



NEW URBAN ARTS

ENCOUNTER

a program resource guide



I Learned How
to play soccer

where to find
the best
food trucks

I learned how
to write

To just be
MYSELF! ٥

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Cover image: scale model of the 2010 Summer Art Inquiry exhibit, created from memory by Laurencia Strauss; Inside Cover (front & back): string-tags from the "Lemonade Exchange" an interactive installation by Laurencia Strauss and Art Inquiry students at the 2010 Art Inquiry exhibit, offered in response to the prompt *If you share something unexpected that you've learned in Providence, I'll give you a Lemonade!*

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a program resource guide

2010 Summer Art Inquiry

ACKNOWLEDGEMENTS

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FORD FOUNDATION



ABOUT NEW URBAN ARTS

New Urban Arts is a nationally recognized interdisciplinary arts studio for high school students and emerging artists on the west side 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, our free, year-round out-of-school programs build sustained mentoring relationships between professional artists and urban high school students. These programs promote leadership, risk taking, collaboration, and self-directed learning. Summer studio programs at New Urban Arts offer paid opportunities for over 30 high school students during critical summer months.

ABOUT THIS PUBLICATION

“Encounter” is a program resource guide based on New Urban Arts’ Summer 2010 Art Inquiry—a five-week, interdisciplinary summer program that brought together seventeen high school students and four artists in a critical exploration of Encounter as a creative practice. In the following pages, you’ll find the activities, conversations, questions, and curriculum that guided our collective inquiry. You’ll also find a listing of resources that was used to generate new understandings of our theme and its related practices. 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 in the classroom. We encourage you to alter, combine, or adapt these activities to your liking, and in ways that meet your specific needs. In this publication, activities are divided into three categories; each related to their general length and level of complexity.

small

exercises that may be completed in 15 to 20 minutes and require little construction and/or materials

med

activities generally lasting between 30 minutes and 1 hour; may be more collaborative in nature

large

projects that may last for a large portion of a single workshop or stretched over several days and require a larger selection of materials

THE SUMMER ART INQUIRY

an introduction to our program

The Art Inquiry program at New Urban Arts was started in 2006 to provide a distinct experience in art making and learning during the summer months. Each five-week, thematic exploration combines scholarly thinking with rigorous creative production, in order to raise questions about the human experience as it intersects with creative practice.

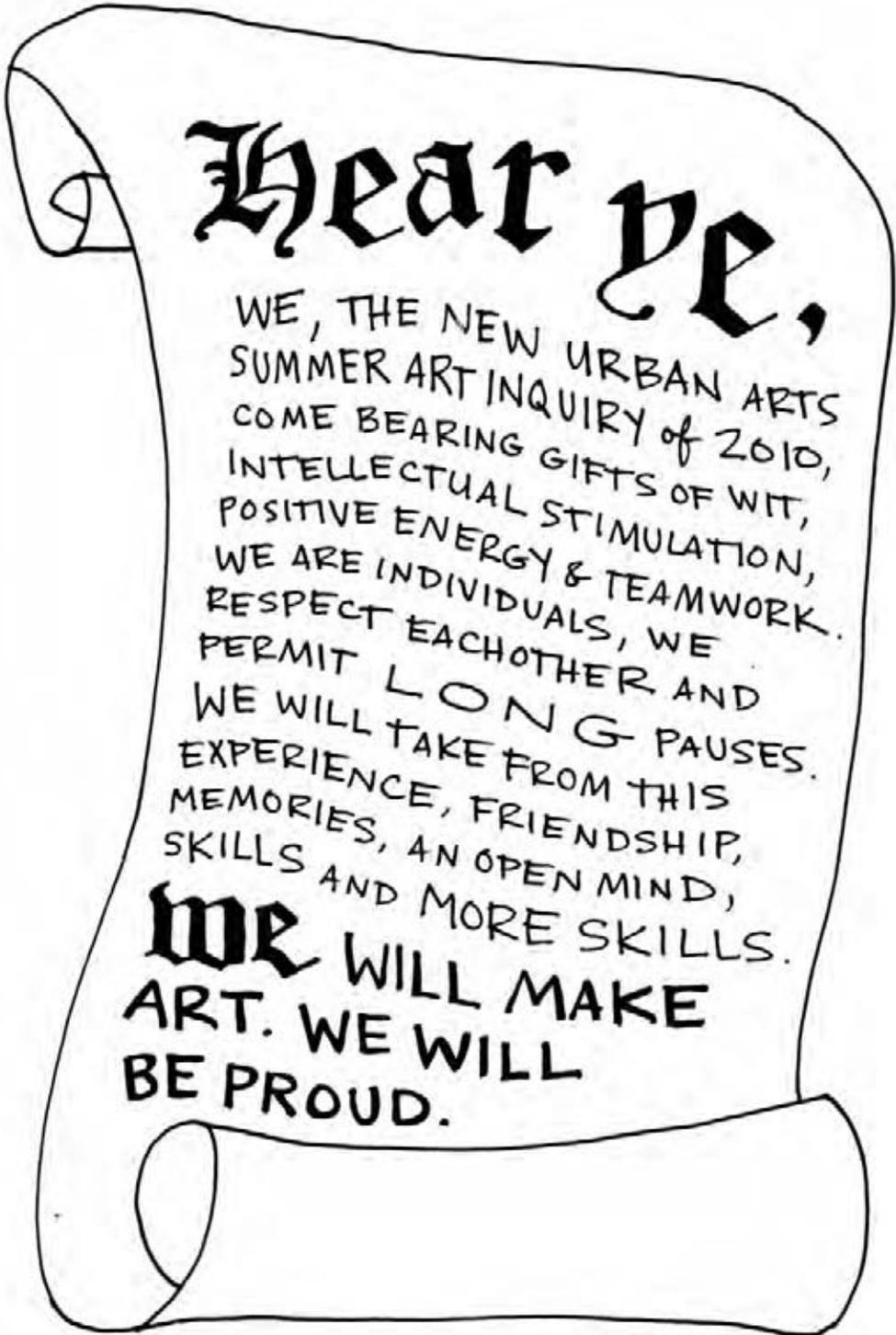
Students collaborate with mentors and visiting artists on various projects, ranging from one-time group activities to long-term, and highly conceptual independent work. The program's themes are explored through dialogue, studio-based activities, and forays outside the studio—allowing students to explore a range of conceptual ideas, while simultaneously elevating their skills as makers. One day of each week is dedicated to developing their self-directed, independent studio projects. Over the course of the summer, students' work often veers from an original idea towards a deeper and more powerful expression of the theme and their own artistic voice.

As part of the program, students also design and facilitate public workshops in the community—an experience which provides a unique sense of ownership and investment in the program's theme. Workshop participants range in age from children to adults and are solicited by community partners including schools, farmers markets, and assisted living centers.

The work that results from the Summer Art Inquiry is celebrated each October in a full gallery exhibition in the New Urban Arts studio. The show highlights students' independent projects and artist statements, as well as examples of collaborative art-making undertaken during the summer. As a body of work, it represents the ways in which students have transformed, and translated, the summer's themes into projects which are unique, complex and varied. Attendees include members of the New Urban Arts community, family members, and many others from across the city.

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Hear ye,

WE, THE NEW URBAN ARTS
SUMMER ART INQUIRY of 2010,
COME BEARING GIFTS OF WIT,
INTELLECTUAL STIMULATION,
POSITIVE ENERGY & TEAMWORK.
WE ARE INDIVIDUALS, WE
RESPECT EACH OTHER AND
PERMIT LONG PAUSES.
WE WILL TAKE FROM THIS
EXPERIENCE, FRIENDSHIP,
MEMORIES, AN OPEN MIND,
SKILLS AND MORE SKILLS.

**WE WILL MAKE
ART. WE WILL
BE PROUD.**

Encountering, Encounter

an introduction to our theme

On the first day of our summer, seventeen students and two artist mentors sat together in the studio to ask: *Just what is an Encounter?* Is it a chance meeting, a brush with nature, an epiphany? Since many of us were encountering each other for the first time, we figured we'd better start there. We began with a round of introductions and asked ourselves what we'd like to get from our experience in the Summer Art Inquiry; what would make it one we could be proud of, learn from and enjoy? Each of us offered a suggestion or two for how we hoped the studio space might feel, how we could build relationships within our group, and what goals we hoped to achieve in our individual creative practices. The result was the *2010 Summer Art Inquiry Oath* (at left), which we enthusiastically shouted at the top of our lungs that first day, and for many others to follow (usually to thunderous applause). The Oath encouraged reflection and open dialogue during our time together; a way to check in about our shared expectations, as well as our own individual paths through the Inquiry. It was the first conscious exploration of our theme.

Our encounters are rooted where we are; in ourselves, in our city, in our relationships. The themes we explored during our five week program were derived from, and tailored to, our particular group and our particular place—Providence, Rhode Island. We explored each through dialogue, studio-based art-making, visits by local artists, and frequent trips outside the studio.

WEEK 1: Encounters through Our Senses

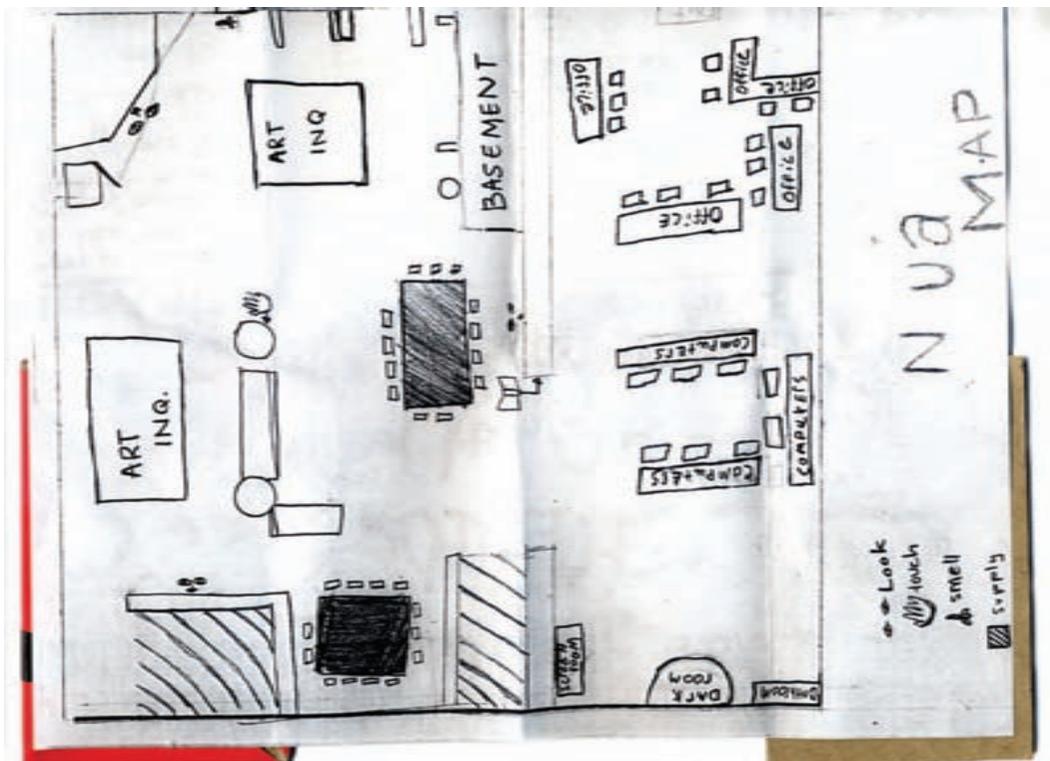
WEEK 2: Encounters with Insiders & Outsiders

WEEK 3: Encounters with the Strange & the Mundane

WEEK 4: Encounters with the City & Nature

WEEK 5: Encounters with Ourselves

Pilgrimage, as a route to encounter, was a major connecting thread throughout these five themes. We toured a closed section of Interstate I-95 that, when built, cut a path through our city and was now being torn down. The RI state archeologist guided us through the rubble, and another cycle of urban renewal, offering new perspectives on our city's present and its future. We trekked across town on some of the hottest days of summer, getting grumpier and stickier as we went, just so we could chill together—and encounter something about silence—on a meditation retreat. We spent some time at the intersection of city and nature at the Rhode Island School of Design's Nature Lab, and in a garden growing African vegetables on the west side of Providence. Leaving our home base so frequently surfaced simple questions, like how we make art outside an art studio; and larger ones too, like what parts of ourselves do we carry with us on our adventures, and what do we leave behind?



STUDIO WELCOME ZINES created for visiting guests during Insider/Outside week

During Week Two, *Encounters with Insiders & Outsiders*, we welcomed two groups into our studio—The DreamYard A.C.T.I.O.N. project of New York City, and Poets in Public Places. We'd been immersed in questions about how we encounter the world *outside* our studio, now was our chance to think about how other people encountered us. We asked ourselves to remember what it was like to walk into New Urban Arts for the first time: what made us feel welcome, what were we intimidated by? We challenged ourselves to be as conscious as we could about the moment these “outsiders” would encounter our community for their first time.

So we spent the first day of that week reflecting, planning activities, and making small gifts. When our guests from DreamYard arrived, they were welcomed with sidewalk chalk greetings stretching out from our front door and across the street to where their vans were parked. Once inside the studio, they were swept up into collaborative art-making projects, guided walking tours, and even a spontaneous salsa dance party. We sat down in a circle and shared weird things about ourselves. We laughed a lot. It felt like a typical day in the studio, truth be told. And it opened up a space for them to share who they were too. (Laurencia Strauss reflects more on their visit on the next page.)

Throughout the summer, we also stayed on top of our own evolving encounter as a group. Each morning, we had a check-in about where we were at—about what was working and what wasn't. This sometimes led to some tense moments! But our group was stronger for it. And we shared stories everyday too—about encounters we'd had outside of the studio, or things we'd been thinking about from an earlier adventure or project. These conversations took their own time, but so does building relationships. We made space for both.

At the core of our inquiry was this simple challenge: open your eyes, see what there is to see, to hear, and to feel in your everyday. In doing so, we opened ourselves up to each other and our surroundings in new ways. We explored our potential to shape encounters and to experience them; to reach within ourselves and recognize that even our own thoughts, and our individual creative processes, are also a form of encounter.

And so we propose to you dear reader, curriculum planner, star searcher— *Explore your world! Go on field trips! Encounter the unknown!* Set yourself up for the unexpected, but more importantly, by prepared for profound and gentle moments of encounter to arise in your own kitchen, in conversations with friends, or out on a walk. Expect both the strange and the mundane to meet you where you are, and be ready to take note!



NEW URBAN ARTS and DreamYard A.C.T.I.O.N. *performing in Kennedy Plaza*
photograph by James Escobedo

Performing, Encounter

a reflection by Laurencia Strauss, Summer Art Inquiry Scholar/Artist

On one of the days that I joined the New Urban Arts Art Inquiry group, they were hosting The Dream Yard A.C.T.I.O.N. Project, a youth arts group from New York City. The two groups were collaborating to design and enact public interventions in Kennedy Plaza, the busy bus interchange in the center of downtown Providence. They planned to insert themselves into the routines of that space, to remind people about the recent earthquake in Haiti. The Dream Yard students had been staging similar interventions in New York City during the year, as a way to bring attention back to an issue that had largely disappeared from headlines.

Having an “encounter” is a concept contemporary artists, writers and designers have been mining to think about how people interact, and how those interactions relate to public space. These encounters, or interventions, claim temporary ownership of public space and happen in real time. They are “staged” in a responsive environment. Pulling off this kind of public performance requires an understanding of the many elements that form a particular place: time, space, community. These encounters are not about finding right or wrong answers, but rather, about engaging with unpredictability. No one is fully in control, so everyone can influence its outcome. When we begin to understand a site in this dynamic way, even a temporary intervention can influence how we see the potential for participation on larger scales in our communities and cities.

On this summer afternoon in Providence, the young people from New Urban Arts and Dream Yard were not given an answer, a specified outcome to achieve, or a product to be created. Instead they were prompted with concepts and questions (How can we create encounters that will remind people to remember Haiti?), a site to interact with (one that they themselves chose for its high density of people), and perhaps most importantly, a sense of trust to actively respond. At Kennedy Plaza the teams struck poses and repeated phrases they had developed, like “The quake didn’t shake Haiti off the map.” People waiting for the bus and walking through the plaza experienced these actions, which changed the way they interacted and moved through the plaza. Observing all of this was exciting. There was courage, awkwardness, and intense presence. One woman who was working at a food cart saw the actions and asked me what was going on, explaining that she was proud to see the youth of her city taking to the streets with purpose. On the walk back from Kennedy Plaza, I could feel the release of adrenaline. The students were energized by what was created and seemed to feel a kind of agency in intervening in a public space. But what did it mean?

And why was this important? The experience reinforced for me that learning can come directly from experiencing a city, whether by staging an intervention on a small site one afternoon, or by spending years living in it. We use direct experience to get to know a place and ourselves. How we frame, reflect and respond to these experiences becomes a creative act. A project like this one frames the creativity embodied in our everyday lives as something worth paying attention to, and gives opportunity for participants and audiences to reflect and respond.



NEW URBAN ARTS and DreamYard A.C.T.I.O.N. temporary tagging in Kennedy Plaza

ACTIVITIES

Activities on the following pages are divided into three categories, each related to their general length and level of complexity. We encourage you to alter, combine, or adapt these activities to your liking, in ways that meet your specific needs.

small

exercises may be completed in 15 to 20 minutes and require little construction and/or materials

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large

projects that may last for a large portion of a single workshop or stretch over several days, and which require a larger selection of materials

HOW DO OUR SENSES

SHAPE OUR ENCOUNTERS?

WHAT DO THEY TELL US

ABOUT THE WORLD AROUND

US? CAN WE TRUST OUR

SENSES? HOW DO THEY

TRICK US?

Encounters Through Our Senses

We encounter each other and our surroundings through our senses. A bus flies by as we stand on the sidewalk, our eyes take in its bulk, its color, the advertisements pasted to its sides. It carries the smells of the city behind it. We hear its distinctive rattle across the pavement and feel its vibrations under our feet. We can almost taste the excitement for where it might take us. But how much of this are we conscious of? The following activities ask us to focus on each of our senses individually, to better understand how they shape our everyday encounters.

small

TOUCH, Blind Drawings

materials: intriguing objects, paper bags, drawing paper, pencils

This is a quick and classic drawing exercise: gather a bunch of objects with interesting textures or shapes. Put the objects into paper bags, or boxes that have a hand-sized hole cut out on one side. You can choose to provide a different object for each person, or several of the same, just be sure that those participating in the activity don't see the objects beforehand. Ask each person to reach into the bag or box and, without looking, draw the object inside based on what they can feel. At the end of the exercise, unveil the objects and see how the drawings compare.

How well does your drawing reflect the object? Were you able to trust your sense of touch; how did it help you or lead you astray? Were you able to guess what the object was or did it surprise you? If you were drawing the same object as someone else, how did your understandings compare; why might they be different? How would your drawing compare to one you drew by sight? Maybe you should try!

small

TASTE, Unidentifiable Edibles

materials: small snacks or drinks that can not be easily identified

Where food allergies are a concern, this activity may not be possible, but it can be a great way to compare what our senses tell us about what we eat. Scour local bakeries, grocery or speciality stores for snacks and drinks that may be unfamiliar. If you can, try to choose foods that taste different than they look

or smell. There should be an element of surprise and/or adventure in this activity. Set up a taste test. Try to guess what each food will taste like before you try it—look at it, touch it, smell it, and finally, taste it. Did it taste differently than you expected? How did your other senses help you or trick you?

large

SOUND, Portrait of a City Dreaming

materials: open-source sound-effect collections, computers with sound-editing software

Check out a collection of open-source sound-effects CDs from your local library and upload them to your computer. If needed, ask a musician or someone who knows sound-editing software to help you get started. It might also be helpful (and fun!) to work in small groups.

Ask yourself: What does a city dream about when it sleeps? What would that dream sound like? You might choose to brainstorm a story in advance and find sounds to match, or let the sounds you discover tell their own story. Just like your own dreams, a city's dream could be fantastical or ordinary; could follow a single story line or be made up of many smaller moments. The length of your piece can vary (you'd be surprised how big a story you can tell in just a minute or two)! When you're done, play your sound collage. Pay attention to the images you "see" while listening. What stories do they tell?

med

SIGHT, A Color Portrait of your Neighborhood

materials: paint chips from hardware store with names removed, drawing paper, writing and drawing tools

Hand out several paint chips to each person (the number of chips is up to you) and choose a site to explore—it could be your neighborhood, a classroom, or wherever you are making art that day. Match your paint chips to objects and surfaces you find, and choose a name for your color based on the match. For example, a bright red paint chip matched to a fire hydrant might be called, *Hydrant*. Or you could choose to associate that color with a more abstract quality like, *Danger*.

Once all your colors are named, compose a poem about that place. Each line should incorporate the name of at least one color. Take turns reading your poems aloud. What was it like to explore your surroundings through the lens of color? Did you notice anything new? How did you choose the names for your paint chips? How does your poem reflect your experience of this place? What do others “see” when they hear your poem?

For extra fun, you can exchange poems and mix new colors based on the words you read—creating a whole new set of swatches to start over again!



A COLOR PORTRAIT OF YOUR NEIGHBORHOOD *paint chips*

HOW DO WE ENCOUNTER

THE EVERYDAY? WHAT DO

WE NOTICE, WHAT DO WE

MISS? WHAT HAPPENS

WHEN WE START TO PAY

ATTENTION?

Encounters With The Strange & The Mundane

It's easy to get hung-up on the strangeness of our encounters—the ones that stick out as being different from those we experience everyday. But what about those more mundane ones; the encounters we're hardly aware of? Is there something to notice there after all?

small

MUNDANE, A Rock Meditation

materials: a rock

Find a rock. Any any rock will do, but try to choose one that you like (this is entirely subjective). Sit with your rock for ten minutes. Set a timer so you don't have to worry about whether it's been ten minutes yet. Document it in your brain. Describe to yourself its range of colors, its texture. Try to memorize its dents and divots. Is it shaped like anything? Could you use it as a tool? Think about where the rock came from and how it got to you. Ten minutes up yet? OK, you're done! What did you notice about your rock, that you might not have?

Five minutes after you set the rock down, try and draw it from memory without looking. How close is your drawing to the original? What role does memory play in our encounters? How does it allow us to hold on to them; how does it alter them?

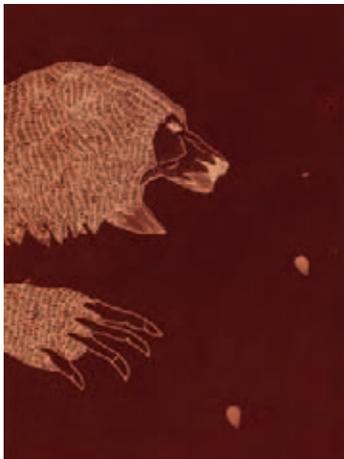
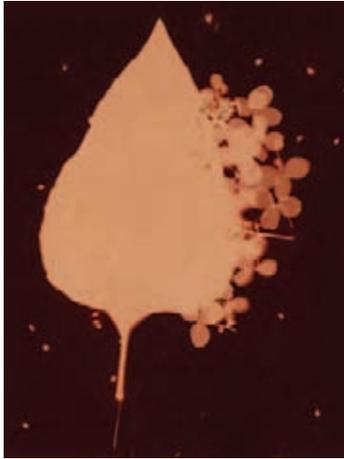
For inspiration, check out: *Everybody Needs a Rock*, by Byrd Baylor; and Laurencia Strauss's piece on memory, page 84.

med

MUNDANE, Tour(ist) Your Hood!

materials: pen and paper, disposable cameras

Find the strange on your own home turf! Split into groups of three or four and circulate the block; look out for street art, weird trees, decorated porches and other curiosities hiding in plain sight. Try to observe what might be strange or surprising to an outsider. As a group, design a walking map that highlights ten (or so) of the sights you find on your block. Give them names, descriptions. Locate them on the map.



Pair up with another group (or find some willing passerby!) and lead others on your tour. The group leading the tour (that's you) provides the eye-opening entertainment; the group taking the tour plays the "tourist" by documenting it with disposable cameras.

If you're playing the part of the tourist, pretend you're on vacation. Try to imagine that this familiar place is one you've never been to before. Take silly group pictures in front of a scenic parking lot. Document curiosities that happen to be in your path. Once the film is developed, create a Travel Scrapbook documenting your tours, including photographs, the walking map and mementos found along the way.

What was it like to be a tourist in your own neighborhood? What did you notice that you've never noticed before? What story does your scrapbook tell; is it different from the one you already know? What might it be like to share this story of your neighborhood with others?



MUNDANE, Encounters with Light

materials: light-sensitive photo paper, sheet of glass or plexiglass

What could be more mundane than sunlight? It's easy to take for granted, but what an amazing and powerful force it is! It's strange, really, that we don't sit in awe of it everyday.

This activity is about seeing light in a new way. Collect interesting objects you see in your neighborhood or around your house that are somewhat flat—leaves, flowers, negatives, keys. Once you have a good collection of objects, find a flat surface, lay out a sheet of light sensitive paper, and arrange your objects in a way you find interesting. Carefully place a piece of plexiglass over the objects and let everything sit for 5-10 minutes. Carefully pick up the plexi and the objects underneath. Take a look at the shadows they left behind. You just created a photogram!

Did you notice anything strange about the way sunlight altered the surface of your paper? What impressions did the objects leave behind? How do their shadows compare with the real thing?



ENCOUNTERS WITH LIGHT *refrigerator box pinhole camera*

large

STRANGE, Encounters with Light

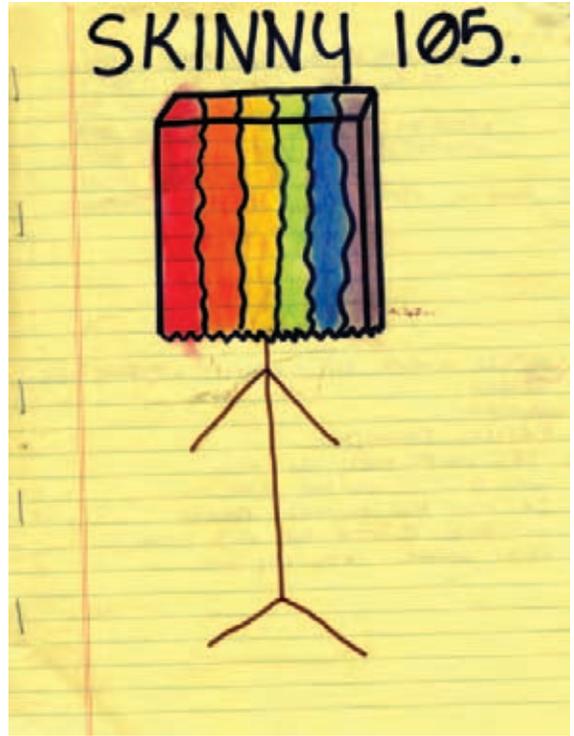
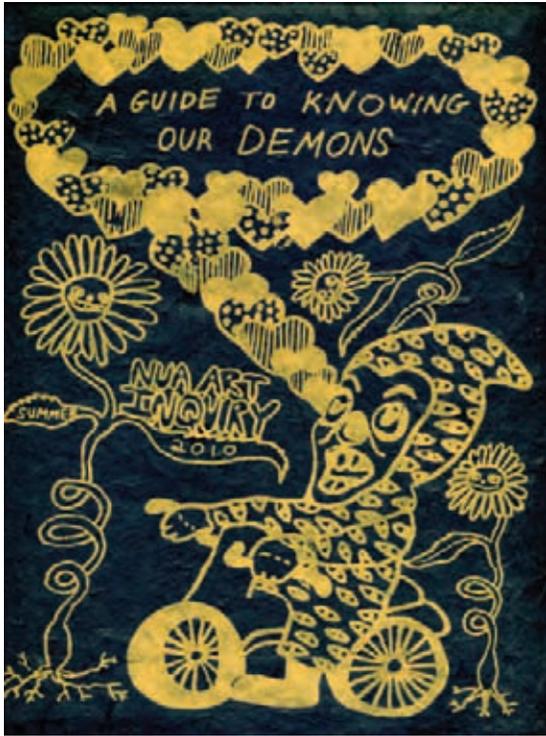
materials: old refrigerator box, piece of card stock, black felt or other thick black fabric

Make a pinhole camera that you can walk inside! Go to a refrigerator repair shop or keep an eye out for appliance deliveries in your neighborhood. You're gonna need a big ol' box (as big as you can get), but ideally one that you can climb inside. If you can't find a box that's large enough, you can deconstruct several and tape them back together (just be sure to seal up all the cracks using duct tape).

Once you have the box, cut out a two-inch square at the center of one side. This will be the "lens" of your camera. Cut a piece of card stock that's big enough to cover the opening. It should be at least two inches larger than your lens all the way around. Then cut a quarter inch circle (a hole punch will do the trick) out of the center of your card stock. Center the hole on top of the one you already cut out of the box. Seal the edges of the card stock to the inside of the box with electrical tape so no light can get through.

On the adjacent side of the box, cut out a small door for yourself to get in and out. Attach your fabric over the door, making sure to cover the entire opening so as little light gets through as possible. Point your "lens" at something you'd like to look at and tape a piece of paper to the side of the box opposite the lens. Sit inside the box and wait. After 5 or 10 minutes (be patient!) you should see an upside down image projected through the lens onto the back of the box. Now you can make like the old masters (Leonardo DaVinci may well have used a camera like this one) and trace what's on the sheet for a photo-accurate drawing.

How does the image inside the box compare to the real-life scene outside of it? What do you notice that's different, or similar? What kinds of things do you notice moving across the lens of your camera? Does being inside the box "focus" your attention in a noticeable way?



NAME: UNCERTAINTY
HABITAT: MY MIND
WHAT SUMMONS IT:
THINKING OF THE
FUTURE
KRYPTONITE:
MOTIVATION,
CONFIDENCE &
TIME



large

STRANGE, Name your Demon

materials: markers, colored pencils, or whatever you would like to use for drawing or painting

Inspired by Japanese scroll-paintings of a folk-story called *The Night Parade of One Hundred Demons*, illustrator Lynda Barry was prompted to sleuth out her own personal demons. You can too!

Start this activity by posing questions to yourself. What are some of your most vivid memories, good or bad? What are some of your pet peeves? When have you been embarrassed or made a mistake (or made the same mistake over and over again)? When have you surprised yourself? What makes you nervous or neurotic; angry or enraged? What habits do you have that drive you nuts? What's worrying you? What's holding you back (and from what)?

If you can answer these questions, there's a good chance you've identified one (or more!) of your personal demons. But don't be scared, drag those demons out into the light (even if only for you to see). Draw their portrait! Name them! One of Lynda Barry's demons is "Strong Smell," one of ours was "The Unknown." Describe your demon's attributes. How tall is it? Does it have friends? Nemesis? What is its kryptonite? Write a story to go along with your drawing. Maybe you'll imagine yourself into the story, making friends with your demon, or even defeating it! If you want, you can gather together multiple demons, photocopy them, and publish them together in a collaborative zine.

Did you learn anything new about yourself through this activity? How did this encounter with demons change the way you feel about your fears, worries, or anxieties?

For inspiration, check out: *One Hundred Demons*, by Lynda Barry

DOES NATURE EXIST IN
THE CITY? OR DOES THE
CITY RESIDE IN NATURE?
ARE THEY ONE IN THE
SAME?

Encounters With The City & Nature

What happens when you find yourself in a space where two things, that you've been led to believe are opposed to each other are, in fact, thriving together? For the fourth week of our inquiry we looked at the city as a place where nature, flora and fauna are in constant flux, growth and cycling, even with all this pavement surrounding us. The following activities ask you to embrace nature in an urban setting, and to see how art can facilitate a connection between the two!

med

SPROUT YOUR CITY!

As a part of our inquiry, we went to a local farm to hang out, talk shop, learn about urban farming, and to try and figure out where art and agriculture meet. For your own visit, contact a local farm or community garden. Your state's listing of farmers markets might be a good place to start. See if you can visit, or possibly lend a hand in the garden. Get a feel for the place and the people there. Talk to the farmers about what they might need from a group of artists, and then...get creative! No matter how you help out, whether it's creating signs or building trellises, there's all sorts of ways art can serve the community and the growing of fresh, local food. The sky's the limit!

On our visit to The West End Community Garden, we found rows and rows of unmarked beds—some growing vegetables we'd never even seen before! So the growers asked us to create crop-markers, as a way of keeping track of what was growing where. There were two design specifications: 1) The markers needed to be heavy so they wouldn't blow into the crops; 2) They needed to be water-proof.

small

Quick Recipe for Crop Markers:

materials: heavy rocks, acrylic paint, paintbrushes

Collect stones from a nearby beach or woodland. When painting your crop markers, ask yourself: How will your marker let people know what's growing in the garden? You might want to include the plant's name, or an image of what it will look like when it's fully grown. Pick out colors that match what's growing, or that reflect something about the character of the garden. Let dry, and set them down near growing things. When the plants are ready, harvest, and enjoy! Your markers will be there next spring, waiting for new seeds.



SPROUT YOUR CITY! *crop markers*



LIVE TWEETING *urban birding*



LIVE TWEETING *bird observation & block print studies*

med

LIVE TWEETING, Urban Birding

PART ONE: Observation

materials: a notebook or loose paper, whatever materials you like to draw with

Your first job is to find some birds. We visited the Edna Lawrence Nature Lab at the Rhode Island School of Design, but you could go to the zoo, a bird sanctuary or nature preserve. You can even find birds in the park. There might be pigeons walking down your street, or sparrows lined up on a nearby fence. The internet can work too, in a pinch, but the idea here is to observe some birds on your home turf (and theirs). *Now, sketch!* Watch how the birds behave in their environment. If one sheds a feather, grab it. See if you can find patterns in their plumage or in their movements. What sort of adaptations, behavioral or physical, might the bird have picked up to make its life easier? How does its color blend in or contrast with what's around it?

large

PART TWO: Creature Creation

materials: easy-cut, linoleum block, or styrofoam tray; carving tools or pencil, acrylic paint, roller, plexiglass, fabric, found sculpture materials like wire, buttons, clay, disposable cups, cardboard

Using your sketches, plan out a basic print pattern. Your pattern might be inspired by feathers, or by anything else you noticed in your observation of birds. You can use easy-cut and linoleum-blocks from your local art supply store, or the foam trays that meat and vegetables come in at the grocery store. Lightly draw your pattern onto whatever surface you choose, then carve away, (or with styrofoam, simply use a pencil to emboss the areas around your design). The raised surfaces, the ones you don't carve away, will hold the ink. Roll some acrylic paint onto plexiglass and then apply it with the roller onto your carved block. Lay the block on the fabric, ink-side down. Print, repeat, then wait for your fabric to dry.

In the meantime, build a skeleton for your bird using found materials. Wire works really well for this, but you can use an empty bottle, cardboard or a plastic cup. The sky's the limit! After you're done building your bird skeleton, cover it in your fabric and add any details that your bird will need in its environment, to see, to fly, to eat, or to strut its stuff! Now place your bird out in the environment for other people to observe!

HOW CLOSELY DO YOU
LISTEN TO YOURSELF;
TO YOUR THOUGHTS,
YOUR DREAMS? COULD
AN EPIPHANY BE LIKE AN
ENCOUNTER WITH YOUR
OWN MIND?

Encounters With Ourselves

There are millions of ways we encounter the familiar things, and the utter surprises, within us. Déjà vu, dreams, meditation, even epiphanies, are all uncanny but natural internal experiences that can be witnessed, documented and made into beautiful art. How do we prompt those experiences within ourselves? One way is by asking good questions and by engaging in good conversation with others.



small

ENVELOPE PASS

Distribute a blank envelope to each person in your group. On the front of the envelope, write down something that people immediately notice about you; something you think is obvious. On the back, write down something about yourself that you've shared with this particular group, but not necessarily with others.

On the inside of the envelope, write something that people may not know about you at all. It could be something personal that you don't want to share with the group. That's OK! You don't always have to share everything—maybe it's just something you'd like to acknowledge to yourself. If this is the case, you'll want to seal your envelope closed so others can't read what's inside. If there's something about yourself that you *would* like to share, leave your envelope unsealed so others can take a peek!

Introduce the idea of trust in the circle (and make an agreement about confidentiality, if you'd like to) then pass the envelopes around the circle, stopping at each turn to get to know the person whose envelope you're holding. Do this until you get your own envelope back.

How were the descriptions on the outside of the envelopes different from those on the inside? What did you learn about yourself in this process? What did you learn about others? Were you able to guess which envelope belonged to who?



med

TREASURE BOXES

materials: a sheet of paper, an origami pattern (of your choosing)
for making a small box

Find a small object that has big resonance for you. It might be a trinket from a trip you took, a special rock you picked up on the beach, a small gift from a friend, or something that reminds you of a close friend or relative. Whatever it is, creating this box is a way to keep that object safe, and to let other people know how special it is.

Once you have your object, find an origami pattern for making a small box. Cut your paper to the size that your pattern requires (and that is big enough to hold your object!). Follow the pattern, and when your box is done, place your object inside. Then find somewhere to keep your box where you can see it, like on a window sill, or beside your bed. When you're having a rough day, or when you want to tell someone your object's story, take it out, share it and then tuck it back safely in its box. This way, you'll always know where it is!

Why did you choose the object you did? Tell a story about how it came to you. What is its significance; and what does this object tell us about you?



med

MEDITATION

materials: a soft mat to lie on, like a towel or yoga mat, a quiet space

Meditation is the practice of quieting the mind. You can meditate as little or as long as you'd like. It's a way of experiencing the world in an entirely new way. It's also been shown to have a ton of health benefits, like lowering stress and allowing for more restful sleep. People can spend years learning how to meditate, and there are many different ways to do it. You might want to seek out someone to help guide you through your first mediation, but you can also start simply, by finding your own quiet place. Set an egg timer for five minutes. Close your eyes and try to focus on your breathing: in and out, over and over. When that big list of things you need to get done pops into your head, sound an imaginary chime, and go back to focusing on your breathing. The first five minutes will give you a taste of what meditation is like. Each time after that, see if you can go a little longer, and slowly build the length of your meditations. But there's no rush. Do what feels right for you!



CRITIQUE AS ENCOUNTER

materials: a piece of art, other folks

It's easy for critique to become a big scary thing in the mind of an artist. On our final day of the Summer Art Inquiry, we reframed critique as an opportunity for encounter; a way to be engaged with other people's points of view. To facilitate this, we framed our final critique of students' self-directed inquiry projects around questions.

For the artist, it might be about asking your audience: What do you see in this piece? Perhaps you'd like to know whether certain intentions, or messages, are coming through clearly in your work. As a participant, you might ask a question about something you're curious about. The critique space is one for encountering and understanding each other better. It's about helping the artist get closer to their vision. Ask yourself, how can I help them get there? How can they help me?

For inspiration, check out: [Liz Lerman's Critical Response Method](#)



SELF-DIRECTED

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Mirth

Maya Gutman-McKenzie

“Encounter” has been an interest of mine for as long as I can remember. I believe everything we see, taste, feel and smell, and every person we come across, shapes us for better or for worse. For the Inquiry, I decided to focus on the encounters we have with emotions. As a child, up until present day, I’d see photographs of people crying, smiling, frowning, angry or laughing and be amazed at how emotions hit me. I always wanted to know what made the person cry, or what joke they were laughing at.

For this project, I documented family and friends’ emotions, specifically laughter. I want the viewer to be curious about the joke that was told, or what movie was being watched. My hope is that you experience all of the different laughs that I’ve captured.

I worked solely with my camera and spent hours in the dark room. I enjoy the time and effort it takes to complete just one picture. During the five weeks of the Inquiry—when we went on field trips, or when we were just sitting in a circle talking—I would slyly take pictures of my friends laughing at each other, a joke, or in some cases, at themselves. Developing the pictures was a fun and exciting experience because it captured these moments that had once been enjoyable. I perfected eight photos for this series and worked on some other ones occasionally, just for fun.

I’d like to thank all the people in my pictures which include friends and family; Jane and Alice, the best mentors one could ask for, and during Open Studio, the same goes for Ashley. I hope you enjoy my work!





In the Midst of the City

Tina Meetran

In a city so loud, busy and alive;
people rushing, screaming and
arguing; trash occupying the
streets everywhere you turn,
where is a place of peace?
There is a place, believe it or not,
in the midst of the city.

A place where a placid aura just
engulfs your soul. Right in the
middle of all the commotion,
there is that place of peace.
Under the massive shady trees
beside the refreshing mist of the
fountain waters. A place where
your mind is put at ease.

Amongst the cacophony of city
noises your entire body takes a
moment and relaxes. Somehow,
somehow, the place right here,
blocks off all the noise, all you
can hear is the in and out of your
breaths, the leaves dancing with the
wind, and maybe the rush of water
spiraling downward.

You relocate yourself to a place
where time ceases for a moment
and nothing else matters but you and
your thoughts, until eventually you
are no longer in a chaotic little city.

You forget about the noise, the
people, the obligations. You forget
about having something to do
or somewhere to go and you just
sort of sit. And live.

You start to appreciate
the life that you have and the
people that you share it with and
you start to appreciate the Earth's
simple gifts. The simple gifts that
miraculously heal the soul.

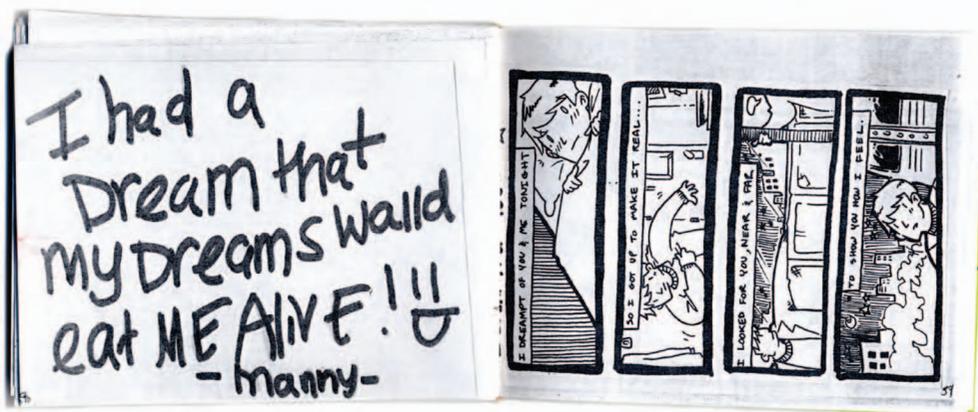
In the midst of the city there will
always be that certain place,
the inexplicable place of wonders
that will provide reassurance,
encouragement, peace and serenity
no matter what day of the week.

Dream Box

Pamela Campos

My project relates to the theme Encounter because people can have encounters through their dreams. To start, I took a box and covered it in white construction paper. Then I took a magazine and cut out the words Dream Box. I cut the size of paper that I wanted people's dreams to be written on and afterward drew an arrow on a piece of construction paper which said "Dreams Here." I left the box in the studio and took it out on to Westminster Street. I talked with people I knew and people I didn't know. Then I took all the dreams that were submitted and put them together to make a zine. I made a collage cover, a description for the inside of the cover, made copies and put it all together.

My project was inspired by the group Illegal Art and their project, Suggestion Box. Their work was completely new to me and I'm really glad I got to think about it for my own project. I would like to thank both Jane and Alice for providing me with materials, ideas and help, Sara for designing the inside of the zine's cover, and Emely and Steven for helping me cut the paper and put things together. I'd also like to thank all of those who submitted a dream to the Dream Box.







Things Under a Highway

Stephanie Acevedo

The inspiration for this piece was a field trip we went on during the Art Inquiry, to the strip of I-195 that has been closed for destruction. There, we learned about the history of the highway. It turns out, in the 1880's there was a cemetery there called the West Burial Cemetery. In 1889, the cemetery was moved so they could put in a park (Hayward Park). The park was there until 1940, when it was removed to make way for I-195.

My game is based on a map of Armory Park, which represents Hayward Park. The off-white beads represent cemetery plots. As you shake the game, the beads move around. Wherever one lands, represents a potential burial site. I really like this project because of the simultaneous sense of melancholy and peace you feel when visiting a cemetery. I also wanted to convey the different sense of peace you have at a park.

I was inspired by Laurencia, our Art Inquiry Scholar, who came to visit and showed us a really cool ball bearing game that she made using a map of a supermarket.

I had never done something like this before—the planning, the cutting, and putting everything together was both difficult, and fun! I felt really accomplished and proud when I finished my project.

Crossing Paths

Bridgette Larmena

During the summer of 2010, my mentor Alice told me a story. It was about two family friends, who were both single. Her grandfather (the matchmaker of the family) decided that they needed to date. He would try to talk to the guy and convince the girl, but they would ignore his attempts.

Until one day at his funeral they both met. They instantly hit it off and got married. Fourteen years later, their story forms a thought in my head. How can two or more people go down the same road, and never interact or meet? So I decided to make this map (right) showing how many times a day 'person A' crosses paths with 'person B'. I asked five of my friends (random friends who don't know each other) their daily routine after school. The sticks represent their locations and the strings, the journeys of each person. The map in total diagrams Westminster to Empire Street.

Encounter, the Film

At the beginning of the Art Inquiry I couldn't define the word "encounter." So, I decided to ask people their definitions (because I felt lazy that day). I got a range of answers and decided to record them with a video camera. They turned out to be amazing and hilarious, so I thought: why not just make a film of these answers? So, I did. My first film (not pictured) talked about all the subtopics we discussed in the Art Inquiry.



Encounter Zine

Duward Saygbe

The Encounter Zine is a 17-page zine about interesting encounters this summer. A zine is a comic you print over and over again so you can give it to friends. The materials I used on my independent project were a pen, paper and pencil, sharpie, a copy machine and a screen-print.

Encounters come in all shapes and sizes. The idea of doing a zine for a project was a new experience for me. Making a zine was really difficult. I had to think of ways I could make a sentence into a four-panel drawing, then I had to make copies and a cover, which was tedious work. It was also a fun experience too. I would like to thank Jane, Alice and everyone else who helped me. I couldn't have done it without you.

"SLEEPY"



"AWAKE"



Welcome to Olneyville

Kimchua Heng

This is a diorama of my neighborhood, Olneyville. The diorama is much more than a three-dimensional map; it is a story that spans a whole year of encounters I've had in my neighborhood—pictures, stories, objects that I collected.

Every house and building in the diorama is made of soft rock clay. To the best of my ability, I placed every building and house where they would be on a map. The trees are made of cotton wrapped around a toothpick and stuck into strips of foam core. For color, I used acrylic paints along the base of the piece (for the streets, grass, yards), on most of the roofs of the buildings, houses and trees. Watercolor was used to paint the buildings and houses themselves.

My idea for this diorama came from another artist's work—Laurencia, our Art Inquiry Scholar—who showed us a project she had made based on a cut-out map of a supermarket. This inspired me to make my own map.

Blue flags stuck into the diorama mark encounters that I've had in each place and match up with boxes or cards that either hold objects or tell a story about that encounter.

NUMBER 3: Sitting on this overpass, I hear cars whizzing by on the highway beneath me. A sense of calmness always comes over me regardless of my state of mind when I sat down. I watch people occasionally walk or bike past me, making their journey from one side of the highway to another. I remain in the middle, feeling the breeze brush through my shirt and hair.



Cook Book

Erik Martinez

It took me about two weeks to figure out what I wanted to do for my project. I was drawing a blank. One day I was in the mood to cook, so I made lasagna. Since it was my friend's birthday, I cut a piece for her and one for myself and we ate together.

My mentor, Alice walked over with her big smile and asked, "Erik. Are you working on your project? Or are you eating?" I looked up at her after I had just taken a bite. So I told her about this new recipe I had tried. Then she and I began to talk about being cooks. I jokingly said, "Why don't I make a cook book for my project?" Then Alice was like "OH MY GOD, Erik, that should totally be your project." And thus my project was born.

After another week, someone walked into the studio with a typewriter and I went straight to it. I started to type in any recipes that came to mind. Once I had finished making the books I looked at my masterpiece and sighed. Three weeks of making the book and I was finally done. I was so excited that every time someone came near me I would say, "LOOK! My books are done", and then they would smile and laugh at the Bored on Facebook recipe.

I feel accomplished as I write this statement down and look back at all I had to do, and think about all the materials I used—like the paper in the book, the cover Alice was kind enough to bring to me, the red paint, the red thread, the block print I made for the cover art, and the typewriter. It all seems worth it now that my book is done and can be read by all who come upon it.



Bored On ~~Fast~~ Bus ?

ingredients:

- 1) your eyes
- 2) your imagination
- 3) music?

Directions:

first if you have an iPod or an Mp3 ~~player~~ player put it on you can not be ~~distracted~~ distracted. Now look out the window look for something and the first thing you see remember it. Now keep looking around and count how many times you see it.

or...

look around the bus and see if anyone is in the bus if a few people are make up a story about them. whether it be how they got on the bus or where they are going.



Encounters

Joseph Adewusi

This summer I had the pleasure and honor to take part in an internship rightly called the Art Inquiry, with a group of amazing people at the award winning studio, New Urban Arts. I was mentored by Jane Androski and Alice Costas, two people that I owe for any artistic growth I received this summer.

This summer we explored all types of encounters—spiritual, sensual and physical. What makes you grow as a person mentally, emotionally and spiritually? The answer I found was encounter—those that make you who you are. Every person, every thought and every feeling you experience or come across shapes you as a person.

I interviewed people, trying to find out about their encounters and their growth. I also took lots of photos (above left). I was kind of doing a documentary in my head about the people of New Urban Arts and I made an actual documentary (a film) too. I had some very good cast members. Everyone here grew a little this summer even in the smallest way. That's what this summer taught me, that the point of life is growth through our encounters.

I was a Silent Encounter

Legend Lowell

My project is a collection of the things that represent myself and the theme Encounter, through my eyes. One part is a poster filled with my inner thoughts, past acquaintances and friends—only three of whom I still talk to daily. Another part is a water slide with little monster people sliding down together. Also included, are poems that reflect my feelings on the project itself through the personas of different critics, and my finally, my own perspective, which makes it whole.

When the project came up for the first time during the Art Inquiry, I had nine ideas. I later put them all together and came up with the project you see now. The conversation buttons, poems, and waterfall came from three separate ideas that fit together in my mind. I chose materials simply as my subconscious directed me. My mind brought the materials it knew I needed.

My inspiration came from my own past life and experiences; mixed with the idea that everything in life is an encounter. My piece creates encounters, is an encounter, and is based on past encounters. It's the story of a young girl clashing against the wall of her world, monsters sharing a water slide, a song, stickers; an encounter. I'm not trying to say or teach anything, I'm YELLING something.

Thank you to Peter for my water slide. Thank you to Jane for my stickers and installation and photos. Thanks to Alice for "alicizing" my project. Thanks to every last student in the art inquiry. You guys make me smile! Also thanks to my school year mentor, Mary. Thanks to all the visitors and field trip hosts involved in art inquiry. Thank you to my NUA family!!!!



The Tree of Encounters

Maddie Lennox

This “Tree of Encounters” is a installation of photos representing the people and things that have helped me grow as a person. I wanted to acknowledge the things and people in my life that I don’t really get to acknowledge. I wanted to show the world my thoughts and the things that I see each and every day. I wanted people to understand how, for me, little things mean so much.

I used three different mediums: painting, photography, and the written word. Along with this tree, I made a book that contains the stories and memories that go along with each of the photographs.

I was inspired by my recent obsession with writing and photography. This project was a chance to take more pictures of people and objects, rather than the flowers I had been photographing. I wanted every single picture to show the depth of each individual, or place, or object. The photos were inspiration for my writing, which helped me express how overwhelming and meaningful each one was. The book also was a way for the viewer to have different ways of interacting with my piece.

If you can’t already tell, I dedicate this “Tree of Encounters” to everything that has influenced my life and me in any way, shape, or form.





Encountering Your Identity

Steven Pina

I was inspired to do this project when I looked into the mirror in my bathroom and realized that it was an encounter which many people hardly ever remember or bother to notice.

What people encounter makes them who they are. By looking into the mirror, people are asked to think about the question “Who are you?” and to remember certain events and people they have met that have impacted their lives in some way.

With this project, I’ve asked people to describe themselves in a single word or a short sentence, to write it on a post-it note and attach it to the border of the mirror or on the wall around it.

Materials used for this are a mirror, red and grey metallic paper, hot glue, reflective paper, and form board. Each needed to convey the message of my project, which is that every encounter is new, different and special. They come and go with no warning and that is why they come to be important. Each one makes an impact on you however small or large it may be, and each shapes and morphs you into who you are now.

This piece of work relates to many of my previous works of art—though each is different from the last, they all relate to a deeper meaning of who people are. I have to thank Alice and Jane for giving me advice, Jesse for helping me get the main part of my project (the mirror), Pamela and Noel for helping cut papers, and myself personally for completing this project in a set time.



Have You Ever Stopped to Smell the Flowers?

Noel Puello

So, when you look at my piece, what do you think? That a teenage girl made a giant flower that lights up? Well, it's not true.

The theme this year was encounter and I love flowers. I've been taking pictures of flowers for about two months now and I'm obsessed with them. Flowers are just so beautiful and they resemble me in a way. Male flowers are feminine and society sees them as amazing and I think that's awesome. People admire the flowers because they are beautiful, not because of gender assumptions. I wish that when a feminine man walked down the street society would think of him as a man who has guts to do something so daring.

My project is something that I've been thinking about for a while now. I use lights as a reoccurring part of my artwork; they give my piece life...plus they're tons of fun. I also got to work with new materials, such as clay. It's really hard to work with, but fun at the same time. Also, I embraced working with photos even though this is my first year doing anything with photography. I give a shout out to my mentors and Jesse.

Children of My Brain

Yolibel Gonzalez

What I like about New Urban Arts is the fact that any idea you have in your head, no matter how impossible it may seem, can become real. I always have a lot of ideas and I am always encouraged to actually go forward and DO them.

Starting out, I pictured my project as an explosion of black and white paint on the wall with a lot of colorful things going on, something like a collage. I decided to think about the meaning of encounter more deeply—that thoughts could be my own personal encounters—but I also wanted to make these personal encounters public. My mind itself, and the people and the memories in it, served as my muse. In sharing this, I hoped it might change the way you view me, or any subject I touched on in my thoughts.

I decided to use a lot of writing because I feel like I can express myself much better in words than I may be able to out loud or using drawing alone. The busy background is a reflection of the inside my mind, where there is a lot going on. I would consider my artistic style to be naturally messy, with a lot of colors and very busy. This is what connects this piece with my previous artwork.

I'd like to give a special thanks to Peter for helping me out with painting; Alice, Tina and Noel for letting me read to them as I typed; Joseph for taking the time to read all 15 pages; everyone else in Art Inquiry 2010 for all the great times that I have shared with you. I'd like to make a special dedication to everyone that read everything I had to say, and everyone who read parts, and everyone else in the world. The End.



Dreams Are Encounters

Shirla Auguste

When I think of the word encounter, about a thousand things run through my mind. There isn't one word or one sentence that I believe is able to fully define the word. Before the Art Inquiry I simply defined an encounter as meeting someone new or going to a foreign place, I had never identified a dream, or even a thought, as an encounter. During the Art Inquiry we tried defining the word through discussions, meeting new people, and explorations in the city. In my perspective anything that is significant or makes you ponder is an encounter.

I knew that I wanted to illustrate something pertaining to encounters using my extremely bizarre and detailed pen illustrations. After much discussion and thought, I decided to illustrate my dreams; or parts of dreams that I felt were significant or bizarre. I combined the illustrations into a scroll-like accordion book that would bring together all the illustrations into one large dream.

I was inspired to create this kind of book after seeing a project Alice had done which involved photo transfers and an accordion book. I instantly knew that I wanted to display my illustrations in the same style. Jane and I experimented with book-binding and with her help I was able to create my book.



The World-Pool of Encounta'!

Manuela Vadis

I chose to do my project on a pool of meetings and experiences. I could not just settle for one encounter, so I decided to base my project on the encounters we have everyday. In my backyard there is a large pine tree. When it rains, large puddles form that quickly fill up with pine cones and floating pine needles. This image of things floating was really cool so I decided to recreate that image by using a pool filled with water as a way to incorporate my day-to-day experiences.

I began taken pictures of trees, plants, people—short and tall—cars, places, etc. This pool represents my everyday encounters and maybe even yours. I feel that encounters are everyday interactions, and more over, almost everything.



Encounters with Others

Abby Falvey

I started this project with two ideas, book-making and Encounter—book-making being an art form I've recently come to love and Encounter being the theme of this year's Inquiry.

With these two ideas in mind, I made ten small books. These books were my artistic contribution to the piece. I handed the books out to various people and asked them to express their encounters within the books. Some of them I knew very well, while others not so well. Some were artists, others weren't—but of course we're all artists in our own ways, aren't we?

I received seven of these books back and was astounded by the results. I wasn't sure what to expect but the variety of the responses was really surprising. Some people filled the books while others only used a few pages. Some people wrote, others drew, and some did both. I took my two favorite encounters from each book and recorded my encounters with their encounters. I responded to their entries as encounters I was having with them.

It was a really new experience to create a piece that was actually about the influence of other peoples' views on my own. I'm really happy with the end result and would like to thank everyone who donated their time and thoughts to the project, Jane and Alice for being incredible mentors and incredible people, the Art Inquiry of 2010 for being a genuinely inspiring group of people, and Caitlin for always being around to listen and comment and be generally awesome.

age 43

THE COOL

ENCOUNTER

COOL

Hi there! my name is Abby and I'm working on an Independent Project at New Urban Arts. I was wondering if you could help me. I would really appreciate it if you could carry this book around with you for a few days and Express in them the Encounters you have in day to day life.

A chat with the mail man, feeling the air, perhaps tasting a strawberry. Interpret how you will and PLEASE be honest, don't hold back. Feel free to doodle, write, Squish, Sketch, Stich... whatever. Please Return to New Urban Arts by Monday, August 8th. THANKS! Abby Falvo

This is me



encounter
ing a
headache
vicolos

ADDITIONAL

RESOURCES

Offered here are a selection of readings, websites, artists and exhibits to inspire your own forays into Encounter. They are presented in no particular order, and are by no means comprehensive. May they spark new ideas and lead you to new places!

READINGS

The Interventionists: Users' Manual for the Creative Disruption of Everyday Life
Nato Thompson and Gregory Sholette

On Guerilla Gardening: A Handbook for Gardening without Boundaries,
Richard Reynolds

One Hundred Demons, Lynda Barry

Everybody Needs a Rock, Byrd Baylor

Learning to Love You, Harrell Fletcher
& Miranda July

How to Be an Explorer of the World
Keri Smith

Relational Aesthetics, Nicolas Bourriaud

Taking a Line for a Walk: 1100 Miles on Foot, Le Havre to Rome
Christopher Lambert

Wanderlust: A History of Walking
Rebecca Solwit

Walking in the City, Michel de Certeau

Reimagining Walking: Four Practices
Ben Jacks

Walkscapes: Walking as an Aesthetic Practice, Francesco Careri

ONLINE

themuseumonline.com/westminsterstories

artinoddplaces.org

wallpapereddumpsters.blogspot.com

parkingdaynyc.org

walkinginplace.org/converge/exchange.htm

illegalart.org

ARTISTS & EXHIBITS

The Barnstormers

Wooster Collective

Rirkrit Tiravanija

Futurefarmers

N55 (Danish Collective)

Joseph Beuys & "Social Sculpture"

Sutton Beres Culler (Seattle Collaborative)

Marina Abramovic

Christo & Jean Claude

Kate Bingaman-Burt

Andy Goldsworthy

Danny Gregory

Paul Octavious

Walking in the City: Spatial Practices in Art, from the Mid-1960s to the Present; curated by Melissa Brookhart Beyer & Jill Dawsey

Walk to Remember: Los Angeles Contemporary Exhibitions; 10 February–15 May, 2005; Organized by Jens Hoffmann; <http://www.artleak.org/AWalkToRemember.html>

POND/This Way Please: an exhibition featuring tours of the local

APPENDIX

In the following pages, you'll find documents that supported our Summer Art Inquiry studio: program announcement and student contract; worksheets for developing public workshops and for writing artist statements; our end-of-summer survey.

We offer them here to provide some insight into how we do what we do. They may also be useful in your own program planning. Like all the activities and ideas in this book, these worksheets can be adapted to fit the particular needs of your program.

Summer 2010

Stay involved,
or get involved!

New Urban Arts SUMMER STUDIO

ART INQUIRY:

12:00-3:30pm; Monday-Thursday
July 12 - August 12

Applications Due Monday June 14
17 paid positions for high school students

Working with artist mentors, Alice Costas and Jane Androski, create new work and co-teach public workshops around this summer's theme of "encounter." Spend the summer noticing, exploring, and examining the encounters we have every day -- with others, the city, or nature. What interrupts us when we are on our way someplace? How is taking a walk like making art? Act as artists, facilitators, catalysts and interventionists. Youth receive a \$400 stipend for their participation.

UNTITLEMENT PROJECT

1:00-4:30pm; Monday-Friday
July 12 - August 13

Applications Due Monday June 14
13 paid positions for high school students

What does it mean to be a girl? How do you define masculinity? Explore gender, relationships and identity through art making and conversation. This summer program will train students to lead a series of roundtables at our studio in Fall 2010. Boys attend Monday, Wednesday, and Friday. Girls attend Tuesday, Thursday and Friday. Youth receive a \$400 stipend for their participation.

ZINE CAMP

12:00-5:00pm; Monday-Friday
August 2 - August 6

**Open Enrollment, Drop in
Anytime!**

High school students and New Urban Arts alumni are invited to join up with artist mentor Meredith Younger and alumni student Emely Barroso to learn the how's and why's of self-publishing and the history of zine making. Each camper will make their own zine, meet local zine makers, and participate in New Urban Arts annual Zine Swap.

OPEN STUDIO

4:00-7:00pm; Monday-Thursday
July 12 - August 12

**Open Enrollment, Drop in
Anytime!**

Free for high school students

Take a break from sweating and sleeping and come by the New Urban Arts studio to invent creative projects only hot summer days can inspire. Develop photographs in our darkroom. Learn to screen print posters. Make a stop-motion animation video. Paint, draw, collage, it's up to you! Hide from the sun in our art studio and work independently or collaborate with student alumni.

NEW URBAN ARTS

2010 SUMMER STUDIO STUDENT AGREEMENT FORM

I, _____, am committed to the 2010 Summer Art Inquiry program on “encounter” at New Urban Arts. I recognize that I will be working from 12:00-3:30pm, Monday through Thursday from July 12 until August 12, 2010.

Under the direction of Artist Mentors, each student will:

- Create art independently and collaboratively around the theme of encounter through interdisciplinary art workshops led by artist mentors and visiting artists at New Urban Arts.
- Complete a thematically relevant independent inquiry project over five weeks.
- Act as a role model while co-facilitating youth-led art workshops for the public, promoting creative expression and exploration and refraining from negative attitude and action.
- Prepare artwork and artist statements for public gallery exhibition held on October 8, 2010.
- Exhibit personal process as an artist and a mentor through reflective activities.

New Urban Arts will provide free lunch from 11:00am to 12:00pm Monday through Friday and temporary RIPTA tickets for public transportation to and from the program, in addition to snacks during the program at no cost to the 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, during Open Studio Hours, Monday-Thursday from 4:00-7:00pm no later than August 12, 2010.

Upon successful completion of the program in August, students will receive 75% a \$400 honorarium, unless repeated unexcused absences (4 or more) or failure to achieve the job description outlined above. Unexcused absences include any absence not anticipated or approved before the start of the program, including personal illness. The remainder of the honorarium will be available upon successful participation in the public gallery exhibition in October, 2010.

_____ Student Signature

_____ Parent/Guardian signature

DISCUSSION/REFLECTION

You don't want your students to feel forced into doing something they are uncomfortable doing, but everyone should be expected to participate on some level, even if that means only offering a line from a poem. Be sure to make this participation expectation clear at the start of the workshop. Below are some guiding questions to spark reflection and ideas at the start of workshop planning.

What makes a good mentor?

What was your most positive experience with a mentor/teacher?

What was your most negative experience with a mentor/teacher?

Recall a time you felt listened to. What were qualities that person showed?

Who was the 1st person you met at New Urban Arts?

What makes a learning community?

How do I build an inclusive and supportive learning environment?

How do I encourage everyone to participate?

How should I offer feedback on their work?

What do I doing during my workshop?

Review workshop structure, and worksheet (see next page).

WORKSHOP PLANNING

- Separate into groups and receive your workshop locations.
- Make name tags to wear during workshops. Get creative!
- Practice warm up games and select your favorites.
- Develop workshop curriculum for the soonest workshop.
- Fill out the planning worksheet.
- Develop your supply list.

A PROPOSED STRUCTURE

projected for workshops 1 hour in length

1.	Warm-up Game	10 minutes
2.	Introductions/ Overview	5 minutes
3.	Writing Activity	10 minutes
4.	Artmaking Activity	30 minutes
5.	Wrap Up/Clean Up	5 minutes

GOING FURTHER

questions to ask when developing a workshop curriculum

Is there progression to the activities? Will my students be ready to do what I am asking of them? Is there transition for one thing to the next?

What directions will they need to do an activity?

Are we doing too much of the same thing? (ex: writing in silence)

What supplies and materials will I need to have ready and how many of each?

What is my back up plan in case I finish early or students don't receive the original idea like I had hoped they would?

Consider your audience: What are my students like? How many people are in the workshops? What is the environment we are in like? Loud? Small space?

If a student doesn't want to do what I planned for the workshop, then what?

Does everyone in my group have a role to play in helping lead the workshop?

Am I ready to be flexible and redirect my plan to meet my student's needs?

**NEW
URBAN
ARTS**

**GUIDE TO WRITING
AN ARTIST STATEMENT**

NAME _____

TITLE OF WORK _____

DESCRIBE THIS PIECE OF ART WORK:

WHAT MATERIALS DID YOU USE IN MAKING THE WORK; WHY DID YOU PICK THEM?

WHERE DID YOUR IDEA COME FROM? WHAT INSPIRED YOU?

HOW DOES IT RELATE TO OUR THEME, ENCOUNTER?

WHAT WERE YOU TRYING TO SAY IN THIS PIECE?

HOW DOES THIS RELATE TO ARTWORK YOU HAVE MADE IN THE PAST, OR,
DID YOU TRY SOMETHING NEW?

SHOUTS/THANKS/ACKNOWLEDGEMENTS/DEDICATIONS:

NEW
URBAN
ARTS

ART INQUIRY
END OF SUMMER SURVEY

NAME _____

NAME TWO 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 THE SUMMER PROGRAM?

WHAT CHALLENGED YOU MOST THIS SUMMER?

WHAT DID YOU DISCOVER ABOUT YOURSELF DURING THIS ART INQUIRY?

HOW HAS IT CHANGED HOW YOU THINK ABOUT THE WORLD AROUND YOU?

WHAT VALUE IS THERE IN FACILITATING PUBLIC WORKSHOPS?

WHAT DO YOU THINK SHOULD CHANGE ABOUT THE PROGRAM IN THE FUTURE?

WHAT DO YOU THINK SHOULD NOT CHANGE?

AFTERWORD

The image on the cover of this book, and the one you see on the right, are photographs taken from a scale model of the 2010 Summer Art Inquiry exhibit—which opened on October 8, 2010. The model was created from memory, by Summer Art Inquiry Scholar/Artist, Laurencia Strauss. She was interested in exploring how memory shapes our encounters; and how our encounters shape our memories. She built this model without the aid of photographs, using her own experience in the space and her relationship with the students’ work.

For New Urban Arts, this model represents more than simply an event, or the artwork created for it. It’s a physical imprint of our studio at 743 Westminster Street—New Urban Art’s home for the past twelve years. The 2010 Encounter opening was the last Summer Art Inquiry show held in this space.

In the Summer of 2011, New Urban Arts moved to its new, permanent home at 705 Westminster Street, into a store-front studio (that we own!). During that transition, we encountered a lot about ourselves as a community. We thought a lot about how our studio has defined us and how we could define a new one (see the 2011 Art Inquiry guide on Placemaking). We asked ourselves what we had learned from our old studio, and thought deeply about how our memories of that place would continue to shape us in the new one. This piece is a poignant reminder of that process; a marking point that holds a space for those memories, and for the stories we’ll tell in the years to come.



Anything
is Possible.

I learned
to not be
a shame of
my self.

I LEARNED HOW
TO RAISE
A
FAMILY

IT'S WINDIER
@ THE BOTTOM
THAN @ THE TOP



NEW URBAN ARTS

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