

LAUNCH
WEEKEND
PROGRAM

MARCH
19-21
2021



THIS

PROGRAM

COMMEMORATES

THE

ANTICAPITALISM

FOR

ARTISTS

LAUNCH

WEEKEND

MARCH

19-21, 2021

MISSION

ANTICAPITALISM FOR ARTISTS is an inclusive education community dedicated to raising the class consciousness of artists of all kinds in order to transform the living conditions of both arts workers and the world.

We offer an array of politically-focused education courses and events accessible to artists and creatives of all modes and practices, regardless of professional title, or formal training, all on a donation-based pay model.

We reject the elitist and hierarchical methods of academia in favor of cooperatively learning from each other and fostering community.

Our work and community stand on the principles of overcoming racial capitalism, heteropatriarchy, settler-colonialism, and imperialism.

CONNECT

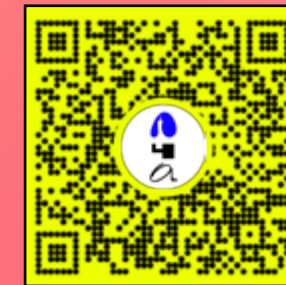
[OUR WEBSITE](#) ←

[OUR INSTAGRAM](#)

[OUR TWITTER](#)

Like everything we do, this event is presented free of charge to all. To support future programming and help us pay our collaborators, we accept donations from those who choose to offer financial support.

PLEASE SCAN OUR QR CODE or use @anticapitalismforartists on Venmo or @\$anticap4artists on CashApp to contribute. Thank you.



→ VENMO



→ CASH APP

WELCOME
ARTISTS,
CREATIVES,
CULTURAL
AND ART
WORKERS.



WELCOME ADDRESS

We want to begin by acknowledging that we are meeting during calamitous times. Here in the United States, we are the living among over 540,000 dead to a disease called COVID-19 – deaths that were largely avoidable, but which our current system has proven unequipped to prevent. This is an expected outcome of a political economy called **capitalism**, a system that necessitates profit over people. Capitalism collided with the land and people of turtle island, on which we stand, over 400 ago. This bloody encounter required homes and bodies to be stolen and converted to property through violence and deception. While the particulars of this system have changed through the ages, the exploitation of a working class by an owner class remains intact.

Our American system, built on the interrelated principles of racial capitalism, anti-blackness, anti-radicalism, heteropatriarchy,

imperialism, and settler-colonialism, has resulted in the festering social conditions of today: all of these historical issues undergird the recent surge in anti-Asian violence within the imperial core; they are responsible for our mass unemployment and threadbare social safety; they're why racial justice movements are suppressed while openly fascist movements are welcomed into the literal seat of government; they explain why media conglomerates largely serve as a mouthpiece for the state, and the state largely serves as muscle for business; and they are the engine behind the on-going ecological destruction of our planet. All of these issues disproportionately affect Black, Indigenous, and people of color, as well as non-male, non-heterosexual, and non-cisgendered people around the planet. These are the facts of our time.

One grave lesson from all of this has been that nobody is coming to save us. Capitalism has proven unfit to service humanity. We're in a dry run of worse things to come, and this system, which must necessarily put profit before people, is falling miserably. It is our analysis that we have a dysfunctional state and a disorganized people. We are gathered here to do something about the first by starting with the latter.

The central inquiry of this weekend is how do we get capitalism out of art? We might begin by considering art itself. Art is not just a thing we make, but something we do, something we presumably love or at least derive some consistent joy from, something that we have a personal connection to, and a deep respect for. All artists know the many functions of art: at its best, it can sooth or agitate a people, reveal and expose some suppressed truth, complicate or simplify an important idea, and empower or motivate us to live or act radically differently. Art can be an object we gaze upon, but that same object can, in turn, make us feel seen. For many of us, art is how we do or aspire to make a living. Art labor is the labor we intend to sell for wages in order to buy the things we need to survive. In other words, encountering capitalism, our creative impulses must be

turned into commodities to be sold in the market. It is in this process that we take shape as arts workers: those who make a living under capitalism peddling art for a wage, bound to the strictures of capitalism. Ultimately, we pit our desire to "make it" against the capitalist class – their tastes, needs, and opinions. We struggle, or we sell out, and we do everything in between, to earn this living. For most of us, this is a constant and unrelenting struggle to simply stay above water, a journey full of uncertainty and intrinsic distrust of how market forces determine our lives. Those of us who do not sell our labor as artists are generally deemed "lesser," a truth which illustrates how most of our discourse around the value of art is deeply distorted by the logics of capitalism.

This is the story of how capitalism is in art, and to what effect. We stand against racial capitalism, imperialism, settler-colonialism, and heteropatriarchy not as distant issues but as personal ones. Actors like myself must reckon with how these oppressive systems generate the wealth of Koch Industries, and it is Koch capital that embeds itself in Lincoln Center, an arts mecca and ostensibly "non-profit" campus in New York City. Whether it's the profit-motive of a millionaire investor ultimately determining the possibility of making a film, or a billionaire funding a non-profit to get their name adorned on every wall,

what we do as arts workers is inseparable from the power of capital. We feel it personally every time we glorify the "starving artist" trope or devalue our worth with low- or non-paying gigs under the blind hope that one day, we'll "make it" and break through the "pack." As colleges, training programs, and conservatories struggle to justify graduating students into increasingly overpopulated and underpaying industries, we artists internalize a scarcity logic, adopting mindsets like the "artrepreneur." We are the band playing on the bridge of the Titanic as it sinks.

As the world prepares for yet another false start against an ever-determined covid-19, we dare to demand a course correction. The problems we face are deeper than Democrat or Republican as both parties exist to serve the capitalist class. While our current executive branch tweets less, it has yet to sufficiently support the material needs of the working class – including artists whose work we turn in this time of immense physical isolation. Meanwhile, the unions built to protect arts workers - if we're privileged enough to have access to them - have been revealed as largely ineffectual bureaucracies. Now is the time for artists to make seemingly unreasonable demands as part of the

working class; to gather in militant, organized formations. Nobody is coming to save us, and nobody needs to – because we are the solution.

Anticapitalism for Artists is an inclusive education community dedicated to raising the class consciousness of artists of all kinds in order to transform the living conditions of both arts workers and the world. We believe that in this country, if we are to get anything done, we must start by addressing the crisis of knowledge around class politics, or in other words, the question of who has what and why. From this simple premise, we can develop our capacity to consistently put class analysis toward the problems we face, and leverage our vast power to discover strategies for solidarity and collaboration across industries and identities. This necessitates understanding ourselves as workers, and art worker issues as labor issues. A great deal of our difficulty in doing this today is due to successful propagandizing on the part of the capitalist class. Since the advent of capitalism, we have been indoctrinated with the lie that free markets can free us. At the same time, we have been denied the lived experience and material reality that working class solidarity is our greatest asset. While we are not to blame, we do bear some responsibility: we can no

longer consent to letting our love of art obscure our position as exploited workers in a system purposefully built on exploiting workers.

Our community stands to tackle the obstacles in the way of building working class solidarity in the world. **The issues we fight against are issues of power,** and this power determines what kinds of bodies are elevated and cared for, in terms of pay, compensation, value and prestige, as well as what bodies are disposed of, both literally and in our imaginations. Arts industry issues are issues of capitalism. Thus, arts industry issues are labor issues.

We believe the only way out is a radical transformation of our material conditions. We take "radical" here as Angela Davis evokes, of "simply grasping things at the root." This weekend is our proclamation that we are building community under a different sense of purpose - not of profit, but of people; and by being here, we welcome you as part of that project. We are guided by the wisdom of the writer, scholar, and activist Toni Cade Bambara that "the role of the artist is to make the revolution irresistible." Ours is a joyful transformation, and we believe artists have more to offer than just their membership in the broader working class: we have ways of relating to each other and

the world beyond commodities, a deep well of imagination to put toward building alternative futures, and indispensable creative skills to agitate for change and develop class consciousness. In fact, we dare to believe that this creative facility will be central to our work at every step of the way. We agree with Emma Goldman's sentiment that if there's no dance party, then it's not our revolution.

We are a community built on study. In asking "how do we get capitalism out of art" we intend less to provide you with an answer, than offer six thought-provoking events to discover, with each other, your own critical response.



IN
SOLIDARITY,
THE
ANTICAPITALISM
FOR ARTISTS
TEAM

COMMUNITY AGREEMENTS

AS A MEMBER OR GUEST OF THE ANTICAPITALISM FOR ARTISTS COMMUNITY, I AGREE TO MAKE AN INTENTIONAL COMMITMENT TO THE FOLLOWING AGREEMENTS:

RESPECTFUL COMMUNICATION : Our community does not condone language or action that is in any way disparaging of gender identity and expression, sexual orientation, disability, body size, age, race, or any other identity marker.

HEALTHY CONFLICT : Assume good faith in others. Practice active, compassionate listening. By honoring our differences, we can hold space through conflict and disagreement and find our way to generative outcomes. Use "I" statements rather than speaking for others. In general, avoid making assumptions and attempt to ask clarifying questions when unsure.

MAKE SPACE, TAKE SPACE : Folks who are comfortable speaking are encouraged to be mindful of this and allow space for others. Conversely, those who don't generally speak are invited to take the floor and be heard.

A LEARNING ENVIRONMENT : We are all learning together, in real time. We encourage you to use the most accessible language possible. Part of this continual learning process also reminds us to be flexible with our own perspectives, as well as be gracious with others as they attempt to be so.

STACK : In some instances, facilitators may institute stack which is a way of queuing speakers in the order in which they raise their hand (or write "stack" in virtual spaces). Facilitators may also deploy progressive stack, attempting to prioritize people from marginalized backgrounds.

IF YOU FEEL THESE AGREEMENTS ARE BEING BROKEN, PLEASE ALERT A FACILITATOR, MODERATOR, OR EVENT HOST.

Please note : —————> This document is a work in progress. We intend to develop it further in direct response to the needs and feedback of our emerging community.

PARTNERS



BEEHIVE DRAMATURGY STUDIO

was founded in 2016 by Molly Marinik, Natasha Sinha, and Jeremy Stoller to make skilled dramaturgy accessible to producers and individual artists through a range of affordable, collaborative offerings. Organizational partners have included Anticapitalism for Artists, Page 73, Playwrights Realm, Yale Indigenous Performing Arts Program, Wingspace, among others. The co-founders are Artistic Associates at Musical Theatre Factory, and received the inaugural 2019 MTF Builders Award. Individually, Beehive dramaturgs have worked with César Alvarez & Emily Orling, LM Feldman, Gina Femia, Dave Harris, Zora Howard, Michael R. Jackson, Melissa Li & Kit Yan, Heather Raffo, and many other generative artists.

For information on services and all 18 Beehive dramaturgs:
BEEHIVEDRAMATURGY.COM



HOLLYWOOD LABOR is a workers circle under DSA-LA's Labor Committee which aims to aid collective bargaining and solidarity efforts in the entertainment industry. DSA-LA is the Los Angeles chapter of the Democratic Socialists of America, serving more than 5,000 members.

WORKERS ARTS PROJECT (WAP)

was founded in the fall of 2020 by members of DSA and CPUSA, the is a coalition-based multi-disciplinary organization of artists, musicians, dancers, theatre-makers, filmmakers, writers, performers, stage-managers, illustrators, and every kind of cultural worker who is fighting for a better world for all workers. We have members across marxist and anti-capitalist spaces – including the Democratic Socialists of America, the Communist Party, Anticapitalism for Artists, the IWW, Socialist Alternative – as well as members who don't identify as socialists at all. The mission of the Workers Arts Project is to organize all unemployed, underemployed, and exploited arts and culture workers to build a world free from oppression.



L.A. CO-OP LAB
not business as usual.

THE L.A. CO-OP LAB is a collective that builds capacity for worker ownership in Los Angeles. We offer classes, technical assistance, coaching and financing to aspiring worker-owners seeking to learn how to start a cooperative business, together. L.A. Co-op Lab is a founding member of Seed Commons financial cooperative, committed to channeling non-extractive financing to communities that have been historically excluded from the benefits of the economy. Our aim is to advance worker-ownership as one way to push back against inequality, gentrification, and the gig economy by helping people who are often excluded from good jobs to collectively create their own and meet community needs.

EVENT SCHEDULE

NOTE: ASL SERVICES ARE AVAILABLE AT ALL EVENTS

FRIDAY →
MARCH 19, 2021
7:30-9PM EST
4:30-6PM PST

HOW TO GET CAPITALISM OUT OF ART PLENARY; COMMUNITY WORKSHOP

[→ → → MORE INFO + REGISTRATION](#)

SATURDAY →
MARCH 20, 2021
2-3PM EST
11AM-12PM PST

WHAT IS THE ROLE OF THE ARTIST IN REVOLUTION? PANEL

[→ → → MORE INFO + REGISTRATION](#)

SATURDAY →
MARCH 20, 2021
4-5PM EST
1-2PM PST

A CONVERSATION WITH BOOTS RILEY COMMUNITY DISCUSSION

[→ → → MORE INFO + REGISTRATION](#)

SATURDAY →
MARCH 20, 2021
5:30-7PM EST
2:30-4PM PST

ORGANIZING ARTISTS TODAY TEACH-IN

[→ → → MORE INFO + REGISTRATION](#)

SUNDAY →
MARCH 21, 2021
3:30-4:30PM EST
12:30-1:30PM PST

WORKER CO-OPERATIVES, WHAT ARE THEY AND HOW COULD THEY WORK IN ART? TEACH-IN

[→ → → MORE INFO + REGISTRATION](#)

SUNDAY →
MARCH 21, 2021
5-6PM EST
2-3PM PST

HAPPY HOUR: IF ART IS NOT COMPETITIVE, THEN WHAT IS IT? COMMUNITY DISCUSSION

[→ → → MORE INFO + REGISTRATION](#)

EVENTS

HOW TO GET CAPITALISM OUT OF ART PLENARY; COMMUNITY WORKSHOP

FRIDAY
MARCH 19, 2021
7:30-9PM EST
4:30-6PM PST

In this welcome event, we will introduce our theme for the weekend Getting Capitalism Out of Art. As artists, we believe that capitalism has no place in our world yet we find ourselves constrained by capitalism and all its byproducts at every turn. In this community discussion and workshop, we'll discuss the challenges facing artists within capitalism and workshop original ideas for what we as artists can do to free art from capitalism.

FURTHER STUDY

WHAT DO MARXISTS HAVE TO SAY ABOUT ART?

- * [Culturematters.uk](#) blog post about the commodification of art in capitalism
- * "Within capitalism, as its crisis deepens, 'high art' (provided it is portable, saleable, in a word, alienable) is - next to land and other property - one of the best investments that there is."

ADORNO, THE CULTURE INDUSTRY OR THE EMOJI MOVIE, ADORNO AND THE CULTURE INDUSTRY)

- * "The culture industry is what happens when the 'profit motive' completely overtakes the cultural life of society."deepens, 'high art' (provided it is portable, saleable, in a word, alienable) is - next to land and other property - one of the best investments that there is."

EVENTS

WHAT IS THE ROLE OF THE ARTIST IN REVOLUTION? PANEL

SATURDAY
MARCH 20, 2021
2-3PM EST
11AM-12PM PST

This panel centers on the persistent question for artists who seek to transform the world: What is the relationship of artwork about social change to actual change itself? In conflating these two processes, what are the traps we fall into? In understanding their differences, what are the areas of possibility and opportunity? And where do arts institutions fit into all of this? Guest artists who work at the center of art and transformative change offer up responses.

This event features guest panelists **SYMONE BAPTISTE**, **HANNAH BLACK**, and **SAMORA PINDERHUGHES**, along with guest moderator **YASMINA PRICE**.

GUESTS

SYMONE BAPTISTE is a **DIRECTOR**, **WRITER/PRODUCER** and **COMEDY BOOKER** in Los Angeles. Symone's short directorial debut, *Sixteen Thousand Dollars*, won the Jury Award for Best Narrative Short at the 2020 Bushwick Film Festival, Programmers' Best Narrative Short at the Pan African Film Festival & Best Comedy Short at the Queens (NY) World Film Festival. Additionally, her film is an official selection for the 2021 Slamdance Film Festival, as well as the 2020 Atlanta Film Festival, New Orleans Film Festival and Philadelphia Film Festival. Symone practices activism through art, uplifting marginalized voices and concepts through a socialist lens. The bulk of her organizing has been through the Afrosocialist and Socialists of Color caucus of DSA, advocating for Black and POC members and their communities.

SAMORA PINDERHUGHES is a **COMPOSER/PIANIST/VOCALIST**, as well as an **ABOLITIONIST** and **ANTI-CAPITALIST**. Samora was born mixed-race in the Bay Area. His first major political music project was *The Transformations Suite*, combining music, theatre, and poetry to examine the radical history of resistance within the communities of the African Diaspora. His newest project, *The Healing Project* is an interview-based multidisciplinary work focused on exposing the traumas of the prison industrial complex. He is a graduate of The Juilliard School and is currently getting his PhD at Harvard University in Creative Practice & Critical Inquiry, with a focus on music, abolition, and racial capitalism.

GUESTS

YASMINA PRICE is a **WRITER, RESEARCHER,** and **PHD STUDENT** in the Departments of African American Studies and Film & Media Studies at Yale University. She focuses on anti-colonial African cinema and the work of visual artists across the Black diaspora, with a particular interest in the experimental work of women filmmakers. She has interviewed filmmakers and participated in panels on black film and revolutionary cultural production organized by The Maysles Documentary Center, International Documentary Association, New York Film Festival and more. Recent writing has appeared in The Current (Criterion), The New Inquiry, The New York Review of Books, the Metrograph Journal, Vulture and Hyperallergic. [TWITTER: @JASMINAPRIX](https://twitter.com/JASMINAPRIX).

HANNAH BLACK is an **ARTIST** and **WRITER**. She lives in New York. Recent solo shows include Ruin/Rien at Arcadia Missa in London and Dede, Eberhard, Phantom at Kunstverein Braunschweig. She has written for a number of publications including Artforum and The New Inquiry and is the author of two small books, Dark Pool Party (2016) and Life (with Juliana Huxtable, 2017)

FURTHER STUDY

ARTISTS OF THE WORLD, UNITE!

AENEAS SAGAR HEMPHILL

* Details the position of the artist as laborer and argues that "Art must be integrated into society, and must be treated and supported as a public good, not as a business in which everyone fends for themselves. This is not just about creating art about issues or communities, but integrating our artistic practices into the causes of social and economic justice."

M4BL REPARATIONS TOOLKIT

* Toolkit from the Movement for Black Lives about the urgency of reparations.

* "The legacy of slavery, anti-Black racism, Jim Crow, and structural discrimination and exclusion from employment, housing, institutions, and communities continues to this day...reparations are owed, in a form and manner to be determined by Black people in the United States."

ITSAPROCESS.WORLD

* A collaborative artistic project from Samora Pinderhughes and others about the process of "holding yourself to account but also trying your best to love yourself, particularly in a world that's taught you not to...A tribute to this moment of international Black power and the heaviness and anguish so many of us feel as we battle the forces of the state that murder our people in so many ways."

EVENTS

A CONVERSATION WITH **BOOTS** **RILEY** COMMUNITY DISCUSSION

SATURDAY
MARCH 20, 2021
4-5PM EST
1-2PM PST

Join us for a panel with writer, director, musician and organizer **BOOTS RILEY** ("Sorry to Bother You" / The Coup).

GUESTS

ACTIVIST, FILMMAKER, and MUSICIAN, BOOTS RILEY rose to prominence as the front man of hip-hop groups The Coup and Street Sweeper Social Club. His debut feature film "Sorry to Bother You" premiered at the 2018 Sundance Film Festival, was acquired by Annapurna Pictures, and was released to box office success and widespread critical acclaim.

His book of lyrics and anecdotes, "Tell Homeland Security- We Are The Bomb", is out on Haymarket Press. He received the Independent Spirit Awards for Best Feature Film and SFFILM's Kanbar Award. He is currently working on the dark absurdist comedy "I'm a Virgo" for Amazon.

FURTHER STUDY

[JACOBIN INTERVIEW – "IN THE WORLD OF FILM, WE'VE EDITED OUT ALL REBELLION"](#)

* The world we're trying to make "as I've come to describe it, is one where the people democratically control the wealth that they create with their labor."

[ANTI-CAPITALISM IN THESE TIMES: A CONVERSATION WITH BOOTS RILEY AND CHARISSE BURDEN-STELLY](#)

EVENTS

ORGANIZING ARTISTS TODAY TEACH-IN

SATURDAY
MARCH 20, 2021
5:30-7PM EST
2:30-4PM PST

What does it tangibly mean to be organized as an artist and why is it essential? What history can we draw on in order to build power and sustain pressure toward the promise of emancipation? In order to meet the responsibilities of making a better world, we must move beyond mobilization against issues-of-the-day into sustained organization against their systemic origins. This teach-in event will leave attendees with a number of ways to get started on the practical side of change.

This event features special guests from the **WORKERS ARTS PROJECT, HOLLYWOOD LABOR**, as well as **CLARA TAKARABE** (Shred Magazine).

GUESTS

OLGA LEXELL is a **WRITERS' ASSISTANT** and **SCRIPT COORDINATOR** on multiple TV shows under IATSE 871. She serves as a delegate to the LA County Federation of Labor and organizes within DSA-LA, Ground Game, and LA Tenants Union.

JUSTINE MEDINA is a **VOCALIST**, a member of the [Sing in Solidarity](#) socialist movement choir, and has contributed underpaid and unpaid labor to local theatre and film production. She has over a decade of political organizing experience, working and volunteering in progressive and socialist movement and electoral spaces in New York City and nationally. Though active across left-wing spaces, her current political priorities center anti-imperialism, abolitionist politics, and organizing artists into peoples' and workers' movements. Justine is co-chair of the [New York Young Communist League](#), serves on the Organizing Committee of the [Workers Arts Project](#), and is active on DSA's International Committee. She's excited to be organizing with you and all arts workers to create a better world for the working class!

GUESTS

JACOB JANSSEN is a Wisconsin born, New York & Chicago based **FREELANCE DIRECTOR** and the **ARTISTIC PRODUCER** of The COOP, a new theatre company cofounded with Andrus Nichols and Kate Hamill. Jacob has worked with The Shakespeare Theatre, The Goodman Theatre, Baltimore Center Stage, Studio Theatre, Signature Theatre, Primary Stages, Folger Theatre, Woolly Mammoth, Mosaic Theater, and others. Jacob serves on the Organizing Committee of the Workers Arts Project, a national organization that works to organize all unemployed and underemployed artists and culture workers.

VIOLIST CLARA TAKARABE plays with the Chicago Symphony Orchestra and the Los Angeles Philharmonic. She has a long recording history in classical, rock, jazz, rhythm and blues, experimental music as well as tv and cinema. She is viola professor and philosopher-in-residence at the Festival de música de Santa Catarina in Brazil where she presents an annual public lecture series on music and philosophy. As a philosopher, she practices philosophy at the intersection of art theory, labor theory and public sphere theory. Born in Los Angeles, Clara was educated at UCLA and the University of Chicago. She is a member of Chicago DSA, UAW Political Education Committee, and Classical Music Accountability Committee (CMAC).

FURTHER STUDY

[NO SHORTCUTS \(FREE DISSERTATION VERSION\)](#)

* "Argues that meaningful change can only happen with organizing that puts ordinary people at the center of their own struggle: there are no shortcuts to lasting social change"

[CLASS STRUGGLE AT THE CHICAGO SYMPHONY ORCHESTRA](#)

* "Those observing us tend to be observing us in their leisure time, so they project that we as musicians are experiencing leisure when the audience members are enjoying the work that we do. When we are making music, we are laboring and working quite hard."

[WAGE: THE GROUP OF ARTISTS THAT'S WINNING FAIR PAY BY TARGETING NONPROFITS](#)

* Article about Working Artists and the Greater Economy (W.A.G.E.), a group of artists organizing artists fair compensation from arts nonprofits. W.A.G.E. also has an extensive resource library on their website.

* "When artists function as workers, they should be compensated as such."

EVENTS

WORKER CO-OPERATIVES, WHAT ARE THEY AND HOW COULD THEY WORK IN ART?

TEACH-IN

SUNDAY
MARCH 21, 2021
3:30-4:30PM EST
12:30-1:30PM PST

A worker co-operative is a workplace that is owned and self-managed by the workers themselves. In this short teach-in, we'll speak with existing co-operative and an expert discussing what worker co-operatives are, how they work, and why there aren't more in America, followed by discussion on how such structures could exist amongst artists and why art is or is not a suitable world to build these sorts of institutions.

This event features special guest **LEAH "LEI" ANGELA SAHAGUN (L.A. CO-OP LAB)**

GUESTS

LEAH "LEI" ANGELA SAHAGUN (SHE/HER/THEY/THEM/SIYA) is a **BOOKKEEPER/ACCOUNTING PROFESSIONAL, MEDITATION and MINDFULNESS TEACHER,** and an **EDUCATOR** on accounting and healing money mindfulness. Their work stems from three main branches: education, empowerment, and balance restoration. Lei is involved in several collectives including Emerald Matriarch Agency, a worked-owned bookkeeping co-op.

Lei also folds in energy bending works that carries merits to movement for inner peace. Her visions of every person empowered to rewrite their money stories will ultimately shift the collective economy on our shared home planet. May all beings be liberated! Mabuhay sa lahat!

FURTHER STUDY

[LA CO-OP LAB FREE "DISCOVER WORKER CO-OPERATIVES" COURSE](#)

[RICHARD WOLFF ON WORKER CO-OPERATIVES](#)

* "Why do I talk to you so much about worker co-op businesses? Because it's an alternative to capitalism. It's a way out... of this mess which is deteriorating."

[RUTGERS CLEO \(CURRICULUM LIBRARY FOR EMPLOYEE OWNERSHIP\)](#)

EVENTS

HAPPY HOUR:
IF ART IS NOT
COMPETITIVE,
THEN WHAT
IS IT?

COMMUNITY
DISCUSSION

SUNDAY
MARCH 21, 2021
5-6PM EST
2-3PM PST

This casual cocktail hour will be a space to meet some of the other attendees from the weekend in a more informal setting, reflect on learnings from the weekend, and return to the central theme of "how to get capitalism out of art." Open discussion event with facilitation; drinks encouraged.

FURTHER STUDY

THE BLACK PANTHER PARTY HAD A COCKTAIL FOR THE CAUSE

* "The power of the Panther's work was rooted in connecting their ideals to concrete actions in the real mess of everyday life, and even the act of drinking a Bitter Motherfucker was itself a site for political reflection"their own struggle: there are no shortcuts to lasting social change"

COCKTAIL

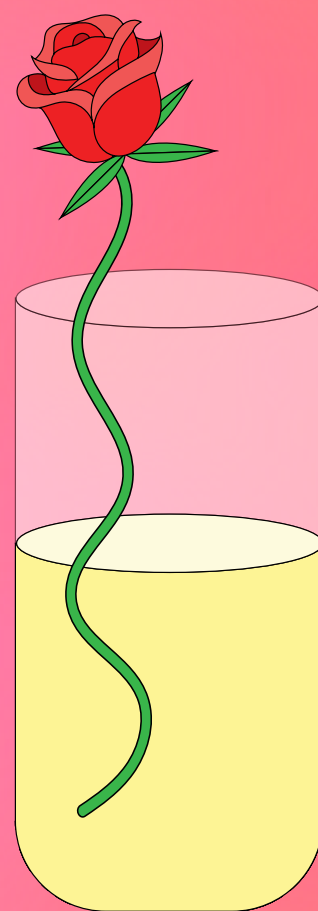
GIN N' ROSES THE OFFICIAL DRINK OF ANTICAPITALISM FOR ARTISTS LAUNCH WEEKEND

"LITTLE EVE OF
DRUNKENNESS, HOLY!"

ARTHUR RIMBAUD, POET/PARTIER

The practice of movement building is the practice of community building, so let us come together as so many millennia of togethers have come: over drinks. What if it was safe to drink together, body to body? That's right, we'd all be wasted together, sharing droplets and sharing rhetoric, radicalizing each other as we breathed into each others' mouths.

So please – let this drink "emancipate desire and supply it with new poetic weapons" (Robin D.G. Kelley, 2002, probably dreaming of this cocktail). We invite you to imbibe, indulge, and allow your imaginations to expand.



1 OZ FRESH SQUEEZED LEMON JUICE

In the spirit of the storied cocktail of the Black Panther Party, a combination of lemon juice and port wine. Let the bite of the citrus shock you into consciousness, and galvanize you to action. Also detoxes.

1 OZ ROSE WATER SIMPLE SYRUP

Self explanatory. Sensual. Floral. Some say "bread and roses," we say "bread and rose water mixed with some top shelf"

2 OZ GIN:

Juniper – from whence Gin comes – is a natural antibacterial, antiviral, diuretic, antiseptic, and comrade.

SPLASH CLUB SODA

"It's a big club and you ain't in it" is how we feel about the capitalist class. But ours is one club you can always find membership in, all you need is delicious solidarity.

HOW TO MAKE THE "SIMPLE" SYRUP (1/2 CUP)

- * 1 cup sugar
- * 1/4 cup water
- * 1/4 cup rosewater
- * Bring the water to a boil. Watch it roil.
- * Dissolve the sugar in the boiling water. Stir.
- * Stir in rosewater, reduce heat, and cover.
- * Simmer for about 15 minutes

→ You can also add an 1/8 CUP OF LIME JUICE to this baby if you desire. The Lime juice can be added with the rosewater. If this is all too much for you, just drink the gin straight and vow to build working class power.

TERMS

CAPITAL: Capital is used to create profit under capitalism. This includes money, but also fuel, resources, the ability to hire labor, buildings, factories etc. Marx describes it as "value in motion."

CLASS: Social stratification determined by a shared relationship to labor and the means of production. For example, those who own the means of production are in a different class than those who do not.

COMMODITY: An external object that is bought and sold. This object satisfies a human need (can be any human need! The stomach or the fancy, says Marx.) A commodity could be something like wheat or iron, and also can be your own labor power.

MATERIAL CONDITIONS: The "material" of material conditions refers to things literally composed of matter, the things that physically exist. Material conditions are those substantive things that influence the course of our life at any given moment, typically as those things relate to a healthy, safe, fulfilled life. Determined by the productive forces.

MEANS OF PRODUCTION: The physical (non human) inputs needed to produce economic value. Machines, tools, factories. SEE ALSO: **CAPITAL**

SURPLUS VALUE: The difference between the value a worker adds, and the value that they receive (such as a wage). Surplus is captured by the capitalist.

CAPITALISM: A system in which the private individuals, the capitalist class, own the means of production, which operate according to the dictates of profit-motive.

SOCIALISM: A political economy in which the workers own the means of production, which operate according to human need instead of profit.

COMMUNISM: A moneyless, classless, stateless society.

PRODUCTION BIOS

AMANDA SPOONER (PRODUCTION COORDINATOR)

is a **STAGE MANAGER** and **EDUCATOR**, based in New York. She has worked on Broadway and throughout the country. She is the founder of the grassroots campaign Year of the Stage Manager, the Vice Chair of the Stage Managers' Association, an ambassador for the Parent Artist Advocacy League, and is on council at Actors' Equity Association. Amanda received her MFA from the Yale School of Drama and serves on faculty at Ithaca College.

CHRISTOPHER KEE ANAYA-GORMAN

(**PRODUCTION COORDINATOR**) is a **STAGE MANAGER** based in New York. He's worked on several Broadway productions including Jagged Little Pill, Mean Girls, and The Gin Game w/ James Earl Jones. Off-Broadway he's worked on Skintight with Idina Menzel, 72 Miles to Go... (Roundabout), and The Secret Life of Bees (Atlantic Theater Company). Additionally he's worked in TV/Film and on NY Fashion Week. Regionally he's worked from Arizona to Washington, D.C.

RACHEL BAUMANN (PRODUCTION

ASSISTANT) (she/her) is a graduating senior at Ithaca College studying Stage Management and Accounting. She has been stage managing for the past eight years throughout Connecticut and New York and has been very involved in learning to work in virtual theatre and event management since last March.