

# DISLOCATION

## A PROGRAM RESOURCE GUIDE

### SUMMER ART INQUIRY 2016





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Summer Art Inquiry  
New Urban Arts 2016



# ABOUT NEW URBAN ARTS

New Urban Arts is a nationally recognized interdisciplinary arts studio for high school students and artists in Providence, Rhode Island. Our mission is to build a vital learning community that empowers young people as artists and leaders, through developing creative practices they can sustain throughout their lives. We provide studio and exhibition space and mentoring for young artists who explore the visual, performing, and literary arts. Founded in 1997, New Urban Arts is housed in a storefront art studio, located in the West End neighborhood of Providence. Our facilities include a gallery, darkroom, screen-printing studio, recording studio, resource library, administrative offices, computer lab and 6,000 square feet of open studio space. We serve over 500 high school students, 25 artists and 3,000 visitors through free youth programs, professional development, artist residencies as well as public performances, workshops and exhibitions each year.

## NEW URBAN ARTS

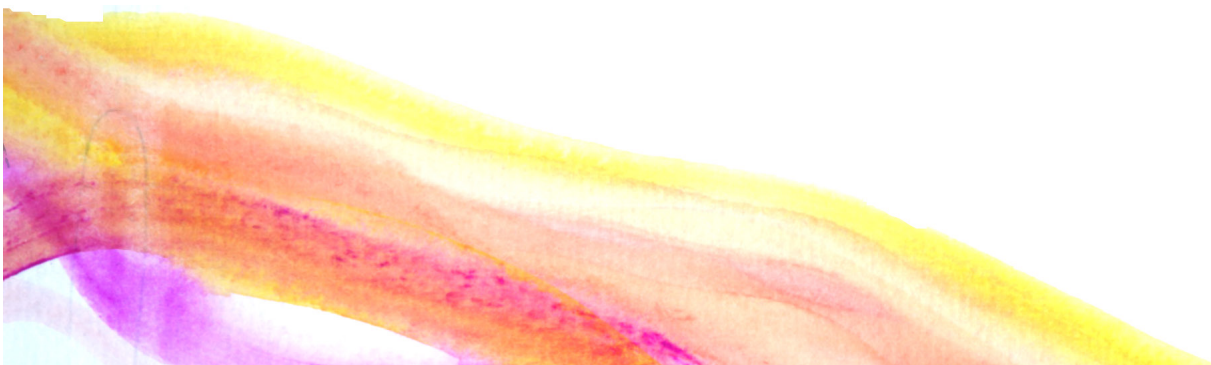
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Lastly, thank you to the ten awesome, innovative and creative students who made up the Art Inquiry team for participating and creating such thoughtful, inspiring artwork: August Tamburino, George Dauda, Jose Ploude, Juliette Lange, Madeleine Donald, Maileni Mendoza, Maite Germosen, Saderloun Fevry, Sheila Cruz, and Tighe Coykendall.

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# ABOUT THIS PUBLICATION

“Dislocation” is a program resource guide based on New Urban Arts’ Summer 2016 Art Inquiry program. This interdisciplinary summer program brought together ten high school students with community scholars and artists for a critical and creative exploration of displacement and disruption. Unique to us and this year was the experience of being dislocated from our studio home during the summer of 2016. In the following pages, you will find activities, ideas, conversations, questions and curriculum for arts workshops that guided our collective inquiry. You will also find additional resources that were used to generate and expand our understanding of being dislocated. We hope you find this resource guide useful as artists, educators, and young people in sparking new ideas for your own creative practice, individually, collaboratively, or even in the classroom. The publication’s format allows you to adapt, combine or alter the activities to your liking to best meet the needs of your specific environment.

This publication is one of a series produced annually. The Summer Art Inquiry Program Resource Guide series is available on our website at [www.newurbanarts.org](http://www.newurbanarts.org). Please send your correspondence to [info@newurbanarts.org](mailto:info@newurbanarts.org).

# FOREWORD by Alex Agloro, Summer Scholar

I can't write this foreword about Summer 2016 without acknowledging how the world has changed. We're beginning to emerge from the rubble of an election won on the coattails of white nationalism, xenophobia, and fear mongering. A bit like an oracle who sees into the future, our theme for Art Inquiry was dislocation. This theme served as a metaphor for how New Urban Arts was temporarily dislocated from our home at 705 Westminster Street for summer, but the theme of dislocation speaks to our present and future world. Issues close to the heart of New Urban Arts such as racial justice, gender equality, queer and trans visibility are under attack.

When our reality is broken, we need to look to something bigger and grander as a way to re-imagine the world around us. I believe that's the role of speculative fiction and fantasy. As our own real-world Voldemort has come into power, it seems useful to draw inspiration from a hero who began his life dislocated from his home in the wizarding world: Harry Potter. At the start of Harry Potter and the Half-Blood Prince, Voldemort and the Death Eaters are gaining power, and future of the wizarding world seems uncertain. At Hogwarts School of Witchcraft and Wizardry, the Sorting Hat (who greets incoming students each year and sorts them into the four houses of Hogwarts) sang a song that warned of the perils of factions and encouraged cross-network organizing and movement building. It sang:

"I sort you into Houses  
Because that is what I'm for,  
But this year I'll go further,  
Listen closely to my song:  
Though condemned I am to split you  
Still I worry that it's wrong,  
Though I must fulfill my duty  
And must quarter every year  
Still I wonder whether sorting  
May not bring the end I fear.  
Oh, know the perils, read the signs,  
The warning history shows,  
For our Hogwarts is in danger  
From external, deadly foes  
And we must unite inside her  
Or we'll crumble from within  
I have told you, I have warned you  
Let the Sorting now begin."

New Urban Arts is Providence's own (after)school of magic and wonder, and programs like Art Inquiry unleash the imagination. While Director of Programs Emily Ustach is our own in-house Sorting Hat and creates respective Houses under the Magical School of Summer Programs, our values of equity and justice transferred across Art Inquiry and into the Untitlement Project and The Steel Yard program. This year's Art Inquiry program in particular took a deep dive into New Urban Arts' philosophy and values through curiosity and inquisitiveness with a group of students mostly new to our space, much like how First Years at Hogwarts come through the Sorting Hat to join their respective communities.

Even though New Urban Arts was dislocated, Art Inquiry always had a home. The Providence Public Library and its rad teen librarian and special collections host opened its doors to us in the top floor Annex. In that space students embraced their new home and built a whimsical cardboard fort, drew collective maps, participated in a library scavenger hunt, and joyfully, yet soundlessly, held a silent library parade. The Library Annex became our own Room of Requirement, or a space made available when we needed it.

While exploring abstract concepts of dislocation, the fearless visionaries Kah and Vuthy also reflected with the students about real, tangible implications of dislocation in the world. They held space for people who have been dislocated: in Syria, in Palestine, children in Central America, and closer to home, the fear of deportation for DACA children and Dreamers who have made the United States their home. The long term effects of slavery in the United States—an entire people stolen from their homeland and dislocated—has been a piece of the organizing happening around the Movement for Black Lives and #BlackLivesMatter. Afrofuturism was offered as a remedy for what ails us, because the world as we know it is broken and it takes radical imagination to believe that another world is possible.

Now that our magical summer is over, the parting advice I leave you with is: we must love in the face of adversity. We must continue to care and protect each other while maintaining our joy and creativity. Hogwarts headmaster Albus Dumbledore said, "Happiness can be found even in the darkest of times if one only remembers to turn on the light." New Urban Arts is a special and magical place and light for us is fearless art making as resistance and community building. With our lights fully ablaze, we saw that even though we were dislocated, we were ever always at home.

- Dr. Alexandrina Agloro  
2016 Summer Scholar-in-Residence





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# TUESDAY

1:00 - 1:15 - CHECK IN ACTIVITY!

1:15 - 2:15 - BUILD A WORLD 

2:15 - 2:30 - BREAK 1. (15 min.)

2:30 - 3:15 - ~~FINISH ZINE!~~ PROJECT TIME

3:15 - 3:30 - BREAK 2. (15 min.)

3:30 - 3:45 - LIBRARY STAFF  
RESEARCH PRESENTATION.

3:45 - 4:15 P.M. - VUTHY + KAH  
ARTNT TALK!

4:15 - 4:45 - ~~FREE~~ PROJECT TIME! FINISH ZINE

4:45 - 5:00 - CLEAN UP!



# INTRODUCTION

## Definition of DISLOCATION

1: the act of dislocating : the state of being dislocated: as

a: displacement of one or more bones at a joint : luxation

b: a discontinuity in the otherwise normal lattice structure of a crystal:  
disruption of an established order

For five weeks in the summer of 2016, we, ten students and two artist mentors, gathered for the annual summer art inquiry program. New Urban Arts' studio building was closed for construction over the summer. So we made an empty white room at the top of the Providence Public Library our home. Fittingly, our theme was Dislocation.

Dislocation is the kind of topic that relates to anyone moving through life's constant change, but has particular meaning to young people. Being a teenager puts you in a perpetual state of in-between that makes it hard to locate yourself. You are often carried away on a tide of change that you don't have much power over. You can be dislocated from your body as puberty changes you, or you realize that your body doesn't express who you really are. You can be alienated from once-friends by moves and by sudden personality changes. In school, you can be constantly shifting between seven classes, working on a subject for an hour at a time and becoming comfortable, then getting severed from it as you hustle to your next class. Or you can be caught between the pressure to take care of your family, or needing to answer to your parents and teachers. Or during the summer months, dislocated from the routine of the school year, in the heat with freedoms that are both immobilizing and inspiring.

Many of these dislocations had an effect on our specific group. Most of our students were incoming freshmen, who were starting new schools in the weeks after we ended, not sure about what would come next. We had people move away in the middle of the summer. The cousin of one artist mentor, visiting from France, was dislocated from his home. And all of us were dislocated from the physical home of New Urban Arts.

We examined Dislocation in five weekly themes:

**Memory**

**Context**

**Home**

**Technology**

**Body**

We played a lot of games, and they were central to learning to express ourselves to each other, be silly in front of each other, and to work together. Games helped us break out of summer's sluggishness, and to build a culture of trust from scratch.

As time progressed, we became artists in residence at the library, learning to both treat the space with respect, and to push back against it. One of our most animated days was when we had a quiet parade through the library and discussed about how people reacted and, what we could have done differently. We also found that part of the answer was to build a more private space against the public where we could have more intimate conversations.

We closed the summer with self directed projects that reflect a range of understandings of dislocation, making connections through our research and our own lives.

This summer taught us the value of putting yourself in a new place every once in awhile.

What will you create if you put yourself somewhere new?





# MEMORY

what is memory?

what is dislocation?

how are things remembered?

is there a before an after to  
memory?

## WEEK ONE: MEMORY

Memory is the way you perceive the reality of the world, and your place in the world. And after time passes, your memory of how things used to be, old restaurants, neighborhoods, friendships, can be all that's left of a past that felt like home. We used the week to begin thinking about dislocation while also getting to know each other.



## Dislocation Mind Map

Creating a giant mind map was one of our first activities! Collective mind maps are great because they allow groups of people to think together and build a common language of ideas to relate to.

- Supplies: *large sheets of butcher paper, markers, tape*
- First, get out a very large sheet of butcher paper. (It's fun to work together to create a really large sheet of paper by taping together several smaller sheets together.)
- Give students two minutes for the initial round. Encourage people to write or draw whatever associations they have with the word "dislocation." We gave everyone up to two minutes at a time to share new observations. Keep it short and sweet to move things along.
- Collectively look at initial thoughts. Allow at least a minute at a time for the whole group to slowly walk around the big paper. Have people react to what's been put down in different ways.  
We drew arrows between ideas that linked up, and responded verbally. Ask students: What do they think about dislocation? Where do our thoughts overlap?
- Do a few rounds of additions and watch your mind map grow.
- Finally, hang it up! Now you have a unique piece of collective art, and a common language of ideas.



### Designing the space: exercise

When you come into a new place, a place with teachers, it's easy for the teacher or the most dominant person to design a space that may or not be great for all the participants. Coming together around the design of the space increases ownership, sets it apart from its surroundings, and helps make the new space feel like home. Ideally participants can also bring something to contribute to the space.

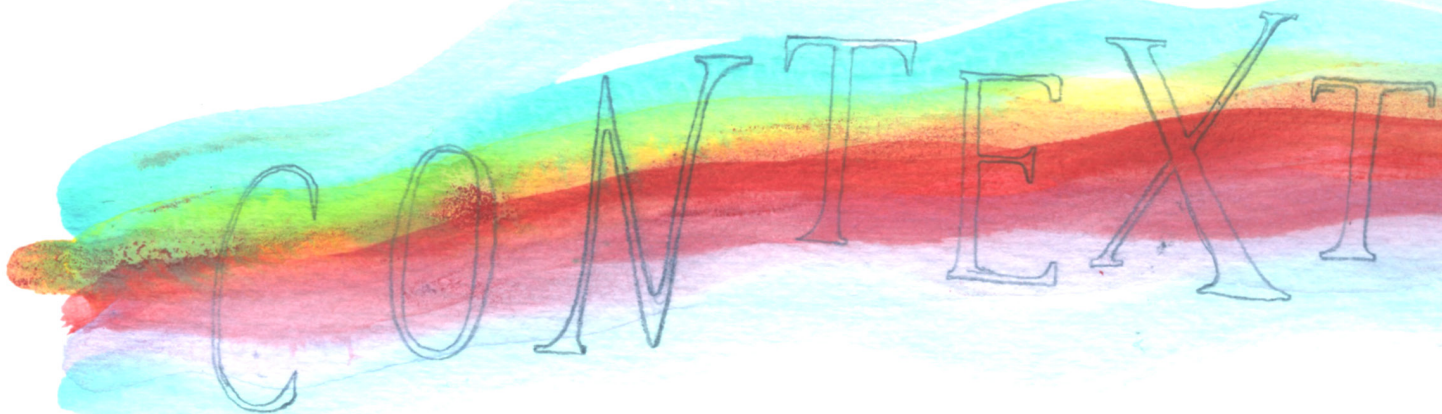
- Supplies: *a large sheet of paper, a marker, a room of one's own*
- Find a volunteer scribe. Teachers should act as facilitators. Come up with a few questions to get people's thoughts going. Questions like: what do we hope to do in this space? What made our old art studio so functional or fun? What do we want to bring to this new space from our old one?
- Post these notes where everyone can see them.
- Once you have ideas down, look at the space and the furniture you have. Have the scribe draw the room and where furniture in the room could go.
- Now get up and make changes!











CONTEXT

can we create the  
world we want to  
see?

how does where we are define  
who we are ??

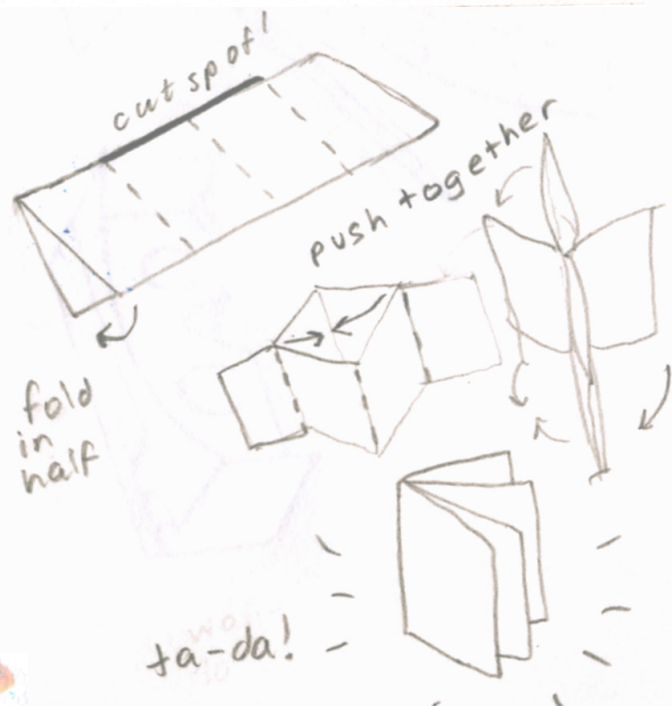
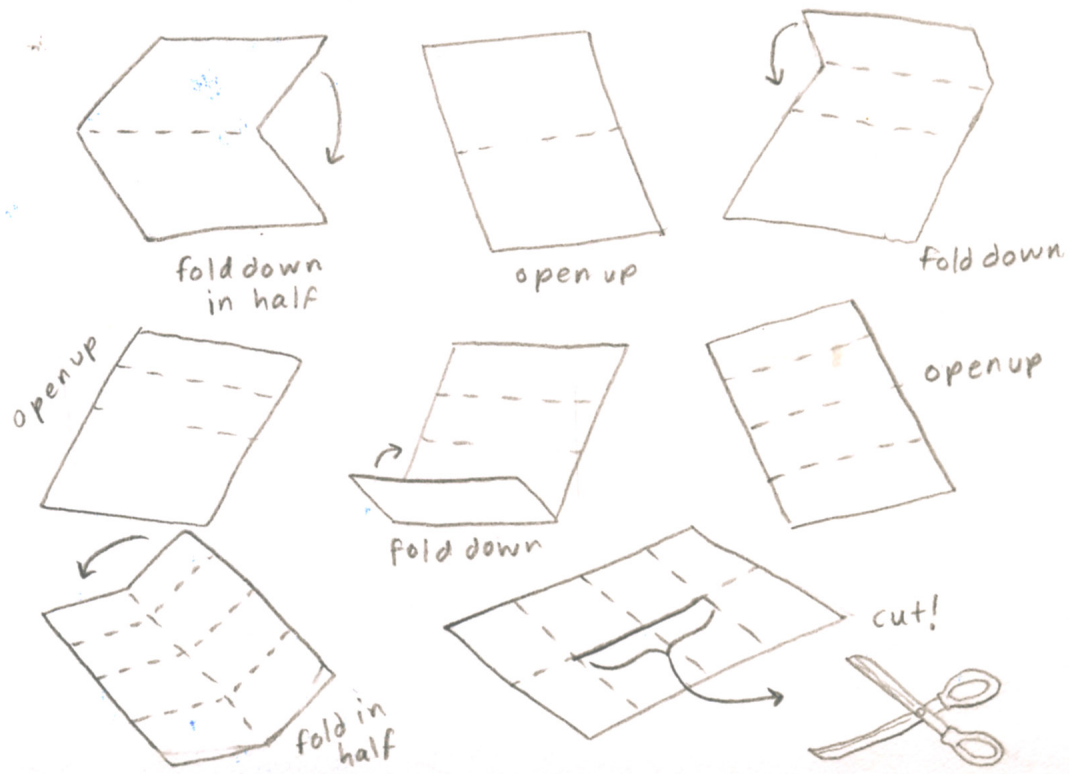
## WEEK TWO: CONTEXT

Everyone is deeply affected by their context—the time they're in, the beliefs of the people around them. But many powerful artistic ideas can come from liberating ourselves from convention and letting our own dislocation lead us to ideas that ring true. Often artists are explorers: the lone astronaut looking at all of earth, the fish who can suddenly see the water around her. Many artists before us have explored new ways of living and thinking. We followed in their steps this week, trying out games and projects that helped us see the water around us, and imagine other possible environments.





# how to make a one page zine



## Daily Journal Zine

This exercise shows something of the people we are outside the studio.

Supplies: *drawing utensils, paper, scissors*

Spend fifteen minutes making a short comic showing everything you did before you came here—enough time for folks to sink into it drawing, but not so long to overthink it. Your zine might include: breakfast. The traffic on the interstate. The bus that was late. What did you eat? Was there traffic? Who did you meet along the way? What did you do before you got here?

When you are done making your zine, take turns sharing them in a circle.



## Host an Artist Talk

Sometimes exploring is about bringing the outside world to you! Having an artist talk is a fantastic way to bring fresh perspectives to your work and connect you to the art community at home. Here are some tips for having an artist talk:

Share the culture of the class with the artist. The artist will not necessarily know what they are getting into! So be sure to tell them a bit about yourselves! Are you quiet? Loud? Do you prefer sitting and having long discussions? Do you prefer making art and doing minimal talking?

Consider compiling questions beforehand. Look at the artist's work beforehand and take some time to study their subject. We found it helpful to create a basket of questions to jumpstart our ideas, that we could draw out of if we didn't have questions or were feeling shy.

It's important to think about how to make the experience positive for the artist too! Discuss how you want to treat the artist. We found that guest artists appreciated when we took the time to send them a thoughtful thank you note and tell them some of what we learned from their visit. Think about how you'd treat a guest!

Ask the artist to work on a project with you to let you experience their process firsthand.

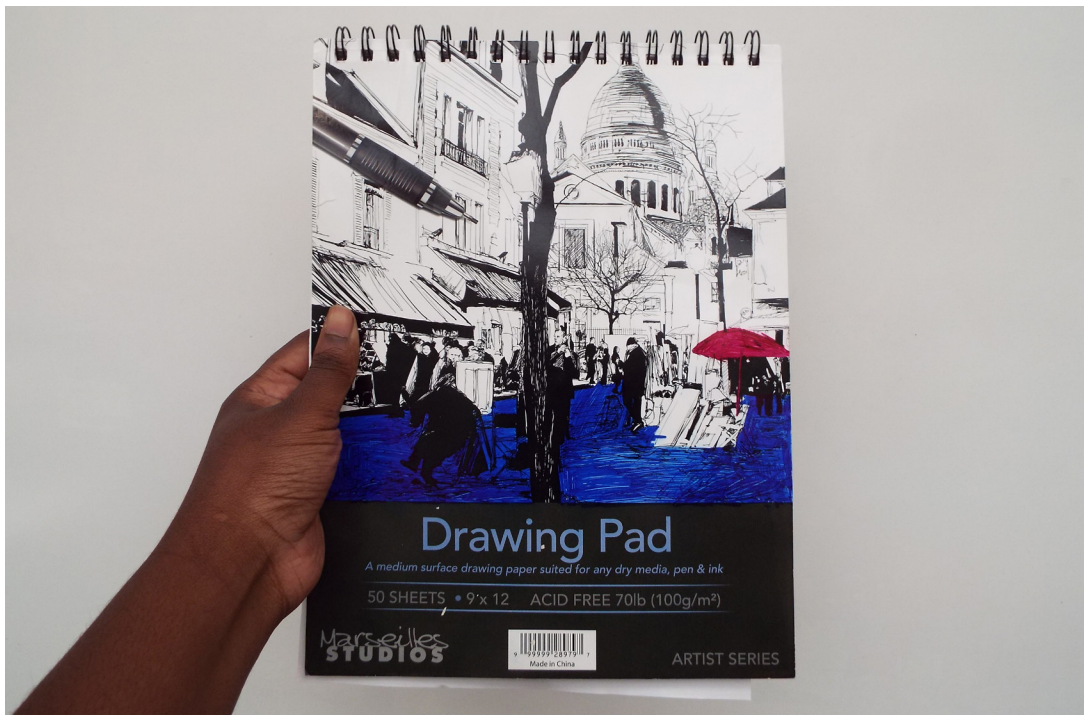




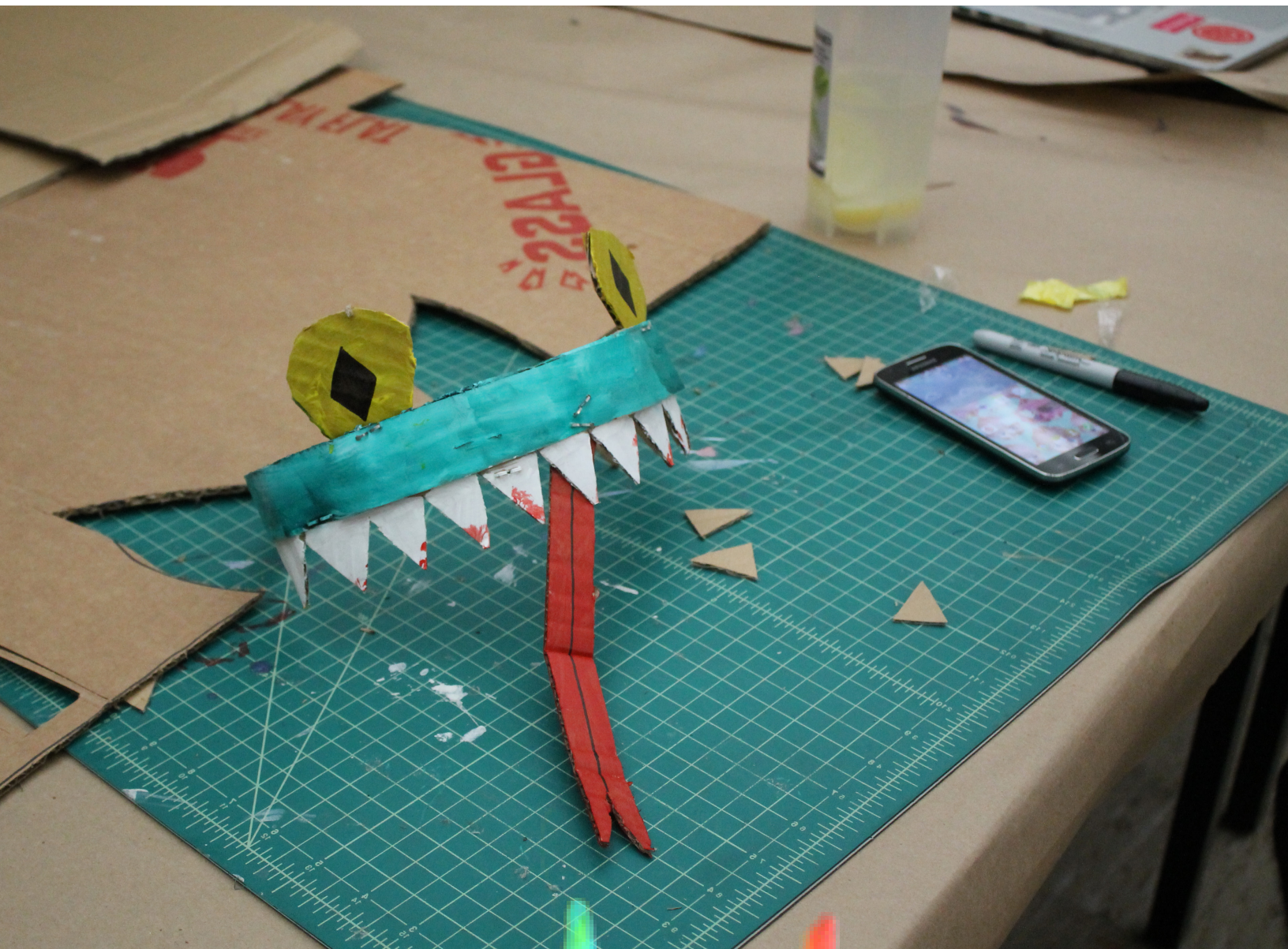
## Theatre of the Oppressed Games

This game is a fun way to get comfortable with new people and to stretch your mind! Part of the objective is to make the mind more flexible to new meanings and possibilities.

- Supplies: *one game leader and at least two other players*
- For this game, you'll need one person to run the game. The game leader will pick an action. "When I say go, you will stop." "When I say stop, go." The game leader will add more and more actions as time goes on and players get more confident!







what is home? does home  
have to be physical?

## WEEK THREE: HOME

One of the most important relationships a person can have is with their home: the hometown, where everyone knows your mom and your mom's mom; the house you've lived in since you were a kid; your room, full of your books and your records. That's what makes it such a rich place to start exploring dislocation. We spent the week thinking about how homes are made, who controls homes, and how people with no home—such as refugees or immigrants or adoptees—make new ones.



## Sorts and Mingles

People reveal a lot of themselves by the things they like, which is what makes Sorts and Mingles so interesting.

- Supplies: *a game leader and at least two other players, lots of space*
- For this game, come up with a list of 15-20 silly questions comparing two things. You might ask: plastic or paper? Waffles or pancakes? At New Urban Arts, our favorite is cake or pie!

Have everyone who likes pie stand on one side of the room. Everyone who likes cake will stand on the other.

## Quiet Parade

After we had been “in residence” at the local library for a while, we wanted to shake things up with a spectacle that would entertain the readers. Parades are excellent way to enliven a space with something magical and suprising.

Supplies: *costume making materials—fabric, cardboard, paint, tape*

- Think about what you want your parade to achieve! We wanted to entertain people in the library but not interrupt anyone’s reading. Parades are powerful in that they take up a lot of space, but are also tricky because you need a lot of space. What do you need to be mindful of? What do you want others to get out of it?
- Come up with a theme! A theme allows your parade to look like a striking, unified piece of moving art even though every body in the parade looks very different.
- Come up with a route! How long will the parade last? Where will it go?
- Think about noise and movement: will you be silent? Will you do a unified dance? A chant?
- Make your costumes! Crowns and flags are very simple, but you can make them as complicated as you want them to be.





## Fort Building

Looking to get up and move after too much time thinking and drawing? There's nothing like a good fort making project to get you moving and making constructive messes. And building things is one way to make a new space feel more like home. We built ourselves a giant cardboard fort that we sometimes sat in to have more serious discussions or just be alone for a while.

- Supplies: *Large sheets of cardboard, box cutters, staple guns and staples (we LOVE the Rapid 31 sword point staplers!), cardboard tubes, cardboard tape*



# TECHNOLOGY

## WEEK FOUR: TECHNOLOGY

In her TED talk titled “We Are All Cyborgs Now”, Amber Case talks about the new and intimate relationship between humans and our technology. Social media, for example, allows us to have two different selves—our living self, and our online persona. The technology around us provides all sorts of new opportunities to feel disembodied, and disconnected. They are a part of us, but they are not us. In this week, we played with virtual reality, considered what technology used to be, and made our own GIFs.

*what counts as technology?*

How does technology make connections with other people easier or harder?

Is using virtual reality to see underwater sea worlds the same as actually deep sea diving?

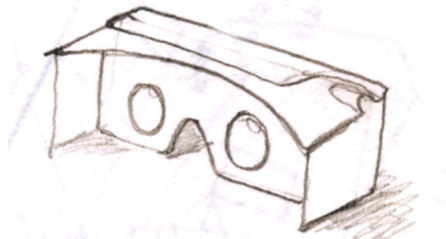
Is technology the new frontier?

Does new discovery have to be so isolating?

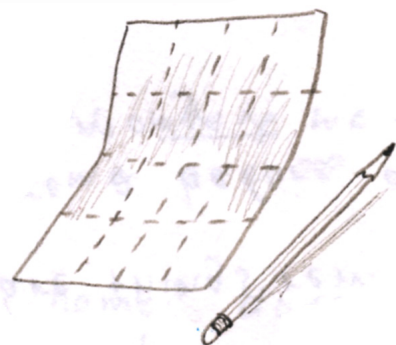


### **NYTimes Virtual Reality boxes**

Sometimes it's fun to just explore new forms of technology. We spent lots of our down time experiencing virtual reality from in our classroom by using cardboard virtual reality viewers and our smartphones. If you have access to a smartphone, try it out! Download a virtual reality app—we liked the New York Times Virtual Reality app and the Google Cardboard app. We recommend Google Cardboard viewers or the similar Knox V2 viewers from KNOXLABS.







## Make your own GIF!

- Supplies: *8.5x11 inch sheets of paper, drawing supplies, computer*
- Photocopy a sheet of paper with sixteen boxes on it.
- Have the students fill each box. One way to look at it is to have the students draw the first box and the last box, and try to figure out how to move from the first picture to the last one.
- Remember: the GIF will look the best if each motion is small! Demonstrate walking. Have students point out each part of the motion so they realize they have to include each movement to make walking look right. It can be as simple or as complicated as you like!
- Scan these sheets into a computer and put them into a sequence. We used Photoshop, but there are many free GIF makers online.

## The Human Machine Game

- Supplies: *3+ players, space to move about*
- In this game, each player is like a cog in a machine; one person will start the motion but everyone else has to be activated by the person on their left, and needs to activate the person to their right. The machine has to use each player to complete the action. For example, once the player to her left taps her on the hand, she could start jumping up and down, then the person on her right will be activated to add another motion, and continue until everyone is doing an action in the sequence.
- First, come up with an objective—for example, turning the light on and off. Give the players a five minutes to come up with their action. Whatever that action is, it has to connect to and activate the people next to them. As you become more comfortable, think of ways to complicate your machine!



# BODY

## WEEK FIVE: BODY

Perhaps one of the most intimate relationships we have is with our bodies. It goes with us everywhere. It affects how people see us. It affects how we see ourselves. Things that had to do with our bodies and alienation from them percolated over all five weeks—some of us were making art about the racism we experienced because of how we looked, or thinking about the dissonance between our bodies and our inner selves, or making vibrant changes from week to week in the way we dressed. In our final week, as we hustled to finish final projects, we spent some time thinking about the stories our bodies carried.

*what is a body?*

*does it have much  
to do with who we  
are?*

*what do other peo-  
ple think of our  
bodies and how  
does that affect  
who we are?*

*what has happened  
to our bodies and  
how does it change  
us?*

## Visiting Places Unknown

We were highly inspired by our visit to the Nature Lab at RISD. Our two hour visit, complete with a guided tour and plenty of independent wandering, inspired several days of creativity and thought. Think about a place you can visit where participants can get into the world and be provided with fresh inspiration. Where can you travel and see something utterly new?







## Paper Mache Beasts

After visiting a natural history lab and sketching the wild animals that caught our fancies, we combined our sketches to create a whole new animal!

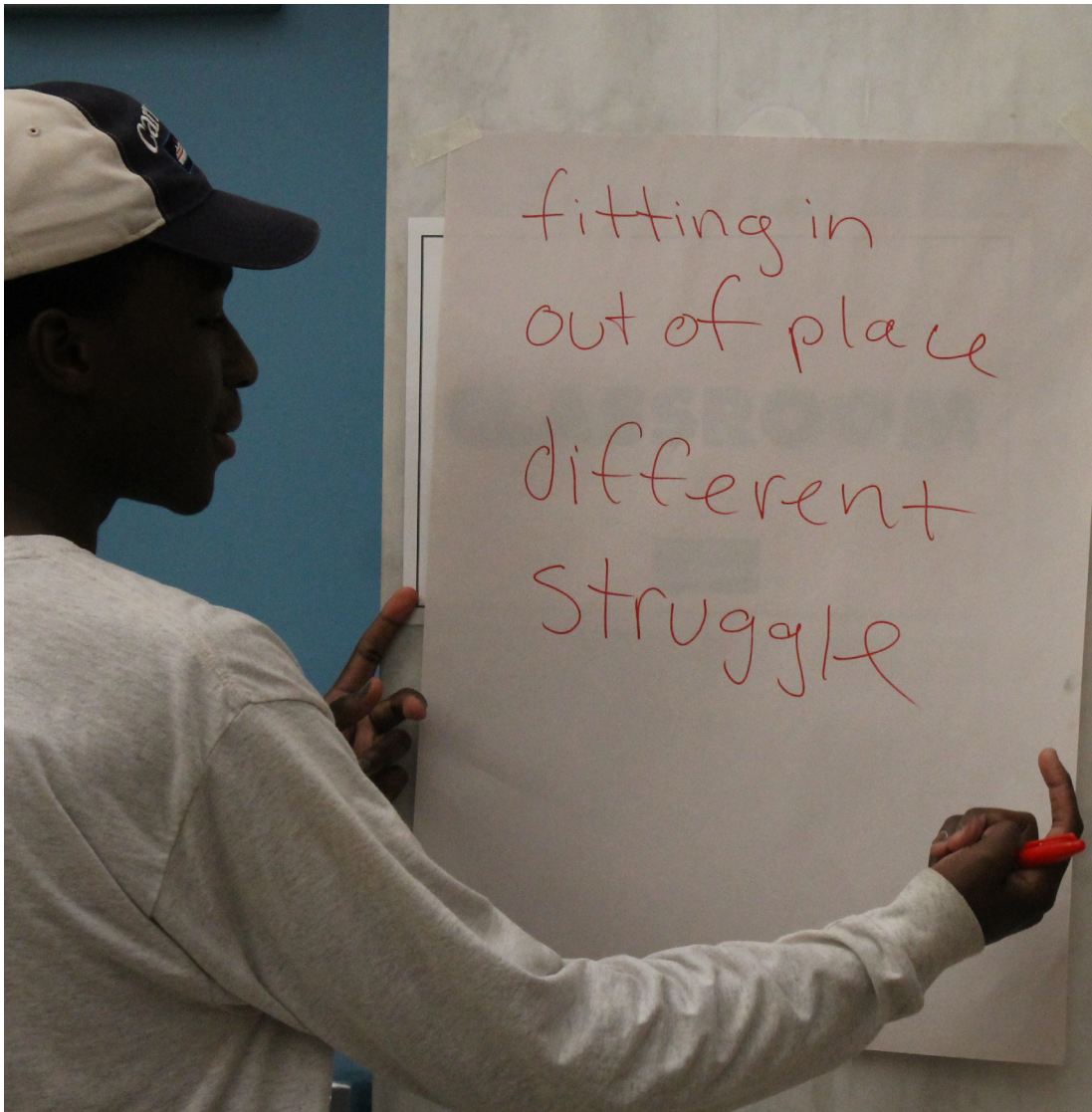
- Supplies: *cornstarch, hot plate, small pot, water, containers, mixing spoon, butcher paper; sketchbooks and drawing supplies; tape*
- Come up with ideas for what body parts your animal will have- we based ours off of the animals we saw in the Nature Lab. Draw drafts of how you imagine the animal might look. Collectively choose a design to build. Once you do, you are ready to make your design a reality.
- Start your animal out with cardboard skeleton—in sculpture, this is called an armature. Build the basic structure of the beast out of the thin strips of cardboard, stapled together.
- Completely cover this skeleton with a taped on paper that will function as skin—we like to use brown butcher paper, but any thin paper will do! Lastly, rip thin paper into pieces and cover both sides of each piece in sticky cornstarch Goop. (To make Goop, put cornstarch and water in a pan over heat and mix it until it has the consistency and appearance of translucent Elmer's Glue.) This goopy paper will stick onto the taped together paper layers and create a smooth surface for you to paint on later.
- Leave your creature to dry overnight. Paint it to suit your whims the next day.





### Maileni's Game

- Send one player, the Guesser, out of the room.
- As a group, silently choose one person to be the game Leader. The Leader will choose an action for everyone to do—for example, patting their thighs or tapping their feet.
- The newly appointed Leader and the rest of the players form a circle and call the game Guesser back into the room. She starts off standing of the circle and is allowed to walk around. Every other player has to keep doing the motion until the game leader begins a new motion. The Guesser gets three tries to name the game leader.







### Transformation Animation Flipbook

Supplies: 20 blank index cards, a binder clip (per student), drawing supplies

Mark the cards from 1 to 20. Put the cards in order and clip them together with binder clip. Voila! You have a homemade flipbook.

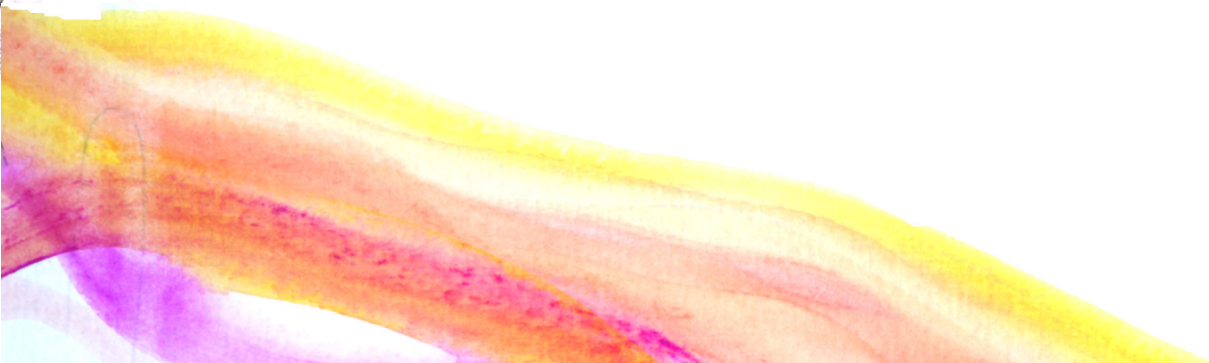
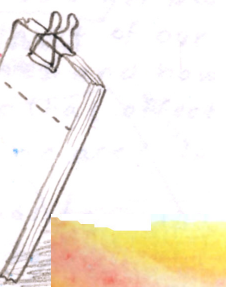
Assign a prompt: a way that they wish their body could transform. It could be silly! It could be serious. Have them think up a moving image that shows that transformation. Like the GIF exercise, keep these images really simple at first!

- Tips: consider drawing the first card and the last card and figuring out what would need to happen in between. And don't draw in the one inch of index card paper that will be closest to the binder clip! The clip will make that part of any drawing impossible to see.



# SELF DIRECTED INQUIRY PROJECTS

Throughout the five weeks, students worked on a self-directed inquiry project. They found a question or idea around dislocation they wanted to explore through art making, question asking and conversations with others. The projects made surprising connections to the idea of dislocation, some we could predict, and some that took us by surprise.







August Tamborino

### **Fake Eyelashes Are Really Hard to Put On**

I created a before and after photo of me transforming myself into a drag queen named Sodium. I used many different types of makeup products, tape to get my straight lines, wrapping paper for a background, and a camera to film. I am very familiar with makeup and it makes me extremely happy and comfortable. I am obsessed with makeup and fashion. I was never really into drag until June this year, when I watched a season of Ru Paul's Drag Race. I always wanted to try out drag makeup and this was the perfect chance! This relates to the theme of dislocation because drag makeup is all about creating and becoming a new person, and removing yourself from your daily life. I do my makeup almost every single day, and I love to experiment with it. I had never attempted drag makeup before seriously. The whole time I was terrified that I would mess up. I'd like to thank Ru Paul season 8 for getting me obsessed with drag. Go Bob the Drag Queen!





Juliette Lange

### **Re located**

This piece is a collection of reflective surfaces that create a miniature world. I arranged glass bottles to create an illusion of a castle amidst a blue ocean. Mirrors were used to create the feeling of dislocation and re-location. I picked these materials because I feel that they are very visually stimulating. I was inspired by images of imaginary worlds that I like to doodle in my spare time. This project relates to a theme of dislocation because it portrays an idle castle, seemingly alone, but its image is reflected off of many surfaces and relocated to create an illusion of many castles. This project was the first three dimensional piece I have ever worked on. Physically representing the image in my mind was the most difficult part. I would like to thank my mentors Kah, Katie and Vuthy and I would also like to thank New Urban Arts for helping me achieve my artistic goal.





Saderlounge Fevry

## Troubled Paths

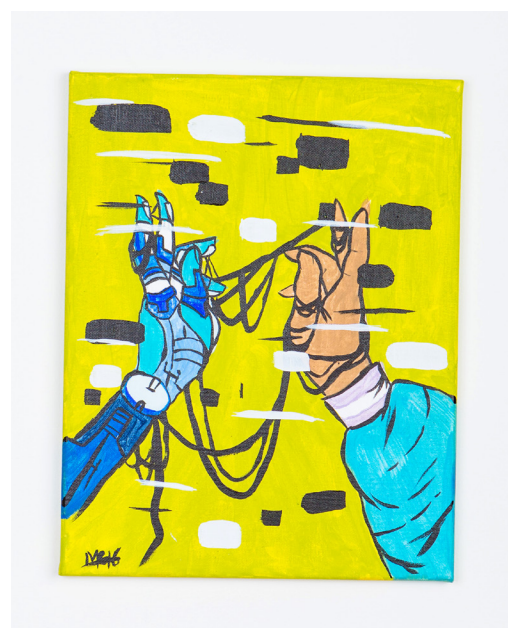
This is the story of two troubled women who have gone through a lot of hardship and feel alienated. They fortunately meet each other and become best friends. I used magazines, pen, paper, and research from the internet. Magazines are great to collage with. The other materials helped with the plot of the story. The idea came from a list of things that I like in the world, the two main things on that list of things that I like were human behavior and collages. It relates to dislocation, because the two main characters don't know where they belong, they have been through so much. Something that challenged me the most was the plot, I had to figure out what was going to happen in their lives and sort of balance the good with the bad. I'd like to thank Vuthy, one of my mentors, for helping me with finding out what I was interested in doing.



Maite Germosen

## The Neon Machine

The Neon Machine is a representation of futuristic trends, objects, taking an artificial form. Each character in every painting has to do with fitting in, and the consumption of tech. I used pastels, acrylic, watercolor, and canvas. The bright colors of the acrylic may bring out the artificial feeling of each painting. I was inspired by my love of character design and technology! I enjoy seeing detailed drawings with expressive characters in sci fi and fantasy. Each object and person in the paintings are the opposite of what they normally are. I decided to try something new to help push myself away from boundaries. Finding color palettes that worked was a challenge, and putting down ideas was pretty tough. My mentors Kah and Vuthy are both huge inspiration to the things I created now.





Chayla Viviana Cruz

### Untitled

The artwork I'm talking about now is about what the power of makeup does. It can give the weirdest illusions, make you look "better", and it is fashionable so it is useful in many ways. The idea came from @Gina.Makeup on INSTAGRAM. She does eye makeup perfectly on her arm. It gave me the idea to use nothing but makeup on my poster. It also gave me the idea to add illusions because I like giving the confusion/wonder people have shown. To me, this piece relates to the theme, Dislocation because when I think of dislocation I think of being misplaced. My pictures on the poster show very weird places to put makeup so it relates.

The materials I used were poster, stickers, makeup, brushes, and pictures that I printed. I picked these materials because I did not want to use paint. I wanted it to be like extraordinary since it's not everyday you see makeup used as paint. I have never used makeup as paint before. I've done a poster before but never really of my interest so I really enjoyed making it.

What challenged me the most was not messing up. Drawing the eyebrows with an eyebrow pencil was hard because I couldn't make it too thick or too thin. The eyeliner was somewhat the easiest part. The lipstick was the hardest.

I used pictures of Nikkie Tutorials and Desian Dain. I also used pictures taken by Gina. Makeup.



Tighe Coykendall

## **Phantom Pain**

This piece is meant to demonstrate a disconnect in terms of the body. I used pencil, pen, and colored pencils because these are what I use for most pieces of mine. I was inspired by the theme of dislocation, which generally focuses on disconnect on an emotional plane. I wanted to try this on a physical one. I tried something new in the size and type of paper I used. I was challenged most in the early stages of developing ideas. This piece is dedicated to Time. You know who you are.





Madeleine Donald

## **Lost and Found**

For my individual project I chose to build a three-dimensional map out of various recyclables items, cut paper and old toys that focused on a theme of lost and found and the different ways in which one can become lost and found. I knew I wanted to create a 3D project before the Art Inquiry internship even began, but after the first few days of the program, I became inspired to focus on a theme of traveling and getting lost by the giant mind map that the class brainstormed in order to get down all the present themes within dislocation that we could think of. I thought that getting lost could be defined as being dislocated in some cases and that being found could be defined as being relocated in some cases. Also, I thought the recyclable items and old toys could relate to the lost and found theme because using them was like finding something that was lost and found making it into something new.

In creating this project, I used a black trifold board, plastic bottles, cardboard boxes, various children's toys from around my house, different types of colored and patterned paper, paints and pens. I wanted to make this mostly out of recyclables because they are easy to locate and to work within building 3D objects.

I took a risk and tried something new that I'd always wanted to do in making this project; I've never really made a full 3D art project like this before. I was most challenged by figuring out how to put everything together.



george DAUDA

## **dis\_located**

Everyone is dislocated in one way or another. On top of that, most people are dislocated from knowing how they can relocate themselves. This project captures the feeling of not knowing how in the first place. The idea for this project came from experiences this summer.

I used magazines, an x-acto knife, glue, scissors, FLstudio12, Windows Movie Maker to create my piece. I chose these materials because they are what I had access to. Making this was what challenged me the most.

Shout out to life.



Maileni Mendoza

### Untitled

This artwork is a nest with one egg inside of a women's stomach with vines and fake flowers connecting. My sister inspired me. It was what she said and then it all reminded me of a visiting artist we had who talked about how adoption and dislocation connects. My piece relates to the theme, dislocation, because it has to do with something that doesn't even belong and doesn't know its place or how to act.

I used canvas, paint, fake flowers, and of course a paint brush. I used the fake flowers because they reminded me of how beautiful it can be and it would just be great to use it. This artwork does not relate to anything I've done before because I usually never paint so I wanted to try something new.

Making art and finding a way to connect it to dislocation was the most challenging. I'd like to thank my sister and a visiting artists we had once named Ashley Herring.





Jose Ploude

## Summer 16

This work explains the journey of a young teenage boy who has to move but due to a serious accident has gotten shot and with the help of his new friend had helped him through the situation and made him feel that no matter where life takes you there will always be people in the world to help you. The idea came from my passion of drawing ever since I was little I have always wanted to make my own cartoon and with this opportunity I was able to make my own story line due to the theme of dislocation.

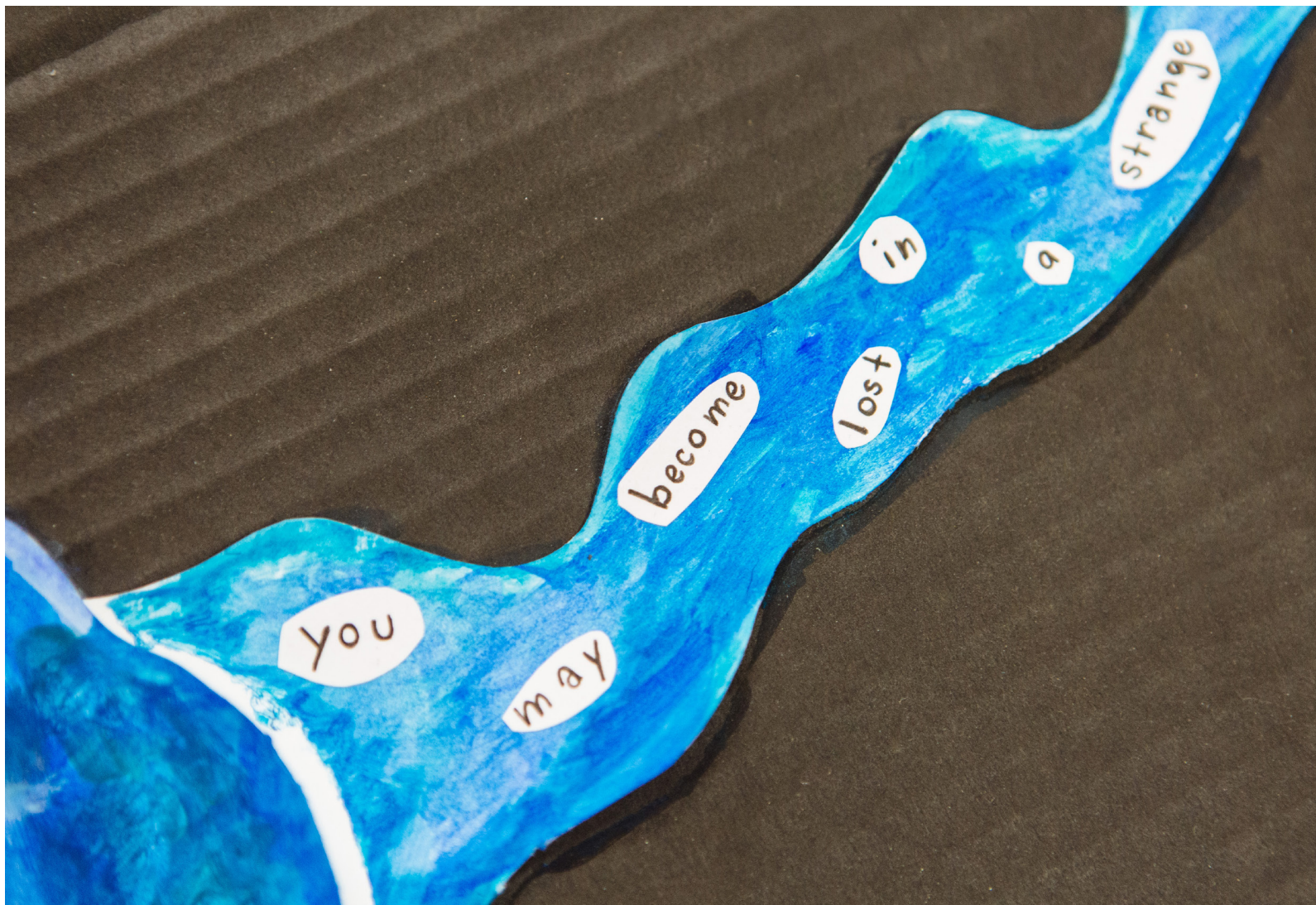
The materials that I had used for my project was a light table, many pencils and erasers, a sketch pad, colored pencils, a laptop, and my imagination. The reason why I chose these materials was because my mentors and myself felt these would be the best way to express my work.

I have drawn in my free time and have done comic strips and silly animations with sticky notes but this is my first time using a computer. What challenged me most was the drawing part because it was a long challenging process.

I would like to shout out to Kah and Vuthy for the support and everyone from New Urban Arts and everyone from the summer 16 Arts Inquiry.



# APPENDIX



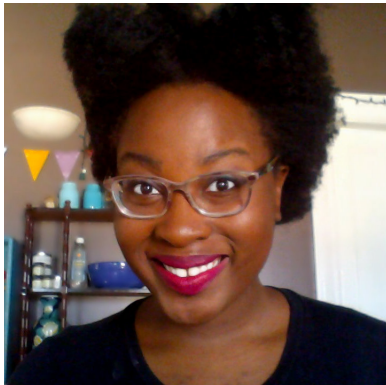


# ARTIST MENTORS



## **Vuthy Lay**

Hey! My name is Vuthy and I'm a local artist from the Westend of Providence who is also a junior at the Rhode Island School of Design studying architecture. I love to bike and you can usually catch quick glimpses of me passing by just carrying a bunch of junk that I'm working on. I have a lot of different interests that include cardboard sculpture and spoken word poetry, just to name a few!



## **Kah Yangni**

I am an artist and arts organizer living in Providence, Rhode Island. I hail from a small town in Texas, where I tipped cows and dreamed of life in a great big city. I ended up here, in America's smallest metropolis, but I love it all the same. My recent projects include co-organizing PRONK!, a street band festival; producing a West African dance festival at Brown University called Rhythm of Change; running an independent comics and zines expo named RIPEXpo with three friends; and learning to play trombone. I graduated from Brown University in 2014.



# GUEST ARTISTS



## **Tycho Horan**

Tycho Horan is a multimedia artist and arts educator based in Providence, RI. They make prints and animated gifs that express how we feel through technology about a perplexing and yet magical world. They think tears are beautiful. They like Sci-fi, dancing, and noodles. Tycho is a dedicated teacher who brings critical pedagogy to arts education. They are organizing a series of multimedia world-building workshops (most recently <http://gifwalls.com> and <http://decolonizing.space>) that encourage young artists to think how and where their communities communicate feelings on the internet. Their work has been exhibited at PVD Fest, TRANSFER (NYC), 15folds.com (London), and Synthetic Zero (NYC).



## **Vaughan Carman**

Hi! My name is Vaughan Lewis Carman. I am currently a junior at the Rhode Island School of Design where I study apparel design and mess with soft sculpture and paintings as well as large scale works as a whole. I am also interested in lecturing in the future. I will mainly be a sewing mentor but would enjoy branching into the ranges of sculpture and possibly textiles. Fun fact, I love basketball and have torn my ACL 3 times.



### **Ashley Herring**

Ashley Herring is the Performing Arts Teacher at Roxbury Prep Lucy Stone Campus. Ms. Herring graduated from the University of South Carolina with a BA in African American Studies. She graduated from New York University with a MA in Educational Theatre. Her artistic background is professional storytelling and performing in musicals. While in New York, she was very fortunate to work on technical crews and as a stage manager for Off-Broadway musical and festivals. Ashley finds the most joy in assisting children explore their culture through theatre.



### **Zak Zielbell**

Zak Ziebell is an artist and programmer studying at Brown University and the Rhode Island School of Design

# RESOURCES

## Readings

Learning to Love You More, Harrell Fletcher and Miranda July

The Open Classroom: A Practical Guide to a New Way of Teaching, Herbert R. Kohl

"Generation Anthropocene: How humans have altered the planet for ever," Robert Macfarlane for the Guardian

"Eat, Pray, Art: From Burma to Boca and Back," Hope Galner for the Huffington Post

## Audio + Film

"We Are All Cyborgs Now," TED Talk

"Poet Franny Choi pictures a world without police," Corinne Segal for PBS News Hour

Jean-Michel Basquiat: The Radiant Child

## Gadgets

New York Times Virtual Reality

Google Cardboard

Tilt Brush by Google

## Online

[gifwalls.com/](http://gifwalls.com/)

[rhodetour.org](http://rhodetour.org)

## Artists + Exhibitions

German Crew Mural Project (Mexico)

Yone Arts International Foundation (Myanmar)

Brujas Skate Crew (NYC)



## GUIDE TO WRITING AN ARTIST STATEMENT FOR

WRITE YOUR **NAME**:

**TITLE** OF WORK:

**DESCRIBE** THE ART WORK YOU ARE TALKING ABOUT NOW:

WHAT **MATERIALS** DID YOU USE IN MAKING THE WORK?

**WHY** DID YOU PICK THESE MATERIALS?

WHERE DID THE IDEA COME FROM? WHAT **INSPIRED** YOU?

HOW DOES IT RELATE TO The Theme - *Dislocation*

HOW DOES THIS **RELATE** TO ARTWORK YOU HAVE ALREADY MADE? OR,  
DID YOU TRY SOMETHING **NEW**?

What challenged you most?

**SHOUT** OUTS to who you'd like to thank, acknowledge or dedicate this piece to:



## Summer Studio 2016 Agreement Form

I, \_\_\_\_\_, am committed to the 2016 Summer Art Inquiry program on "Dislocation" with New Urban Arts. This program will be held at the Providence Public Library at 150 Empire Street, Providence RI. I recognize that I will be working from 1:00-5:00pm, Monday through Thursday from July 11<sup>th</sup> until August 12, 2016.

Under the direction of Artist Mentors, each student will:

- Create thematic artwork collaboratively through interdisciplinary art workshops led by artist mentors and visiting artists.
- Attend weekly fieldtrips, refraining from unsafe or uncooperative behavior.
- Complete a thematically relevant independent inquiry project over five weeks.
- Act as a role model while co-facilitating art workshops for the public, promoting creative expression and exploration and refraining from negative attitude and action.
- Act as a positive representative for New Urban Arts at the Providence Public Library, respecting the culture and space and leaving it better than they found it.
- Prepare artwork and artist statements for public gallery exhibition held in the fall of 2016.
- Exhibit personal process as an artist and a leader through reflective activities, such as completing an artist statement for art work created.

New Urban Arts will provide free lunch to students from 12:00pm to 1:00pm Monday through Friday. Free lunch will be distributed at Youth Pride, Inc. (743 Westminster Street). New Urban Arts will also provide temporary RIPTA tickets for public transportation to and from the program, in addition to snacks during the program at no cost to students.

I understand that consistent attendance and punctuality will make my experience of the Art Inquiry more successful. If I cannot attend or will be late, I will contact New Urban Arts with advance notice at (401) 751-4556. All time missed needs to be made up outside of the regular program schedule in consultation with Ashley Paniagua, no later than August 12, 2016.

Students will receive 50% (\$200) of a \$400 stipend on August 12th upon successful attendance of the program (no unexcused absences or tardiness or failure to achieve the job description outlined above.) Unexcused absences include any absence not anticipated or approved by Emily or Ashley. The remainder of the honorarium (\$200) will be available at the end of Summer Art Show.

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Student Signature

Date

---

Parent/Guardian signature

Date

## 2016 Art Inquiry :: END OF SUMMER SURVEY

*Please use complete sentences. Thank you!*

YOUR NAME:

NAME 2 NEW THINGS YOU DID THIS SUMMER AS PART OF THE ART INQUIRY  
SUMMER PROGRAM:

WHAT DIDN'T YOU DO THAT YOU HOPED TO DO?

WHAT ARE SOME HIGHLIGHTS FROM THIS SUMMER PROGRAM?

WHO WERE YOUR FAVORITE VISITING ARTIST WORKSHOPS AND WHY?

WHAT WERE YOUR FAVORITE FIELDTRIPS AND WHY?

WHAT CHALLENGED YOU MOST?

WHAT DID YOU DISCOVER ABOUT YOURSELF DURING THIS ART INQUIRY?



## New Urban Arts

These values guide how we operate in our work place at NUA:

- ✓ ***We participate*** – We do things here! We make, try, build and create things we never dreamed or imagined possible.
- ✓ ***We take risks*** – We try new art forms, and explore unfamiliar ideas. As we step outside our comfort zone, we politely and respectfully encourage others to do the same with us.
- ✓ ***We take care of ourselves and each other---*** We expect to be treated compassionately and we treat our colleagues in the same way. We seek help when it is needed. We are honest about challenges and limitations we face, without fear of negative judgment.
- ✓ ***We are flexible and adapt to change***—We recognize that despite our best efforts, plans change and we are at our best when we balance intentionality with flexibility. We are all open to new ideas and opportunities.
- ✓ ***We embrace a spirit of inquiry and curiosity*** – In all interactions, we seek deeper understanding, ask clarifying questions and place ourselves in another person's shoes to appreciate other frames as well as our own.
- ✓ ***We are inclusive*** – We know that this studio attracts people from many neighborhoods, countries, religions, cultures, experiences and beliefs. In order for us all to feel included at New Urban Arts, we balance voicing our thoughts and ideas while not acting in a way that might silence others. We avoid hateful, disrespectful language even in jest or any actions that may make other people feel or be unsafe. We avoid mean spirited talk - anything that someone might think, experience or perceive as teasing/bullying.
- ✓ ***We are professional, reliable and responsible*** – By professionalism, we don't mean stifling bureaucratic rules. Rather, we strive to conduct ourselves in a way that honors and respects the hard work of our colleagues. Some examples are that we show up when we're expected, we meet our commitments or seek help and communicate when we can't, we double check our work for errors, and respond to inquiries promptly, professionally and enthusiastically.
- ✓ ***We work together***—We must work together to achieve our shared goals. We recognize that our community work is most effective when it is grounded in close, honest and authentic connections with each other. In order to create a supportive work environment together, ask yourself each week:  
*Did you support someone this week or did someone support you?*
- ✓ ***We keep it fun*** – This work is rewarding and hard. In order to stay the course we have to keep a positive attitude, celebrate the big and small victories along the way, celebrate each other, our community, and be giving and receptive to recognition.







