

The *Six Nodes*.

A career infrastructure audit.

From navigation to architecture. The audit, the diagnosis, the three inputs — the working tool that turns one Glory Lab hour into thirty days of deliberate building.

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Infrastructure builds careers.

Not the other way around. A career is not something you have and then build infrastructure around. Infrastructure is what you build first — and the career is what grows out of it.

Infrastructure is what you build between the asks. *The relationships you tend when nothing is on the line. The conversations you have when you don't need anything. The presence you maintain when there's no immediate return.*

How to use this. Move through the worksheet in one sitting. Audit every node honestly — not the version of yourself you're working toward, the one you actually are right now. Diagnose the most *important* gap. Commit to three specific inputs over the next thirty days. Then come back to this in thirty days and see what's changed.

Two kinds of artists. The reactive artist waits for what the system offers. The generative artist has built something that produces opportunity on its own. The audit is how you find out which one you are right now — and the inputs are how you become the other.

SECTION I · THE AUDIT

The *six nodes*, three questions each.

For each node: write the real version. Names where you can. Real actions, not intentions. If a node is empty, write empty. Honesty is the beginning of building.

01 GALLERY

Relationships with galleries — whether you have representation or not. Not a verdict on the path. A node in the larger web.

Q1 What is *actually* here? Who are the real gallery relationships — the people who know your work, who have engaged with it, who have taken action around it. Names if you can. *Empty* if it is.

Q2 When did you *last put something in* — reach out, show up, contribute — without needing anything back?

Q3 What has come out of this node in the *last six months*? A show, a referral, a visit, a real conversation. Or nothing.

02 COLLECTOR

The people who own, will own, or could own your work. Direct relationships matter whether a gallery brokers them or not.

Q1 What is *actually* here? Collectors who know your work, who have purchased, who have followed the practice over time. Names if you can.

Q2 When did you last put something in — a check-in, an update, a real non-pitch message — into a collector relationship?

Q3 What has come out in the last six months? A sale, a referral, a re-engagement, a deepened relationship.

03 INSTITUTIONAL

Museums, residencies, foundations, curators, programs. Not the arbiter of value — the signal that opens specific doors.

Q1 What is *actually* here? Institutions, curators, residency staff, foundation contacts — the real ones, not the ones you've thought about.

Q2 When did you last put something in — an application, an introduction, a visit, a real engagement that wasn't an ask?

Q3 What has come out in the last six months? A residency, a show, an inclusion, a curator visit, an acquisition.

04 PRESS & MEDIA

The writers, critics, editors, podcasters covering the conversation your work belongs to. The node that reaches rooms you'll never enter.

Q1 What is *actually* here? Writers and publications who have covered your work, who you read, who you have engaged with genuinely.

Q2 When did you last put something in — read a writer's work, sent a non-pitch note, contributed to the conversation they cover?

Q3 What has come out in the last six months? A feature, a mention, a profile, a podcast invitation, a quote.

05 PEER

Other artists in your conversation. Not your competition — your infrastructure. Opportunities move through peer networks first.

Q1 What is *actually* here? The artists in your real circle — the studio visits, the texts, the show together, the recommendation made.

Q2 When did you last put something in — a check-in, a show-up, a recommendation, support for someone else's work?

Q3 What has come out in the last six months? An invitation, a referral, an opportunity that came through a peer.

06 AUDIENCE & COMMUNITY

The public-facing layer. Followers, subscribers, the people who show up at the openings, share the work, carry the story.

Q1 What is *actually* here? Real audience — email list, social, the people who show up. Numbers and the nature of engagement.

Q2 When did you last put something in — consistently, intentionally, with something to say?

Q3 What has come out in the last six months? A direct sale, a connection made, an opportunity surfaced through the audience.

Find the *most important* gap.

Not the biggest. The most important. The one that — if you built it deliberately over the next thirty days — would change what your career is capable of generating.

A few ways to think about *important*.

- **Collector node is thin and you sell work.** Every sale depends on a third party. You don't own your market. Building direct collector relationships gives you something no one can take away.
- **Institutional node is undeveloped at the stage where it would open doors.** Not because institutions are arbiters of value — because for specific collectors and curators, institutional engagement is the signal.
- **Press node is thin and the work is moving.** Press extends your web into rooms you'll never walk into. It does work you can't do yourself.
- **Gallery node is empty and that's the path you're on.** Build it. Gallery node is empty and that's not the path? Look at the other five. Your infrastructure doesn't need a gallery at its center. It needs a center.
- **Peer node is thin.** Opportunity moves through peer networks first. This is the cheapest, most underestimated node in the system.
- **Audience node is thin and you sell direct.** The audience is the market when there's no gallery between you and the buyer.

YOUR MOST IMPORTANT GAP

The *one node* you're building over the next thirty days —

Three *inputs*. Thirty days.

Not goals. Inputs. Specific actions you can put on a calendar. Things in your control regardless of what the art world decides to give you this month.

Building is small consistent inputs over time that compound into something structural.

Not one grand gesture. A series of deposits made before any withdrawal. The thirty-day frame is the working unit — long enough to be real, short enough to do.

1	INPUT ONE	BY WHEN
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2	INPUT TWO	BY WHEN
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3	INPUT THREE	BY WHEN
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Bring these to office hours, drop your node in the Glory Collective chat, or just text them to yourself. *The point is to make the commitment specific enough to track — and out loud enough that someone besides you knows you made it.*

CLOSE

From *reactive* to generative.

You are not waiting for the art world to decide what your career gets to be. You are building the conditions that produce the career. You are planting seeds. You are tending soil. You are creating the inputs that generate the outputs over time. Come back to this worksheet in thirty days. See what changed.

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