

FAKING IT

A PROGRAM RESOURCE GUIDE

Summer Art Inquiry 2013

NEW
URBAN
ARTS

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About New Urban Arts

New Urban Arts is a nationally recognized community art studio and gallery for high school students and emerging artists in Providence, Rhode Island. Our mission is to build a vital community that empowers young people as artists and leaders through developing creative practices they can sustain throughout their lives. Founded in 1997, New Urban Arts is housed in a storefront art studio, located in the West End neighborhood of Providence. Our free, year-round, out-of-school programs promote sustained mentoring relationships between urban high school students and trained artist mentors—who, together, engage in youth leadership, risk taking, collaboration, and self-directed learning. We are grounded in the belief that in order to fulfill the promise of our democracy, all young people, no matter their place in society, should have the opportunity to become more creative and independent thinkers.

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About This Publication

“Faking It” is a program resource guide collecting the ideas, brainstorming, prompts, projects, persisting questions, relevant resources and original artworks discovered during the 2013 Summer Art Inquiry at New Urban Arts. This annual interdisciplinary summer program brings together high school students with community scholars and artists each year for a critical and creative exploration of the human experience as it intersects with creative practice. Past themes have included Mapmaking, Shrine-Making, Correspondence, Collections & Archives, Encounter, Placemaking and Mythology. The 2013 theme “faking it” was centered around ideas of belief/doubt, forgery/fabrication, authenticity/authorship, lies/deception, and the arts of illusion and hoax.

We hope you find this resource guide useful in sparking new ideas for your own creative practice, individually, collaboratively, or even in the classroom. The publication’s format invites readers to adapt, combine or alter the activities to your liking to best meet the needs of your specific environment.

This publication is one of a series produced annually. The Summer Art Inquiry Program Resource Guide Series is available in full color print for purchase by visiting the New Urban Arts store at Lulu Press. These publications are also available at no cost when downloaded by visiting The Exchange at www.newurbanarts.org. We ask that you send your feedback to info@newurbanarts.org.

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Foreword by Peter Hocking, Art Inquiry visiting Scholar

As a young artist, I was fascinated with trompe-l'œil, a painting technique that creates optical illusions that trick observers into perceiving a flat surface in three-dimensions. The phrase, trompe-l'œil, coined during the Baroque period, in French literally means to deceive the eye. But the technique is older than the term, with examples having been unearthed at Pompeii and references to it in ancient Greek literature. Today we remain fascinated by illusions: the echo of trompe-l'œil is found in 20th century photorealism, and we remain captivated by the scripted phenomenon that, tongue firmly in cheek, we refer to as reality television.

It's not unusual for young artists, especially visual artists, to become fixated on extreme realism. Indeed, many artists remember their earliest encouragement coming from elders who assured them that their drawing succeeded in making something look real. Of course, there's a deep irony to the phrase look real. To look real is to seem real yet, in reality, not to be real at all. Rather it means to be an illusion, to fake something that is real. Young artists are encouraged to be creative, to develop their capacity to imagine things that may never have existed, because they show some capacity to fake reality through representations that deceive. It's no wonder that artists have a reputation for being tricksters.

Faking It, New Urban Arts' 2013 Summer Art Inquiry Project, explores the possibility and perils of deception, trickery, illusion, and forgery, while investigating the sheer delight of perceived duality, and the way second looks reveal concealed meaning. By looking at contemporary art—like the Yes Men's 2008 "special edition" of the *New York Times* and at other illusory practices, like counterfeiting, imitation, and the creation of performance personae—the Art Inquiry opened students to new approaches to art practice and new ways of conveying complex meaning.

At the beginning of the summer, I shared with students Georg Wilhelm Hegel's idea that everything implies its opposite. This concept presents something of a puzzle, asking us to ponder how all things are simultaneously two (or more) things at once, like being and not being. Interesting and provocative artworks, the kind that endure over time, keep us puzzled in a similar way. They offer us a surface meaning, but also something we can't quite grasp—unless we shift perspective. Like a chimera from Greek mythology, provocative artworks might appear to be entirely different creatures depending on our point of view. Such slippery deception delights and puzzles us just enough so that

we return for more, and then return again. Leonardo's rendering of the Mona Lisa's smile conveys an array of emotions. But we walk away from the image not quite knowing his intention or her feeling. Is she pleased? Or is she annoyed? Is Leonardo tricking us into thinking she's both at once? Is the joke on us or on her? Is she simply unsure of her own feeling? And isn't this true of us all? Aren't we all beings whose feelings and perspectives shift like sand in a gale? Aren't we all more than what we present on the surface?

If we understand this of ourselves, why do we need to be tricked into seeing it?

The artworks created in the program might shed some light on this question. A recasting of the Statue of Liberty, if not in the image of the maker then certainly as a reflection of her values and experience, forces the viewer to consider the unfulfilled promise and inadequate embrace of the original. A workplace reproduced in miniature, reveals the fictions of the product being sold, the circumstances of employment, and the ethics of the employer. Photographs, taken in two ways, portray trust and happiness while simultaneously obscuring deception and violence; and render the word love, or perhaps it's hate, that in literal reflection reveals its opposite. These works ask us to look at what we believe to be true, and then to look again to make sure.

The older I get, the less charmed I am by self-conscious realism or facile illusion. The problem with *trompe-l'œil* is that it's like the proverbial one-trick pony. Once you figure it out, once you master its verisimilitude—either through technique or the art of looking—you become easily bored by its pretense. After all, how can the mere reproduction of reality—no matter the depth of one's veracity—or any act of faking it, no matter how convincing the illusion, ever truly be more interesting than the robust complexity of the real thing? The erasure of our individual complexity is equally vexing.

In our most difficult days we're told, but young people are told in particular, to fake it until you make it. In a positive sense, this platitude's false confidence is a bulwark against the self-fulfilling prophecy of failure. And yet, there's something cynical in it, too. Faking it without humor or delight might be a glib antidote to failure, or it might just be an anesthetic to reality. Paradoxically, as the artworks and exercises in this book reveal to us, faking it with an artist's wink might turn the world's failures—and our individual foibles—into gold.

Introduction

During the summer of 2013, ten high school students, two artist mentors, an artist in residence, and a visiting scholar collectively explored ideas of belief and doubt, forgery and fabrication, authenticity and authorship, lies and deception, and the art of illusion.

We began each day with a journal writing and discussion prompt, such as:

- Favorite Halloween costumes
- April Fool's day memories
- Viral videos that turned out to be faked
- The moment you realized that Santa / the tooth fairy / etc. was a lie. Would you pass this lie on to your own kids? Why or why not?
- Write down as many fake things as you can think of. For example: food made for display, imitation brands, cell phone towers disguised as trees, placebos, etc.
- List every different kind of "magic" you can think of. For example: birthday party magic, black magic, Magic the Gathering, Disney magic
- It seems we want everyone to be honest, we expect honesty, but to be trusting is considered a weakness? Which do you value more, being trustworthy or being trusting?

We spent five weeks together creating counterfeit artifacts, reproductions, replicas, parodies, disguises, alter egos and mischief. We studied the craft of *Faking It* within contexts of the natural world, history, culture, pop culture, the media, activism, the personal—self and identity, contemporary art and creative practice.

On the first day, each of us circled words from a list on the wall (including *germs, evil, love, money, sasquatch, sea monsters, cannibals, rainbows, mountain gorillas, dinosaurs, aliens, ghosts, energy, ESP, auras*, etc.), which we believe are "real." Next we marked the ones we believe *could* be real or true. The group discussed the idea that there isn't always a distinct line between real and fake.

Faking it is often perceived as negative, but our ability to lie and deceive demonstrates an imaginative capacity at the core of humanity. With lying comes doubt, and doubt has all of us asking important questions and critiquing the world around us. It leads us to further investigations.

Nature has been using mimicry, camouflage, and deception long before any human learned to lie, from the butterflies' wings pretending to read as an owl's eyes to how squirrels not only bury nuts, but also mislead other animals by digging holes in which they bury nothing.

The collaborative inquiry evolved through art making, dialogue, research, writing, reflective activities, workshops with visiting artists, and field trips. Students also designed and facilitated public workshops around the theme for the community. The Art Inquiry culminated with a public gallery exhibition of students' work held at New Urban Arts.

Over the summer we expanded our understanding of why we lie: To fit in and be a part of a group; To hide something or avoid certain situations; For protection; Because of fear or greed; Because of abuse, trauma, an illness, or a compulsion; We lie for either ourselves or for others; To hide hurtful truths; For humor or entertainment; Or even to draw attention to truths and realities. Together, we discovered a new appreciation for *Faking It* as an essential and artful aspect of the human experience.

WHAT IS SOMETHING
YOU'VE BEEN TOLD, BUT
DON'T BELIEVE? WHAT
IS SOMETHING YOU
WISH WERE TRUE?
WHEN HAVE YOU HAD
TO HIDE YOURSELF?
WHAT MAKES US AUTH-
ENTIC? WHAT DOES
TRUST MEAN TO YOU?
WHY DO WE LIE? HOW
DO WE VERIFY TRUTH?



THEMATIC PROMPTS.

HOAX & TRICKERY

A SECRET ASSIGNMENT (PRANK)

You are responsible for faking everyone else out during one assigned day of class. Tricks/hoaxes should be carefully thought out, safe, and meant to keep us on our toes and questioning reality. After each prank commences an artist statement must follow. For ideas, research trickster art and study the art of the hoax.

BEACH SURPRISE

Imagine you are walking along the beach shore, looking at various shells and crabs to pick up or inspect. Up ahead, being pushed ashore by the waves, there is something strange. Something out of place. You can't quite make out what it is yet, and you begin to walk faster towards it as your imagination runs wild. Wait, how did that get here? Why here? Why now? Sketch something that would shock you to find on a beach. What is it and why?

Create a strange object to bring to the beach to surreptitiously drop on the shore with hopes to fool, shock, surprise, or delight passers-by. Carefully place objects to appear natural, not planted, then sit and watch as beachcombers discover them. Make note of various reactions.

SHOP DROP

"Shop dropping" is when an artist creates a piece of artwork or "product" and illegally places it inside a store, instead of "shop lifting" and illegally removing a product from a store. Set up a yard sale or a free box outside on a sidewalk comprised of your fabricated products. Spoof brands, fake newspapers, or replicas of other things. What will passers-by think when they take a closer look at the goods? What do we want them to walk away with? A laugh? A confused stare? Questioning consumerism?

CURIOUS ABOUT CRYPTOZOOLOGY?

Research creatures whose existence has not been proven, such as Bigfoot, Sasquatch, the Lochness Monster, the Jackalope, Cardiff Giant, the giant squid, the narwhal, the Scythia Lamb, an alien autopsy, and the Atacama Skeleton.

PHOTOTRICKERY

Photography often comes across as a documenting of reality, yet is mostly a fabrication or representation of an ideal. Interview a photographer about camera tricks and special effects they often use. Experiment with various ways to manipulate a photograph yourself. Attempt to Photoshop two images together taken of the same group to create one faked photo with two of each person somewhere in the shot.



Group Portrait by visiting artist, Scott Alario

DO YOU SMELL THAT?: AN EXPERIMENT IN MASS HYSTERIA

Bring in a container carefully taped shut and wrapped in a plastic bag. Explain in advance that you are about to unwrap something very poignant. The odor may travel across the room in 5 seconds! Don't be too alarmed because it is harmless to inhale, but extremely strong. You would NOT want to spill a single drop onto your skin or clothing-- it will reek for days! As the package is carefully and slowly unwrapped before everyone's eyes, casually ask for people to start raising their hands at the very first moment that they begin to smell it. Once the container is opened, watch the hands go up! Then reveal that the substance is only water. How many people were convinced that they smelled something? How many people felt pressured to raise their hand because others were raising their hand?

LIES & DECEIT

2 TRUTHS AND A LIE

Share three things about yourself, one of which is not true. Have everyone guess which one is a lie. Take turns.

LIE INVENTORY LIST POEM

Some of the most interesting poems are nothing more than lists of things. List five examples of each: Lies I've Been Told. Lies I've Told.

FICTIONARY

Play a word game in which players guess the definition of an obscure word. One person selects a strange word from a dictionary and reads the word aloud to the group. The other players each write a fabricated definition. For example:

catalexis :: A catastrophic event that occurs within the confines of a car being or closely resembling a Lexus

The real and the fake definitions are mixed together and read aloud. Players vote on which they believe is the real one and receive a point for each person they managed to fool.

HOAXING YOURSELF

We lie to ourselves to make problems, fears, and failures seem less daunting. Sometimes, our memories turn on us. We realize we've forgotten a crucial detail of an important event. Or we've told ourselves a lie so many times, we actually begin to believe it. Listen to the NPR Episode 155 "Hoaxing Yourself," which shares stories of people who believe the lies they tell. Have you ever pulled a hoax on yourself?


Look back on memories from when you were 7 years old; before we were laden with inhibitions and expectations or pleasing anyone but ourselves. What were we completely wild about then? Could this be who we really are?

MANY TRUTHS

Recall one occurrence during a recent field trip. Each person writes their interpretation of that occurrence as truthfully as they can. Compare stories. Which is most accurate? Are they all true?

LIAR COMPETITION

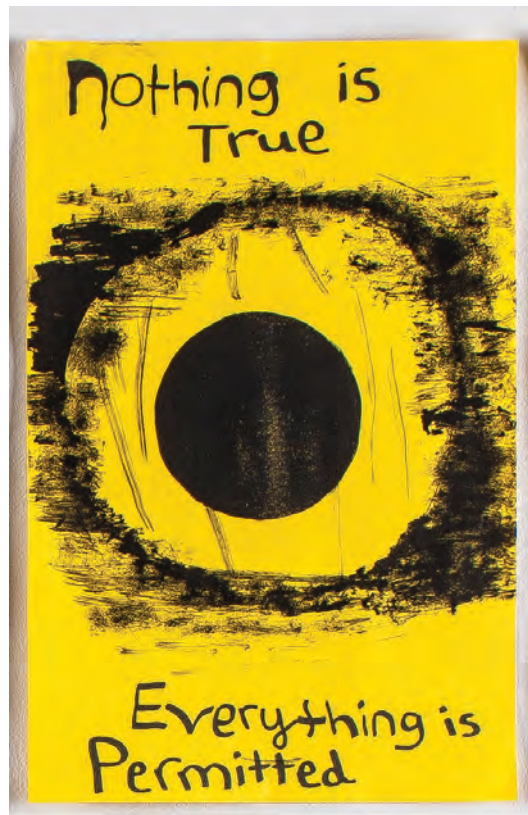
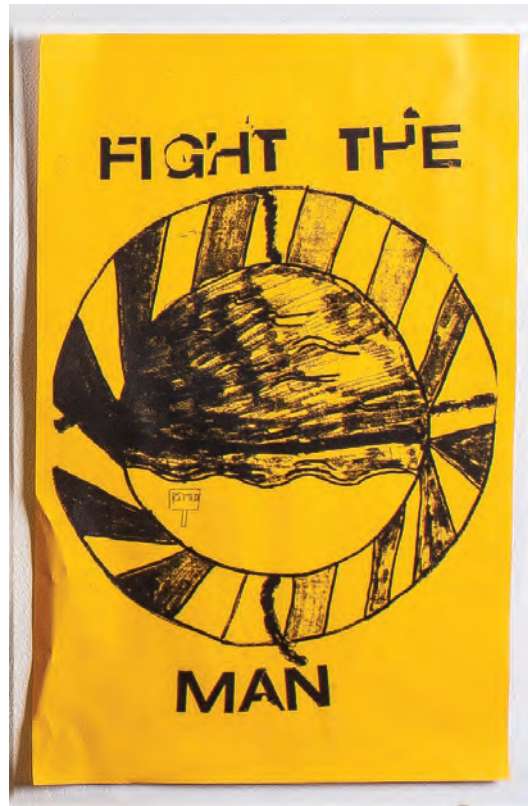
Host a liar competition. Set up rows of chairs facing a simple stage for an impromptu storytelling competition. Lies should be a minimum length of 3-5 minutes. Have a judges' panel award ribbons for technique, delivery, story development, and overall effectiveness.



**WHAT IS PROOF?
WHAT LIES ARE WORTH
BELIEVING? HAVE YOU
EVER FAKED YOUR-
SELF OUT OR HAD A
STINT WITH PARANOIA?
HAVE YOU EVER
PRETENDED TO BE
SOMEONE ELSE?**

PROPAGANDA POSTER

What's your tag line? Try to make an advertisement for something that's not for sale. A personal truth. Something you hold close that others/society seem to disguise or overlook. Photocopy the poster so that you can collect one another's as a portfolio, or to hang up around town.





DISGUISE & ILLUSION

CAMOUFLAGED NOTEBOOK

Artfully disguise and camouflage a blank notebook into your pre-existing environment. For example, at the New Urban Arts studio, Asia covered the entire outside of her journal in beads and left it camouflaged in the bead box when not in use. Use your notebook to record your experiments, reflections and inquiries into Faking It.



TROMPE L'OEIL

Choose a visual illusion to attempt to create, such as a tessellation, chalk-drawn sidewalk illusion or trompe l'oeil. You could add a convincing, yet 2-d crack in the wall, an extra light switch complete with shadowing and flat screws, or a framed piece of artwork that appears to really be hung there. Look online for awe-inspiring examples!

LAKE MONSTER DRAW

Fold a piece of paper in half or draw a line through the center. Imagining that the crease/line is the surface of a lake, draw the outline of an emerging aquatic creature on the top half of the paper. Pass the paper to the person next to you. They try to make it benign, with a perfectly normal explanation. For example; from above the water line, a strange head appears to be poking out of the water, but is actually just a floating buoy anchored below.

ALTER EGO

Develop alter egos, invented characters and new identities. Create one of the following to enhance the validity of the alter ego: an on-line presence such as a fake Facebook page for your character, a fake id for your new identity, an imagined journal entry written by your created character, or make an object belonging to your alter ego.

MAGIC SHOW

One by one, students are pulled aside to be taught a magic trick that they will practice all this week. During the party on the last day, everyone will try to fool the eye with their new illusion and slight of hand!

FOUND FOOTAGE

Have you ever seen the movie Blair Witch Project? Found footage is a genre of filmmaking that is made to appear as though the footage was found, often making the movie feel more realistic or even attempting to pass as evidence of something unbelievable. Work as a group to create a short film in this style.

FAUX TOURISM

Research fake tourist destinations. For example, each summer a street that resides alongside a river in Paris, France is disguised as an “urban beach” featuring palm trees, hammocks and sand! Create an authentic looking passport of stamps to the locations you discovered in your research. It should measure 3 3/8 inches wide and 4 7/8 inches long with a 2 x 2 inch identification photo.

FAKING IT AS A CAREER

There are many jobs where “faking it” is a key aspect of the everyday, from impersonators and actors to undertakers and taxidermists. Interview the stage manager of a local theater about the 4th wall, costumes, trap doors and other illusions considered in the craft of theater. Interview a zoo keeper to learn about the reasoning behind fake habitats and artificial natural environments.

CURIOUS ABOUT CAMOUFLAGE?

Check out these survival strategists and masters of mimicry:

Cuttlefish, Lyre Bird, Owl Butterfly, Beaked Toad, Orchid Mantis, Bee Fly, Jumping Spider (scent camo!), Lucio Urtubia (famous counterfeiter!)

FORGERY & REPLICAS

REPLICATION

Pick an object in your studio, home or classroom that resonates with you and make a replica of it. Consider placing your rendition next to the real thing and see if people do a double take as they walk by!



*Crayon by Ayanna Coburn-Sanderson
Nerds by Asia Jordan*

FORGERY

Everyone sign their name on a sheet of paper and pass it around and try to copy your peers' signatures. Was this harder than you thought? Is it legal to sign for someone else "in good faith?" Should it be?

FAKE TRACKS

Team up for this challenge to collaborate in the creation of fake animal/creature tracks. If working outside; find a muddy/sandy spot or even paint with water onto a sidewalk. If working indoors; make the tracks into rolled out clay. Vote on the most convincing footprints, noting creativity and technique.

FALSE DOCUMENTS

There is a saying that you must know the rules before you break them. This is very true when it comes creating an authentic-looking artificial artifact. Before you can accurately imitate, you must study its form. Notice the layout, page margins, dimensions, word choice, sentence structure, fonts, typos, and other specifications. For example, instructions often appear as a series of short commands alongside simple diagrams. If you are spoofing an instructional manual, you cannot be successful writing descriptive, first or third person texts. Try to fake the following:

| | |
|-----------------|---------------------------|
| Menu | Fan page |
| Twitter feed | Book review on amazon.com |
| Instructions | Lost pet flyer |
| Recipe | Receipt |
| Apology letter | Recommendation Letter |
| Break up letter | Phone text |
| Obituary | To do List |
| Youtube comment | Grocery List |

FAKE CONTRACTS

Imagine yourself ten years from now. Where would you like to be then? Create a visual map of words and images of your life in ten years. Next, create a false contract between yourself now and your future self. A contract is an agreement between two or more parties with specific terms in which there is a promise to do something. Study the specifics of actual contracts in order to best replicate one. Have fun with copying this form, using words like “whereas” and “hereinafter” freely.

NATURAL HISTORY MUSEUM

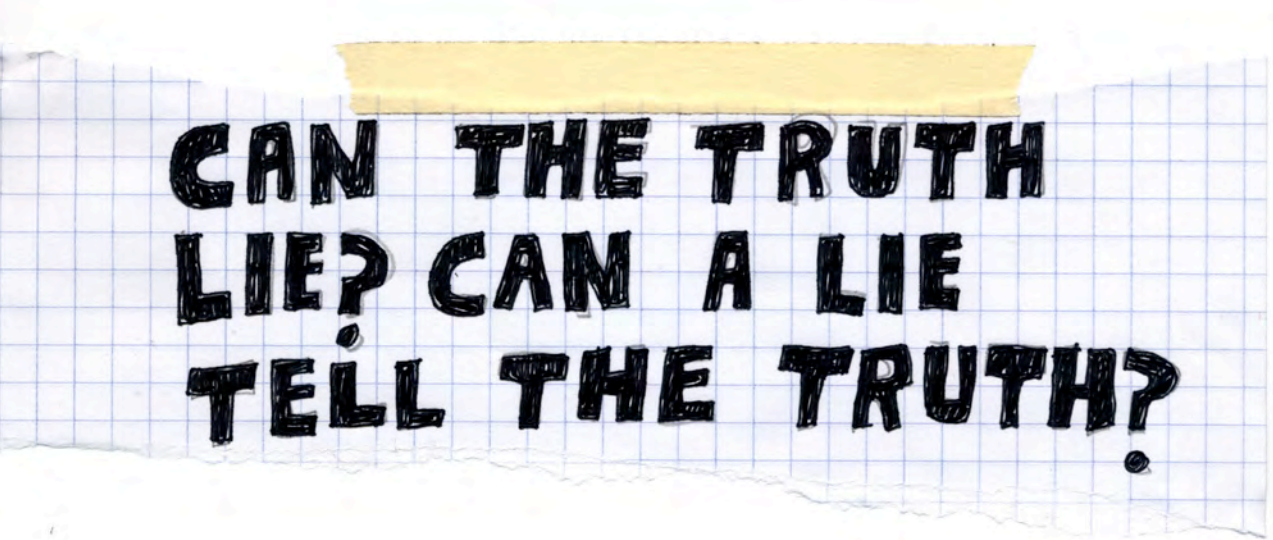
Visit a nearby natural history museum. Be observant of the art of taxidermy, the simulated environments, any propaganda, the way a museum itself freezes time, the fake parts of the fossils, etc.

We took a field trip to the Harvard Museum of Natural History and in small groups explored the Ware Collection of Glass Models of Plants or “The Glass Flowers,” the preserved *Ceolacanth* (a legendary Lazarus Taxon!) and Camo and Mimicry; a new exhibit up about animals faking each other out.

NATURE LAB FIELD TRIP

Visit a nature lab to hunt for examples of animals using camouflage and examples of animal mimicry. Sit and draw examples from the collection with pencil and watercolor. Notice the use of replica, taxidermy, and fake environments. Are the plastic plants for the sake of aesthetics or for the comfort of the living creatures on exhibit?

We toured the Edna Lawrence Nature Lab at RISD located in Providence, RI. Students were encouraged to find fake creatures hidden within the collection. For example, there is a fake finger, a small "dragon" (iguana with bat wings), a mounted deer head with dog teeth/fangs, a rabbit with bird wings, and a fluffy cactus flower that has been re-labeled as a "tribble" from Star Trek.



**CAN THE TRUTH
LIE? CAN A LIE
TELL THE TRUTH?**



STUDENT INQUIRY PROJECTS.

A central aspect of the Art Inquiry is self-directed inquiry projects in which students complete original thematic artworks. Weekly open studio time provides space for students to explore the designated theme individually and personally. Independent projects employ a range of media which students self select according to their interests and experience. Artist mentors and scholars are available for support, guidance, and to introduce students to tools and techniques for realizing their own creative visions.

Freaks and Geeks

Katie O'Connell

It's been my dream to go to Coney Island Sideshow School for a while now. Sideshow performers spend a lot of time "faking it" in their acts, so I thought this project would be a great way of incorporating the theme of Art Inquiry with my existing interests. Carnivals have the ability to combine the whimsical and the creepy together, and exploring a carnival theme let me combine my love for pretty things with my fascination with the bizarre and grotesque.

Inspiration: Film makers and directors Tim Burton, David Lynch, Hayao Miyazaki, Chris Carter; Writer and illustrator Edward Gorey; Mentor and sculptor Marguerite Keyes!; Owners of Obscura Antiques and Oddities Mike Zohn and Evan Michelson, and all of my wonderful artist mentors and peers and New Urban Arts!

Materials Used: Cardboard, sculpey, corn husks, acrylic paint, papier mâché, fabric, assorted found objects.





New York With A Lil' Twist

Asia Jordan

I made a life size "Statue of Liberty," but in my style. Instead of having it about the law, I am showing that you should just be you. I used cardboard to make the shape of her body and head, then papier mâché for her arms and face. Papier mâché was really new to me and this was my first time doing it and making it really challenged me. She is wearing a red dress because red is my favorite color and, second, I wanted to use some colorful yarn to show her sassy side. I topped it off by giving her nice big eyelashes, to make her look like a diva, and a glittery microphone with white balls on the side to show her outspoken self.

I wanted to make a life-sized statue, but it was bigger than I originally thought. The idea came to me while I was sitting in the Zen Zone looking around New Urban Arts and then saw a picture of the statue of liberty. It reminded me how much I love New York City and I started thinking what would happen if I made it a different way than having her look so strict. What if I put a bit of style into her and have it mean something else? I was trying to find a picture off the internet of the original Statue of Liberty with my mentor Marguerite and ended up finding many images of a similar statue, but of a black woman. The original design for the Statue of Liberty may have been of a freed slave!



Faking Pockets

Deanna Wedge

For my independent project, I made a pair of pants with pockets. The whole idea behind my project was the fact that companies are trying to sell fake products to the teenage generation, and there are kids falling for it. Clothes are no longer used for an actual purpose; most are used to be aesthetically pleasing. This fit into the theme of “faking it” because all of these brands used to have real products, but now they have been stripped and are used for only looks. I wanted to make my own version of this, but have them actually have a purpose. So what I was planning on doing was to make an outfit that has enough pockets and keeps you warm when they’re supposed to. Because of the time constraints, I was only able to make the pair of pants. I used a soft material that I could make a baggy pair of pants out of. That way there could be pockets without being seen. The most difficult part of this was making the pockets. I had no previous knowledge of this and no patterns. Instead of looking it up, I used trial and error. I ended up spending over an hour on one pocket because there was a certain way to layer it. I have finished only a few more articles of clothing, but this was the most inventive and useful piece that I have made.



The Alien Invasion

Sara Watts

People are always saying “oh aliens aren’t real.” However, some people like me think they are real. This alien is made to be like the size of a young child about the age of 7. I asked myself what was the first thing that I think of that is fake, at first I said humans, but right after that I said aliens. However what made me stop and say I’m going to make a life size alien was the movie Aliens.

The materials I used to make my alien are cardboard, stapler, paint, newspaper, tape, and papier mâché. I have never worked with papier mâché before so it was a bit of a struggle to work with but after a while you get used to it. I learned that I like working on things that are 3D, as well as with new materials. Mostly I have learned that I do believe that aliens exist. I believe that they could be living with us right now under our noses. The whole Art Inquiry group watched a movie called “They Live.” This movie is about a man who figures out that for years now aliens have been in disguise as humans and have been controlling us. This is also one of the things that make me realize that aliens are real.



Unique Creation

Roberto Estes

While working on this piece, all of the ideas and thoughts that were going through my mind became very deep & powerful, full of meaning & inspiration. This had me thinking that I could put images of lucid dreaming into my work which is on how our minds evolve with the music we listen to. This is a view of how music changes us in many ways and makes us who we really are deep down inside. Music influences us, how we think, how we view the world, what we like to wear, how we act/talk, and how we become inspired to do many great things throughout our lives. It makes us remember who we really are and where we came from. It exposes what our eyes do and don't see within the real world. Understanding deep & meaningful lyrics that relate to life lessons can help guide you to understanding what you're not realizing. It makes you see beyond your view in life & how you view everything around you. Music can help people think through the good/bad times throughout life, connect to it and gain a valued appreciation for it, never forgetting what it truly means to us. Music makes us realize what is real and what is fake, what is the truth, and what are the lies.



Utopia

Ayanna Coburn-Sanderson

We all think about what it would be like to live in a perfect place. However, this place simply does not exist. It is a contradiction of itself. For example, how can we have rules and systems to make the world work seamlessly without repetition and monotony? Is boredom not imperfect too? For my independent project I created my own interpretation of utopia. If you were to hold my “utopia” in your hands it would seem as it were simply rocks and acrylic paint. And in a sense that’s all it really was. But by bringing my project into the forest, a place that felt idyllic, it became and stood for everything that I had envisioned.

Creating a utopia is a futile effort. A perfect world can only exist through paper or words or imagination or...rocks, as none of these things are living. We can take these lifeless things and pretend they are anything, including perfect. However, we cannot morph nature and the way the world works. When you look at a rock you see cracks, uneven surfaces, and splotches of color. Using rocks to represent a society embodies the palpable imperfections that do exist in the real world. So in some ways my utopia represented the inability for a utopia to exist in any form of reality.



Veho Vindictive

Jason Bartlett

This is a small-scale model of a sketchy and shady company where I used to work. The job entails you call people you know to have them buy knives from you and it's a very high pressure job where you go to their houses with your knife kit and ask them for a list of people they recommend you to see next. Veho translates to "I carry, bear, convey." I took the job because of saving for my mastectomy (chest removal) surgery. I would've done anything for money, but now I know that being unhappy just to make money, won't allow you to go anywhere in life. The job lacked gratitude, and jobs need gratitude. Just because something appears real, doesn't mean it is right, or that it will help you.

I usually use watercolors. I tried something new here, kind of doll-house-like. What challenged me the most was replicating some of the things and to be honest, I haven't really used wood, measured, wood glued or used a coping saw before. I used actual materials from the job to make it more authentic, mixed media and a cigar box. For example, for your first promotion, like selling a Homemaker knife set, you'd get a green bracelet that said, "This is how we do it. Providence Prosperity." That really didn't boost moral, but it was meant to motivate the employees. I used soda cans to make the "TOP SECRET" treasure chest where semi-secret documents were kept and five knives from the knife kit. I decided to make small phones and the computers which are very old, outdated and shimmer like crazy. I created my boss along with paper to create the money in her back pocket. I made the stupid poster that we stared at constantly that says, "Have a Fast Start". I created a replica of the uncomfortable chairs we had to sit in during long unpaid training for days taking notes about everything she dictated to



us. My boss even told us that whoever made the most calls got to sit in her comfy chair, like it was some kind of sick way to get us to sell knives. We had to use our own pennies to perhaps prevent some kind of trouble on their end for cutting pennies in half. One assistant manager said during the group interview process, "Cut throat, cut the penny and smile."



The idea for this project came from my tentativeness about quitting the job, I was so apprehensive because my authoritative, critical manager was so intimidating. What inspired me was the company itself, how it scammed young students into working there like a mass brainwash, fishing them in that they will get real world work experience. The project relates to the theme of "Faking It" because the company was deceptive, mischievous, underhanded, unfair, stressful, corrupt, persuasive, and they had a bad reputation (little did I know at the time). Their website shows none of this information, just the misleading tempting goodies because they are always recruiting

new victims. I discovered the company was a fraud when I was searching on Google and Yahoo one day. On my contract, the company even admits to be controversial: "The disputes that will be arbitrated include but are not limited to claims or controversies arising out of, related to, or resulting from the Sales Rep's initial training...etc". Something I ask myself: Why do people still work there? I'm going to end this off with a quote by Augusten Burroughs, "Like cubic zirconia, I only look real. I'm an impostor. The fact is, I am not like the other people." I'd like to thank New Urban Arts, Marguerite Keyes for being a huge help & sweet ambiance, Aneudy Alba for being so uplifting & outgoing, Sarah Meyer for teaching me about gratitude my first day here, and last but not least acknowledge my peers in this Summer's Art Inquiry that I will never forget for the rest of my life. I'd like to dedicate this piece of art to my nightmare past boss.



Half an Owl

Axel Lozada

The owl is a piece that I made about the idea of symmetrical things. I just like owls and how they are symmetrical and it was perfect. I used foam paper, hot glue, acrylic paint, a mirror and a sharpie marker. I wanted to work with something I never worked with before.

I am going to a new school and our mascot is the lady purple also Athena the goddess of wisdom. Athena is known to have an owl so I made a red owl. Owls are also known to be wise and people say I'm an old soul. I really like owls and so does my aunt so I was thinking of giving this to her as a gift. Also I found this cool mirror and I really wanted to make a symmetrical illusion with this piece. The mirror made the half of an owl make it look like a full owl.

I have made other bird paintings and illusion drawings so that's how it relates to my other artwork. Well the thing that challenged me the most was that I never really worked with foam and I learned the hard way that you can't cut the foam with scissors nor with an exacto knife. I really wanted to make very impossible cuts and the blade would really not let me cut it, which sucked.

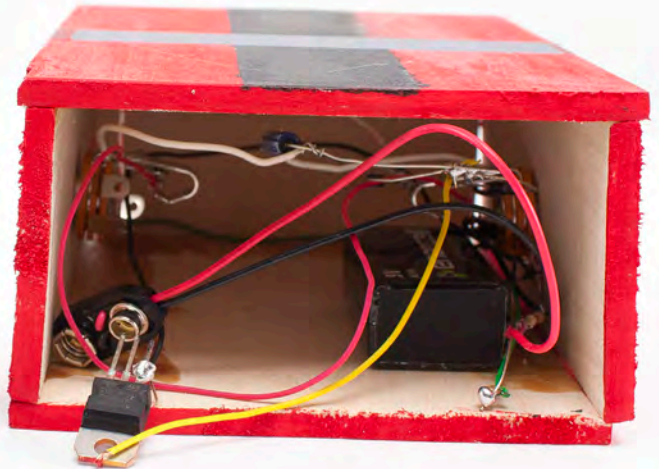
I would like to thank Aneudy Alba, Marguerite Keyes, Elia Gurna, Tamara Kaplan, Ashley Paniaqua and Beth Nixon. Thank you all for being fun and awesome people!!!!

Pedal

Isaiah Fayerweather

I decided to create a guitar pedal mainly because I play guitar. I've also never done anything with solder so I thought it'd be a cool little experiment. My main inspiration for this project was guitarist Jimi Hendrix. He created his own distortion pedal and used it during his performances. I thought it would be a cool way to kind of build a name for myself as not only a guitarist but a guitar tech as well. This project was a lot of frustration and painful burning of flesh due to jumping solder clumps.

I used wood that was given to me and I cut it into pieces to create a box. Once my materials came in I got to work. My materials were a soldering iron, solder, cardboard, wood glue, transistors, wire from old un-used technology deep in the basement of New Urban Arts, quarter inch input jacks, capacitors, and a 9 volt battery clip. I was actually surprised to find that it worked! So I was pretty impressed with the work I had put into this project and I'm happy to call this my work.



Domestic Partnership Abuse Photograph

Yanine Catedo

The couple you see look loving together. Her smile is socially acceptable to be considered happy. His facial expression fills with no doubt of happiness, not questioning the fact that maybe; just maybe their relationship could be a completely different story of what the photo shows. You see, sometimes in life we don't see things that we should. Maybe a friend of yours could be depressed but you don't know it. Perhaps they hide it too well. Or your next door neighbor could be going through the loss of a relative. You wouldn't know, and who could blame you?

Humans have a way of hiding things and not reaching out for help when needed, and it is an instinct I wanted to demonstrate using only a man and a woman. I hope that this sends a powerful message and that this helps folks open their minds a bit. I'd like to thank Elia and Dan for their amazing help on such short notice for posing for the photograph. It was great working with you guys. You made the images breathtaking.



Beth Nixon, Art Inquiry 2013 Artist-in-Residence

Like most of us, I have a lot of versions of myself inside. Most of the time I travel around in the sweatshirt and jeans version- moving about in my hairy, white, middle class, artist, teacher, queer, mom body. And most of the time that feels alright, and enough. But sometimes there are ideas and feelings that call me to embody somebody else. Not someone that already exists (it is hard and complicated to do that well! And it doesn't meet my needs, but check out Anna Deavere Smith for inspiration.)

I've developed a small family of characters that work to help me explore other versions of myself, encouraging me to dig into ideas from angles that the normal me may not know how to access, or that blow out of proportion a part of the real me to point or pick at. Some characters appear just for a night, others I've been periodically inhabiting for years. Some favorites include: Bernice Nubson, an anxious, asthmatic teaching artist and amateur genealogist, often found awkwardly grappling with her own race and class privilege. Patrice Bunson, a tight ass old lady fond of fur collars, pants suits, and sweeping declarations. Victor, a recalcitrant urban survivalist and macho weakling - gnawer of rat jerky, builder of booby traps. And Ruth Nibbons, MFA -one of my "sisters"- an alter ego with great hutzpah, questionable fashion sense, and a knack for trying out bold ideas, not yet tested inventions, and slightly undercooked philosophies in public forums. She uses cumbersome visual aids and interactive handicrafts to engage audiences in her murky, yet somehow insightful, blending of the cosmic and the political, the personal and the polyester. When I become these, and other, people or creatures, I feel free to do/think/say/make things that don't come out of the regular me. My art practice involves not only the clown pursuit of the characters within, but also the possible transformation of everything outside into something else! Sculpting material disguised as cardboard, a puppet theater disguised as a suitcase, objects released from their intended "purpose" and given breath, masks and puppets able to change scale, switch point of view, and collapse or expand time... What power these wigs and sticks and corrugated boxes can uncover and evoke!

For me, it's not so much the power to fool that I'm interested in. I don't care about my dinosaur head looking "real" or if Ruth's high heels are convincing. I'm interested in the truth that we can access through pretending and inhabiting. What can I discover about myself, the audience, the world at large through the eyes of Victor or a Brontosaurus?

It's about finding commonality (or something I/the audience can connect to) and specificity at the same time, escaping from the self in order to encounter another piece of it. It's about exercising my capacity for empathy, and playing my way out of the boxes that society puts us in. I'm interested in the immense freedom that clowning, puppetry, and the pursuit of alter egos offer, as well as in the limits, accountabilities and challenges (both technical and ethical) that go along with entering these realms of imagination and representation.

I had the pleasure of sharing my paper mache process and my suitcases of costumes with this year's amazing crew of Art Inquiry students and mentors. They welcomed both me and Ruth Nibbons, MFA into their explorations. It was an honor and a delight to see what they made, hear what they wondered, and share in the process of becoming more ourselves by playing pretend together.





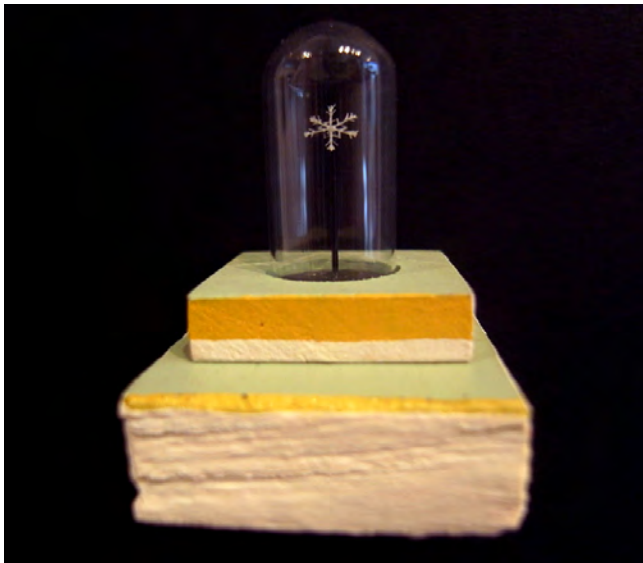
ADDITIONAL RESOURCES.

Offered here is a selection of readings, films, and artists to inspire your exploration into Faking It. They are presented in no particular order and are by no means comprehensive. Included in this collection are profiles of visiting artists who led workshops and presentations for the 2013 Summer Art Inquiry at New Urban Arts. As these perspectives and resources did for us, we hope they spark new ideas for you.

Marguerite Keyes wore a glow-in-the-dark alien t-shirt to her first day of junior high, but before it was cool. She grew up in a haunted house and has printed an artist book entitled, "Nine Things That Could Be Mistaken For a Lakemonster on a Foggy Day." From 6th grade until now, April Fool's Day has been secretly one of her favorite holidays. She believes in the supernatural. She also believes that tricksters and artists are often one in the same. They both hold a unique power to blur truth and lie, right and wrong, and it is their duty to draw attention, stir the pot, and produce closer inquiry and wider eyes.

Calling herself an artist has helped Marguerite get away with many things. She also uses this title as an excuse to ask important questions and for creating her own solutions. Marguerite likes to tell stories and to exaggerate with her artwork. She builds narrative through sculptural installations that range in scale from larger than life to tiny worlds that are best viewed with a magnifying glass. She uses found materials and relics pulled from the cracks of old floors. She has held solo and group exhibitions in Reykjavík, Iceland and across New England. Marguerite received her BFA from Massachusetts College of Art, and currently lives in Providence with her partner and their two children.

margueritekeyes.com



*The replica of a snowflake made from my first white hair.
A monument to my daughter's first snow, December 2008.
miniature bell glass, wooden base, pin, glue, one gray hair
1 1/2" x 1" x 1"*

Having worked in multiple high volume in and after-school programs, **Aneudy Alba** is very interested in exploring lies as it has been presented to us as youth from deception in the media and student textbooks to things like “lying to children for their own good” or how lies of omission and “ad-libbing” come into play in our own lives. Aneudy was born and raised in Providence Rhode Island, where he graduated from Classical High School and Roger Williams Middle School. He has taught art afterschool to middle school students from Paul Cuffee and Highlander Charter Schools. He served as a CityYear Senior Corps Member from 2009-2010 and also served as an AmeriCorps EDTAP (Expanded Day Teaching Artist Project) Teaching Artist at Providence City Arts in 2010-2011. He now serves on the Providence City Arts Board of Directors. He is currently participating in College Unbound, an innovative Bachelor’s degree program that integrates community involvement with college requirements. He has been an active member of New Urban Arts for close to a decade. Now an artist mentor, he began as a high school student, and in 2006 as an alum became a member of the Student Recruitment Team and served on the pilot year of New Urban Arts youth leadership council, the Studio Team Advisory Board, which he Chaired the following year in 2008-2009.

Beth Nixon visited the Art Inquiry to help during our week of exploring identity through acting/disguise. She brought in puppets, costumes, wigs, and her ability to trick the students by presenting as her alter ego Ruth Nibbons, MFA.

Beth Nixon is the human behind many Ramshackle Enterprises. She creates puppet shows, piñatas, parades, pageants, clown acts, suitcase theaters, illustrations, masks, magical lands and other spectacular- on her own, and in collaboration with other humans of all ages, abilities and persuasions. Mostly she uses cardboard, science, and the imagination. Her performances and installations occur in galleries, garages, street corners and stages. She has been an artist-in-residence at museums, libraries, schools, senior centers, and at addiction recovery and mental health programs. Beth has an MFA in Interdisciplinary Arts, a BA in Human Ecology and an MHF (Magical Hair Formation) on her bicep. Beth is an Arts Mentoring Fellow at New Urban Arts. She believes in the power of bike helmets, cornstarch, tide pools, emancipatory pedagogy, utopian performatives, and snacks. She builds portals and gives guided tours to places that don’t yet exist.

ramshackleenterprises.net



Peter Hocking has the ability to hold a human lens up to all things. During the first days of Art Inquiry, Peter demonstrated how this summer's theme, "Faking It," is woven into all parts of our world and our personal lives. He asks the question, "What makes us authentic?"

Pete Hocking is an interdisciplinary artist, activist, and teacher based in Providence, Rhode Island & Provincetown, Massachusetts. His studio practice focuses on personal narrative and the construction of identity within the context of contemporary social and political life. In addition he is interested in the ways that individual human identity is inscribed into human and non-human landscapes, and ultimately in the ways that the non-human world defies human intervention. In his community-based work, he helped to found several community-based agencies

and initiatives, including New Urban Arts, Community MusicWorks, Project Eye-to-Eye and Equity Action. He teaches full-time in Goddard College's MFA in Interdisciplinary Art program, and during the 2012 academic year he served as its Interim Program Coordinator. From 2007 to 2011 he served as interim director of Rhode Island School of Design's Office of Public Engagement. Prior to that, for over seventeen years, he was on the staff of the Howard R. Swearer Center for Public Service at Brown University, where he served as director from 1992 to 2005. As the Swearer Center's director and as an Associate Dean of the College, he worked to develop university-community partnerships, innovative leadership pedagogy, undergraduate research opportunities, social entrepreneur projects, and to integrate community-based learning with academic study.

petehocking.com



Abstract Ecologies Number 1, Beech Forest, Provincetown, MA, May 2012

David Karoff was invited as a visiting artist during our week on lies and myths. He shared one of his favorite activities with us, a Liar's Competition! He is quite the storyteller.

David has nearly twenty-five years of experience in the nonprofit sector in Rhode Island, including thirteen years as the Executive Director of three different organizations, two of which were start-ups. Subsequently he spent nine years at the Rhode Island Foundation, most recently as the Vice President for Grantmaking. For the past seven years he's been working as an independent organizational development consultant for nonprofit and family foundations. After very actively participating in the arts in high school and college, for nearly twenty-five years his artistic pursuits were limited to the occasional bad poem and a growing (and yellowing) list of ideas for sculptures. He's still writing the occasional bad poem, but also now making sculptures, mostly in metal, but adding to the list of ideas faster than he can produce them.



Victoria Ruiz joined us during our week on myth and lies to take a closer look at the media. She opened our eyes to propaganda around us and helped the students in their creation of personal propaganda through poster design.

Victoria is a screen printer, sculptor and performance artist. She is an alumnus of youth arts program in the Bay Area, which inspired her interest and dedication to the urban arts community. She studied architecture and economics at Columbia University in New York. She was an artist and community organizer in Harlem. She worked as a set design mentor developing youth street theater and public art installations in the windy streets of Segusino and Trieste, Italy. She is passionate about the confluence of knowledge and practice and studied architecture and economics in hope to understand the physical aspects of cities and how to be a part of the tiny moments of people coming together that make our cities churn. She moved to Providence three years ago and currently works at the RI Public Defender as a juvenile rights caseworker. She is overzealous to be the front woman of Providence's punk band the Downtown Boys. When not mentoring at New Urban Arts, or singing her lungs out, Victoria rallies for immigration and labor rights.



Scott Alario visited us during our week on illusion to demonstrate the magic of photography. He pointed out that photographs are so often used as “proof,” but that each and every picture is actually only a replica or a rendition. In every photograph the world is frozen, taken out of context, parts of it are cropped away and then, of course, there is photoshop! Scott often uses tricks of photography in the making of his own work. He layers negatives, uses double exposure and ghosting effects with time-lapse. His work appears to document reality, but in truth is staged to tell a particular story or myth.

Born in 1983, Alario received an MFA in photography from the Rhode Island School of Design in 2013, and a BFA from the Massachusetts College of Art in 2006. He was named a 2011 emerging photographer by Art New England, and received a 2012 Fellowship Merit Award from the Rhode Island State Council of the Arts. Alario lives and works in Providence, Rhode Island.

scottalario.com



The Little Sea Woman, 2013

Resources Which Guided our Inquiry into Faking It

BOOKS

Trickster Makes This World: Mischief, Myth, and Art by Lewis Hyde
Fakes: An Anthology of Pseudo-Interviews, Faux-Lectures, Quasi-Letters, "Found" Texts, and Other Fraudulent Artifacts by David Shields and Matthew Vollmer
Lies My Teacher Told Me: Everything Your American History Textbook Got Wrong by James W. Loewen
Rarest of the Rare: Stories Behind the Treasures at the Harvard Museum of Natural History by Nancy Pick and Mark Sloan
Art and Illusion by E. H. Gombrich
Hoaxes, Humbugs & Spectacles by: Astonishing Photographs of Smelt Wrestlers, Human Projectiles, Giant Hailstones, Contortionists, Elephant Impersonators, and Much, Much, More! by Mark Sloan
The Folly of Fools: The Logic of Deceit and Self-Deception in Human Life by Robert Trivers
Lies! Lies!! Lies!!!: The Psychology of Deceit by Charles V. Ford
Why We Lie: The Evolutionary Roots of Deception and the Unconscious Mind by David Livingstone Smith
The Fairy Ring: Or Elsie and Frances Fool the World by Mary Losure
Fakers: Hoaxers, Con Artists, Counterfeiters, and Other Great Pretenders by Paul Maliszewski
Telling Tales: A History of Literary Hoaxes by Melissa Katsoulis
Mischief Maker's Manual by Sir John Hargrave

FILM, TV & RADIO

F is for Fake (1974) film by Orson Welles about a famous art forger while at the same time, incorporates falsified moments within the film alongside the documentary footage.
Orson Welles' radio drama broadcast *War of the Worlds* (1938)
The Yes Men (2003) directed by Dan Ollman, Sarah Price and Chris Smith
Catfish: The TV Show (2012) by Yaniv Schulman and Max Joseph
They Live (1988) directed by John Carpenter
Animal Planet's hoax documentary *Mermaids: The Body Found* (2011) directed by Sid Bennett
BBC's April Fool's Prank *The Swiss Spaghetti Harvest* (1957 TV Movie)
Helvetica (2007) directed by Gary Hustwit
Conspiracy Theory (1997) directed by Richard Donner
Videodrome (1983) directed by David Cronenberg
WarGames (1983) directed by John Badham
TED Talk *This is Water* (2006) by Dallas Foster Wallas
TED Talk *My Father the Forger* (2011) by Sarah Kaminsky
NPR's *This American Life* Episode 221: *Fake I.D.* (2002)
NPR's *This American Life* Episode 484: *Doppelgangers* (2013)
NPR's *This American Life* Episode 155: *Hoaxing Yourself* (2000)

ARTISTS & MUSEUMS

National Gallery's 2010 exhibition *Close Examination: Fakes, Mistakes and Discoveries*

Barbara Kruger's *Belief+ Doubt* installation at Hirshhorn (2013)

Museum of Jurassic Technology, <http://mjt.org/>

The Glass Flowers Collection by Leopold and Rudolph Blaschka at The Harvard Museum of Natural History, www.hmn.harvard.edu

The Museum of Hoaxes, www.museumofhoaxes.com

Ai Weiwei and FAKE Design, aiweiwei.com

The faux Arabian rock band Gröûp X

P.T. Barnum

Banksy

Andy Warhol

Beth Nixon, www.ramshackleenterprises.net

Vermin Supreme, www.verminsupreme.com

James Turrell, jamesturrell.com

Ryan Watkins Hughes, watkinshughes.com

Juan Font Cuberta

Brian Burkhardt

Packard Jennings

Shepard Fairey and OBEY

AND MORE

Reverend Billy and the Church of Shopocalypse, Stephen Glass, the NSA, IKEA, Lupe Fiasco, D.B. Cooper, W. E. B. Du Bois' *The Souls of Black Folk* and the term double consciousness, Hans Christian Andersen's *The Emperor's New Clothes*, Aesop's Fable *The Boy Who Cried Wolf*, Ripley's Believe It or Not!, Barbie Liberation Organization, Anti-Advertising Agency, Fake Townhouses hiding Mystery Underground Portals, the recently installed fake storefronts to cover up abandoned buildings in Northern Ireland, and the upscale sneaker store in Boston hidden behind what looks like an unassuming, fully functional bodega convenience store.



APPENDIX.

In the following pages you'll find documents that supported our Summer Art Inquiry program: student contracts, a worksheet for writing artist statements, training agendas for preparing youth to lead public workshops, an overview of student orientation and our evaluation survey. We offer them here to provide a behind the scenes look at Art Inquiry program planning and development. Like all ideas included in this publication, these materials can be adapted to fit the particular needs of your program or environment.



Summer Studio 2013 Agreement Form

I, _____, am committed to the 2013 Summer Art Inquiry program on "forgery" at New Urban Arts. I recognize that I will be working from 1:00-5:00pm, Monday through Thursday from July 15 until August 15, 2013.

Under the direction of Artist Mentors, each student will:

- Create thematic artwork collaboratively through interdisciplinary art workshops led by artist mentors and visiting artists at New Urban Arts.
- Attend weekly fieldtrips, refraining from unsafe or uncooperative behavior.
- Complete a thematically relevant independent inquiry project over five weeks.
- Act as a role model while co-facilitating art workshops for the public, promoting creative expression and exploration and refraining from negative attitude/action. Each student will be required to teach 2 offsite art workshops in August. These workshops will occur outside of program hours.
- Prepare artwork and artist statements for public gallery exhibition held in early October 2013.
- Exhibit personal process as an artist and a leader through reflective activities.

New Urban Arts will provide free lunch to students from 12:00pm to 1:00pm Monday through Friday. New Urban Arts will also provide temporary RIPTA tickets for public transportation to and from the program, in addition to snacks during the program at no cost to students.

I understand that consistent attendance and punctuality will make my experience of the Art Inquiry more successful. If I cannot attend or will be late, I will contact New Urban Arts with advance notice at (401) 751-4556. All time missed needs to be made up outside of the regular program schedule, during Open Studio Hours, Monday-Thursday from 5:00-7:00pm no later than August 15, 2013.

Upon successful completion of the program in August, students will receive 75% of a \$400 honorarium, unless repeated unexcused absences or tardiness (3 occurrences 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, 2013.

Student Signature

Date

Parent/Guardian signature

Date

Summer Art Inquiry Student Orientation:

- ❑ Review Lunch procedure
- ❑ Review Fire Drill procedure and discuss severe heat precautions
- ❑ Discuss studio use and clean up policies
- ❑ Introduce Summer Open Studio program
- ❑ Review contracts and expectations
- ❑ Discuss field trips and public workshops
- ❑ Create community agreement
- ❑ Discuss code of conduct in the workplace
 - Confidentiality
 - Collaboration
 - Punctuality
 - Strategies for staying motivated
 - Time management
 - Accountability
 - Handling conflict
 - Importance of gratitude

In addition to professionalism & workplace behavior listed above, we discussed the values that guide how we operate in our workplace at New Urban Arts:

- ✓ **We participate** – We do things here! We make, try, build and create things we never dreamed or imagined possible.
- ✓ **We take risks here** – We try new art forms, and explore unfamiliar ideas. As we step outside our comfort zone, we politely and respectfully encourage others to do the same with us.
- ✓ **We take care of ourselves and each other** – We expect to be treated compassionately and we treat our colleagues in the same way. We seek help when it is needed; we are honest about challenges and limitations we face, without fear of negative judgment.
- ✓ **We are flexible and adapt to change** – We recognize that despite our best efforts, plans change and we are at our best when we balance intentionality with flexibility. We are all open to new ideas and opportunities.
- ✓ **We embrace a spirit of inquiry and curiosity** – In all interactions, we seek deeper understanding, ask clarifying questions and place ourselves in another person's shoes to appreciate other frames as well as our own.
- ✓ **We are inclusive** – We know that this studio attracts people from many neighborhoods, countries, religions, cultures, experiences and beliefs. In order for us all to feel included at New Urban Arts, we balance voicing our thoughts and ideas while not acting in a way that might silence others. We avoid hateful, disrespectful language, even in jest, or any actions that may make other people feel or be unsafe.
- ✓ **We work together**—We recognize that our work is relational and most effective when it is grounded in close, honest and authentic connections with each other. In order to create a supportive work environment together, ask yourself each week: Did you support someone this week or did someone support you?
- ✓ **We keep it fun** – This work is rewarding and hard. In order to stay the course we have to keep a positive attitude, celebrate the big and small victories along the way, celebrate each other, our community, and be giving and receptive to recognition.

Public Workshop Planning TRAINING

1. BIG GROUP:

- I. Introduce the public workshop opportunity with brief ice breaker.
- II. Role play – students are a teacher, student or observer while playing an ice breaker. Discuss what did you notice?
- III. Introduce the public workshop sites, teaching teams and distribute permission slips.
- IV. Review workshop structure, questions and planning worksheet.
- V. Discuss How do I encourage everyone to participate?
 - You don't want your students to feel forced into doing something they are uncomfortable with, but everyone must be expected to participate on some level (even if that means only reading a line from their poem aloud rather than the entire piece). Be sure to make this participation expectation clear at the start of the workshop.
 - Seeing the student – connection fuels creativity
 - What works for you as a student? Keep that in mind as a teacher.
 - Remember to introduce the art inquiry theme in a way that is relevant and accessible.

2. SMALL GROUPS

- Brainstorm activity ideas.
- Develop workshop curriculum for both workshops.
- Fill out the planning worksheet.
- Make nametags to wear during workshops. Get creative!
- Practice warm up games and select your favorites.
- Identify individual's roles on the team.
- Develop your supply list.

Public Workshop Planning TRAINING

Sample Workshop Structure 1:

The following is a structure projected for workshops 1 hour in length.

- | | |
|----------------------------|------------|
| 1. Warm-up Games | 10 minutes |
| 2. Introductions/ Overview | 5 minutes |
| 3. Writing Activity | 10 minutes |
| 4. Artmaking Activity | 25 minutes |
| 5. Wrap Up | 5 minutes |
| 6. Clean Up | 5 minutes |

Sample Workshop Structure 2:

The following is a structure projected for booths with drop in participation (Rinse and repeat for one full hour).

- | | |
|-----------------------------|-----------|
| 1. Hello/ Overview | 1 minute |
| 2. Artmaking Activity | 4 minutes |
| 3. Appreciations / Clean up | 2 minutes |

Questions to ask when developing a workshop curriculum:

- ☐ What directions will they need before an activity?
- ☐ Is there transition from one thing to the next?
- ☐ 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?
- ☐ What is my back up plan in case we finish early or students don't receive the original idea like I had hoped they would?
- ☐ How will I encourage students to participate?
- ☐ Consider your audience and the environment you will be in. How many people are in the workshop? Is the space loud?
- ☐ Does everyone in my group have an individual role in leading the workshop?
- ☐ Am I ready to be flexible and redirect my plan as needed?

GUIDE TO WRITING AN ARTIST STATEMENT FOR
SUMMER 2013 ART INQUIRY

WRITE YOUR **NAME**:

TITLE OF WORK:

DESCRIBE THE ART WORK YOU ARE TALKING ABOUT NOW:

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

WHY DID YOU SELECT THESE MATERIALS?

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

HOW DOES IT RELATE TO OUR THEME of *forgery, replicas or faking it?*

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

What **CHALLENGED** you most?

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

2013 Art Inquiry :: END OF SUMMER SURVEY

WHAT ARE SOME HIGHLIGHTS FROM THIS SUMMER PROGRAM?

WHAT CHALLENGED YOU MOST?

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

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

WHAT DID YOU DISCOVER ABOUT YOURSELF DURING THIS ART INQUIRY?

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

WHAT WERE YOUR TWO FAVORITE VISITING ARTIST WORKSHOPS AND WHY?

WHAT WERE YOUR TWO FAVORITE FIELDTRIPS AND WHY?

WHAT VALUE IS THERE IN LEADING PUBLIC WORKSHOPS?

..... AND WHAT SUPPORT IS HELPFUL?

WHAT VALUE IS THERE IN CREATING YOUR OWN INDEPENDENT INQUIRY
PROJECT?

..... AND WHAT SUPPORT IS HELPFUL?

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

WHAT DO YOU THINK SHOULD NOT CHANGE?

ANY FEEDBACK ON SUMMER OPEN STUDIO AT NUA?

