

This comic is part of **Learning to Engage: Movements and Sociocultural Theories of Learning.**

For more, visit:  
andrewkohan.com/learningtoengage

Art and Lettering  
by



Andrew Kohan  
@akohan  
andrewkohan.com

Edited  
by



Joe Currow  
@learnsolidarity  
joe.currow@umanitoba.ca



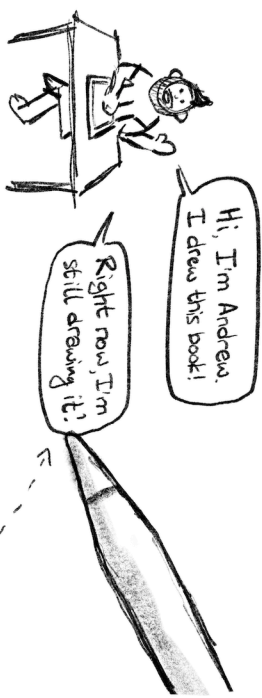
Tanner Vea  
@tannervea  
tvea@psu.edu

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A (brief!) Statement from the Artist



When I started collaborating with Joe and Tanner to interpret this great activism-oriented learning sciences scholarship, I was excited.

There's a lot of great work here! I'd love to help make it more accessible to activists!



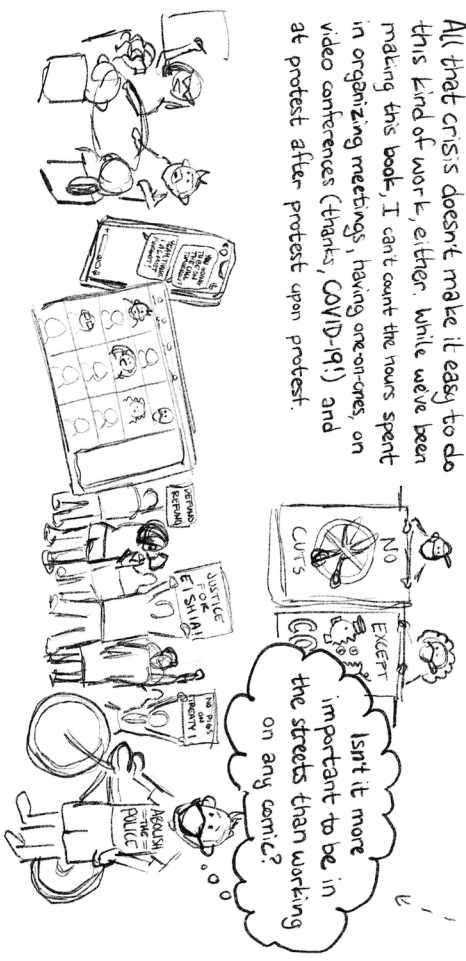
And since we got started, the need for this work has only felt even more pressing.



(RELATED)

All that crisis doesn't make it easy to do this kind of work, either. While we've been making this book, I can't count the hours spent in organizing meetings, having one-on-ones, on video conferences (thanks, COVID-19!) and at protest after protest upon protest.

Isn't it more important to be in the streets than working on any comic?





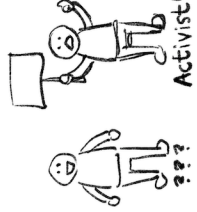
Maybe all that uprising has something to do with one of the biggest problems with this book: my tendency to draw activism principally in relation to protest.

and fun!  
—It's easy to draw protests

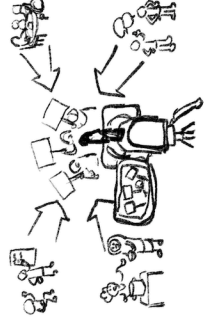


## + PROS

— protests are recognizable symbols of activism

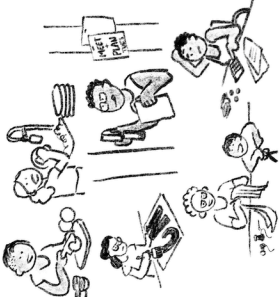


— the easiest images to reference about movements I wasn't a part of are the tactics

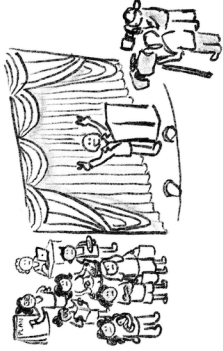


## - CONS

— most of the real doing of activism is behind-the-scenes\* keeping movements alive



— this work is often gendered, sometimes racialized, and almost universally de-emphasized in popular stories



I don't get it, I posted the event on Facebook!



\* Marxist Feminists call this "reproductive labour," some socialist movement scholars call it "shit work."



and anyway, the best and most treasured stories of movement elders mostly aren't protest stories.

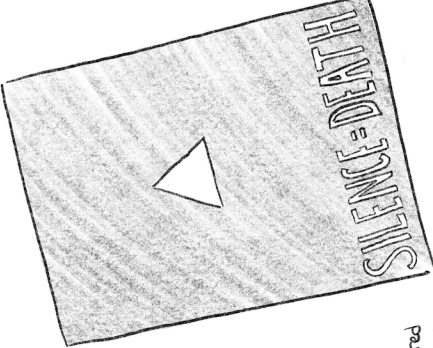


... and that was the first time I really believed that integration was possible



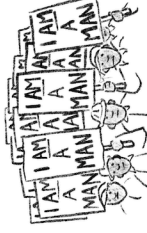
All the same, I'm bringing a visual approach to this work, and the movements that I love and that brought me up spent a lot of effort to make visible presences that remain etched in our collective consciousness.

The AIDS movement, where I got my start in activism, has produced some very stunning visuals in both design and action



The ACT UP elders who mentored me and my peers knew how to take direct action, and be visually memorable.

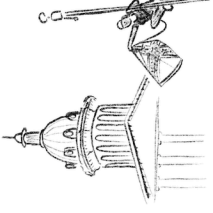
So I hope you'll forgive my indulging in the quick trick of drawing activists with placards and megaphones. Comics are a visual medium and lean towards shorthand and tropes to get ideas across quickly and digestably.



But when I think about the movements that got us here ...



I think those movements lean into images, too.



Maybe it takes a striking image—



— to help us imagine transforming our world.

Just remember, as the authors here make clear — if we want our movements to learn and grow, WE GOTTA DO THE WORK!