

Creative Cartography:



An Atlas of Arts Workshops

From the Summer 2006 Art Inquiry



RHODE ISLAND COUNCIL for the HUMANITIES

Creative Cartography: An Atlas of Arts Workshops

New Urban Arts

Summer 2006

Providence, Rhode Island

About this Publication

"Creative Cartography: An Atlas of Arts Workshops" is a program resource guide that documents a thematic Art Inquiry at New Urban Arts in Summer 2006. The interdisciplinary summer program brought together nine high school students and seven artists to explore mapmaking as a creative practice fueled by a human impulse to locate itself. This publication exists as a map itself, outlining the activities, ideas, dialogues, questions and projects that drove our art inquiry process. This resource guide reflects a map as it holds many destinations without one determined pathway prescribed.

Many of the following ideas enclosed in this publication, were originally inspired by the art book, *You Are Here*, by Katherine Harmon. This book is an unusual collection of maps created by artists, ranging from Chris Kenny's Fetish Map of London (2000) to *All Roads One Road Headed the Same Way* by Howard Finster (1978). The discovery of this valued resource led to many individual conversations with local artists and students regarding maps as an artistic endeavor. These dialogues developed a series of arts workshops and student driven arts projects, surrounding "Creative Cartography" as a chosen theme. The workshop ideas compiled here were used to generate a new understanding, appreciation and approach to maps.

Similar to our use of Harmon's book as a key resource in sparking a community driven art inquiry, 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. We encourage you to alter, combine, or adapt these activities to your liking to best meet the needs of your specific environment.

This guide was created by New Urban Arts' Program Director, Sarah Meyer. Check back to www.newurbanarts.org for progress on this and other projects' implementation and please send your feedback to info@newurbanarts.org.

Acknowledgements

Mary Adewusi, Aneudy Alba, Ricky Cantor, Elizabeth Keith, John Nguon, Jenna Sanchez, Shaonessy Santana, Kian Shenfield, Daniel Valmas, Peter Hocking, Jean Cozzens, Michael Wójcicki, Andrew Oesch, Megan Hall, Anna Mulligan, Matt Tracy, Sarah Bernstein, Laura Cohen, the Providence Plan, Mix Tape for the City, Tyler Denmead and many generous individuals. Creative Cartography was made possible through support from the Rhode Island Council for the Humanities, an independent state affiliate of the National Endowment for the Humanities.

About New Urban Arts

New Urban Arts is a nationally recognized interdisciplinary arts studio for high school students and emerging artists in the West End neighborhood of Providence, Rhode Island. Our mission is to create and sustain a vital community that supports young people as artists and leaders toward a lifelong creative practice. Founded in 1997, New Urban Arts is housed in a 2,500 square foot storefront arts studio. For more information visit www.newurbanarts.org

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Introduction: What is an Art Inquiry?

New Urban Arts is a youth arts organization dedicated to strengthening our community by empowering public high school students in Providence, Rhode Island to develop their creative voices and see themselves as agents of change. In the summer of 2006, New Urban Arts launched the Art Inquiry as a new opportunity to engage young people during the critical summer months out of school. The Art Inquiry provides an experience distinct from our after school programming during the academic year, utilizing greater time available in the summer to offer a more structured, intensive, interdisciplinary program for committed students who have participated in our Youth Mentorship Program at least one year.

Students, scholars and artists form a collective for five weeks in the summer months to collaboratively and creatively investigate a chosen theme during a series of workshops and events. This theme raises questions around the human experience as it intersects with creative practice. "Creative Cartography," for example, invited high school students and emerging artists to co-facilitate a creative and critical inquiry on mapmaking that explored how artists use maps to understand and explain themselves and the world around them. They approached the practice of mapmaking as a creative art form and a human impulse that has occurred throughout the ages.

New Urban Arts seeks to empower young people to develop a life long creative practice. We believe that an active imagination provides young people the freedom to envision new possibilities for themselves and the world. Too many children learn in adolescence that they are not creative. They drop their crayons, stop moving freely, and lose their singing voices. As Maxine Green argues in her book, "Releasing the Imagination," an artistic practice develops strong imaginations and opens eyes to possibility. While confronting innumerable challenges, the imagination, fueled by practice in the arts, enables urban youth to express who they are and who they might become.

Through the Art Inquiry, New Urban Arts utilizes the creative arts as a catalyst for discussion and inquiry. Posing questions rather than answering them, prompts students to explore the "why" rather than simply the "how" behind mapmaking as a significant tradition of the human experience. This approach promotes critical inquiry, analysis, interpretation and exchange of ideas about ourselves and the world we live in. Program curriculum incorporates a balance of methods to guide creative exploration, with an emphasis on reflection and sharing ideas.

Students meet over five weeks in July and August, for 10-12 hours each week. Students collaborate on mapmaking activities in workshops led by artists and staff that covered a variety of media including photography, painting drawing, architecture, collage and assemblage, creative writing, and sound. These workshops approach mapmaking from the point of view that it is a creative art form with a longstanding history for analyzing and interpreting the world we live in. From the earliest star maps to the more contemporary cartographic concepts such as Google Earth and Mapquest.com, maps have been used as tools in understanding one's spatial and temporal place in the world on a personal, local, and global level. They serve functional and philosophical purposes by fulfilling the human need to answer the enduring questions of "Where am I?" and "Where am I going?" Maps act as visible historians, which communicate our changing landscapes.

Cartography resonates with youth as a chance to claim their territory and chart their path, making sense of their lives and the world around them as they create works that communicated personal geographies, internal locations, and creative interpretations of the city they live in. Students apply their understandings and interpretations of cartography to create original work through self-directed artworks they worked on independently throughout the summer. These independent projects offer students to drive their own inquiry process. Some examples include:

- A map that charted the social network of New Urban Arts' community through tarot cards
- A binary gender map marking two intersecting paths outlining social understandings of "male" and "female"
- A map that plotted a student's wishes and dreams along a symbolic photographic key
- A verbal word map using headlines from newspapers across the globe collected on one day in time

More of these projects are described by the students themselves in interviews with program participants later in this publication. Students are given "studio days" to complete these projects, which are blocks of time allotted for independent work in the program schedule. Often students also find time outside designated program hours to continue their work. Students are mentored in development and production of the independent project by an artist who checks in weekly to offer guidance and support.

To further expand the inquiry, youth divide into small groups to design and lead public workshops that provoke thoughtful dialogue and conversation among diverse Providence communities. These teaching experiences allow youth to transcend the role of program participant as they introduce Creative Cartography concepts to others, welcoming new voices to contribute to their own understanding of mapmaking. Youth development studies report that the strongest learning experiences involve opportunities to teach new knowledge to others. During the third week of the program, students are introduced to curriculum planning methods and learn how to facilitate workshops of their own design. These 60-90 minute workshops, open to people of all ages, occur at schools, community centers, parks, museums, and libraries. Each group of students lead at least two workshops, so that they may adapt their lessons as they become more comfortable in the role of workshop facilitators. Students receive a modest stipend for their participation, in recognition of the challenging work they are undertaking during the Art Inquiry.

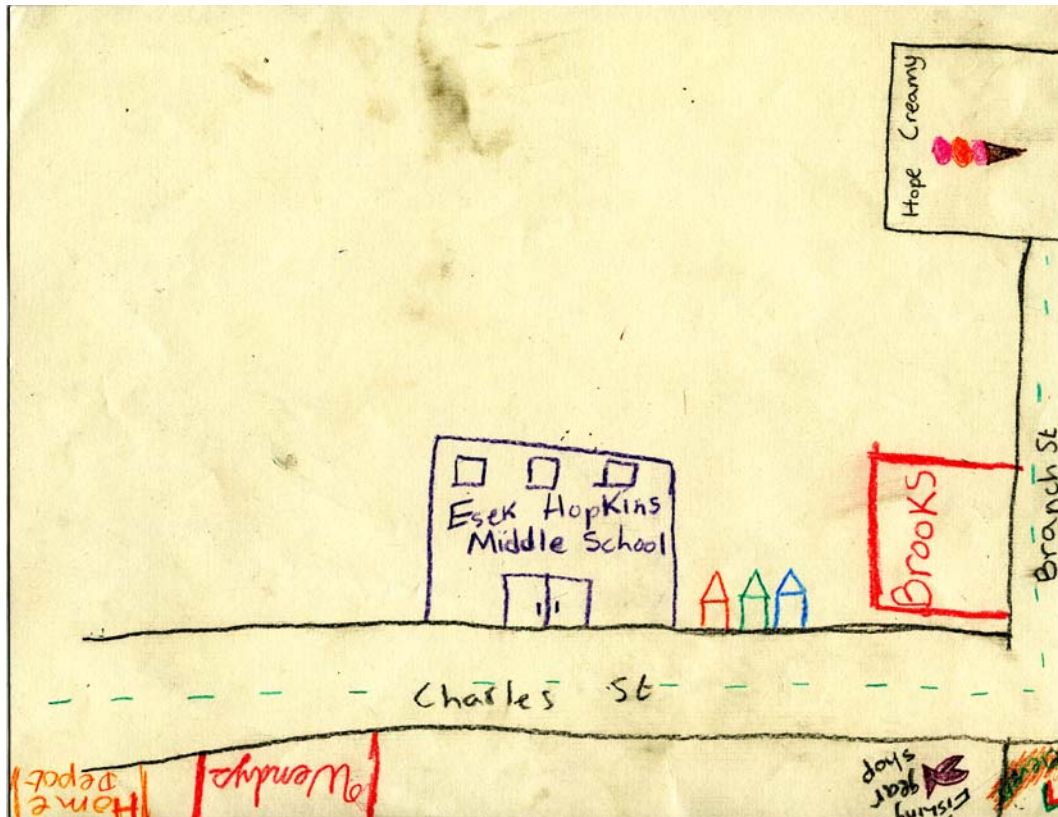
The program culminated in a gallery exhibition of the work created. Students write extensive artist statements detailing the intentions, process and reflection behind each artwork, to be displayed as wall texts in the exhibition. Feedback from the gallery visitors revealed the significance of these elaborate wall texts, as they allowed the exhibition to exist beyond the artwork itself, and provided critical context to each work displayed. During the Creative Cartography Gallery Opening event, in September 2007, gallery visitors went on an audio walking tour of the neighborhood surrounding New Urban Arts, listening to walking instructions and insightful commentary recorded on cd through a battery powered cd player. The event was much like live theater, as strangers and friends shared in an uncommon experience of a common place. This guided audio tour created by Mix Tape for the City, , a

radio broadcast on Brown University Student Radio by Providence artists Megan Hall and Andrew Oesch, featured street sounds and interviews with students, artists, business owners, and neighbors met along the way. This audio recording can be downloaded for free online at newurbanarts.org. For best enjoyment of this 30-minute podcast, download it to your portable player and bring it to New Urban Arts at 743 Westminister Street, then press play. For out-of-towners or those who cannot make the trip, listen at home and enjoy an imaginary trip around our neighborhood.

The Art Inquiry is centered in a humanistic approach, supported through a scholar/artist in residence. During Summer of 2006, Pete Hocking, served as the scholar/artist for Creative Cartography by continually offering resources, perspective and knowledge that deepened curriculum program development. Hocking also led students in numerous workshops throughout the summer, including a final art critique in which students presented their independent projects. He spent time inside our studio creating his own artwork relevant to the thematic inquiry, and developed relationships with the students and artists involved in the Art Inquiry. These new works were included in the culminating exhibition. We were fortunate to find a scholar who was able to contribute both intellectual and creative capital to the project, as a working artist and Providence historian.

I. Mapping Your Neighborhood and Community

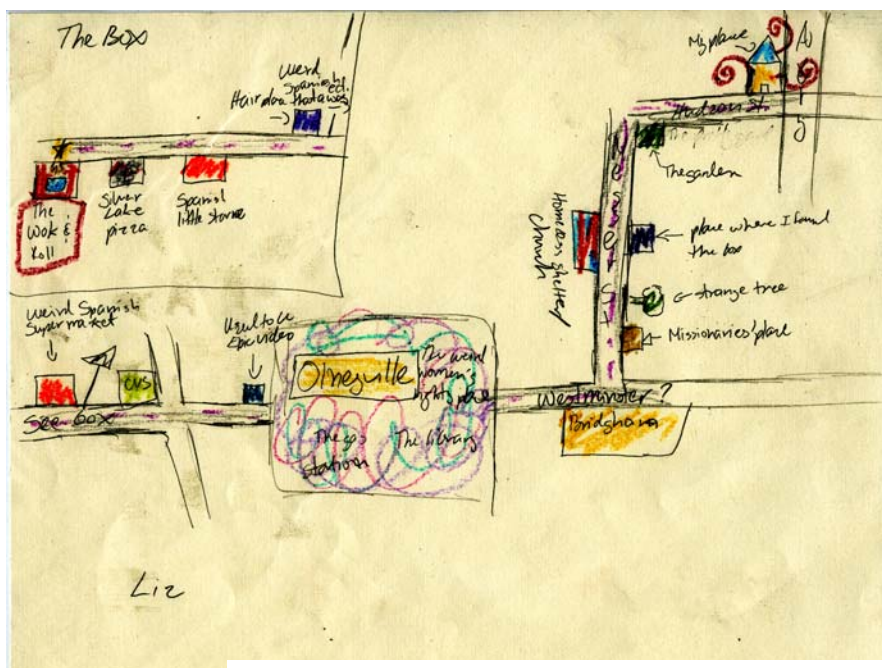
Each map is personal reflection of how we connect to our environment. How do we know the city we live in? How do we understand it? The following section includes activities devised to explore these questions, navigating perceptions and memories of external landscapes as a way to better understand the human impulse to locate itself.



"Memory Map of My Neighborhood" by student, Mary Adewusi, 17 years old

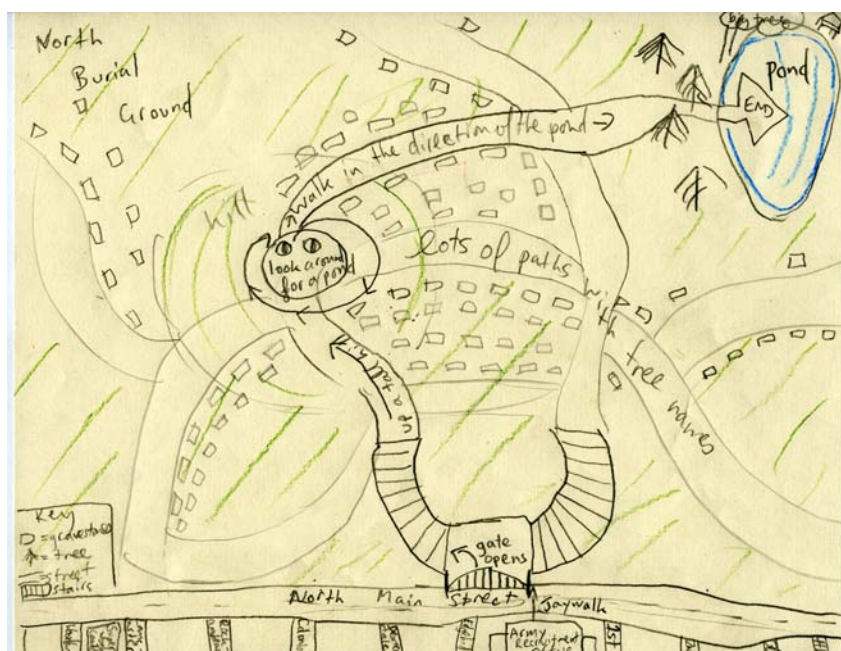
What do our maps imply about us?
What stories do they tell?

Begin with visual mediation, close your eyes, travel back, step by step, what do you smell, what you do hear, what do you see... Try to remember what you forget to notice and acknowledge about this everyday trip. Then draw the journey on white paper. Hang up the works and discuss them as a group.



"Memory Map" by student, Elizabeth Keith, 16 years old

Break into groups. Pretend you are a tourist, and ask for directions from someone on the street to a place in Providence, such as the mall or Brown University. Notice how people “speak” directions. What terms do they use to verbally map the city? Street names? North, South West, East? Local landmarks? After receiving directions, return to New Urban Arts and create a map using ONLY the directions you were given, no matter if you disagree with this route or not. Discuss each group’s experience with the activity. How did the person interviewed influence the directions they gave you? Does it matter if they are walking or driving a car? Does it matter what age they are? How do we give directions? What does it reveal our relationships to places?



Then create your own map to a significant place in your life, a favorite spot of yours in the city. It can be a park, a restaurant, a friend's house, etc.

Give detailed directions so that a stranger can find this special place on their own.

"Map of Direction to the Pond" by student, Jenna Sanchez, 17

Read aloud writing from collection of short stories, *The Walk* by Robert Walser (1982). Let his words inspire your own walk. Using an existing dice from a board game, or by creating your own 6 sided cube with paper or cardboard, make a dice reads "Left," "Right," "Reverse," "Straight," "Stop," and "Talk" on each side. Using this dice, take a walk. At the end of each block, or on more random intervals during the walk, throw the dice.

[illegible]

"Memory Map" by student, Ricky Cantor, 17 years old

Explore a particular path in your neighborhood in great detail, researching both the mundane and the significant. Go to places like historical societies and libraries to find more information about places on your chosen walk. Interview residents and business owners about the area. Record these interviews. Use information collected to create an audio map of your path in the form of a walking tour that others can follow. Give a set of directions for people to follow, much like a cooking recipe.

Scavenger Hunt

Flex your spatial intelligence *

WHAT YOU FIND MAY BE A SPECIFIC:

- ❖ PLACE (find your way to a unique spot)
 - ❖ OBJECT (retrieve a business card from White Electric)
 - ❖ OBSERVATION (someone picking their nose)
- ... DEMAND PROOF OF COMPLETION!

Divide into two teams, and devise a scavenger hunt for the other team. Try to create clues that require measurement, silliness, direction, landmarks, chance, riddles, questions to answer, imagination and investigation. Feel free to make directions open ended and conditional to let the scavengers work in an abstract space.

The following two scavenger hunts were devised by high school students at New Urban arts for their peers.

Hunt and Gather Approach:

1. Find the number of the payphone in a place where fire meets water.
2. Find a headpiece for a king.
3. Find a tool for drinking at a place that microwaves eggs.
4. Find a bus schedule for a route that directly passes Providence Place Mall.
5. Find a publication from a building whose name has 2 letters and 3 digits.
6. Find a menu from a restaurant with a red star.
7. Find a flyer from people above sea level who want clean water.
8. Find a coin older than New Urban Arts.
9. Find a business card from a person or company on the street named after
10. Showtunes Central.
11. Find something made from a robot's stomach contents.

Sequential Approach:

1. Bring a menu from Winter Street across from the Bank.
2. Face East towards the heart of the city from where you got the menu, and walk down the street to your left until our first president turns scaly.
3. Get proof by taking a clover from the red octagon.
4. Cross the street to the energized bush and bring back its energy.
5. Buy a jeep by taking down its license plate and drive down the street.
6. Take caution, your new jeep just broke down. Don't get caught in a snow drift on your to Silver Lake to get your jeep towed.
7. Have some electric "nachos" on the other side of West Fountain.
8. Face East and walk towards the yellow and green doggie john.
9. Find Jacob's light and walk towards it. Make a right at the train station.

Be at Tourist in Your Own Town

Visit a hotel in downtown Providence and ask for a map, disguising yourself as a tourist. Investigate what is included on this map and what isn't. Does this map tell the story you would of Providence? What map would you give to tourists? Mark an "x" over locations you would not include in your own version of a map for tourists. Circle locations on the map that you would also include in yours. Add in locations missing from the map, along with your insights and knowledge of Providence such as urban legends, warnings about neighborhoods, city secrets, etc. Post these maps and discuss as a group.

Mapping through Audio and Found Objects

Record the life of one city block, and bring it back into the studio to construct a living map made from found objects, garbage, photographs, drawings, people, sounds, buildings, textures, and interviews. In pairs, select a different focus to document.

You can decide to document the natural life and retrieve a leaf from each tree on the city block. You can record the business names. You can make rubbings to document the textures of the street or record license plate numbers and bus stops. You can interview passerbyers on the block. Peek into shops, alleys, cars and newspaper boxes with a camera.



"Sound Installation of Cranston Street," with interviews and noise collected by students for gallery visitors to listen to.

Inspired by a map that charted out which houses had pumpkins on a specific city block, we recorded the life on Cranston Street featuring varied methods described above. The data was first plotted on a base map that was created on large butcher paper outlining only city parcels to give structure and spatial reference. The different elements collected were placed where they belonged according to our experience on the street. A sound collage was recorded onto a CD accompanied by a map key that coordinated tracks on the cd with the specific locations where the sound was recorded.

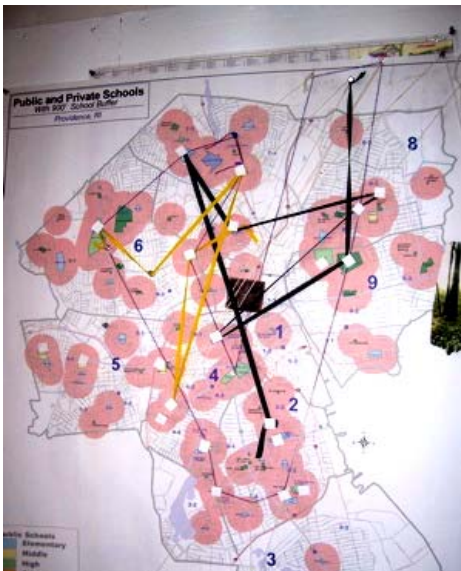
Blind Drawing

In order to begin drawing more interpretive maps, close your eyes and blindly draw the street you live on using a large sheet of newsprint paper. Include as many details as possible that make up the block. After five to ten minutes, remove your blindfold and examine the results. As a group, share stories with how the drawing was intended, compared to what was actually represented on paper. This discussion will provoke new understanding of spatial memory and representation in the context of creative cartography.

Map of Awesome: What Providence do you live in?

During a visit to the Providence Plan, look at aerial view maps of neighborhoods in Providence. Note what's missing from your neighborhood on these maps. Compare statistical and perceived neighborhood boundaries.

Now it's your turn to manipulate spatial data using ArcMap GIS software. Create one giant map how/where young people, from different neighborhoods and schools, spend their time in Providence. How does this change during different times of day? How does this change during different seasons? To create data, plot your own perspectives or to increase the sample size, survey your peers.



"Map of Awesome," plotting where high school students spend their time in Providence.

The "Map of Awesome" was declared as such during shared wonderment at how large it was once finally printed. Since maps are usually handed down from academia and the government, they typically reflect the understanding and perspective of their creators rather than their users. The Map of Awesome! (aka MOA!) is significant because it's made by youth for youth.

Neighborhood Poem

- List 3 public spaces in your neighborhood.
- List 3 neighborhood characters.
- List 2 familiar smells from your neighborhood.
- List 3 familiar noises in your neighborhood.
- List 3 things you dislike about your neighborhood.
- List 4 things you like about your neighborhood
- List 2 creative spaces in your neighborhood.

Read these lists out loud to each other. Use your address as the title of your poem. Then add, subtract, edit and finalize your list to create a list poem.

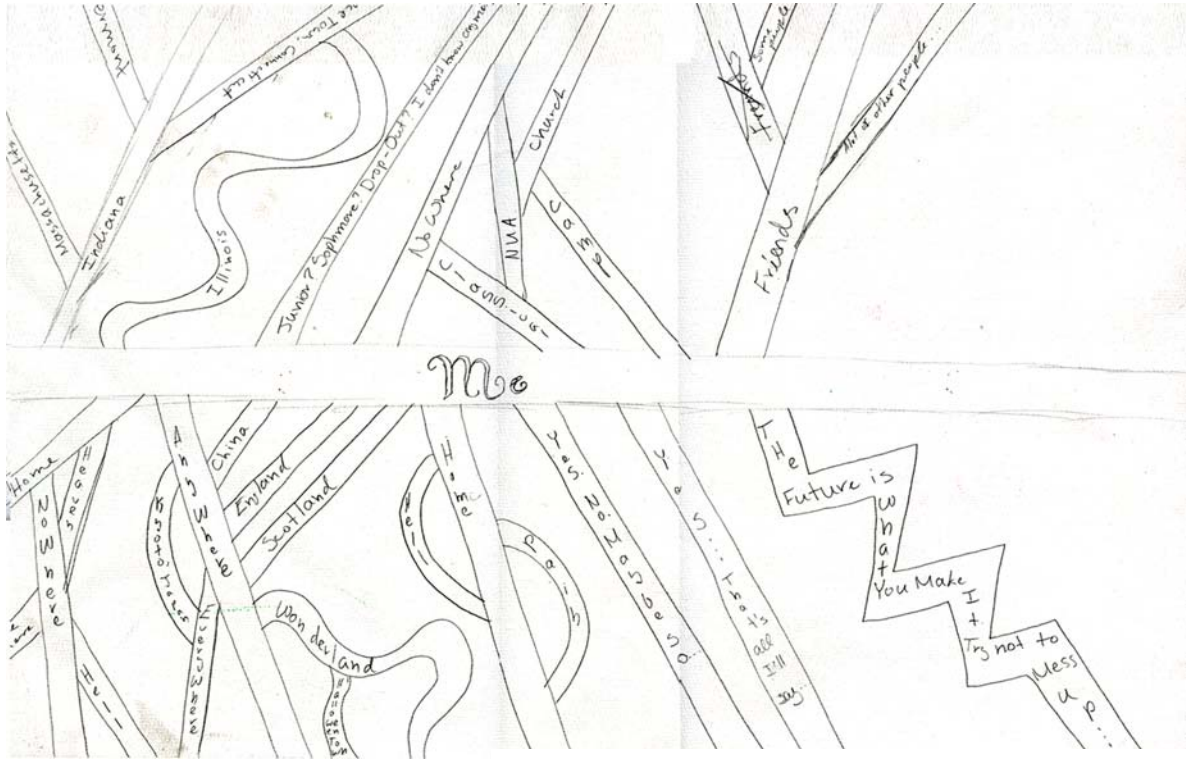
87 Opper Street

Park, Library,
Bus stop.
Clerk in the Spanish Store.
Next Door Neighbor.
Auto shop workers.
Rotten Fruit.
Ocean Smell.
Dogs. Cars. Kids.
My next-door neighbor.
Garbage day.
Parking lots,
Street lamp,
Sunset.
Kids.
Charles' Business District Sign.
Mural on Garcia's Market.

By Mary Adewusi, 17

II. Mapping Your Self and Identity

This section includes activities that explore how maps can communicate highly complex ideas such as issues of identity and culture, mapping our emotional landscapes and internal locations.



"Self Map" by student, Elizabeth Keith, 16 years old

WE USE MAPS TO KNOW WHERE WE
ARE GOING. WE MAKE MAPS TO
KNOW WHERE WE HAVE BEEN.

Compass Points

As a group, determine which way is North, then identify South, West, and East. Select items to signal these directions such as a light switch or doorway. Have the entire group meet in the center of the room. Then direct all students with a sibling to "Go South." Students without siblings remain in the center of the room. Everyone silently learns more about one another as the game continues. Allow students to give directions. Encourage them to be respectful of one another and not ask for information that is too personal. Examples:

- Anyone who is the middle child in their family, go North.
- Anyone who is the youngest child, go West,.
- Anyone who is the oldest child, go West.
- Everyone go North.
- Anyone who speaks a language other than English, go East.
- Anyone that speaks that language fluently, go South.
- Anyone who was born in another country, go West.
- Everyone come to the middle of the room.
- Anyone went to bed before 10pm last night go North.
- Anyone who went to bed after midnight , go West
- Anyone who ate breakfast this morning, go South.

Success Map

What does "success" mean to you? How will you know if you are successful? Do you feel successful now? Have you ever felt successful? What is the stereotypical definition of success? How do you achieve success? How are you told to achieve success? Draw a map towards your definition of success. How will you get there? Include paths that will not get you there., roads that deviate from your path to success.

Self Map

Take a digital self portrait. Use Paint Shop Pro software to add text that outlines the timeline of your life. Experiment with how time is told. Also, feel free to use a palm rather than your face as the image.

Dream Map

What did you dream about last night? Do you remember the plot? Who was in the dream? Or do you have a reoccurring dream? Make a map of a dream you had while sleeping.

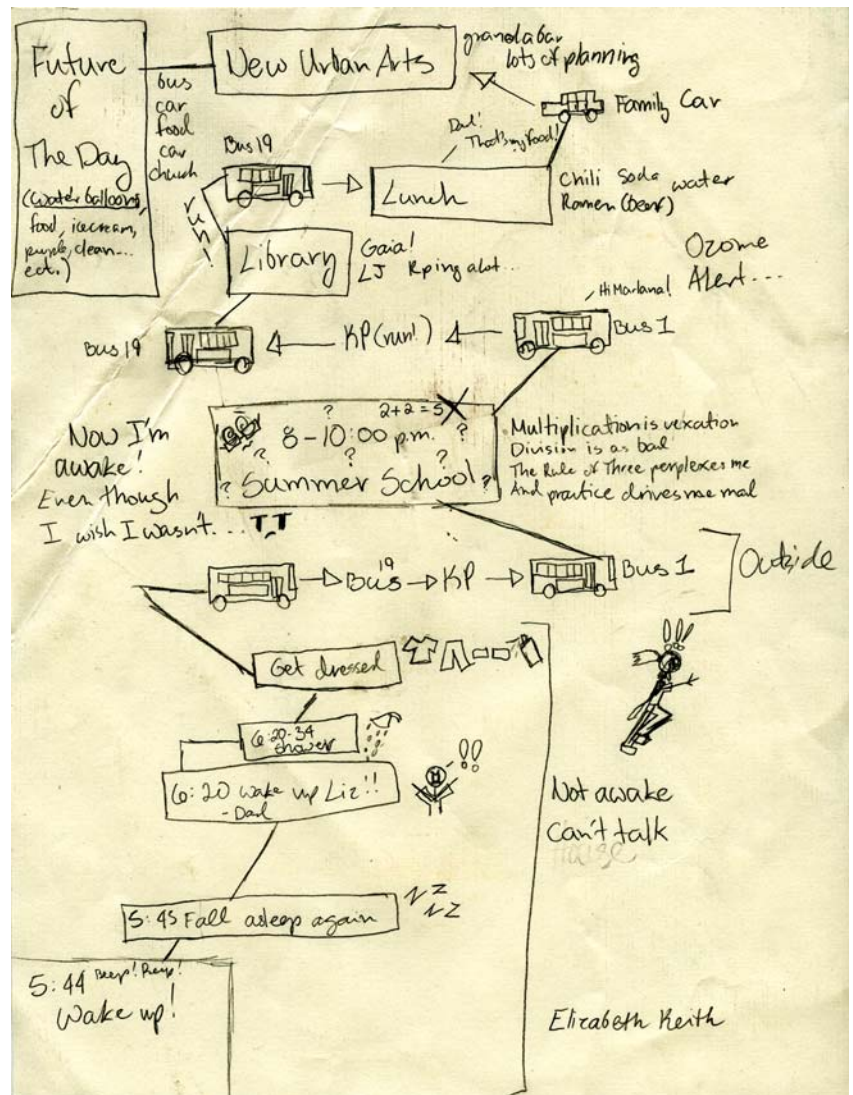
Mood Map

What would a map of your temper look like? What are the buttons that make you mad once they are pushed? What makes you laugh? Make a road map for your emotions.

Map of My Day

"Map of My Day" by student, Elizabeth Keith, 16 years old

Everyone has daily rituals. Waking up, eating, getting ready, school, work, email, music, tv, etc. In chronological order, make a list of what you do each day that in general remains the same. Include the mundane but also the quirky and surprising rituals of your day. Make a visual map of your day from this list.



Concept Charts

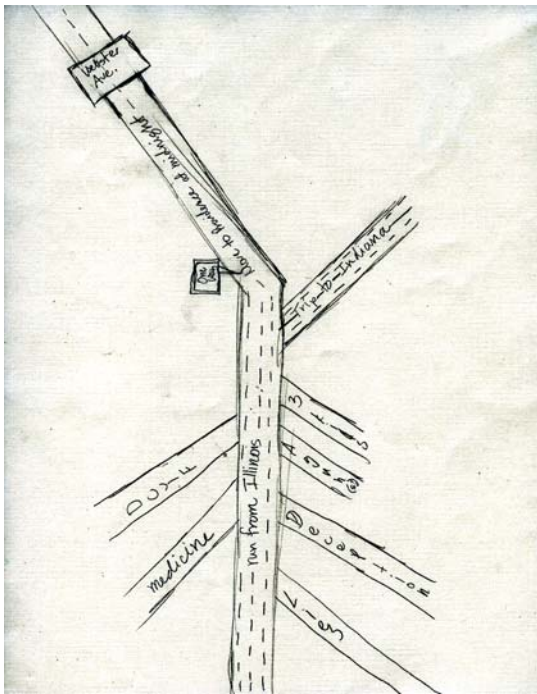
Examine the work of Nigel Holmes. How are diagrams and charts related to cartography? On a medical chart of the heart, answer free writing prompts like what do you bleed and where is your heart? Then, section off areas of the heart for things you love, attaching amounts of space to signify how much you love them. Ask yourself, where do you spend your love most?

Point of No Return

Where have you been? Where are you going? Where do you want to go? Where do you not want to go? What grade are you in? Do you have the same friends now as you did before? Where do you fit in? Have you made any major decisions in your life? Have you had any major changes in your life?

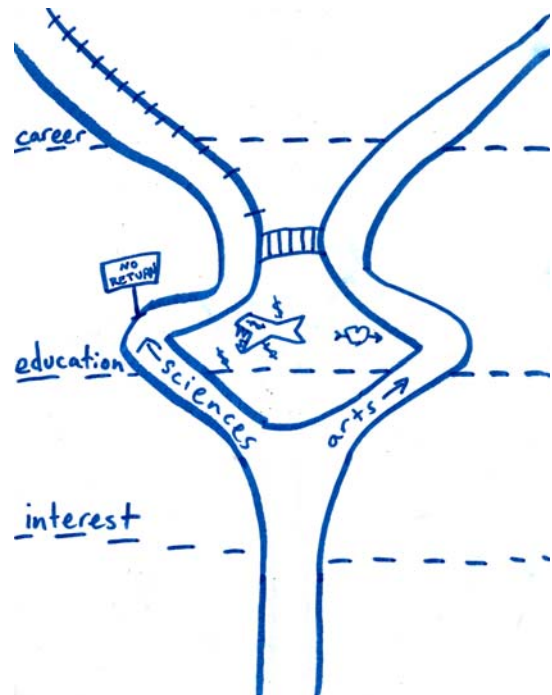
Discuss the point of no return rule in driving. If you are in the intersection while the light turns, you cannot stop, you cannot go back, you must keep going. Have you had points of no return in your life?

Map an intersection you are at in your life, a map charting your point of no return.



My point of no return is moving from Illinois to Rhode Island. I made my map to resemble a highway with exits. The one-way street symbolizes how I can never go back to IL and even if I wanted to go back, I couldn't.

-- Elizabeth Keith, student, 16 years old

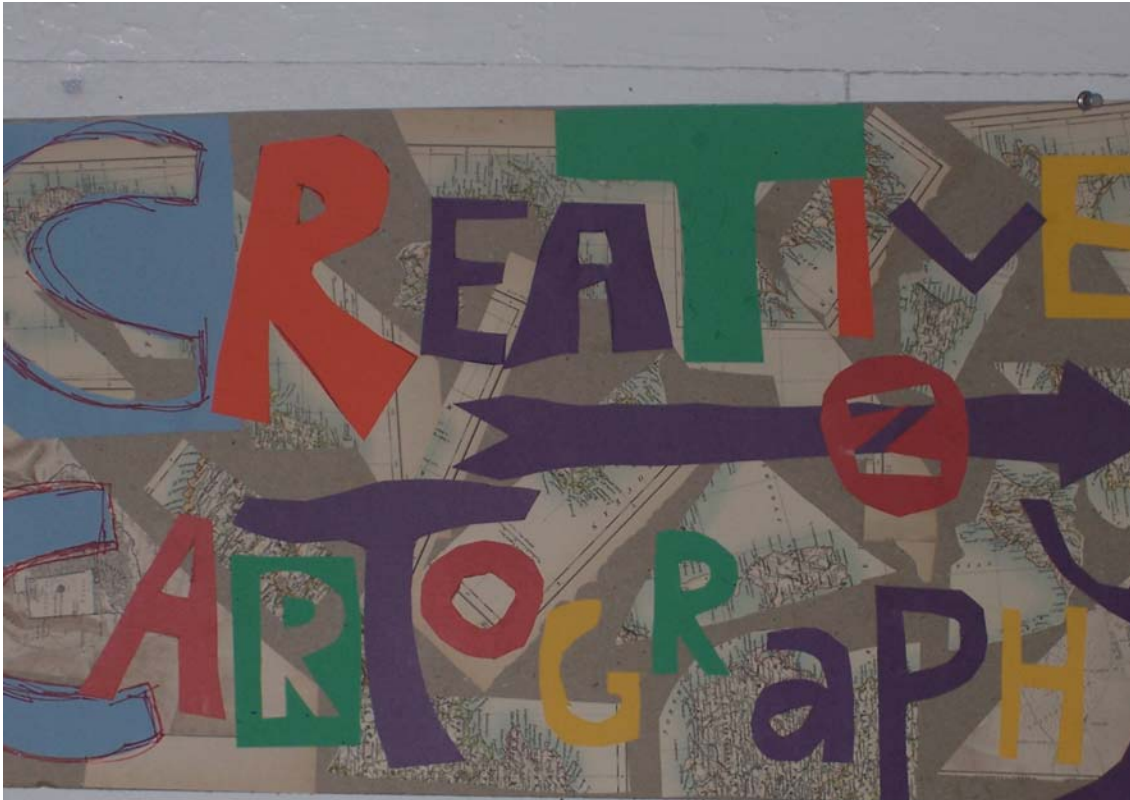


My point of no return as I saw it was the decision in high school to go into math and sciences instead of music and art, with the intention of a college education and then a job in the engineering field. After I had developed some skills in math and physics, I passed the initial point of no return and found a bridge that would lead me back to my love of the arts.

-- Kian Shenfield, student, 17 years old

III. Mapping Imaginary Places and Ideas

Maps can do more than record and interpret reality; they can outline the unreal, the imagined and the abstract. The following section includes activities devised to explore maps .



**WHAT PATHS OF POSSIBILITY
DO MAPS HOLD?**

Psychogeography

Discuss psychogeography. It was first coined by the Situationist, Guy Debord. It describes the specific effects of the geographical environment on the emotions and behavior of individuals. Look up projects from the ProvFlux festival in Providence. Collaboratively create your own psychogeographic experiment.

U.S Map Treatment

Redesign the map of the US with clippings from the newspaper to make the map more current, less dated. Add artistic touches such as collage, watercolor, drawings, poetry. Screenprint stereotypes or opinions of each area onto the map.



This map was created during a summer workshop with a visiting artist, Anna Mulligan. Secrets, commentary and inside jokes are embedded into the altered map, recording our understandings of each area. For example, the only thing our students knew about Oklahoma was the musical and so the actual score from the musical's song Oklahoma was written into the landscape of its namesake.

Postcard Narratives

Look at postcards from Providence. What story do they tell about the city? Is it a realistic interpretation or imaginary? Collage postcards of Providence and Rhode Island over a map of the city. Create an alternative to this constructed narrative by incorporating more accurate and/or personal narrations of Providence with your knowledge and experiences of the city.

Create a postcard of your own to an imaginary place. Read aloud the poem, "Place You've Never Been" by Mark Strand. In response to the poem, collage a 4x6 note card with magazines and text. On the other side of the notecard, write a postcard to someone of your choice beginning with the line "I am writing from a place you have never been."

Conversation Map

Who did you talk to yesterday? What was one conversation you had or overheard that was somewhat interesting? What are some lines that were said? Map a conversation you had yesterday. Include what you remember and also address what you forget. Map things meant but left unsaid.

IV. Interviews with Students

The depth of the summer art inquiry was most apparent in the individual projects students initiated on their own. These self directed inquiry projects are described in the following interviews with student participants. One student created a verbal world map using headlines from newspapers across the globe. Another student mapped the social network of the New Urban Arts' community. Student reflections were collected through surveys taken before and after the program, extensive artist statements describing artistic intentions and process, journal questions, and online interviews.



Student, Aneudy Alba, 18 years old, presents his independent project
"Misconceptions of Me" at the final art critique led by scholar/artist Peter Hocking

WHERE CAN MAPS TAKE US?

The following is an interview with **Shaonessy Santana**, 14, a student in the Creative Cartography program, about her experience exploring maps as an artistic practice.

Why were you interested in the Creative Cartography summer program?

I was interested in this program because I was interested in learning something new and it really sounded like fun to me.

Can you tell me what you did as a part of this program?

I created maps to be displayed in the exhibition at the end of the summer. My independent map, Quinsanera, lays out the key elements of my fifteenth birthday party, which I spent all summer planning. The backdrop was a fan because that was my party favor.

What did you discover during this summer program?

I discovered how to show more detail in my work, how to notice important details and how to know what details were more specifically needed than others.

What are some highlights from the experience?

Some highlights I have from this experiment is going to different places in the area to draw buildings and houses and things around us.

Tell me about "Creative Cartography." What is your definition?

My definition of Creative Cartography is creating maps but with a twist. You are not just drawing streets, and street lights you're actually drawing the things that are surrounding you such as houses and buildings.



My Quinsanera,
an independent project
by student, Shaonessy
Santana, 14 years old

The following is an interview with **Jenna Sanchez** 16, a student in the Creative Cartography program, about her experience exploring maps as an artistic practice.

Why were you interested in the Creative Cartography summer program?

Because I didn't know what the word cartography was.

Can you tell me what you did as a part of this program?

We made maps, of course. And we taught kids about maps. And we made one gigantic map.

What did you discover during this summer program?

I discovered what the word cartography meant! And now I use it. It's part of my vocabulary. I don't hate maps anymore! I'm not scared to look at them like I was before. I even took my dad to Boston using a map.

What are some highlights from the experience?

I worked with kids without getting impatient. And we walked A LOT. A lot of walking.

Tell me about "Creative Cartography." What is your definition?

More than just 2-dimensional line art, more than just street names. It can even be an audio map!



Tour Of Myself,
an independent project
by student, Jenna
Sanchz, 16 years old

Tour of Myself is a map of my most important attributes, my legs, arms and head. Each body part connects to the other, but not just physically. I've never created artwork on myself before, just of myself. I felt the piece needed to be private, yet public. That's why I made the envelopes that viewers can open and read. I was trying to get people to touch the piece, trying to get them to open the envelopes and read, kind of interactive and hands-on art. The envelopes act as a legend to my map, as the colors of the envelopes correlate with the colors in the image of myself, which are used to define my most important attributes.

V. Writing an Artist Statement for Creative Cartography

WRITE YOUR **NAME**:

TITLE OF WORK:

DESCRIBE THE ART 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?

WHAT IS BEING **MAPPED** IN THIS PIECE?

DESCRIBE THE **SPATIAL RELATIONSHIPS** DEPICTED IN THE WORK.
HOW DO THINGS CONNECT?

WHAT WERE SOME OF THE **EMOTIONS** YOU EXPERIENCED WHILE MAKING
THE PIECE?

WHAT WERE YOU **THINKING** ABOUT WHEN MAKING THIS PIECE?

WHAT WERE YOU TRYING TO **SAY** IN THIS PIECE?

HOW DOES THIS **RELATE** TO ARTWORK YOU HAVE ALREADY MADE?

OR, DID THIS PIECE ENCOURAGE YOU TO TRY SOMETHING **NEW** WITH THE
ART YOU MAKE?

SHOUT OUTS:

VI. Resources for Creative Cartography

- *You Are Here* by Katharine Harmon
- *MAPSPROJECT* by Chicago artist Lori Ann Napoleon, www.subk.net/maps.html
- The Mape Center, Providence RI, www.mapcenter.com
- The Providence Plan, a non-profit organization in Providence using maps as tools to influence the decisions of community leaders and policymakers. www.provplan.org
- Blog by the Toronto Psychogeography Society, <http://www.psychogeography.ca/>
- Provflux, an annual festival dedicated to artistic and social investigations into urban reality and imagination in Providence, Rhode Island. www.pipsworks.com
- *Temporary Documents* by Graphic Designer Jennifer Cash explores incidental moments of human intersection can be made visible through information design and cartography in her master's thesis for the Rhode Island School of Design. <http://www.thesis.jennifercash.com/>
- *The Power of Place: Urban Landscapes as Public History* by Dolores Hayden
- *Mapping the World: An Illustrated History of Cartography* by Ralph E. Ehrenberg
- *The Practice of Every Life* by Michel de Certeau
- *Maps of the Imagination* by Peter Turchi
- *Mapmaker Revisited* by Beatriz Badikian
- *Wayfinding Behavior* by Reginald Golledge
- *The Power of Maps* by Denis Wood
- *1,2,3,4* by Nigel Holmes
- *The Dictionary of Imaginary Places* by Alberto Manguel
- *Cartographic Fictions* by Karen Lynnea Piper
- *Else/Where: Mapping* by Janet Abrams
- *Invisible Cities* by Italo Calvino
- *The House of Mango Street* by Sandra Cisneros

“Few people, upon finding themselves utterly lost would throw up their hands in despair and cry ‘Hand me that book of art!!’ Yet the connection between maps and art is ancient. Long before maps were made guides from Point A to B, they were cultural documents, pictorials of an idyllic land of which the cartographer dreamed. They were more than pages of objective geography; they were idealized statements as to how people view their surroundings. Artists would color maps by candlelight, with the same beauty others used to paint church walls. Holding a map was to hold the whole world in ones hand – they allowed people to imagine exotic lands, to feel part of a larger space and develop wanderlust.”

- Margaret Knowles