceptual nature, consisting of photographic reproductions, maps, or instructions.

The impetus to use interactive, sensory objects in the classroom can be traced back to Friedrich Froebel, a nineteenth-century German early childhood educator who coined the term *kindergarten*. Froebel conceived and designed a

series of play-based curriculum kits that used interactive learning toys known as “gifts and occupations,” which included geometric forms such as balls, wooden blocks and spheres for building, coloured papers for folding, sticks for assembling, and others.² Each gift was contained in its own wooden box and introduced to the children sequentially, gradually increasing in complexity to match the child’s developmental ability. For example, the first gift consisted of six crocheted woollen balls attached to strings in primary and secondary

2. Froebel’s play-based curriculum was greatly influenced by Johann Heinrich Pestalozzi, a progressive Swiss educator who devised a teaching method centered on the idea of *Anschauung*, or “object lessons.” Pestalozzi abandoned traditional lecturing and memorization and instead offered children of diverse socio-economic backgrounds the opportunity to learn concepts and facts firsthand by having them study and interact with objects. For example, apples and stones were used to teach children about mathematical operations such as addition and subtraction, and nature walks were seen as an opportunity to study plant specimens. See Norman Brosterman, *Inventing Kindergarten* (New York: Harry N. Abrams, 1997), 19-21.



Fig. 3. George Brecht, *Water Yam*, 1963, cardboard box with offset label, containing 69 offset cards, 5 7/8 x 6 5/16 x 1 3/4" (15 x 16 x 4.5 cm). Designer & Producer: George Maciunas. Publisher: Fluxus. The Gilbert and Lila Silverman Fluxus Collection Gift, The Museum of Modern Art, New York (artwork © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn, photograph provided by © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY)

3. Early avant-garde examples in the form of illustrated textbooks emerged from within major art education institutions. For example, El Lissitzky and Kazimir Malevich's *O novykh systemakh v iskusstve. Statika i skorost' (On New Systems in Art: Statics and Speed)*, 1919 was published in an edition of 1000 by the Vitebsk Art Labour Cooperative as part of the The People's Art School in Vitebsk. Similarly, Paul Klee's *Pedagogical Sketchbook*, first published in 1925 and designed by Laszlo Moholy-Nagy, consists of his observations, notes, drawings, patterns, diagrams and calculations. It served as the primer for a design theory course at the Bauhaus School in Germany.

4. Robert Watts, "Art Seminar & Experimental Workshop, Pilot Study," Typewritten proposal (c. 1966?), The Robert Watts Papers, Getty Research Institute, Box 6, Folder 15.

5. As cited in Geoffrey Hendricks (ed.), *Critical Mass: Happenings, Fluxus, Performance, Intermedia and Rutgers University 1958-1972* (New Brunswick, NJ: Rutgers University Press, 2003), 18.

colours (Fig 1). Froebel believed that children's sensory play with these abstract shapes could later be applied to observing, analyzing, and imagining with real spherical forms experienced by the children in their everyday surroundings: for example, studying seedpods in the garden or learning basic geometry, motion, or direction. They were also used as the basis for lessons on dancing, singing, or drama improvisations instigated by the children. Instructional manuals consisting of didactic illustrations were also published to complement the gifts. These visual aids provided teachers with suggestions for how to guide and facilitate the children's interaction with the toys (Fig 2).

ARTIST MULTIPLES

Like curriculum kits, artist multiples come in many formats. They range from mass-produced artist books, zines, posters, printed instructions and games, to limited-edition handmade objects. Although the production and circulation of multiples are commonly associated with performance and conceptual practices of the late 1950s onwards, the artistic preoccupation with multiplicity, reproducibility, and democratization of the art object can be traced back to the

avant-gardes of the early twentieth century.³ During the 1960s, conceptual and performance artists were able to harness the possibilities of print culture on a wider scale, employing multiples to complement or supplement their ephemeral works. This, in turn, also helped to democratize their work by making it more accessible to a wider audience. Rather than producing discrete, singular works of art, the circulation and distribution of multiples became a way for artists to also circumvent the commercial gallery system and art market, paving the way for alternative economies and systems of exchange. Some artist multiples were also created and used inside the classroom.

Multiples were a key field of activity for the artists associated with Fluxus. George Brecht's *Water Yam* (1963), the first Flux edition, is a cardboard box housing an assortment of printed cards in various sizes that contain abbreviated, haiku-like prompts called "event scores" (Fig 3). These instructions invite participants to enact everyday actions or contemplate impossible scenarios. Brecht pioneered the idea of event scores as a student in John Cage's Experimental Composition music class at the New School for Social Research in New York. In 1963, he enacted scores from *Water*

Yam as part of "Happenings, Events, and Advanced Musics," which took place in the Old Gym at Douglass College at Rutgers University. He was also invited by Robert Watts to compile an "event book" with students enrolled in Watts's research-driven course Experimental Workshop.⁴ Such events began to shape the curriculum at Rutgers as early as 1958, when faculty members Allan Kaprow and Robert Watts were invited by the Dean, Mary Bunting, to spearhead an interdisciplinary program known as the Voorhees Assemblies. The Voorhees Chapel and the Old Gym, and other spaces around the Rutgers campus, were transformed into alternative classroom environments through a program of concerts, happenings, and lectures. The Voorhees Assemblies also sought to involve undergraduate and graduate students: initially as participants and, later, as members of the programming committee when the program was rebranded in 1969 as the New Voorhees Assembly Programs. In the words of faculty member and fellow Fluxer Geoffrey Hendricks, "the nature of the classroom changed, demonstrating that innovation in art and pedagogy go hand in hand."⁵

FLUXKITS

The current *Instant Class Kit* is inspired by the format and multi-sensory nature of Fluxkits. Fluxkits contain printed event scores, newspapers, and/or small, interactive three-dimensional objects housed in hinged boxes or retrofitted attaché cases (Fig 4). Fluxkits were produced in multiple editions, as part of anthologies, and for distribution via mail order. Fluxkits and Flux editions were often presented to audiences during Fluxus performances. For example, during *Flux-Sports* (1970), organized by George Maciunas as part the New Voorhees Assembly Programs, students were invited to casually rummage through Flux editions laid out on a long wooden bench in the Old Gym at Douglass College (Fig 5). He also installed a display of Fluxkits for students to examine firsthand as part of the *Flux-Show* (1970), which took place in the Arts Building.

Today, Fluxkits and Fluxus editions have become precious, collectible artifacts. However, according to art historian Hannah Higgins, such objects demand to be touched, smelled, tasted, and heard, in addition to being observed, in order to fulfill their pedagogical function. Fluxkits can offer participants a form of multisensory learning that encourages collective

decision-making and a sense of interconnectedness. In doing so, she likens the experiential nature of Fluxkits to the tactile tools found in the Lab School Kit used by students enrolled in the Laboratory School in Chicago, which was founded on the principles of pragmatist educator and philosopher John Dewey.⁶ For example, George Brecht's *Valoche/A Flux Travel Aid* (1959-1975) offers an adult version of the Froebel gift (Fig 6). The French word *valoche* translates as suitcase, which, in this case, is filled with several playful, rather than practical, items. Reminiscent of a wooden toy chest, the small box contains an assortment of rubber and plastic balls, marbles, and noisemakers in various shapes, sizes, textures and weights, along with a single glove. Picking up the items with one's fingers immediately sets off a host of sensations: the cool, smooth marbles produce a click sound when they rub-up against each other; rubber balls are warmer and softer; and the noisemakers rattle unexpectedly. How high could you bounce this rubber ball? What kind of space do you need to play a game of marbles? How does the tin noisemaker compare to the sound of the basket-woven variety? Will I disturb others or invite them to join? The single glove offers a curious juxtaposition: is this glove intended for a single user

or can it be shared with others? Nonetheless, the glove's presence underscores the importance of touch: to slip one's hand into the glove curtails fine motor dexterity and limits the opportunity to feel the objects' individual textures and sizes. The kit functions as a series of qualitative experiments for one's inner child – a cure for travel boredom – a game of public mischief (if one is so inclined).

Today, interacting with the aforementioned multiples, primary objects, or documents preserved in archives, involves similar processes: opening, touching, coaxing, smelling, unfolding, unfurling, and listening as artifacts rattle and roll around inside their small boxes. Yet, this experience of Fluxkits is carefully controlled for conservation purposes by museums or other institutions. The experience is often silent, and touch is occasionally conditioned by the use of white archival gloves. Even while libraries or special collections make accessible multiples that are too rare or too fragile to circulate, the experience remains incomplete and, for the most part, a solitary rather than shared activity.

6. Hannah Higgins, *Fluxus Experience* (Berkeley: University of California Press, 2002), 55.



Fig. 4. Various Artists, *Flux Year Box 2*, late 1960s, mixed media and technique, 20 x 20 x 8.5 cm (7 7/8 x 7 7/8 x 3 3/8 inches). Harvard Art Museums/Fogg Museum, Barbara and Peter Moore Fluxus Collection, Margaret Fisher Fund and gift of Barbara Moore/Bound & Unbound, M26448.1-43 (artwork © George Maciunas Foundation / Artists Rights Society (ARS) NY, photograph provided by Imaging Department © President and Fellows of Harvard College)

7. *The Pedagogical Impulse* is a research-creation project at the intersections of social practice art and pedagogy. Social practice is a term used to describe artwork that focuses on human interaction, social discourse, and creative action. As a site for artistic-research in art and education, *The Pedagogical Impulse* has initiated a number of experimental, critical, and collaborative projects including *Instant Class Kit*. Documentation of projects can be found at <https://thepedagogicalimpulse.com/>.

8. In 2010, curators Ginger Scott and Johanna Sheridan initiated a rethinking of the David Askevold's *Projects Class* (1969), a seminal example of experimental teaching in Canada that bridges the distinction between art and pedagogy. Askevold presented students with a series of collective classroom activities by inviting conceptual artists such as Robert Barry, Lawrence Weiner, Lucy Lippard, and Jan Dibbets (to name a few) to submit lessons via telephone or mail in the form of instructions for students to activate. Editions of these instructional lessons were presented as a series of twelve white typewritten notecards. The notecards were contained in a manila envelope, which was rubber-stamped with the school's address. Scott and Sheridan's later project engaged with students enrolled in performance-based studio courses at OCAD University, graduate students of Philosophy from the Institute for Christian Studies, and Art History students from University of Toronto, Mississauga, amongst others. The program was produced in conjunction with the exhibition *Traffic: Conceptual art in Canada c. 1965-1980*. In a similar gesture, at the Yukon School of Visual Art, founding director Charles Stankieveh harnesses the "extreme remoteness" of the school's location as an opportunity to organize a unique course prospectus. He invited a group of contemporary artists to mail him letters-as-lessons for students to activate as part of four-year long project entitled *Over the Wire*. See <http://media.yukonsova.ca/over-the-wire/>

9. Higgins draws upon Howard Gardner's theory of Multiple Intelligences and Robert Filliou's artist book, *Teaching and Learning as Performing Arts* (1970), which outlines a Fluxus-inspired built environment and pedagogical model called the "Poipoidrome." See Higgins, 190.



Fig. 5. Peter Moore, Photo of students looking at Flux Boxes, Old Gym, Douglass College, February 7, 1970 (© 2019 Barbara Moore/Licensed by VAGA at Artists Rights Society (ARS), NY, Courtesy Paula Cooper Gallery, NY)

INSTANT CLASS KIT

The present-day *Instant Class Kit* responds to the process of handling these primary objects. Rather than curating an exhibition where similar materials would be encased in vitrines or available for manipulation within the confines of a library or special collection, *Instant Class Kit* was conceived to circulate, and its curriculum materials to be handled, anywhere. The instructions are open-ended so as to allow participants to collectively decide how to interpret, manipulate and activate the multiples housed inside. The unfolding process and documentation of these experiences become research-creation events. This flexible curatorial model resists the typical fate of both Fluxkits and historical curriculum materials: to lie dormant in the archive, without circulation, foreclosing the promise of manipulation as they were originally intended.

Instant Class Kit arises from an extensive research-creation project exploring the histories of social practice art and radical teaching practices in the work of performance and conceptual artists of the 1960s, as well as contemporary artistic practices influenced by these histories.⁷ Fluxus was a diverse international art association that included women, queer artists, and artists of colour. The larger political agenda of the group, as articulated by Maciunas in the *Fluxus Manifesto*

(1963), sought: "To fuse the cadres of cultural, social and political revolutionaries into unified front and action." These avant-gardist aspirations were arguably at play in the context of the Fluxus-inspired teaching experiments of the late 60s. The New Voorhees Assembly Program mentioned earlier – now led by Geoffrey Hendricks and a committee of students, many of them women – involved guest artists, educators and theorists who delivered lectures on the pressing issues of the day, including Black liberation and women's rights, amongst others. This interdisciplinary program corresponded with a larger reform that was unfolding in select art schools and universities across North America: namely, to integrate more humanities-driven discourse and urgent social issues into studio practice, along with the concurrent breakdown of media-specific art practices through the use of Happenings, Fluxus events, and conceptual art practices as forms of pedagogy. Institutions such as Rutgers, California Institute of the Arts, and the University of California, Santa Cruz, were all part of this transformation of art education in the 1960s.

Over the past decade, contemporary artists, educators and scholars have tried to reimagine how performance and conceptual instructional works of the 1960s could enliven post-secondary training in art schools, colleges and universities.⁸ Higgins contends that the communitarian, non-hierarchi-

cal, and playful spirit of Fluxus has been seen as an antidote to regimented instructional models and an opportunity to engage multiple learning styles.⁹ In some cases, their integrative approach towards media has inspired schools to explore new pathways for interdisciplinary collaborations across different departments.¹⁰ Furthermore, multiples continue to be important strategies for contemporary artists engaged in social practice – as forms of documentation, as alternative economies, or as pedagogical strategies both inside and outside the classroom.

Instant Class Kit contains submissions from a diverse group of contemporary artists working at the intersection between art and pedagogy, and offers an innovative way of engaging people with the methods and forms of social practice art. Their contributions to the kit are not only experiential or interactive in nature, but also stem from a passionate commitment to social justice, activism and methodologies that challenge Western, white, heteronormative narratives of both art history and education. The documents and objects housed inside *Instant Class Kit* offer participants alternative methods for writing and researching the history of social movements, queer and feminist syllabi, and serve as entry points into discussing Indigenous epistemologies, as well as more playful, participatory tactics of learning. The value of presenting and circulating curriculum in this manner lies in the connectivity, experimentation, and learning it can create among multiple participants across different locations and spaces.

Like Froebel’s kindergarten children playing with their objects, or Rutgers students rummaging through the Flux editions, *Instant Class Kit* brings these multiples into the classroom and to a larger network of curators and community organizers where

the potential for activation-as-education can be more fully realized as a form of collaborative play and hands-on learning. In this manner, *Instant Class Kit* is a gift for students and teachers alike.

Caution: learning may or may not happen in an instant.

CAUTION: LEARNING MAY OR MAY NOT HAPPEN IN AN INSTANT

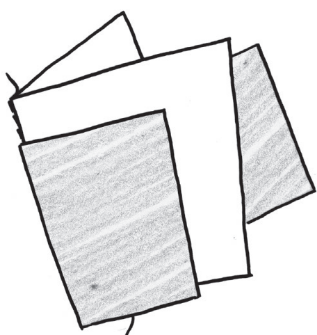
10. In 2016, the James Gallery at the City University of New York University created a cross-disciplinary program based on Allison Knowles’ *House of Dust* (1967), a computer-generated poem produced with composer James Tenney. Knowles used the stanza (*A house of plastic/In a metropolis/Using natural light/Inhabited by people of all walks of life*) as a score for a built environment, which was originally installed at the Penn South Housing Co-op in New York. When Knowles was hired to teach at CalArts the following year, she transported the structure to the campus and used it as an alternative classroom space from 1970-72. The James Gallery exhibition and parallel events included artists and scholars from diverse fields including music, architecture and computer science. The project also involved the collaboration of students from the Social Practice Program at Queens College and the Spitzer School of Architecture throughout the fall semester. See <https://www.centerforthehumanities.org/james-gallery/exhibitions/house-of-dust>.

In 2018, faculty members of the CalArts School of Critical Studies, Janet Sarbanes and Ken Ehrlich, and curators Maud Jacquin and Sébastien Pluot developed a similar project entitled: *Reframing House of Dust* (2018). The curatorial and academic team set out to explore the possibilities of digital technology, design, and the arts by reinventing the original score. They worked with students to erect a new structure made of glass as part of their “Wintersession” workshop, which was used as the stage for a program of community events, discussions, and workshops. See <https://eastofborneo.org/articles/reframing-the-house-of-dust-an-interview-with-janet-sarbanes-and-ken-ehrllich/>



Fig. 6. George Brecht, *Valoche/A Flux Travel Aid*, 1959-1975. Jean Brown Papers, Getty Research Institute, Los Angeles, 890164 (artwork © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn, photograph provided by Getty Research Institute, Los Angeles)

INSTANT CLASS KIT: INVENTORY



ANTHEA BLACK

Keep Queering the Syllabus,
2019

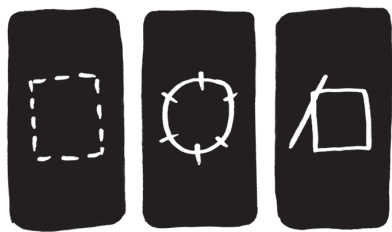
16-page zine with hand-stitched binding, limited edition letter-press bookmark on Mohawk carnival yellow paper
Zine: 7.5 x 4 .5 inches
Bookmarks: 1 x 9 inches

HANDBOOK: Supporting Queer and Trans Students in Art and Design Education,
2018

Edited by Anthea Black and Shamina Chherawala
Printed by Nick Shick and Queer Publishing Project
6 x 9 inches



Keep Queering the Syllabus is a contemporary art fanzine that contains personal snapshots of queer and trans artists, writers, and cultural producers, compiled by Black. The fanzine expands on the format developed by Black for the 'Queering the Syllabus' section of *HANDBOOK: Supporting Queer and Trans Students in Art and Design Education*, which was the first resource book of its kind to help faculty of all orientations incorporate anti-oppressive teaching practices and queer curricula into their classrooms. The fanzine also includes a limited-edition bookmark that can be detached and given as a gift to a queer and/or trans student.

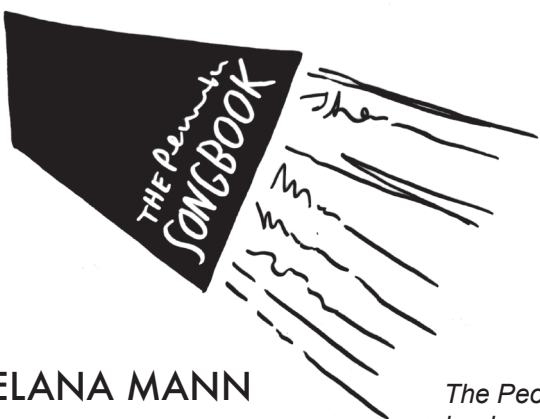


SUSAN JAHODA
& CAROLINE WOOLARD
of BFAMFAPhD

Making and Being Cards,
2018

Set of 171 cards printed and die cut on card stock with an instruction sheet.
Booklet and excerpts from *Making and Being*
Cards: 3.5 x 5.5 x 2 inches
Card game instruction sheet: 8.5 x 11 inches
Booklet: 8.5 x 11 x .25 inches

Susan Jahoda and Caroline Woolard contribute to the ongoing work of BFAMFAPhD collective. The artists are motivated by an understanding that, as teachers in Bachelor of Fine Arts and Masters of Fine Arts programs, their pedagogical spaces are rare places where students can gather and find a community of people who do not question the value of the arts. And yet, while Jahoda and Woolard appreciate project-based and experiential learning in studio arts pedagogy, they believe studio programs may be failing students and faculty who want to talk about collaboration, healing, politics or the political economy, and who are often isolated or discouraged from having these conversations in studio programs. In response, they created a card game to offer students and faculty a resource to encourage discussions and the development of art projects on these topics.



ELANA MANN

The People's Microphony Songbook,
2013

Contributors: Andrew Choate, Allison Adah Johnson, Arianne Hoffmann, Audra Wolowiec, Chris Cuellar, Daniel Goode, Danielle Adair, G Douglas Barrett, Douglas Wadle, Elana Mann, Heather Warren-Crow, Iván Sánchez, James Klopfleisch, Jenny Donovan, Juliana Snapper, Kala Pierson, Kimberly Kim, Mikal Czech, Michael Matthews, Pauline Oliveros, Rachel Finkelstein, Sascha Goldhor, and Sibyl O'Malley.

Newsprint
9 x 11.5 inches

The People's Microphony Songbook contains resistance songs inspired by the People's Microphone (also known as the People's Mic or the Human Mic), which is a technology that enables public speakers at large assemblies or gatherings to be heard without the use of electric amplification. Many contributors originally wrote songs for the Los Angeles-based experimental choir the People's Microphony Camerata. The songs explore human voice as material, political and sensorial. *The People's Microphony Songbook* makes these songs available to a wider public to navigate and to engage with the People's Mic, through active listening and the use of voice within a collective space.



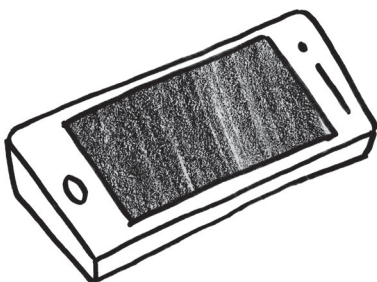
HELEN REED and
HANNAH JICKLING

Tacky Forms, 2019

Vinyl envelope, prompts, chicle, mastic and larch resin
9.5 x 7.5 x 1 inches

"Pulling out of my mouth the strangest forms / I suddenly realized / the existence of an extraordinary collection of abstract sculptures / passing between my teeth." - Alina Szapocznikow

Tacky Forms is a series of chewing prompts that invite participants to explore the sensory qualities of three raw gum materials (chicle, mastic, and larch resin) and the resulting forms sculpted by their tongues, teeth, jaw and cheeks. This body of work was inspired by Alina Szapocznikow's *Photosculptures* depicting miniature bloblike pieces of masticated chewing gum. Helen Reed and Hannah Jickling's investigation into the scientific and experiential qualities of gum is adapted from a workshop series called *BUBBLETROUBLE*, an extension of their ongoing project platform *Big Rock Candy Mountain*. For this project, the artists developed a recipe in collaboration with Grade 6 & 7 students from Queen Alexandra Elementary School in East Vancouver. The gum, specially sourced for *Instant Class Kit*, is accompanied by chewing prompts for 'mindful chewing' activities that transform raw gum into an alternative material for art.

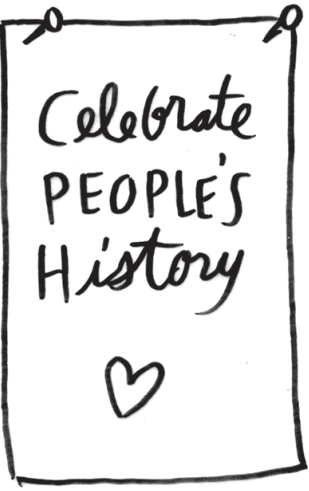


JEN DELOS REYES

Phone Sculptures,
2016-present

Printed cards, acrylic cell phone case
6 x 3 x .25 inches

Jen Delos Reyes' instructions invite students to collectively produce a 'phone sculpture' with their cell phones; the phone sculpture must be constructed at the beginning of each class and then remain intact for its duration. The instructions are inspired by diverse art forms and practices from the history of modern and contemporary art, ranging from Dada poetry to Conceptual art. This provocative and participatory activity was designed by the artist to address what she refers to as the 'mental absences' or 'digital distractions' caused by excessive cell phone use.



JOSH MACPHEE

Celebrate People's History, 1998-present

Contributing artists: Jesus Barraza, Blanco & Peter Cole, Dave Buchen, Jen Cartwright, Julio Cordova, Courtney Dailey & Act Up Philadelphia, Cheyenne Garrison, Shannon Gerard & Mary Tremonte, Lana Grove, Sam Kerson, Josh MacPhee, Dylan Miner, Ricardo Levins Morales, and Carrie Moyer.

14 posters
2 color offset printed posters
11 x 17 inches each

The *Celebrate People's History* posters are rooted in the DIY tradition of mass-produced political propaganda. They bring moments in the history of social justice struggles to life such as the fight for LGBTQ rights, Black liberation, and labour reform. The posters tell stories of marginalized and oppressed peoples – such as Indigenous resistance leader Gabriel Dumont, and civil rights activist Sylvia Ray Rivera – and other public intellectuals, activists, and educators who are typically written out of official history. A number of different artists and designers contributed to the collection in an effort to embody the principles of democracy, inclusion, and group participation in the writing and interpretation of history. Today, *Celebrate People's History* posters hang in dorm rooms, apartments, community centers, classrooms and city streets. Over 125 different designs have been printed over the past 20 years, with more than 300,000 posters printed. 14 are included in this kit. These posters help to rupture dominant narratives in school curricula and invite students to find alternative ways of understanding, researching, and writing the past.



PA SYSTEM

Future Snowmachines in Kinngait (Process Book) & *Resolution*, 2017-2019

Youth collaborators: Janice Qimirpik, Lachaolasie Akesuk, David Pudlat, Moe Kelly, Nathan Adla and Christine Adamie

Self-published book and instructional insert
11 x 7 inches

Resolution is an instructional card that playfully draws on self-help strategies or visualization goal setting exercises. It invites the participant to make a miniature sculpture of a need, desire, dream, or goal, thereby making their intention tangible.

The sculptures are meant to function as a form of 'sympathetic magic,' which is based on the idea that objects can symbolically imitate or represent one's desires or intentions. The insert is paired with the *Future Snowmachines in Kinngait* (Process Book), a booklet that documents an ongoing project with Kinngait youth living in Cape Dorset, Nunavut. Youth sculpted imaginary snowmobiles out of playdough, which were then 3D printed and enlarged into aluminum sculptures. The sales and commissions of these snowmobile sculptures fund Kinngait's *Lands and Cultural Leadership Program*. Since the sculptures fund real snowmobiles for the leadership program, the youth alchemically turned their playdough gestures into functional machines.



MARE LIBERUM

(Jean Barberis, Ben Cohen, Dylan Gauthier, Arthur Poisson, Sunita Prasad, Kendra Sullivan, and Stephan von Muehlen)

Liberum Dory, 2008/2018

Reprinted broadsheet with Dory stencils
22.5 x 33 inches

Radical Seafaring Broadsheet, 2015/2018

Reprinted broadsheet with Punt stencils
22.5 x 33 inches

Commissioned for the exhibition *Radical Seafaring*, curated by Andrea Grover for the Parrish Art Museum, Southampton, New York, 2016

Liberum Kayak, 2011/2018

Reprinted broadsheet with Kayak stencils
22.5 x 33 inches

Commissioned for the exhibition *SeaWorthy*, EFA Project Space and Flux Factory, curated by Jean Barberis, Benjamin Cohen, Dylan Gauthier, Michelle Levy, Georgia Muenster, and Kendra Sullivan, New York, 2011

This set of broadsheets and stencils is designed for amateur boat builders and seafarers. Step-by-step instructions guide participants through the fabrication of three vessel types: Dory, Punt and Kayak. Following a methodology loosely drawn from radical designers such as Enzo Mari, DIY boat builders such as John Gardner, and the critical pedagogy of educator Paolo Friere, the Mare Liberum collective has designed and released plans for a number of water crafts to inspire others to build boats as platforms for art, inquiry, environmental learning, and activism. The name *Mare Liberum* is Latin, meaning 'freedom of the seas.' With this phrase, seventeenth-century jurist and philosopher Hugo Grotius proclaimed that all nations should have equal access to the sea. Following his principles, participants are encouraged to launch their newly constructed boats in local waterways, where they become vehicles to explore issues such as local history, processes of gentrification, and ecology and climate change.



ALEXA HATANAKA

Cut & Paste, 2019

Booklet
11 x 7 inches

Hatanaka's instructional booklet sends participants on a surreal journey through city streets in search of words with which to construct their own chance-based poems. Content is recorded through relief rubbings of historical plaques, maps, signage, or vanity license plates. Students then share the found words with one another. Hatanaka intends this exercise to spark conversations about public space, local history, or social practice methodologies. The activity asks students to embrace uncertainty and to find intention within the limitations it sets out.



PEOPLE’S KITCHEN COLLECTIVE

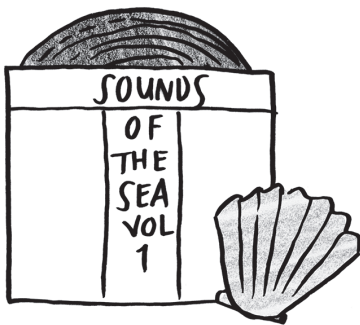
(Sita Kuratomi Bhaumik, Jocelyn Jackson, Saqib Keval)

Kitchen Remedies, 2016

Duplicate forms, ingredients, aluminum foil pouches, remedy cards
Dimensions variable

When you didn’t feel well as a child, what remedies did your parents, caretakers, or elders give you? In *Kitchen Remedies*, People’s Kitchen Collective invites participants to bring the stories, traditions and wisdom of our elders and ancestors into the kitchen.

The collective seeks remedies for everything from upset stomachs to the patriarchy (because we know that these are, in fact, connected). Ingredients hold stories of our resilience. In the face of oppressive systems such as White supremacy, capitalism, patriarchy, the prison industrial complex, and police violence, healing ourselves is an act of self-determination. Through the act of healing we feel the strength of those who have come before us. *Kitchen Remedies* includes four cards corresponding to four remedies from the People’s Kitchen Collective. Open a container and pass it around. Read the matching remedy card. What does it smell like? Are the remedies familiar or unfamiliar? Is there a sensation or feeling evoked with each remedy?



RODRIGO HERNANDEZ-GOMEZ

Calling, 2019
Seashell, textile, instructions
Dimensions variable

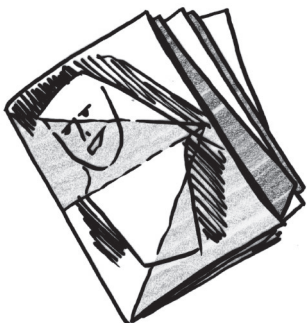
Class Feedback, 2019
Amate paper, vinyl lettering
Dimensions variable

Museum Without Entrance, 2019
Digital print on silk
Dimensions variable

An Empty Shell, 2019
Album cover, vinyl record
Dimensions variable

Listening Exercise, 2019
Permanent marker on found postcard
Dimensions variable

Hernandez-Gomez adapts the brief, open-ended and occasionally absurd nature of the Fluxus score into a series of instructional pieces that can be performed either inside or outside the classroom. The artist subverts the standard form of Fluxus scores, which are typically printed on small white cards, by presenting his on silk and amate (a type of bark paper used by Indigenous peoples of central Mexico). Some prompts are also handwritten on found materials like postcards and album covers. The instructions cover three levels of time and scale: immediate action, weeklong activity, and longer-term field trips. The instructions call upon participants to perform myriad activities, including: whispering into seashells, teaching art history from an Indigenous perspective, visiting the homes of collectors, and performing esoteric numerical calculations.



SHANNON GERARD with PRESSING ISSUES STUDENTS

Counter with Care Poster Series, 2018

Student contributors: Maddie Bellino, Leah Benetti, Geryl Cabrera, Rocio Cardoso, Angelica Granados Lopez, Riel Hattori-Caspi, Megan Moore, Cleo Peterson, Celina Sieh, Francis Tomkins, Rebecca Vaughan, Regina Xiao, and Dana Zamzul, and artist-researcher Andrea Vela Alarcon.

4 posters, envelope.
Screenprint
Posters: 17 x 22 inches
Envelope: 6 x 9 inches

This multicoloured poster series, created by Shannon Gerard and students enrolled in her *Pressing Issues* course at the OCAD University contains a whimsical array of screen-printed images and textual descriptions. When unfolded, the posters reveal the faces of important feminists, writers, artists, and other radical educators such as Sister Corita Kent and Adrian Piper. *Counter with Care* was produced and designed in response to a curriculum document of the counterculture movement from the 1970s called *Blueprint for Counter Education*. *Blueprint for Counter Education* is a box set containing three large diagrammatic posters and an instructional manual produced by Maurice Stein and his former student Larry Miller. After studying the original posters, Gerard and her students made their own syllabus, one that pushes back against the Western, white and male-centric perspectives of the original and invites users to do the same.

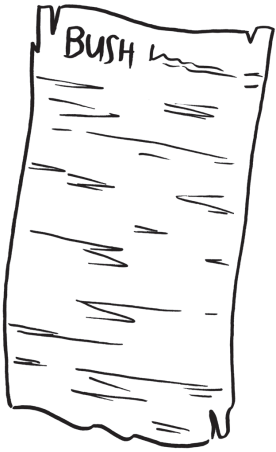


SYRUS MARCUS WARE

Activist Love Letters, 2012-present

String, clothespins, poster and printed documents
Dimensions variable

Activist Love Letters prompts participants to consider their own activism, and that of people who inspire them. The project is inspired by the powerful, and often hidden letters sent among activists and organizers—words of support and encouragement, rage and fear, caution and inspiration alike. *Activist Love Letters* asks, “If you could reach out to one person who moves you through what they do, who would it be? What would you say?” The objects and exercises lead you through the process of initiating a group writing performance, including the steps involved in hosting an event and mailing the letters afterwards.



Willard has curated a selection of statements from the manifesto of BUSH gallery, a text that she often uses as a starting point for talking about Indigenous epistemologies with students. BUSH gallery is an experimental, land-based residency that examines how “gallery systems and art mediums might be transfigured, translated and transformed by Indigenous knowledges, traditions, aesthetics, performance and land use systems.” The statements are printed on bark harvested from the Secwepemcúl’ecw territory in British Columbia, where BUSH gallery is located. By blending contemporary laser-etching techniques with locally-sourced materials, Willard transposes the time and space of BUSH gallery into new pedagogical settings.

BUSH GALLERY
(Tania Willard, Peter Morin, Gabrielle Hill, and Birch Tree)

BUSH Gallery Manifesto, 2018
(written 2016)

Laster-etched Birchbark
harvested in Secwepemcúl’ecw,
with muslin drawstring bag
Dimensions variable

Making and Being is a contribution to BFAMFAPhD made by Susan Jahoda and Caroline Woolard. Susan Jahoda is a Professor in Studio Arts at the University of Amherst, MA and Caroline Woolard is an Assistant Professor of Sculpture at The University of Hartford, CT. Currently supporting this project are collective members Agnes Szanyi, and Vicky Virgin, members of BFAMFAPhD. Agnes Szanyi is a Doctoral Student at The New School for Social Research in New York, NY and Vicky Virgin is a Research Associate with the Mayor's Office for Economic Opportunity in New York, NY. From 2016-2018, Emilio Martinez Poppe was a Fellow supporting *Making and Being*.

ELANA MANN brings a greater consciousness to the listening and speaking we practice in everyday life. She has presented her artwork in city parks, museums, galleries, and buses including: Pitzer College Art Galleries, Claremont, CA; the Museum of Contemporary Art, San Diego; The Museum of Contemporary Art, Chicago, IL; Commonwealth & Council, Los Angeles; Ben Maltz Gallery, Otis College of Art and Design, Los Angeles; REDCAT, Los Angeles; The Getty Villa, Los Angeles; Montalvo Arts Center, Saratoga, CA; and the Lu Xun Academy of Fine Arts, Shenyang, China. She is involved with numerous collaborative/collective endeavors and most recently organized *Chats About Change* with Robby Herbst, a series of grass-roots conversations with artists involved in creative social change. She is a recipient of awards from the California Community Foundation, the Center for Creative Innovation, the Rema Hort Mann Foundation, and the Foundation for Contemporary Arts. In 2017 she was recognized as a Cultural Trailblazer by the City of Los Angeles and was the 2017-18 artist-in-residence at Pitzer College’s Ceramics Department. Her writing has been published in periodicals and books such as *Afterall journal*, *Art 21*, and *In the Canyon, Revise the Canon*.

CONTRIBUTOR BIOS

ALEXA HATANAKA is a visual artist working primarily in relief print-making and textile based in Toronto. She also paints large-scale murals and creates work that is based in material exploration, craft and playful representation. She employs different combinations of printmaking, weaving and dying, painting, and paper-making. In recent years, her colourful, tactile works have been shown at: the Nanjing Arts Institute, China; La Place Forte, Paris; Articulate Baboon, Egypt; and the Manifesto Festival, Toronto. Hatanaka is Japanese Canadian and embodies her heritage within her practice in its spirit of solidarity, grit, and social justice. Hatanaka’s collaborative practice, PA System with Patrick Thompson, creates public artwork, painting and video. They exhibit in institutions internationally, such as the Canada House in London, the Centre de Cultura Contemporània de Barcelona, and the Art Gallery of Ontario. PA System has an ongoing project called *Embassy of Imagination* (EOI) based in Kinngait (Cape Dorset, Nunavut) for and with Kinngait youth.

ANTHEA BLACK is a Canadian artist, writer, and cultural worker based in San Francisco and Toronto. Her studio work addresses feminist and queer history, collaboration, materiality, and labour, and has been exhibited in Canada, the US, France, Germany, The Netherlands and Norway. Black is co-editor of *Handbook: Supporting Queer and Trans Students in Art and Design Education* with Shamina Chherawala, *Craft on Demand: The New Politics of the Handmade* with Nicole Burisch, and the co-publisher of *The HIV Howler: Transmitting Art and Activism* with Jessica Whitbread. Black’s curatorial projects include *SINCERITY OVERDRIVE* (2005), *SUPERSTRING* (2006), the ongoing research platform and touring exhibition *No Place: Queer Geographies on Screen* (initiated in 2011), and *PLEASURE CRAFT* (2014), which have focused on embodied perspectives and politics in relational practice, contemporary textiles, queer film and video, and film craft respectively. Black is an Assistant Professor in Printmedia and Graduate Fine Arts at California College of the Arts.

BFAMFAPhD is a collective that employs visual and performing art, 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. BFAMFAPhD received critical acclaim for *Artists Report Back* (2014), which was presented as the 50th anniversary keynote at the National Endowment for the Arts and was exhibited at the Brooklyn Museum, the Museum of Art and Design, Gallery 400 in Chicago, Cornell University, and the Cleveland Institute of Art. Its work has been reviewed in *The Atlantic*, *the New York Times*, *the Washington Post*, *the New Yorker*, Andrew Sullivan’s *The Dish*, WNYC, and *Hyperallergic*, and it has been supported by residencies and fellowships at the Queens Museum, Triangle Arts Association, NEWINC and PROJECT THIRD at Pratt Institute. BFAMFAPhD members Susan Jahoda and Caroline Woolard are now working on *Making and Being*, a multi-platform pedagogical project that offers practices of collaboration, contemplation, and social-ecological analysis for visual artists.

HELEN REED AND HANNAH JICKLING have been collaborating since 2006. Their projects take shape as public installations, social situations, and events that circulate as photographs, videos, printed matter, and artists’ multiples. They are currently fascinated with the ‘contact high’ intrinsic to collaborative research, especially in their recent projects with children. Helen and Hannah have exhibited and performed internationally, with both individual and collaborative work appearing in such venues as: The Portland Art Museum (OR), The Dunlop Art Gallery (SK), Smack Mellon (NY), Doris McCarthy Gallery (ON), The Yukon Arts Centre Gallery (YT), YYY Artists’ Outlet (ON), Carleton University Art Gallery (ON), Dalhousie University Art Gallery (NS), Båsta Biennalen (SE), The Vancouver Art Gallery (BC), The Power Plant (ON) and Flat Time House’s first issue of NOIT (UK). In Fall 2017, they released *Multiple Elementary*, a book that explores the elementary school classroom as a site of invention and reception of contemporary art practices, published by YYYBOOKS (Toronto) and Black Dog (UK). Jickling and Reed are recipients of the 2016 Ian Wallace Award for Teaching Excellence (Emily Carr University of Art & Design), a 2017 Mayor’s Arts Award for Emerging Public Art (City of Vancouver) and a 2018 VIVA Award (Jack and Doris Shadbolt Foundation for the Visual Arts).

JEN DELOS REYES is a creative labourer, educator, writer, and radical community arts organizer. Her practice is as much about working with institutions as it is about creating and supporting sustainable artist-led culture. Delos Reyes worked within Portland State University from 2008-2014 to create the first flexible residency Art and Social Practice MFA program in the United States and devised the curriculum that focused on place, engagement, and dialogue. The flexible residency program allows for artists embedded in their communities to remain on site throughout their course of study. She is the director and founder of *Open Engagement*, an international annual conference on socially-engaged art that has been active since 2007. She is the author of *I’m Going to Live the Life I Sing About in My Song: How Artists Make and Live Lives of Meaning*, a book exploring the artist impetus toward art and everyday life. Delos Reyes currently lives and works in Chicago, IL where she is the Associate Director of the School of Art and Art History at the University of Illinois Chicago.

JOSH MACPHEE is a designer, artist, and archivist. He is a founding member of both the Justseeds Artists’ Cooperative and Interference Archive, a public collection of cultural materials produced by social movements based in Brooklyn, NY (InterferenceArchive.org). MacPhee is also the curator of the politically charged printmaking exhibition *Paper Politics*, which has been touring North America since 2004. In 2001, he co-organized the *Department of Space and Land Reclamation* in Chicago with Emily Forman and Nato Thompson. In 2018, he also co-organized the exhibition *Free Education! The Free University of New York, and the Liberation of Education*, with exhibition curator, Jacob Jackobsen. MacPhee is the author and editor of numerous publications, including *Signs of Change: Social Movement Cultures 1960s to Now* and *Signal: A Journal of International Political Graphics and Culture*. He has organized the *Celebrate People’s History* poster series since 1998 and has designed book covers for many publishers over the past decade (AntumbraDesign.org).

MARE LIBERUM (ML) is a collective of visual artists, designers, and writers who formed around a shared engagement with New York’s waterways in 2007. As part of a mobile, interdisciplinary and pedagogical practice, the collective has: designed and built boats; published broadsides, essays and books; invented water-related art and educational forums; and collaborated with diverse institutions in order to produce public talks, collaborative exhibitions, participatory works and voyages. ML’s work bridges dialogues in art, activism, and science by remapping landscapes, reclaiming local ecologies, and observing and recording the overlaps of nature, industry and the polis. The collective’s projects connect divergent constituencies with shared environmental concerns, create waterfront narratives ranging from the industrial to the personal, and catalyze the creation of engaged publics. Employing the methodologies of civic hacking, participation, open source, social sculpture, and temporary occupations, the collective extrapolates on Lefebvre’s or Harvey’s ‘right to the city’ to include its neglected waterways. Mare Liberum has presented work at the Centre Pompidou - Musée national d’art moderne, Paris, the Carpenter Center for the Visual Arts at Harvard University, the Parrish Art Museum, MASS MoCA, the Neuberger Museum, and EFA Project Space, among others. The collective is Jean Barberis, Dylan Gauthier, Ben Cohen, Stephan von Muehlen, Arthur Poisson, Sunita Prasad, and Kendra Sullivan.

PA SYSTEM (Alexa Hatanaka and Patrick Thompson) create public artwork and work in textile, printmaking, painting, and video. They exhibit in institutions internationally, such as the Canada House in London, the Centre de Cultura Contemporània de Barcelona and the Art Gallery of Ontario. PA System has an ongoing project called *Embassy of Imagination* (EOI) based in Kinngait (Cape Dorset, Nunavut) for and with Kinngait youth. EOI animates yearly art workshops and creates collaborative community art projects, including public murals, performances, and exhibitions, within Kinngait, and across Canada and internationally. The youth have an important voice both as individual artists, and through collectively contributing to Indigenous place-making, and challenging the expectations for youth-engaged art. EOI is a reciprocal sharing of knowledge and ideas, expressing cross-cultural collaboration and shared human experience as an embodied practice and in material form. PA System and EOI are creating a commission for the forthcoming Toronto Biennial of Art.

PEOPLE'S KITCHEN COLLECTIVE (PKC) works at the intersection of art and activism as a food-centered political education project. Based in Oakland, California, our creative practices reflect the diverse histories and backgrounds of co-founders Sita Kuratomi Bhaumik, Jocelyn Jackson, and Saqib Keval. Written in our families’ recipes are the maps of our migrations and the stories of our resilience. It is from this foundation that we create immersive experiences that honor the shared struggles of our people. We believe in radical hospitality as a strategy to address the urgent social issues of our time. We approach community dining as a social practice, creating meals in collaboration with artists, poets, researchers, and activists as multi-sensory productions of cultural resilience and joyous political critique. Through public speaking and workshops, we share our expertise and research of food and social movements to build solidarity across race, class, nationality and gender. We create participatory projects with museums, galleries, and in public spaces that engage the social politic and potential of food. For more information visit: peopleskitchencollective.com.

RODRIGO HERNANDEZ GOMEZ creates installations, artist multiples, and socially-engaged projects. His installations explore non-dominant forms of cultural authenticity and co-instituting models through wall texts, video, and photo-collage. His civic-engaged projects deal with estates of migrant knowledge, value creation, and critical pedagogy. His artist multiples are wearable pieces, such as goggles and headpieces, that situate Indigenous Nahua aesthetics in juxtaposition with diasporic expression. Rodrigo was born in the Anahuac (Mexico City) and raised near Cuicuilco. He is of Nahua descent and is currently making work in Canada, Italy and Scotland. His installations, new-media work, wearable art pieces and performative projects have been presented internationally, including contributions to: the Hemispheric Encuentro, Sao Paulo, Brazil; the National Museum of Art, La Paz, Bolivia; and the Justina M. Barnicke Gallery, Toronto. In 2013, he was a co-organizer of the *Decolonial Aesthetics Symposium* in Toronto. Rodrigo is a founding member of AYOTZI 68; a cultural organization for supporting hemispheric Indigenous sharing in contemporary art, radical education and food sovereignty movements. As a member of La Lleca Collectiva (Mexico City), E-fagia LA media arts (Toronto), AYOTZI 68 (Vancouver), and in his ongoing collaborations with other artists, Rodrigo is committed to a critical, intellectual and collaborative artistic practice.

SHANNON GERARD is an artist and Associate Professor in Publications and Print Media at OCAD University. Her work spans a variety of media. She produces written and drawn artist multiples and editions, prints, crochet, and large-scale installations incorporating stop-motion animation and wheat paste. Gerard’s work employs play as a research strategy. Her areas of interest include the mindset of the collector; the sculptural and performative possibilities suggested by books and book-objects, the conceptual space that books occupy

beyond the presentation of texts and images, and how the social position of works (in other words, where we tend to encounter particular modes of art) mediates how we become engaged as readers/viewers. As a self-professed “professional mischief maker,” her work with public/pedagogical projects such as *The Carl Wagan Bookmobile* and *Mountain School Bookhouse* emphasizes the materials and ethos of independent publishing as social-political engagements.

SYRUS is a Vanier Scholar, visual artist, activist, curator and educator. Syrus uses painting, installation and performance to explore social justice frameworks and black activist culture. His work has been shown widely, including at the Art Gallery of Ontario, the University of Lethbridge Art Gallery, Art Gallery of York University, the Art Gallery of Windsor, and as part of the curated content at Nuit Blanche 2017 (*The Stolen People; Won’t Back Down*). His performance works have been part of festivals across Canada, including at *Crippling The Stage* (Harbourfront Centre, 2016), *Complex Social Change* (University of Lethbridge Art Gallery, 2015), and *Decolonizing and Decriminalizing Trans Genres* (University of Winnipeg, 2015). Syrus is a core-team member of Black Lives Matter - Toronto. Syrus is also part of Blackness Yes!/Blockorama. Syrus has won several awards, including the TD Diversity Award in 2017. Syrus was voted “Best Queer Activist” by NOW Magazine (2005) and was awarded the Steinert and Ferreiro Award for LGBT community leadership and activism (2012). Syrus is a PhD candidate at York University in the Faculty of Environmental Studies.

TANIA WILLARD, Secwépemc Nation, works within the shifting ideas of contemporary and traditional as it relates to cultural arts and production. Willard often works with bodies of knowledge and skills that are conceptually linked to her interest in intersections between Aboriginal and other cultures. Willard has worked as a curator in residence with grunt gallery and Kamloops Art Gallery. Willard’s curatorial work includes *Beat Nation: Art Hip Hop and Aboriginal Culture*, a national touring exhibition first presented at Vancouver Art Gallery in 2011. Recently Willard curated *CUSTOM MADE* at Kamloops Art Gallery and was selected as one of five National curators for a National scope exhibition in collaboration with Partners in Art and National Parks. Her upcoming project co-curated by Karen Duffek will be a solo show, *Unceded Territories: Lawrence Paul Yuxweluptun* at the Museum of Anthropology. Willard’s personal curatorial projects include BUSH gallery, a conceptual space for land-based art and action led by Indigenous artists.

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Instant Class Kit was also produced in close collaboration with artist and Associate Professor, Shannon Gerard, who designed this publication and the kit box cover. Her Print and Publications course, aptly titled *Pressing Issues*, served as an incubator for examining historical and contemporary artist multiples and other “exhibition in a box” formats.

This research was supported by the Social Sciences and Humanities Research Council of Canada.