

FLIP!



Free!

Volume 5
2008
New Urban Arts

FLiP! volume 5 created by high school students and artist mentors at New Urban Arts in Providence, Rhode Island, 2008.

front cover by Tiffany Urena

back cover by Melissa Mendes



FLiP! is an annual publication of New Urban Arts, a nationally recognized interdisciplinary arts studio 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 to develop a creative practice they can sustain throughout their lives.

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The Story Behind This Year's FLiP!:



One hot summer day at New Urban Arts, I was staring at my yellow Christmas shrine for some inspiration in creating things to put in it. The vivacity of the yellow started to make me think about bananas, and for a moment I felt like making a plush banana to accompany my shrine. I realized, however, that bananas had nothing to do with Christmas. I continued to think about bananas, why they were so funny and whimsical, and why monkeys and gorillas liked to eat them. Why do monkeys and gorillas like to eat bananas? I guess I could save that thought for later. I then started to think about banana peels, which reminded me of the time I played Mario Kart 64 with my cousin. As Princess Peach in the video game, I was able to shoot banana peels at my cousin's character, causing him to slip every time he drove through them. After laughing at the thought of being able to shoot banana peels at people in Mario Kart 64, I started to think about the Nintendo 64 that I had in my basement, and suddenly it hit me. We could make a giant cardboard Nintendo Game Console as a submission box for this year's art studio publication! See? The random thoughts that go through my mind don't always happen for nothing.

Meet the editors!



Karen Joy Castillo

A senior at Classical High School, Karen has been a part of New Urban Arts for four years and co-editor of FLiP for 3 years. During her time at New Urban Arts, she has created various giant electronic cardboard devices, participated in the Shrine Art Inquiry during the summer of 2007, and even learned how to develop film in a darkroom. She will be attending Tufts University in the fall.



Elizabeth Keith

Bio? Who's bio? MINE?! Oh! Okay... Uh.. I'm so used to talking about other people, this is gonna be hard! Okay, um, I've been FLiP's roving interviewer and co-editor with Karen for the past three years... I'm going to attend RIC and major in English for, possibly, a teaching position! I'm really hyper, energetic, short, and happy! I super, humongously hope that FLiP will NOT die, and will continue to thrive and pop out little zines every year. So, thanks for all the memories folks, and I'll see you later! ^ _ ^

*inclusion:
we believe everyone is
ready to inspire or be
inspired, with something
to teach or learn.*

*connection:
we believe that everyone
needs a mentor- someone
to trust to share honestly
with, and enable us to be
accountable to
ourselves.*

Welcome Jason!



talking with New Urban Art's brand new executive director

As Tyler Denmead stepped out of the studio's door, Jason Yung came in to help fill his very big, patent-leather shoes as New Urban Arts' new executive director. Commonly mistaken for the studio's secretary, he is the man behind the studio's exhibits, and annual campaigns who works alongside Sarah, Jesse, and Tamara to help organize it all. He also helps the studio find grants, donors, and other sources of funds to make sure New Urban Arts can stand for another year, and not go broke! Though we only had him officially for two months, it already feels like he has been with us for the entire year, and the people of both the studio and the FLiP! staff can't wait to see what he'll be able to do for us next year! Way to go Jason!!

Liz: How did you first get involved with New Urban Arts in the early years?

Jason: I got a phone call from Tamara Kaplan, who is now our operations manager, and she called me and said, "I think I've got a job that you might really like." And this was back when I was a senior at RISD (Rhode Island School of Design), and it [the job] was to be an artist mentor at New Urban Arts. I applied and interviewed with Tyler and Tamara, and I was a mentor in 2000 to 2001. I did painting and drawing and a little bit of sculpture.

Liz: How did you go about getting the job here as the new director?

Jason: Tyler told me about the opening a while ago, and I told him that I didn't want to apply for it. I didn't want to leave New York, I didn't want to leave my family or friends, and I also felt overwhelmed by the responsibility of being an executive director. I didn't think I was ready, professionally, for that kind of position. And about another six

to seven months went by- actually maybe closer to a year, maybe closer to ten months went by- and I started thinking about what I really to be doing with my life, what kind of experiences kids should have and I did a gut check and I changed my and I decided to apply. I called up Tamara, who was the interim executive director at that time, and said, "Hey, I'd like to talk to you about maybe applying for the position," And she said, "We need your resume NOW, we need your cover-letter NOW, because we've got three candidates and we're really close to picking one of them. You need to get your stuff in to me yesterday, so we can get you in the pool!" And I said, "I don't even know if I'm really interested in this yet! I just wanted to have an informational conversation with you!" And she said, "No time; get it in!" So, I got my stuff in, and, to be honest I used the interview process to feel out whether I thought I was ready and interested in that position, just like all of you guys felt me out and felt like you wanted me in this position also so

we were definitely on a two-way street, and by the end of the process, which was pretty... Intense. Um, a lot of interviews... I really felt like that this was something I wanted to do.

Liz: Okay! How does it feel after being here a whole year?

Jason: *smiles* I haven't been here for a whole year!

Liz: *laughs* Okay, fine! How long have you been here?!

Jason: For... This is now nine weeks. Um... And it actually feels a lot longer than nine weeks! Sometimes I have to remind myself it's only been, like, two months. I mean, I haven't even hit a hundred days..

Liz: Wow, I thought you had been here the whole year!!

Jason: I know, it feels a lot longer! See, it even to you it feels a lot longer. Um... I feel like I'm just kind of starting to get a handle on things. And I say that very conservatively! Um... You know, as far as the scope of the job and all the things are going, what's really nice is that there is a very experienced team here. I didn't have to come in and hire all new people; I didn't have to come in and clean house. You know, this isn't like some... You know a lot of time when you hire a new director or a new executive director and there's kind of a leadership change of this scope it sometimes has to be accompanied by a kind of total gutting of the organization or the company. Um... But that hasn't been the case here so this gave me a lot of time to get my feet wet, and understand everything so... that's nice. um... and i just lie coming to work! i like being in this environment, i like talking to kids and artists today, i like seeing artwork happen. i like the spontaneous games of hackey-sack. i like talking about comic books and whatever conversations are happening here, knowing that that's just around the corner. So, on that basic level, it's cool!

Liz: Yay! So you don't hate us!

Jason: No!

Liz: Do you think you've changed even though you've only been here for two months?

Jason: That's a good question. I don't know! There's a very good chance that I have changed on some level but I might not even- I don't even think I'm ready to identify those changes. It might take me a little but of time to realize how I've changed.

Liz: What will you remember that happened to you this year in... About... Twelve months?

Jason: What will I remember the most...? I think maybe two things, but I'm just going off the top of my head now. One, is the S.T.A.B. (Studio Team Advisory Board) welcoming dinner is something that is going to stick out in my mind. That welcoming potluck hosted by S.T.A.B. was really sweet. It was really nice to here from all the members of S.T.A.B. talk about how important this place was, and I think the fact that it happened in my first or second week here helped me in realizing the enormity of what this place means to the people who participate in it. And it was just a really nice gesture. The other thing was the 'Spring Fling', you know, the 'Prom'. I just had a lot of freakin' fun! To be honest, I was a little nervous because I don't think a kick-off event hasn't been done like that in a long time. I think it made a lot of people nervous because it was a change in format. But a change is good sometimes and i had a really fun time, and I think a lot of people had a fun time. And I think I'll remember how important it is to have fun! You know, even if you're trying to raise money which is all well and good, but if you have fun doing it, that's even better!



(interview with Jason continued)

Liz: Who's helped you with the transition? Like who's helped you with coming from New York to being in Providence again to being the new director?

Jason: Who hasn't? *smiles and laughs* I mean, there isn't... Uh, but probably the first person I think of is Deborah Obalil. She's a really experienced executive director, you know; she's been in a leadership role in different non-profits. One of the things that made this position really appealing to me was [that] I was going to get a chance to work closely with her because I knew that there were going to be blind spots for me as a rookie E.D. (executive director). I've never been an executive director before! I mean, I've done parts of this job; I've done finance and administration, I've been an art teacher, and I've done fundraising development. But to be an executive director, you're kind of rolling all those things into one, and having to oversee all [of that] being done. So, it's very different when you can focus on one of those things, but when you're an E.D. you're not focusing on any one thing, you're kind of just keeping an eye on all of those.

Liz: How did she (Deborah Obalil) help you?

Jason: You know, she's... I'm kind of able to trouble shoot stuff by her, run ideas by her, hunches by her, and that's been really, really helpful. I mean, there're times where I'll second guess myself and say, "Does this really make sense for us to do?" And I'll just shoot her an e-mail, and say, "This is what I'm thinking; can I get your thoughts on this?" Or just, "Can we grab [a] coffee, and try to get your advice on this X,Y, Z thing?" And that's been super helpful because of her experience and... The scope of what she's seen and knows is a lot bigger than mine, and she can bring past to bear on the choices I can make in this position, without micro-managing me. You know, she's there as a resource. I'd say that's been very, very helpful. You know, the staff and the mentors here have been incredibly [helpful]. I've learned a lot from them, you know, from the fact that they've been doing this stuff, and they know how to do this stuff means that it's been more them coming in and training

me, then me coming in, and saying, "This is how we're going to do things." And that's been really critical to me being able to kind of transition slowly in here and see how this place runs. And we know how it runs and there are people who know how it runs and take care of running it well. So, there's no need for me to come in and take things from scrap. So, you know, um... *smiles as that's it right there*

Liz: *laughs* I keep getting this vibe that you're being all professionally when this interview really isn't!

Jason: Maybe you should ask sillier questions!

Liz: Well, what kind of silly questions do you think I should ask?

Jason: I don't know!!

Liz: Okay! Um.... I'll think of one... Uh.... Did you have any imaginary friends when you were little?

Jason: I didn't have an imaginary friend. I had an imaginary spy corp. that I was a part of when I was a kid. I was a secret agent and I was always reporting back to base on suspicious behavior and on the status on my missions. I was always being sent out on secret missions and I think I used a pencil or a gate-key or something as my imaginary walkie-talkie radio-device, and I would use that to radio back suspicious behavior back to my superiors at spy headquarters. That was a big part of my imaginary universe as a little kid.

Liz: Was that silly enough for you? *laughs* Is there anything you wanna say...? Anything you want to say whatsoever?

Jason: I love you guys! And girls! And everyone else!



drawings by New Urban Arts students



drawing by Zoily Ramos



photo by Hannah Candelaria

Pen Pal

Smooth cool ridges of rubber sticking to my fingers
like those cool summer days
with the light breeze of the ocean drying my ice cream filled hands
as I write down whatever is on my mind

My pen,

My friend

Gliding by me, trusting pen, writing whatever its told to write, so
confident

So loyal.

Its innards full of fuel; ink, blood, rushing to the tip of its mouth,
bursting with suspense waiting for its orders

Waiting to help, right by my side

It writes it replies.

Gliding by me; my pen, my friend

So confident

So loyal.

PENCIL YOU TRAITOR!

I'm at a loss for words.

Your ally-eraser; that little piece of turd!

How could you?

How could you!

This is absurd.

My words you transferred to whatever was preferred.

I'll never resort to you, you liar!

To sabotage my plans was your only desire!

Pencil and pen; beginning and end

With you I started; with pen I end.

My pen; my friend

Glides with the current,
pencils traitors!

I forget you're not permanent!

-Jennifer Recino

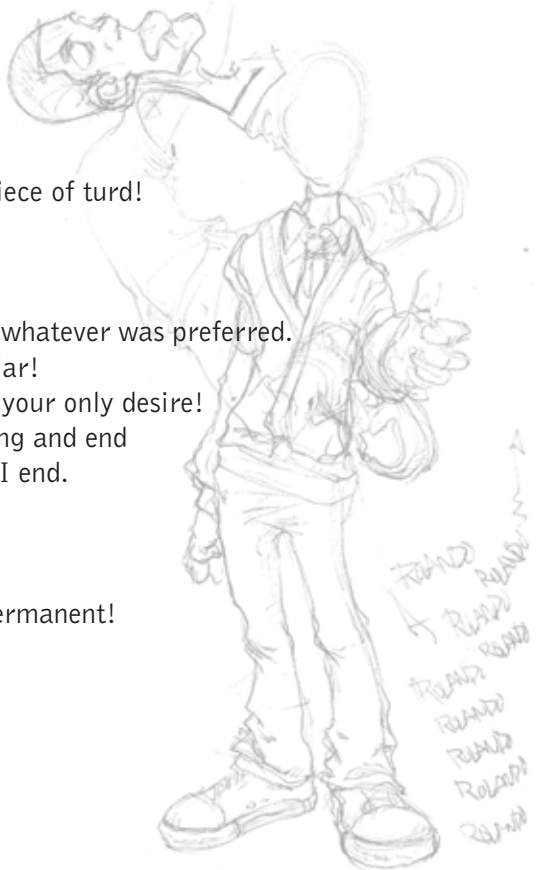




illustration by Dania Sanchez



sumi ink + illustration by Tiffany Urena

New Urban Radio:

takin' art to the airwaves



Hey, everybody! This is FLiP! 's slightly famous interviewer, Liz! Or previously known as 'Q' considering that I never put my name down in the interviews the last couple of years. But, yeah! It's been me all along! This was the first interview of the year and it was done with something very new. An audio recorder!! The interviews have always been done with pencil and paper (And me losing papers and mixing people up and getting quotes wrong... The list could go on, but it won't...) until this year! And this year's first interview was done with Ben Fino-Raddin, who started out being the Electronic Crafting mentor and wound up being the Radio Show mentor by mid-year! I'm part of the radio show as well and I've been trying all year to pin him down for an interview! So, I cornered him one Friday afternoon, grabbed a recorder, and dragged him into the front window. It wasn't until later that I realized we actually caused artistic work to be post-poned in the window. Sorry Rebecca!! Anyway! Ben's Interview!!

Liz: What do you do at New Urban Arts?

Ben: I am a mentor, and I work specifically in the area of radio. Um... I work with students on producing a radio show pretty much three times month. And... That basically entails coming to New Urban Arts twice a week and bringing my equipment with and setting up and pretty much... Seeing what happens! And we record whatever people want to talk about and sometimes it's like really focused and like really intense topics and really professional sounding, and some weeks it's not! Some weeks it's just like craziness, but that's just the way things go, I guess... Um... Is that good...?

Liz: No, that's great! Okay, um... Have you ever mentored before?

Ben: Um... I mean, not... Formally. But I think that everyone kinda mentors some-

times in their own little ways. Like when a friend needs help with something, and they're like, "Hey, what do you think about this thing? How would you do this?" I think people mentor other people without really realizing it.

Liz: Wow... That's a cool, little take on it. What do you think of mentoring here?

Ben: I like it a lot! I think at first it was kinda stressful, but my life was kinda stressful [at the time]. I had just moved here, and my job situation was unstable and like... Yeah, it was just craziness... Um... But I'm just in a really good place right now. And after being here for a while, I'm comfortable here and I think, just... Becoming comfortable with the dynamic here and realizing what it means to be a mentor. I think before I had more stress about wanting to do a good job, and, like, it's just like not how things work here... And I think in being able to relax, and to go with the flow [has] made it a more rewarding experience.

Liz: Cool! Y'know, I just sort of panicked in my head like, "AH! Wait! How come I'm not writing all this down?!" And then I'm like, "Oh, I have the audio recorder so..." *waves goodbye to Meredith as she leaves* Okay... How did you start the radio show?

Ben: Did you say 'how'?

Liz: Yeah. How.

Ben: Um... Well....

Liz: Like, what gave you the idea.

Ben: A friend of mine worked at BSR (Brown Student Radio) and it was like her idea. She was basically like, "Hey, I saw your name on a list of d.j.s, and I listened to your show a couple summers ago." And she knew that i was a mentor here and she said, "What if New Urban Arts had a radio show?" And I was like, "Wow! What if New Urban Arts had a radio show?" And, I had the feeling that it would be pretty awesome. So, I

sort of just floated the idea past Sarah and Jesse to see what people thought. And everyone was really supportive and so we just kinda went for it. And um... That was it.

Liz: Alright... What did Sarah and the gang think of it? Were they totally behind it and super-excited?

Ben: Yeah! I mean, everyone was super psyched and really supportive and just

really interested in seeing what would happen with it. I think that people at New Urban Arts are really supportive of new ideas that are kind of risky. It could of gone really badly! That's actually something me and Sarah talked about when I first talked to her about a couple years ago. Over the phone, when we had an interview about me coming here, she mentioned taking risks as being part





of what we do here. That reflects how people were supportive of the radio. And uh... Yeah. So I think that's kind of reaction we got.

Liz: *is trying to find a comfortable way to sit as her feet keep falling asleep on her* Y'know, I just realized how big this space is and how small I am. I can basically do whatever I

want in here! *laughs* Okay... So, who helps you with the radio show?

Ben: Uh... Who helps me with the radio show... Uh, you. And um... Kierra, Shakiah, Maxine, uh... Juan.... Juan was helping out towards the beginning... Uh, Frances... Uh..... Oh, uh, Chris and Josh hang out... Um... I don't know... I feel like I'm probably forgetting someone, but that's probably it.

Liz: Did you remember Shakiah?

Ben: Yeah.

Liz: Frances?

Ben: Yeah.

Liz: Okay, you're good!

Ben: *laughs* I think like everybody, like, a lot of people help out now and then, just like here and there... Like when you were doing interviews, those people you were interviewing were helping the radio show and sometimes whoever's talking will be like, "Hey, you! What do you think?" So, everyone helps out really.

Liz: *changes position, once again* Jeez, I just can't get comfortable! It's like this wood floor, and then my feet keep falling asleep. And it's all like, "Eweh!"

Ben: *laughs*

Liz: *finds another way to sit* Um... Anyway... What usually happens in the show?

Ben: Um... Well... I guess in terms in the perspective of looking at it from a listener's [point of view], it's kind of like a discussion panel. Which is a bunch of people sitting around and... Talking, basically! Um... And I guess that sounds sort of boring, but somehow it's not! I think it's just that the age group of the people who are doing the show, and I think it's that people don't really listen to teenagers, like, that much about what they want to say sometimes. So I think that sort of what makes it interesting because when we get talking about topics that are even remotely inter-

esting or intriguing, people get really opinionated and instigate these really interesting discussions. And.... What was the question? Did I answer it?

Liz: Uh.... The question was, what usually happens in the show. It sounds like you're doing it to me!

Ben: Oh, yeah yeah! It's like a discussion, and it's pretty loose and informal. But sometimes we have book reviews, movie reviews, and interviews...

Liz: I know from working on it it's hugely in-the-moment and exceptionally energized. And everyone's, like, really excited about what they're talking about and everyone gets caught up in the moment. And we pretty much just talk about stuff!

Ben: Yeah! I think that high energy is definitely in there.

Liz: And everyone is definitely opinionated...

Ben: Yeah, but it's pretty incredible... The air shows on Monday nights, and I come in at three p.m. that day, and there is no show. But by the time I, leave it's done. [I think it's] just pretty incredible that people can put all their energy into something like that and get it done so quickly and enthusiastically.

Liz: What stands out in your mind from this year? Like, anything crazy or something that you really, really liked that happened?

Ben: Something that really stood out to me, from my experience here, that was actually something recent in the past few months was mentors bringing artist-friends, like local friends, and offering those people to students as resources. Like George who's been coming in and doing workshops, and Muffy came in and did a workshop... I think that's something that's happened this year that mentors have been reaching out to friends and bringing them here and offering their creativity and their energy as a resource to students and I think that's really great, y'know... An untapped resource, I guess, isn't a good thing...

Liz: It's kind of like showing the kids and going, "Hey, it's okay to be an artist, you won't die, we promise!"

Ben: Yeah, totally! That's a really good aspect, especially in this town where we have artists from post-college to in their thirties who are just making due and obsessing over their work. I think that it is cool for you guys to be able to see that, and that this is something that you can do for the rest of your life. Just to be able to keep makin' stuff! *laughs*

New Urban Radio archives are online at
<http://youthvoiceradio.blogspot.com/>

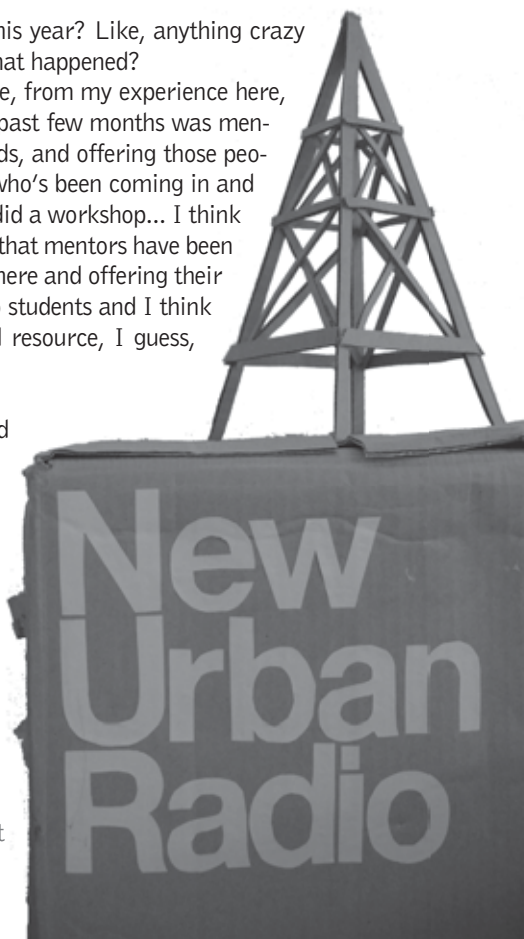
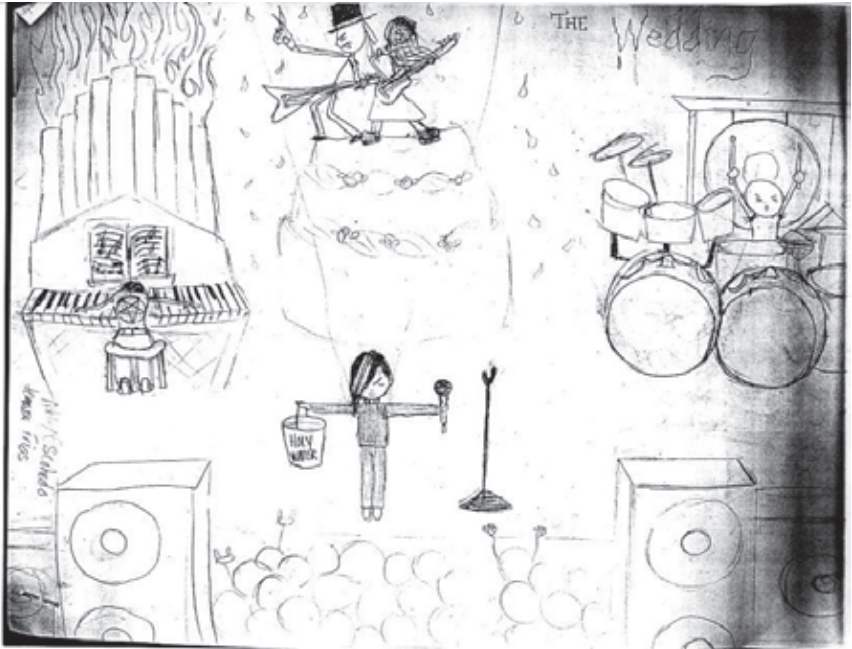




illustration by Vanessa Poulin



illustration by Kierra Mills



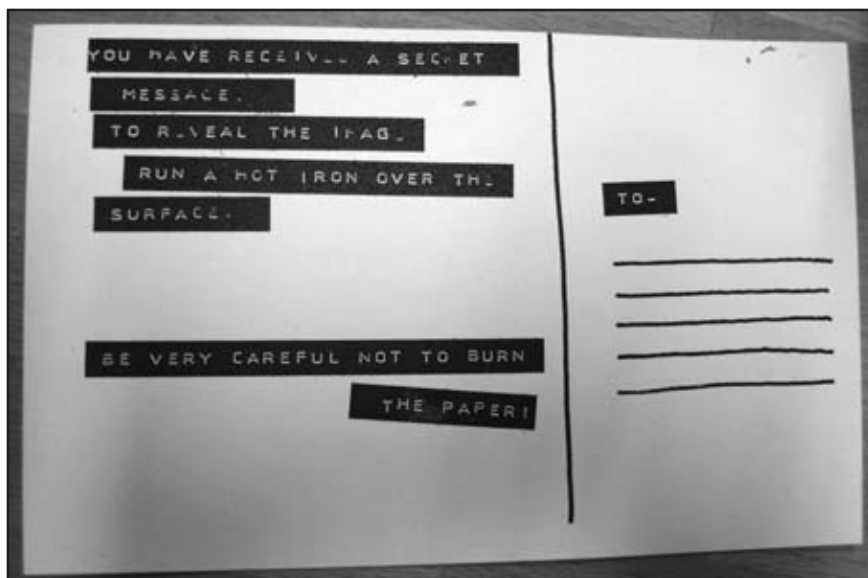
drawing by the New Urban Arts Poetry Group

Future Preachers

Forced into the somber chamber; depicting picture perfect memories of a false song sung in lullaby in this deceitful serenity, within a war enraged layer, hidden under quick steps of ever praying nuns disguised in their covenants. Minds exposed to other dimensions of scorn and sin while fathers preaching; teaching unreachable examples of their picture perfect memory of what used to be considered "morally correct"; their aspects vivid compared to the sing song memories I incredibly remember. This forgetful being will never forget being in what was used to be called home.

Realization of this out-of-zone location hurts me so, but nuns and fathers; teaching slaughter, will not make me let go of what used to be mine to the unforgiving tick tocks of time.

-Jennifer Recino



HOW TO:

send secret messages through the mail

Everybody likes getting mail, and this is a really easy and fun way to send a special letter to a friend or family member-- or even just to pass secret notes in school. Of course, if the message is REALLY top-secret, you might want to send a couple practice postcards first, so that no one else will know how to read it if they get to it before your friend does... and if they haven't already read this either.

YOU WILL NEED
 lemon juice or vinegar
 a paintbrush
 a heavy paper (like cardstock)
 a stamp

YOUR FRIEND WILL NEED
 an iron



STEP 1

Pour a small amount of your lemon juice (or vinegar) into a small cup or shallow bowl.

STEP 2

Use your paintbrush to write or draw your secret message on a piece of postcard-sized paper, about 4"x6". Let the paper dry completely.



STEP 3

Write somewhere on the back of the card-- in visible ink-- a note to your friend on how to reveal the message when he or she receives it.* (The directions should say something like "Run a hot iron over the surface, don't burn the paper.")

STEP 4

Put a stamp on the card, and your friend's address (again, make sure you use visible ink... duh). Then place the card in a mailbox.



STEP 5

Wait a day or two 'til your friend calls you to tell you how freakin' cool it is that you know how to do something so smart-- that is, unless you sent a mean message. Then they probably won't call you at all. (But they'll still be thinking it, even if they're mad at you).

HOW IT WORKS

Both lemon juice and vinegar are mildly acidic, and acid weakens paper. The acid remains in the paper after the juice or vinegar has dried. When the paper is heated, the acidic parts of the paper turn brown before the rest of the paper does.



Sonnet by Dana Heng!
shakespearian

Shadow S

I'm haunted by the mysterious shapes.
Its darkness greets me at every corner.
An empty void; so heavy a hole it gapes,
And its hollowness leaves me sad; a marker.

Ghostly specters walk across the ceiling,
They transform into hideous creatures.
I can't stand it; it sends my mind reeling
So I shield myself from its ugly features.

There are velvety shades as well as sharp.
Soft shadows secrete me from some dangers.
Its protectiveness is soothing like a harp,
Though in it is a cold world much stranger

With hope there is doubt, as with wrong comes right.
Beguiling gloom prevails over the light.





photo by Tina Meetran



photo by Dana Heng

Tensaiga

You were gone for the week, leaving an empty spot in the room. I was worried by Friday, maybe the flu had gotten to you. But I had hope so the scope of speculation was slashed, cast aside for a moment. By Monday, you were back to books, filling the empty seat in back of mine. But the look on your face was empty still, drained of the tears you'd spilled. Your red rimmed eyes met mine, and my hands began to shake, waiting for the waking of words that would raise the form of a storm of fate that wore you out. I half wish you could have lied when you moved your mouth: "My dad died." The sounds of this sickening statement reverberating through the halls and me realizing that you and I are so small, defenseless against the senseless events that occupy space and mind and time...

I wonder why fortune had to spin you this lot, bend the twist in this plot that's a lot like mine and it's almost as if our worlds had intertwined and the words had slipped from my lips: "My dad died." But your wounds are still fresh, and the blood from mine has been dried. 15 years have stitched me shut, restored the earth atop the grave. It's been enough for me to have passed beyond the doorway, touch the sepulchral silence of the phantom, the void by my side that stays, always. And in unison, you and I say: "My dad died." Because you see, you and me, we are on the same astral plane, share the same shade of destiny; Father figures ended like a period ends a sentence; and no amount of prayers, pleas, repentance can prompt a resurrection.

-Janessa Frias

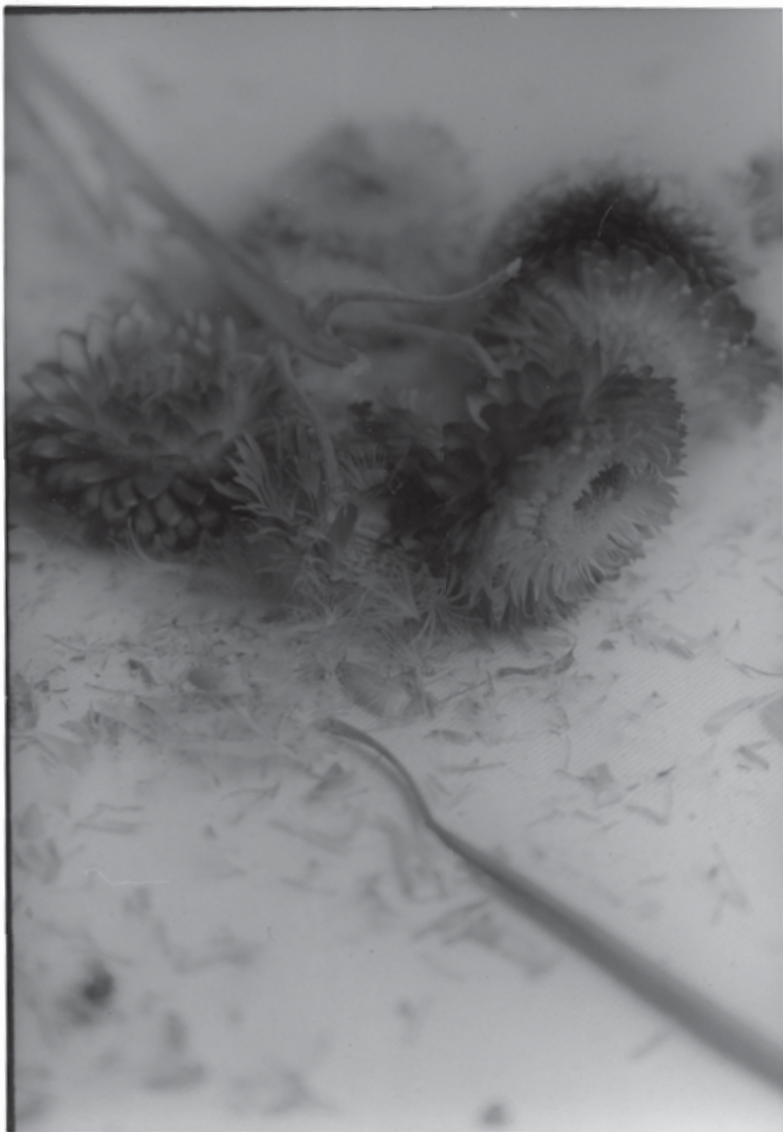


photo by CJ



photo by New Urban Arts student



photo by Ava Ginsburg

As I Spin in Cobalt Tunes of Neptune

The swirling rings of Saturn rings my wrists and fingers with reverberation.

Sonic waves resonate outwards from Earthly limits.

My sound is scratching and burning off of universal boundaries,
signaling ear drums of my astronomical arrival,
DJ-ing the sunrays to raise Martians to life.

At night, the moonlight provides their Technicolor raves

As I supply techno beats, saving their souls from a stagnant Sol's sunrise.

I join the Martians as we free-fall freely in space.

I synch in the sounds of Venus' moons

as I spin in cobalt tunes of Neptune upon its axis.

The man on the moon waves to the sound waves

as my music traverses throughout parallel universes

singing out verses sped up by my revolutions,

forcing their orbits through the rotations of turn-table motions.

I alter time as I cycle planet-funk into infinity

and eternitize their fragmented stars in free-fall status quo.

Does it really matter where or how or why they drift?

Only these drifting stars can say how far freedom can go.

-Philip Huerta



photo by New Urban Arts student

New Urban Arts QUIZ:

how well do YOU know NUA?

1. How many mentors did New Urban Arts have this year?
 - A. 1
 - B. 27
 - C. 19
 - D. Just Tyler
2. What was the name of FLiP!'s art eating robot from last year?
 - A. Muncho
 - B. Bob
 - C. Oscar
 - D. Jason
3. What's in the basement?
 - A. The Loch Ness monster ("Nessie" to her friends)
 - B. A nest of baby starlings
 - C. Some junk and a punching bag
 - D. Tyler
4. How many people does Sarah hug every day?
 - A. No one-- she has a phobia about touching people
 - B. Everyone!
 - C. Just Jason
 - D. None of the above
5. Where did Tyler move to?
 - A. The basement
 - B. England
 - C. Czechoslovakia
 - D. What? He moved?
6. Why did the chicken cross Westminster St.?
 - A. To get to New Urban Arts!
 - B. Mmmm... chicken... *drools*
 - C. He didn't, actually-- he got run over.
 - D. Jason

7. Who did Jason root for in this year's Super Bowl?
 - A. Patriots
 - B. Giants
 - C. No one! He hates sports.
 - D. Tyler
8. What activities are new to New Urban Arts this year?
 - A. Video Mural
 - B. Yoga
 - C. Radio Show
 - D. All of the above
9. Who?
 - A. Jessie
 - B. Tamara
 - C. Sarah
 - D. Jason
10. What?
 - A. Huh?
 - B. What-what?
 - C. I don't get it.
 - D. *leaves*
11. What happens in the studio at night?
 - A. The Hokey-Pokey
 - B. It gets haunted by a ghost that smashes windows
 - C. Tyler comes out of the basement and runs around in circles screaming
 - D. None of the above



ANSWERS:
1. C; 2. A; 3. C; 4. B; 5. B; 6. A; 7. B; 8. D; 9. This is a freebie-- You win no matter which one you pick; 10. C; 11. D



photo by Tina Meetran

The Center of My Lunar-tic Soul

I stopped running when I
learned to soar through stars,
swearing saviors from the sons of the sun,
so they may produce offsprings of spring.

I stopped running when I
learned to sing from the shadows of the moon,
creating blues out from my nightengale nights,
whistling out small, sneaky snippets of sillouettes from the light.

-Philip Huerta



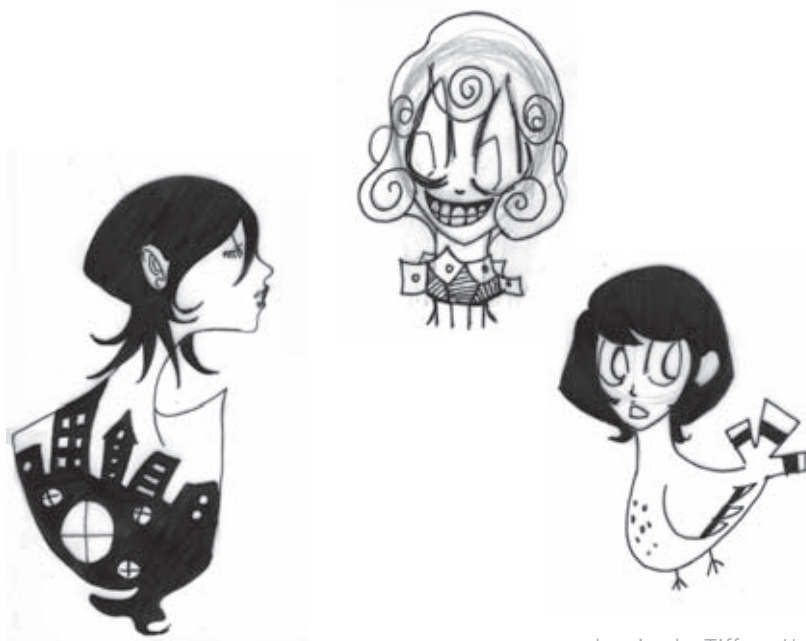
photo by New Urban Arts students



photo by Dana Heng



illustration by Dana Meng



drawing by Tiffany Urena

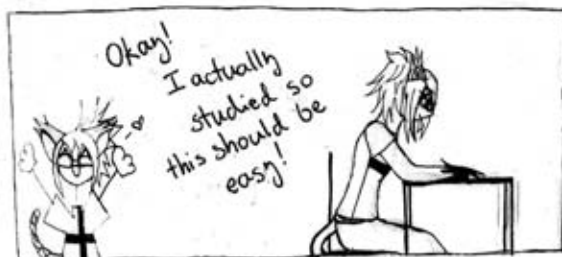
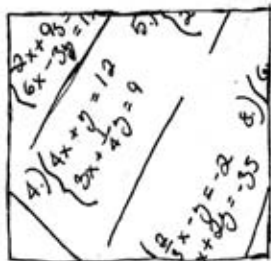


print by Sheldon Allen



drawing by Taylor Heywood

Math Equation from Hell



⌘ Noooo!
I studied!
It's not fair!!



$$\begin{cases} 15x + 7y = 19 \\ 9x - 2y = 20 \end{cases}?$$

About fifteen minutes later...

Shiver
Shake
Shake



20 minutes later...





LOCK-IN:

possibly the best all-nighter you'll ever pull



New Urban Arts has been hosting it's annual Lock-In since 2005, an activity that has been brought to the studio with great anticipation and excitement each time! This year's temporary insomniacs found themselves making candles, lost posters, sock puppets, and doing yoga at five a.m. in the morning! Thank you to all the people who made the Lock-In such a success for the third year in a row, especially Angel, Andrew, and Adrienne!! THANK YOU!!!!

Top 5 Highlights of 2008's Art Lock-In:

5. More candy and soda than any one person should ever consume in the course of their lifetime-- let alone in one night!
4. Andrew's killer Alex Trebec impersonation during NUA Jeopardy.
3. The girls who really let their inner witch out through their sock puppet alter-egos. ("My bling is better then yo' weave!")
2. Jean delivering freshly baked bread (made by us!) at 5:59am.

aaaaaand (drumroll please!)

1. The midnight Michael Jackson dance marathon!!! (Thriller, thriller night...)



Question: What did you think of it?

Ashley: It was really fun. I felt very productive [during it all].

Phil: It was great. I never knew I was so interested in tape and process art.

Shakiah: I thought it was interesting and fun! I wouldn't want to burn my eyes out with fatigue any other way.

Q: What was your favorite activity?

Ashley: Making the mural.

Phil: Process art, stenciling, and spray painting was great to work with.

Shakiah: I thought that everything was cool. From the sock puppets to the candle making.

Q: What was the most memorable moment of the night for you?

Ashley: Probably making the mural [with J.J.].

Phil: Hm... The moments of hackey sack!

Shakiah: The most memorable moment was when my candle ate itself! DARN!

Q: Anything else?

Ashley: Yoga!

Phil: (Didn't answer the question. Oh well!)

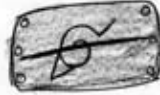
Shakiah: Ummmmmm.... Let's do it again!!





LOST

My Allegiance



If found:

Don't tell
 ANYONE.

~~THE END~~

LOST POSTERS



REWARD:
 THIS MAN
 (PLEASE TAKE
 HIM!)
 LOST MY
 SUNGLASSES

LAU\$T

Mai zpelling uh billy tees.

LAU\$T

LAU\$E



LAU\$T

LAU\$E

Iff Phowned, Kawntacked mii.
 Thaire wille bii uh riword.
 Thuh riword iz haffing les wardz
 zpeld raung.

Kawntacked infow: 23 Rezarvone 4VV



illustrations by Rebecca Volynsky



HOW TO:

make the next edition of FLiP!

FLiP! began as the brainchild of Esther Chak and her graphic design group back in 2004, and was quickly picked up by two excited sophomores, Liz and Karen. For the past three years, we have been very fortunate to have had Andrew Oesch, Melissa Mendes, and Meredith Younger help us (Liz and Karen) organize and produce FLiP! each year. But now it's time for us to go and we want FLiP! to continue on! So, we leave these instructions to future editors, interview-people and New Urban Arts students who want to do next year's FLiP!

And remember-- have fun doing it, or else what's the point!!

YOU WILL NEED

- a mentor to oversee the project
- work from friends at New Urban Arts
- cardboard
- paint
- markers
- paper
- scissors
- glue
- a copy machine

HELPFUL ITEMS

- a camera
- a voice recorder
- a computer (with scanner)
- persistence
- patience
- energy

STEP 1 - PLANNING

Find a person to be your mentor for the project-- talk to the staff and mentors to see if they know someone for the job. When you find that special someone, set up a regular time to meet each week so that you can all talk about all your schemes for FLiP! together. Figuring out an overall timeline for the whole project-- from asking people for submissions all the way to planning the blowout extravaganza that will be the release day of FLiP!-- should be one of the first things you do together.

STEP 2 - PROMOTION

Make lots (and lots and lots) of fliers explaining what FLiP! is. Put them up like wallpaper all over the studio. Keep repeating this step for several weeks with different fliers.

You'll also need to make a giant electronic-looking device as your FLiP! submissions box, and paint it bright orange. Putting it somewhere where people will constantly bump into it has the added bonus of being completely unavoidable in a room, which is good in helping to remind people about the project. Name it something cute and clever, like "Muncho" or "FLiPtendo."

But most importantly, keep hassling people to put things into your box, like there is nothing more important in your life other than getting them to submit something to FLiP! It can be anything from doodles to poems to photos.

STEP 3 - PILFER

Since you'll find that the submissions box is still mostly empty (it is a GIANT box, after all), walk around the studio and collect any work you think should be in FLiP! anyway. Photograph or scan the work carefully, then **put it back where you found it.** (Then go find the artist and ask if it's ok that you include it. Or you could do that first, which is probably the better thing to do anyway.)

STEP 4 - PRODUCTION

Do interviews with people involved in cool projects-- if you use a tape recorder, it'll be easy to write down the conversations later. Host workdays to get people to create work for FLiP!, like poetry workshops or exquisite corpses. Make up quizzes and how-to's to include, take pictures- whatever you want.

STEP 6 - PANIC

OK, so now's the hard, but most fun, part-- putting the chaos of a whole year of New Urban Arts craziness into one little book. Laying out the zine will always take about ten times as long as you think it will, so give yourselves at least a couple weeks to scan, size, cut, plot, and paste-- your mentor will be eternally grateful for your work!

STEP 5 - PRINTING

You'll need to allow at least one week for printing. Talk to your mentor and the staff about which printer to use and how much it will cost.

STEP 6 - PARTY

It's finally finished, and of course it's the most awesome thing you've ever done-- so now it's time to share it! Set up a release table with all kinds of amazing signs and decor at New Urban Arts' year-end art party, so you can show it off to a lot of people at once. It's a good idea to hang a corner with as many of the zine's featured work too, since photocopied reproductions never do the originals justice. Then sit back and let the praise wash over you...



ROLL CALL!

New Urban Arts
2007-08

Enrolled Students

Aaron Ling
Abigail Catillo
Adam Arnold
Alexander Gonzalez
Alexis Jibril
Alison Migliori
Alyce Brown
Amanda Fernandez
Amanda Abreu
Amanda Measamom
Andrea Ayala
Andrea Freerks
Andrew Grieco
Andrew Migliori
Aneudy Alba
Angel Corpew-Brown
Angel Peña
Angela Guzman
Anna DeLeori
Aqeela Littlejohn
Ariana Purro
Arlene Lopez
Ashley Tauares
Ashley Morsi
Ashley Medrano
Ashley Escobedo
Astrid Garcia
Ava Ginsburg
Benlin Bailey
Bolajiple Adeyoye
Brian Lockett
Brian Pineda
Brian Sical
Brittany Njie
Brooke Taylor
Bryant Gil
Caeli Carr Potter
Camas Bowe
Cardina Sagado
Carlos Pineda
Carolina Salgado
Cassy Tierney
Catarina Merolli
Chambo Tep
Charlene Wooten
Charmaine Porter
Cheyenne Doran
Chezz Sanchez
Chris Lewis
Christian Vialva
Christina Rodrigues
Christopher Calderon
Christopher Castro
Christopher Avila

Cindy Cabrera
CJ
Claribel Cruz
Clarita Tejeda
Courtney Brennan
Crystal Moreno
Dailen Williams
Dale Robinson
Dan Lawlor
Dana Clemetson
Dana Heng
Dania Sanchez
Daniel Taveras
Daniel Valmas
Daphney Pierre
Darlena Inlavongsa
Darmelis Cruz
Darren Canonico
David Cortez
David Desrosiers
Denise Rivera
Denys Ruiz
Elias Dominguer
Elizabeth Keith
Elizabeth Medrano
Emely Barroso
Emmanuel Nwadiashi
Esteben Ortiz
Estefany Urena
Eunice David
Evan Monteiro
Farouk Ajakaiye
Fatima Cruz
Felicia Smith
Fidan Mustafayara
Ford Thanakhun
Frances Adewusi
Franehesa Lopez
Franklin Rogel
Funmi Adeoye
Gabriela Tolentino
Genesis Lara
Glenda Vasquez
Gregory Valverde
Hannah Lutz Winkler
Hannah Candelaria
Harold Threats
Heather Vieira
Hector Ranen
Hector Nunez
Hector Linares
Hiledys Medrano
Howard Lara
Ilana Olea
Irma Garcia
Isabel De La Cruz
Itza Serrano

Ja Tia Unique Rollins
Jacinta Robinson
Jackson Boerner
Jacob Peguero
Jacqueline Paniagua
Jahzmyan House
Jamal Stutts
James Canonico
Jamin Brodeur
Jamyle Garmon
Janessa Frias
Jarge Yubran
Jasmine Lopez
Jason Ovando
Jason Pineda
Javier Molina
Javon Harvey
Jazmin Interiano
Jazmin Rosa
Jennifer Recinos
Jennifer Rodriguez
Jennifer Ventura
Jeronima Nix
Jessica Peguero
Jessica Blandin
Jillian Burdick
Jimmy Tang
Jinel Brito
Jocelyn Foribio
Jocelyn Cadoret
Johanny J. Smith
Johnathan Aguino
Jordan Johnsars
Jorge Garcia
Jose Ortiz
Jose Pereira
Jose Sanchez
Josh Byra
Josh Lumber
Joshua Smith
Joshua Gonzalez
Jovanna Guerra
Juan Cortez
Julian Tavarez
Justin Chambilss
Karen Rice
Karen Joy Castillo
Karina Garcia
Karla Quiroz
Karla Mariee
Karol Cruz
Kate Holden
Kayla Grybas
Kayla Crum
Kayla Gonzalez
Kaylee Giron
Kenny Olson

Kevin Gonsalves
Kevin Pilon
Kierra Mills
Kiviana Ventura
Krysta Schenck
Lanni Navarro
Laura Huaranga
Laura Avaranga
Leanne Snead
Lena Pan
Leonore McCarthy
Leticia Escotto
Lezlie Harris
Lili Wilhite
Linda Bertholdt
Lisa Phommarath
Lisbeth Avabs
Lisegi Feliz
Louis Javier
Luis Veras
Luis Hernandez
Lynda Tha
Lyssa Minn
Madelin Ortiz
Madeline Ramirez
Maegan Anderson
Manny Marrero
Manuela Sanchez
Maria Consuegra
Marilis Hopp
Maritza Gomez
Mary Khang
Mary Adewusi
Matthew DeCosta
Maxine Kali Wright
Maylee Torres
Melissa Perez
Melissa Nunez
Michael Calderon
Michaelle Gauthier
Michele Downing
Michelle Migliori
Miguel Garcia
Mikeyla Pelaez
Mirza Berganza
Monique Cartwright
Naeka Joseph
Natalia Navarro
Nathan Spearman
Neil Robertson
Nick Hafferty
Noeli Sanchez
Nordibel Rodriguez
Obralkis Ciprian
Olga Gelina
Osmary Guerra
Osnlery Fuerria

Paofue Yang
Paul Tavarez
Paula Nieves
Pedro Gonzalez
Phillip Huerta
Pierre Mislin
Raquel Perdomo
Raziel Chavez
Rebecca Volynsky
Rhiannon Ketchum
Ronnie Fernandez
Rosalia Velis
Rosemary Guerra
Roy McFarlane
Rumaldo Urizar Jr.
Sam Geerah
Sam Craven
Sasha Morales
Saulo Castillo
Sennin Nelson
Sergio Cabrera
Shakiah Faris
Shaonessy Santana
Sharisse Martinez
Sharon Weissburg
Sheldon Allen
Sheyna Vargas
Shirley Castillo
Sidney Argueta
Simeon Ogun
Sofia Morales
Sofia Cifuentes
Sokdina Keo
Stauz Ma
Stephan McCants Jr
Stephanie Haveras
Stephanie Acevedo
Stephanie Johnson
Stephanie Corton
Stephanie Taveras
Stephanie Carew
Stephany Vasquez
Stephany Arriaza
Tamara Gonzalez
Tammy Ogoffa
Taniquewah Jett
Tatiana Batista
Taylor Heywood
Teodora Brothers
Teresa Ursille
Thalia Marte
Tiffany Urena
Tiffany Abreu
Tina Meetran
Torie Morro
Trey Gonclaves
Uahzmym House

Valentina Jean-Claude
Vanessa Poulin
Venia Noel
Wendy Ramos
Wilfredo Rodriguez
William Soriano
Yaruska Ordenola
Yescalin Delacruz
Yisselle De La Cruz
Yrette Ctoribio
Yuselly Mendoza
Zexion
Zoily Lopez

FLiP! Staff:
Karen Joy Castillo
Elizabeth Keith
Meredith Younger

New Urban Arts Staff
Jesse Banks III
Tamara Kaplan
Sarah Meyer
Jason Yoon

**Studio Team
Advisory Board**

Mary Adewusi
Amanda Abreu
Aneudy Alba
CJ
Karen Joy Castillo
Kevin Gonsalves
Kate Holden
Elizabeth Keith
Rebecca Padilla
Angel Pena
Juan Cortez
Dania Sanchez
Rosalia Velis

2008 Artist Mentors:

Adrienne Benz
Jason Brockert
McKenzie Burrus-Granger
Carrie Cannon
Lauren Carter
Jean Cozzens
Bremen Donovan
Ben Fino-Radin
Kedrin Frias
Erik Gould
Christine Hochkeppel
Jeff Hutchison
Gretta Johnson
David Karoff
Stacy Magner
Melissa Mendes
Michael Moretti
Carrie Sandman
Kian Shenfield

2008 Arts Mentoring Fellows

Peter Hocking
Andrew Oesch

Special thanks:

Sir Speedy Cranston
Rhode Island State Council for the Arts
and many generous individuals like you!

drawing by Kedrin Frias

