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- > chris.lange@georgebrown.ca

I work as an independent graphic & web designer, researcher, and part-time professor. I specialize in: typography; accessibility user interface & user experience (UI/UX); branding; book design; and editorial projects. My research areas consist of: digital rentierism (subscription); data mining (extraction); labour economics (deskilling); and agency (access, choice, ownership). These research areas stem from building, coding, and maintaining the [Anti-Subscription Catalogue](#). The ASC project seeks to bridge gaps between creative fields by providing access to tools, teaching skills, and publishing ad-hoc strategies for students, teachers, researchers, creative workers, and users to reclaim digital sovereignty and their creative agency.

EDUCATION

MFA in Graphic Design VCFA Vermont College of Fine Art

2022 – 2024

Montpelier, Vermont, USA
Colorado College, Colorado, USA
Susquehanna, Penn, USA

Completed a 2-year graduate degree Masters of Fine Arts in Graphic Design at VCFA. My graduate thesis dissertation titled: [A Delicate Urgency: Reclaiming Creative Agency from Under the Illusion of Digital Efficiency](#). I trace a connection from the private enclosures of the public commons — to digital subscriptions — and those who have responded since. As creative workers, teachers, students, and users: I convey an urgent need to reclaim agency (access, choice, ownership), amidst an Internet complex. **Thesis advisor:** Natalia Ilyin (Cornish, RISD, Yale, The Cooper Union). **Advisors:** Ramon Tejada (RISD, Pratt, OTIS); Silas Munro (OTIS, CalArts); Ian Lynam (Temple University Toyko). Thesis Editor: Brittany Lucas. Thesis Readers: Ali S. Qadeer, Ramon Tejada.

UDL Certificate

Fall 2022

Completed the online course UNIVERSAL DESIGN FOR LEARNING at George Brown College.

B.Des in Graphic Design (Honours) OCAD University

2011 – 2014

Toronto, ON

Completed B.Des in Graphic Design with a primary focus on: identity; editorial; advanced typography; book design; technological studies; ethics; critical Thinking; and a thesis titled: [Typographic Obfuscation](#). **Thesis advisor:** Roderick Grant. **Profs of note:** Lewis Nicholson, Lauren Wickware, Patricio Davila, Dominic Ayre, Fidel Peña, George Walker.

York University/Sheridan (YSDN)

2007 – 2009

Toronto, ON

Studied graphic design with a primary focus on communication, psychology, typography, history of design, interactivity, and information design. **Profs of note:** Aviva Furman, James Nixon, Paul Sych, Brian Donnelly.

Bealart (Foundations+Specials)

2005 – 2006

London, ON

Completed a Foundations program consisting of ten different studios, from ceramics to art history, to film—as well a Specializing year in 3D sculpture, photography, and commercial art.

HONOURS, AWARDS, GRANTS

- +2024 Community Fellowship Grant, VCFA Center For Social Justice (CASJ). Vermont. USA.
- +2024 GDUSA Student to Watch, *GDUSA Magazine*, Print + Web. USA.
- +2022 YES! Grad Show 2022, Entire Promotional Design Program Campaign, *Applied Arts Magazine*, George Brown College, School of Design, Toronto
- +2021 YES! Grad Show 2021, Entire Promotional Design Program Campaign, *Applied Arts Magazine*, George Brown College, School of Design, Toronto
- +2021 VCFA MFA in Graphic Design Merit Scholarship, Vermont, USA
- +2019 *Apple WWDC19, Annual Presentation featuring azuremagazine.com, Office/Bureau*
- +2019 *AZURE Magazine. Nominated for Best Magazine Website, Webby Awards, AZURE Office/Bureau*
- +2019 *AZURE Magazine. Gold in Editorial Experience, W3 Awards, Office/Bureau*
- +2019 *AZURE Magazine. Silver in Magazine Category, W3 Awards, Office/Bureau*
- +2019 *AZURE Magazine. Silver in Architecture & Design, W3 Awards, Office/Bureau*
- +2014 *OCAD University Graphic Design Medal Winner, Toronto*
- +2007 *York University / Sheridan Entrance Scholarship, Toronto*

CHRIS LANGE

OCAD University + Graphic Design (Bdes) + Industrial Design

Instructor, Sessional Faculty
2019 – 2025. Toronto ON. Canada

Total Credits: Years Teaching:

12

6

- + 2021- Student Recommendation Letters
- + 2019- Workshop Facilitator, Ongoing, Admissions & Recruitment.
- + 2024 Fall OCADU Admissions Review (65 applicants)
- + 2022 Fall Sessional Representative, OCADU Senate.

George Brown College School of Design + Graphic Design (Diploma) + Brand Design (Degree) + Front-End Design (Post Grad)

Partial-load Professor
2019 – 2025 Toronto ON. Canada

Total Credits: Years Teaching:

11

6

- + 2021- [Gradshow Website](#), co-created with student committee
- + 2022: Gradshow Panel Juror, Student Awards, George Brown College

Winter 2025

- + Graphic Design 2
- + Graphic Design 2

Winter 2024

- + Graphic Design 2
- + Graphic Design 2

Spring/Summer 2023

- + Interactive Media: Web

Winter 2023

- + Graphic Design 2

Fall 2022

- + Type 2: Structures
- + Interactive Media: Web

Winter 2022

- + Graphic Design 2
- + Interaction/Experience Design

Fall 2021

- + Type 2: Structures

Winter 2021

- + Graphic Design 2

Fall 2020

- + Type 2: Structures
- + Type 2: Structures

Winter 2020

- + Type 3: Advanced Structures

Winter 2019

- + Typography 3: Advanced Structures

Winter 2025

- + Interaction Design
- + Interaction Design
- + Production 4: Intro to Web

Fall 2024

- + Prototyping & Experience Design
- + Typography 3

Winter 2024

- + Interaction Design
- + Interaction Design
- + Production 4: Intro to Web

Fall 2023

- + Prototyping & Experience Design
- + Typography 3

Winter 2023

- + Interaction Design
- + Typography 2
- + Production 4: Intro to Web

Fall 2022

- + Prototyping & Experience Design
- + Typography 3

Winter 2022

- + Type 2: Typesetting and Layout
- + Typography 2

Fall 2021

- + Typography 3

Winter 2021

- + Typography 2

Fall 2020

- + Typography 3

Winter 2020

- + Typography 2

Fall 2019

- + Typography 3

GRPH-2010-501

PAGE 2

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GRPH-2010-504

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GRPH-2010-502

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GRPH-2010-505

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GDES-3091-301

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GRPH-2010-505

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GRPH-2004-301

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GDES-3091-301

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INDS-2017-003

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GRPH-2010-006

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CHRIS LANGE

Workshops: OCADU Admissions & Recruitment

Workshop Facilitator

2019 – 2024

Toronto

I have facilitated and led 25 workshops over the past 6 years apart of OCADU Recruitment and Admissions. These workshops focused on the introducing new tools and concise prompts to those interested in seeking undergraduate art & design education at OCADU.

- + 2024 [Bricolage ArtZine Collective Publishing, Summer Workshops Facilitator](#), x6
- + 2022 [Memory Palace, 4-week remote-course, OCADU Recruitment & Admissions, Facilitator](#), x1
- + 2019 [The Voice of Language, Facilitator](#), x18
- +2024 [Bloating Tools](#), OCADU Student Press x 100m, Student-Run Design Studio distributed at the September Orientation, OCAD University.
- +2024 MFA in Graphic Design, Center for Social Justice Community Fellowship Presentation, VCFA Susquehanna University, Penn. USA.
- +2024 MFA in Graphic Design, Graduate Exhibition for VCFA Graduation, Susquehanna University, Penn. USA.
- +2024 Thesis Guest Critic for Benny Sun, IMAMD Graduate at OCAD University.
- +2023 VCFA MFA candidate in Graphic Design, 10-day Residency #4, July '23, Colorado College, USA.
- +2022 [Memory Palace: Nurturing Your Creative Process](#), Remote Course Development & Delivery, OCAD University.
- +2022 [Design at the Intersection of Accessibility and Inclusion: School of Design Panel Discussion](#), Remote, George Brown Gradshow.
- +2022 [The Voice of Language](#), Workshop Development & Delivery (x13), OCAD University Admissions and Recruitment (2019-present).
- +2022 Digital Artist eligibility, Canada Council for the Arts.
- +2022 VCFA MFA How Type Works: A Workshop with Tré Seals, Vermont, USA + Remote.
- +2022 VCFA MFA in Graphic Design, 10-day Residency #3, October '22, Montpelier, Vermont, USA.
- +2022 VCFA MFA in Graphic Design, 10-day Residency #2, April '22, Montpelier, Vermont, USA.
- +2021 VCFA MFA in Graphic Design, 10-day Residency #1, October '21, Montpelier, Vermont, USA.
- +2021 Graphic Design Graduate Show Panel Juror, Student Awards, George Brown College School of Design.
- +2020 [End of an era with Albert Kwon](#), Don Black Linecasting Toronto, Remote, Twitch.
- +2020 [What have we learned from COVID-19 about online learning?](#), RGD Panel, Remote.
- +2020 [How traditional design thinking protects white supremacy](#), Creative Reaction Lab, Webinar.
- +2020 [Teaching Art & Design Online Intensive](#), FCDC, OCAD University, Remote Course.
- +2020 Gradshow Panel Juror, Student Awards, George Brown College School of Design.
- +2019 [Design Unseen](#), Group Show, DesignTO, George Brown School of Design, Toronto.
- +2019 Risograph Poster Workshop, Type3: Advanced Structures at OCADU, with Ali S. Qadeer, Toronto.
- +2019 Visiting Critic, Workshop: Lewis Nicholson, OCAD University, Toronto.
- +2019 [Accessibility is About Choice](#), Guest Lecturer Type3: Mariana Grezova, OCAD University, Toronto.
- +2018 [Design School: Layout: A Practical Guide for Students and Designers](#), Book, Rockport Publishers, New York.
- +2018 [Letterforms with Robert Fones](#), Workshop, Art Museum of Toronto at University of Toronto, Toronto.
- +2018 Accessibility Lunch & Learn (x2), Office/Bureau, Toronto.
- +2017 [DDDD. Exhibition with Rouzbeh Akbari](#), 8 Eleven Gallery, Toronto.
- +2017 [Green Grass Syndrome](#), Group Show, Galaxie, Online / Columbus, USA.
- +2017 ABZ-TXT, Workshop Participant, Gallery G44, 401 Richmond, Toronto.
- +2017 [Kak Vsegda/As Always](#), Publication with Felix Kalmenson, Pari Nadimi Gallery, Toronto.
- +2017 Ontario Professional Foresters Association (OPFA), fontsinuse.com.
- +2016 [From Graphic Graveyards to Mock-Up Hell, What is Good Work?](#) Group Show, East Room, Toronto.
- +2016 [Maybe a School Maybe a Park](#), Workshop Participant, 820 Plaza, Montréal.
- +2015 [Project 31](#), Auction for Student Experience, OCAD University, Toronto.
- +2015 [AGO Massive Party](#), Installation with TALWST, AGO, Toronto.
- +2014 [Typographic Obfuscation](#), Rough Work Press, Art Metropole, Toronto.
- +2014 [Rivet 5](#), Publication, OCAD U Student Press, Toronto
- +2013 [Off the Wall IV](#), Group Show with Ed Fella, Studio Couture, Detroit, USA.
- +2012 [A Conversation with Anton Jeludkov](#), Rough Work Press, Toronto.
- +2012 [Power of Ten Typography](#), Group Show, OCAD University, Toronto.

CHRIS LANGE

Independent Designer

Web & Graphic Designer, UI/UX,
Art Director, Accessibility Consulting
Sept 2022 – present
Toronto, ON, Global

I have worked with artists, publications, collectives, and institutions such as 3 Magazine x 369 Global x SJC Media, No Media, The Picton Gazette, The Near Future Laboratory, George Brown School of Design Grad Show, Hariri Pontarini Architects, Myseum Toronto, writer Chris Frey, The Alpine Review, Strathroy Museum, Urban Ecologies Conference at OCAD University, artist TALWST for the Art Gallery of Ontario, artist collective PEJVAKS (Felix Kalmenson, and Rouzbeh Akhbari), the Strategic Innovation Lab (sLab) at OCAD University.

NOR Co-operative

Board Member, UI/UX, Grant Writing,
Accessibility Consulting
Jan 1, 2023 – present
Toronto, ON, Global

I have been serving as a board member and volunteer UI/UX designer for [nor.design](#) which is a living and open commons of Canadian design evolved from the Canadian Design Resource. I have provided research and ideas to Carnegie Mellon HCI students on re-imagining the ways in which Canadian design history has been conventionally classified. This has been informed by re-thinking searching, filtering, and sorting by interrogating existing ways of organizing archives outside of design and development bias of linear narratives through excluding non-commercial work. I also help support Nor with accessibility auditing for AODA and WCAG guidelines.

Office/Bureau

Design Team Lead, Senior Designer
Jan. 2017 – Sept. 2021
Toronto, ON

I led the design team in a collaborative setting to develop thoughtful, accessible, and engaging directions for identity, design, and digital/interactive projects—informed by an iterative, research-based, and flexible process. I also championed accessibility standards by providing lunch & learns, coaching, and walkthrough guides for the design and development teams. These fundamentals apply especially for the public/research/ENGO work within climate change and capacity-building communication. At O/B, we developed our own internal studio projects—such as our O/B Labs which once a month, focused on an independent project together with developers and designers.

Totem

Intermediate Designer
Dec. 2014 – Nov. 2016
Toronto, ON

I have worked with international clients—as well as internal projects—with a focus on editorial, publishing, and interactive projects. Alongside directors, editors, and designers, we attempted to tell meaningful stories, and create genuine experiences.

Canadian Business Magazine

Digital Designer
Sept. 2014 – Dec. 2014
Toronto, ON

Designer working on the digital issues of tablet and mobile platforms, for *Canadian Business Magazine*. Our work emphasized readability, consistency, and experience for the reader.

Vistek

Junior Graphic Designer
Nov. 2012 – Dec. 2012
Toronto, ON

Completed a six-week contract, creating national branding campaigns and in-store collateral for web & print applications. Responsibilities included establishing priority across multiple projects during tight deadlines, while following brand guidelines.

Webco

Platemaker
Jun. 2011 – Sept. 2011
London, ON

Prepress/platemaker at an offset printer for newspapers and publications distributed locally and nationally. A focus was placed on print registration, and meticulous attention to detail and accuracy.

Skills, Languages, Software

Curriculum building (pedagogy), graphic design, publishing, editorial design, interaction design, web design, user interface (UI), user experience (UX), creative writing, digital art, creative coding, AODA/WCAG (accessibility), newsletters, Figma/Sketch, Creative Suite, Affinity Suite, Procreate, Glyphs (type design), Drawbot, METAFONT, Miro, HTML5, CSS3, jQuery, bindery.js, p5.js, Python/Drawbot, SVGs, Sublime Text, CMS: Wordpress/Gutenberg.

Pedagogical Resources

a-s-c.org is a public resource in web and print for students, creative workers, educators, researchers, and _____regionally and globally. ASC seeks to provide tools, skills, and tactics for to reclaim their digital sovereignty and creative agency.

Coding to Learn Resources: <https://linktr.ee/CodingDemos>
Coding Demos: <https://github.com/lange-lange?tab=repositories>
IG: <https://www.instagram.com/type2.type3/>
Twitter: <https://www.twitter.com/type2type3>
are.na

Selected Professional Practice

- 2024 3 Magazine, UI/UX, Web Design, Accessibility, Freelance with No Media x SJC Media x 369 Global.
www.threemagazine.com
- 2024 In-Between, VCFA MFA in Graphic Design Gradshow Website, UI/UX, Freelance with Jon Wretlind.
www.in-between.vcfa.work
- 2023 The Picton Gazette, UI/UX, Accessibility, Web Design, Freelance with No Media.
www.pictongazette.ca
- 2022–23 The Manual of Design Fiction, Book Design, 264p, 1st+ 2nd edition, Freelance with No Media x Near Future Lab.
nearfuturelaboratory.com/library/2022/10/the-manual-of-design-fiction-hardcover
- 2018–20 AZURE Magazine, UI/UX, Accessibility, Web Design, Design Team Lead, with Office/Bureau.
www.azuremagazine.com
- 2019–21 AZ Awards Gala, UI/UX, Accessibility, Web Design, Design Team Lead, with O/B.
awards.azuremagazine
- 2018–19 Future Skills Center, UI/UX, Accessibility, Web Design, Design Team Lead, with O/B.
www.fsc-ccf.ca
- 2018–19 University of Toronto, UI/UX, Accessibility, Web Design, Design Team Lead, with O/B.
www.entrepreneurs.utoronto.ca
www.insulin100.utoronto.ca
- 2019–21 IPPH (Institute of Population and Public Health) CIHR, 2022–26 Strategic Plan, Branding, with O/B.
cihr-irsc.gc.ca/e/53033.html
- 2020–21 TPTF (Toronto Parks and Trees Foundation), Web design, with O/B.
- 2018 Camp Wavelength, Wavelength Music Festival, Web Design, Accessibility, with O/B.
- 2018 Music For Chameleons, Rave Flyer and Publication with Erin Reznick and Cam Lee, Freelance.
- 2017 Trampoline Hall Ticket Design, Freelance.
- 2017 [Felix Kalmenson](#), Visual Identity, Publication Design, Freelance.
- 2017–23 [Pejvaks](#), Visual Identity, Custom Typography, Film Titles, funded by Canada Council
[Shokouk: A Cosmicomedy in Four Acts](#), 17min, 2022
[Threshold](#), 64 min, 2K Video, Feature-Length Drama, 2020
[A Passage](#), 16:57, 2K Video, Single Channel, 2019
- 2017 [OPEA \(Ontario Professional Foresters Association\)](#), Rebranding, UI/UX, Accessibility, Web Design, Senior Designer, with O/B. 2017–18.
- 2017 MNRF (Ministry of Natural Resources & Forestry), Identity System, Guides, Accessibility, with O/B.
- 2017 257, Branding, Identity Design, Clothing Design, with O/B.
- 2017 Forests Ontario, Web Design, Social Media Assets, with O/B.
GLC (Green Leaf Challenge)
www.greenleafchallenge.ca
ITAF (It Takes a Forest)
FRC (Forest Recovery Canada)
Sustainable Forestry Initiative (SFI)
- 2016 Renoviction, posters, altered book, apart of Design Unseen, Group Show, DesignTO, George Brown College School of Design, Toronto, Curated by Lauren Wickware.
- 2016–18 ABZTtxt, Workshop Participant, Facilitated by Michéle Champagne.
- 2016 Jesse Colin Jackson, Photo Exhibition Catalogue.
- 2016 Maybe A School Maybe A Park, Workshop Residency Participant, 1-week, Montréal, Québec.
In groups of five with: Amanda Lenko; Brianna Saba; Fotar Tunteng; and Siena Young.
- 2014 Urban Ecologies, Book Design with David Caterini
urbanecologies2013.com
- 2012 Vistek National Creative Campaigns, Print and Digital. In-house with Vistek.

Why teach?

I teach to facilitate students finding their voice, as I found mine. I hope to empower students to demystify the transition from academia to practice. I teach to encourage further exploration, deeper within the practice and fields of art, design, humanities, and cultural studies. I look forward to continuing to serve students by passing my learnings into facilitating an active, constructive, and creative classroom.

The danger in a singular voice is that it has an aim to disregard change and gate-keep the underinvested. A plurality of perspectives can make a classroom dynamic that can be active, rather than passive. It can be a slow yet steady build, as with any social change, idea, or event, requires sustained pressure — just as much as studio practice requires practice. I feel that taking a decentered approach to how design is taught can yield the student finding and amplifying their own semantic and semiotic vocal cords. While also learning how to ask useful questions, practicing healthy habits, and synthesizing meaning within a given context.

The origins of the World Wide Web are rooted in a decentralized network—consider how this can be applied to the classroom setting. Like the idealized vision of the web as a democratic force, a classroom space that relies on a distributed form of decision making can reduce the power imbalance implicit to the teacher-student dynamic. Taking cues from ecological biodiversity: I believe that since each student and project has unique needs, there is no one-size-fits-all approach.

Learning from Arturo Escobar here, I feel that a plurality and diversity of tools and methods are needed in the classroom. Individual self-growth and development is important in artistic practice. Just as no tree is an island, so too are student learners within living, working, and responding to their communities designing for a range of abilities within systemic barriers. I advocate for students to develop individually, while also working towards collective and interrelated outcomes. I believe what a future creative worker and thinker needs is less hyper-individualism—instead, we need more respect, nuance, context, solidarity, empathy, and reciprocity. So what are ways in which we, as creative guides, can facilitate time, space, and scope for this?

I think the ability to observe, doubt, empathize, and understand the power of creative expression is key to a sound understanding of artistic practice. The ability to develop one's own voice; explore multiple ways of observing and perceiving in relation to their collective communities through inter-dependent thinking and making—will be encouraged. Depending on the context, students will have the choice of subjects, methods, and tools from within a prescribed range of options. I look forward to continuing to create the space for active peer-to-peer learning and thriving, meaning-making in which independent decisions are made, yet sustained in social critique in an iterative-yet-guided approach. My pedagogical approach focuses on a studio-based experience in which students feel heard, learn by doing, and question through editing—within a constructive mental space.

As a guide, I will continue to teach in a similar vein of what I ask of the students approach to learning. That is to express, research, and respond under material conditions of past, present, and futures. In which there's space to: listen; edit; hone; shape; and respond to the needs of people, communities, and nuanced critical issues.

Here are a meaningful quotes from people and groups that have informed the ways in which I teach, learn, and understand.

PRACTICING WAYS OF LEARNING HEALTHY HABITS CONSISTENTLY

“ First forget inspiration. **Habit is more dependable.** Habit will sustain you whether you’re inspired or not. Habit will help you finish and polish your stories. Inspiration won’t. **Habit is persistence in practice.**”
— Octavia E. Butler

“ It is not what you say to people that counts; **it is what you have them do.**”
— Neil Postman, *Teaching as a Subversive Activity.*

“ A commitment to the spiritual life requires us to do more than read a good book or go on a restful retreat. **It requires conscious practice, a willingness to unite the way we think with the way we act.**”
— bell hooks, *All About Love.*

REDUCING ASSUMPTIONS THROUGH RESEARCH YIELDING ACTION (PRAXIS!)

“ But when you read it in a broader context, the denial of the word “user” in favor of “people” becomes dangerous. **Being a User is the last reminder that there is, whether visible or not, a computer, a programmed system you use.**”
— Olia Lialina, *Turing Complete User: Resisting Alienation in Human Computer Interaction.*

“ Embedded in [our] tools are their **makers' and builders' assumptions about what humans need, and how humans should interact.** It is not enough to critique these assumptions, **because in simply critiquing, we remain caught in the long list of binaries:** Tech is dehumanizing, tech brings liberation. **The difficult work that we face is to live and thrive beyond binaries and assumptions, and to aid and enable others to do so.**”
— Xiaowei Wang

“ Virtually all ideologues, of any variety, are **fearful and insecure,** which is why they are **drawn to ideologies that promise prefabricated answers for all circumstances.**”
— Jane Jacobs

“ But because we have paid so much attention to the outsides of things, **we have forgotten the insides.**”
— Natalia Ilyin

FINDING INTERRELATED COMMUNITY THROUGH CHANGE

“ Dominator culture has tried to keep us all afraid, to make us choose safety instead of risk, sameness instead of diversity. Moving through that fear, finding out what connects us, reveling in our differences; **this is the process that brings us closer, that gives us a world of shared values, of meaningful community.**”
— bell hooks, *Teaching Community: A Pedagogy of Hope*, 2003

“ My hope emerges from those places of struggle where I witness individuals positively transforming their lives and the world around them. **Educating is always a vocation rooted in hopefulness.** As teachers we believe that learning is possible, that **nothing can keep an open mind from seeking after knowledge and finding a way to know.**”
— bell hooks, *Teaching to Transgress*, 2003.

“ Emancipatory politics always consist in **making seem possible** precisely that which, from within the situation, **is declared to be impossible.**”
— Alain Badiou

SEEKING EMPOWERMENT BY REMAINING OPEN TO LEARNING

“ These tools are about **teaching and reinforcing methods,** and acknowledge that **a primary source of happiness is not convenience, but empowerment.**”
— Frank Chimero, *The Good Room*, 2018.

“ What collectives are about can be summed up in the word empowerment. **Empowerment means giving power or ability to people to control what happens to them.**”
— *Vocations for Social Change. No Bosses Here!* 1976.

“ In the **beginner’s mind there are many possibilities,** in the expert’s mind there are few.”
— Shunryu Suzuki

“ **Leave space to fill in later.**”
— Ramon Tejada