

IN BETWEEN

a program resource guide
summer art inquiry 2014







About New Urban Arts

New Urban Arts is a nationally recognized interdisciplinary arts studio for high school students and emerging artists in Providence, Rhode Island. Our mission is to build a vital learning community that empowers young people as artists and leaders, through developing creative practices they can sustain throughout their lives. We provide studio and exhibition space and mentoring for young artists who explore the visual, performing, and literary arts. Founded in 1997, New Urban Arts is housed in a storefront art studio, located in the West End neighborhood of Providence. Our facilities include a gallery, darkroom, screen-printing studio, tabletop printing press, resource library, kitchenette, administrative offices, computer lab and 4,000 square feet of open studio space. We serve over 400 high school students, 25 emerging artists and over 2,000 visitors through free youth programs, professional development, artist residencies as well as public performances, workshops and exhibitions each year.

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About This Publication

“In Between” is a program resource guide based on New Urban Arts’ Summer 2014 Art Inquiry. This interdisciplinary summer program brought together ten high school students with community scholars and artists for a critical and creative exploration of liminality and being in between. In the following pages, you will find activities, ideas, conversations, questions and curriculum for arts workshops that guided our collective inquiry. You will also find additional resources that were used to generate and expand our understanding of being in between.

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

This publication is one of a series produced annually. The Summer Art Inquiry Program Resource Guide series is available on our website at www.newurbanarts.org. Send your feedback to info@newurbanarts.org.

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Rhode Island State Council On The Arts
Art is the Anchor

TriMix
Foundation

TEXTRON



**RHODE ISLAND
FOUNDATION**



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Foreword by Julia Gualtieri, Art Inquiry Visiting Scholar

If Martian Anthropologists came into New Urban Art's this past July they would have seen teenagers sitting around a table surrounded by scraps of paper, notebooks and art projects and they would have thought, "Whoa, something is really going on here!"

The 2014 Summer Art Inquiry was centered on the theme of "The In Between." This summer marked the ninth year that artists, mentors, and high school students convened to investigate and engage in creative practice around a given topic. The theme must encapsulate something all around us yet often overlooked, and also bursting with artistic possibilities. The Art Inquiry invites high school students to spend the summer focusing in on something that they might not have noticed, and then commissions them to develop an artwork on that theme.

When I was invited to be this year's Artist-Scholar in Residence, I too started to see the "In Between" everywhere. The most obvious place I saw it was in the high school students who attend New Urban Arts. Teenage years are hugely transitional, standing on the threshold between childhood and adulthood. Students are figuring out who they are and who they might want to be, while outside forces impose their own rules. Curfews, cops, parents, school, friends, bands--being in high school is like the middle of a cyclone.

Many students in this year's Art Inquiry used their independent projects for self-examination and to reflect upon the disparities between their inner world and familial/societal pressures to become successful adults. The dominant vibe of the projects was an air of defiance, a declaration "this is who I am and what I care about and no one is going to take that away from me!" Right on for staking your claim! Other students used their independent projects to explore the blurring of reality and fantasy by reaching into their imaginations and painting/drawing fantastical and magical landscapes. I am reminded of something the cartoonist Lynda Barry once said: "We don't create a fantasy world to escape reality, we create it to be able to stay." And by 'stay' she means survive.

In betweenness is embedded in New Urban Arts itself. Between 2013 and 2014 Elia, Ashley, Emily and Rob joined the staff and we said goodbye to Sarah and Jesse. This isn't to say that the change felt abrupt. In fact in the seven years I have been involved with New Urban Arts, I have learned there is no such thing as a "normal year." New Urban Arts is always changing, adapting, experimenting and growing--as an organization it seems to embody a perpetual state of being in between--yet remains warm, inviting and supportive.

And what about the cities and towns we live in? Here in Providence, the city's history is marked by booms and downturns. Providence bureaucrats are currently re-imagining the city as a "Creative Capitol" in the half empty shell of a once thriving industrial hub, while job scarcity, leaden soil, and poverty are an everyday reality. A creative capitol Providence may be, but that doesn't mean it's easy to live here and be an artist.

Finally, in the year 2014, having an intimate relationship with your phone or computer is nearly mandatory. Humanity and technology are smooshing together. Everywhere you go people are staring down at their devices. We are entangled in an endless dopamine loop, the pleasure centers in our brains constantly rewarded with emails, texts, tweets, and likes. As the world becomes more networked and wireless, we don't fully know how it will effect human interactions and relationships, how we learn, or how we face our collective challenges.

The in between is everywhere--in our personal lives, in our communities, in the physical spaces we inhabit. By it's very definition it is uncomfortable. It's when you have left the familiar or an old comfort zone and are standing on the threshold of what is and what is to be. As we have seen from the 2014 Art Inquiry, turning discomfort into inquiry is a profound and powerful endeavor.

Introduction

During the summer of 2014, New Urban Arts invited two artist mentors, ten high school students, and one artist scholar to come together and explore through writing, discussions, adventures outside the studio, and art making, the theme of In Between. We came to define “in between” as a state of flux, a transitional state that a person, object, or idea can exist in as it is stored or is transported between two other places. It can be growth, change, transformation, or something that defies conventional definition or blurs the lines of stereotypes; it can be the creation of a new being from two opposite beings, or it could be simply a physical place on a map. Together, we examined these ideas in relation to a weekly sub-theme.

Week 1: Real and Imaginary

Week 2: Evolution

Week 3: Gender and Identity

Week 4: Human and Machine

Week 5: Portals

We began each afternoon with a writing prompt.

Prompts included:

- If you could be a cross between two animals or objects, what would it be? What are your strengths and weaknesses as this creature? What are some of the challenges you face as an in-between creature? How do others relate to you?
- If you could relive one day or time of your life, what would it be, and why?
- Can machines love? Why or why not?
- What are some of the pros and cons of being male or female?
- Invent your drag persona.
- Tell a story of a time you were in between destinations on public transportation.

Over the course of 5 weeks, students built on the ideas developed in their writings, and on ideas presented to them by other artists who work within the theme of In Between. Together we made projects like, building a cyber body part out of found materials, inventing and drawing in-between mutant creatures, or designing social justice posters while also being responsible for making an independent project of their own design and construction. We traveled out of the studio and into the city of Providence for inspiration, too, even teaching workshops at the Corrugated Community. We learned that we were all in between something. Whether it's age, schools, jobs, homes, neighborhoods, races, cultures, relationships, genders, or identities, we are all alike in that we are uncertain about something in our lives and that it is natural to be In Between.



WHAT ARE YOU
IN BETWEEN?

THEMATIC PROMPTS

REAL VS. IMAGINARY

Introductions

What are you sure of about yourself? What are you unsure of? Using materials of your choice, create a poster that illustrates these thoughts. Share it with your group so they can get to know you better.

Field Trip!

In need of an unusual adventure? We headed down to the local Roger Williams Park Museum of Natural History, but you can venture out to your favorite history museum. There, we observed and sketched creatures and artifacts trapped in time within a seemingly unchanged building that is itself, a piece of history.

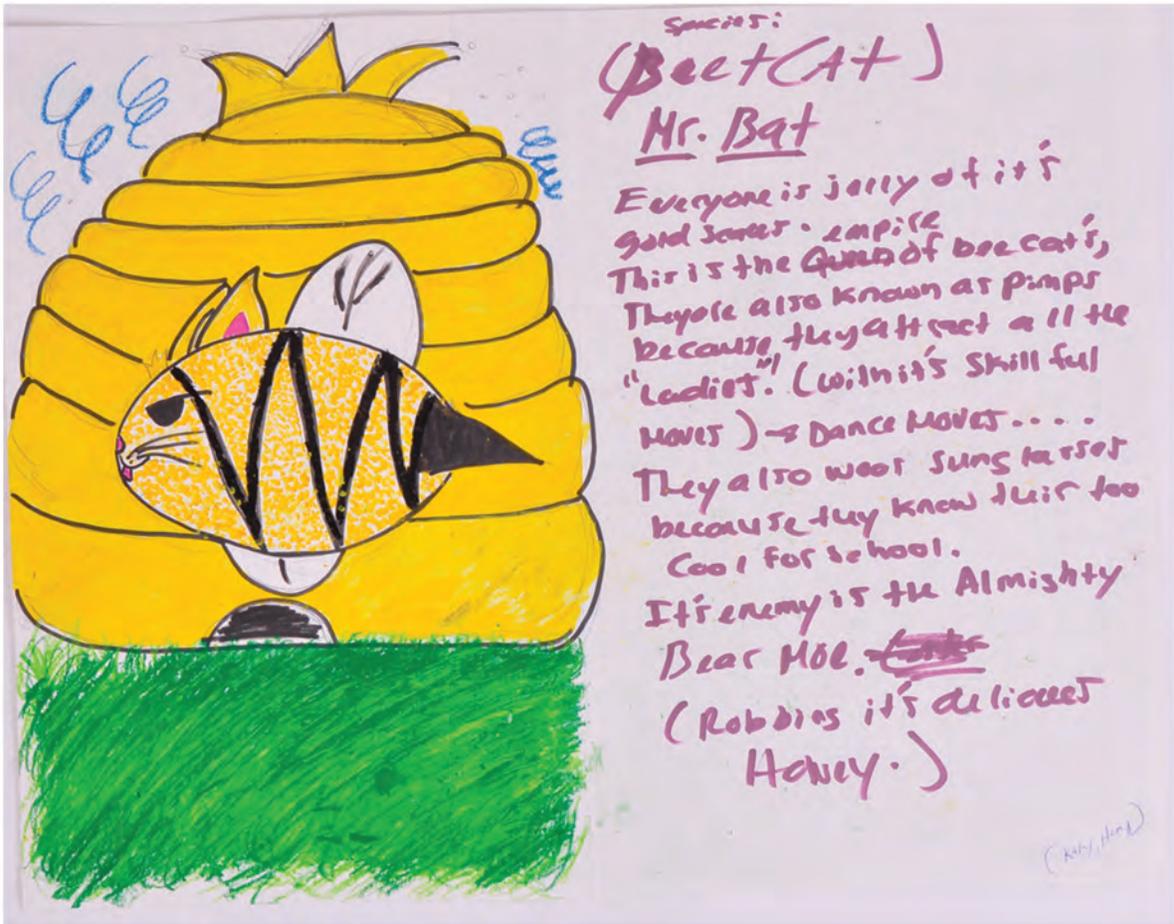
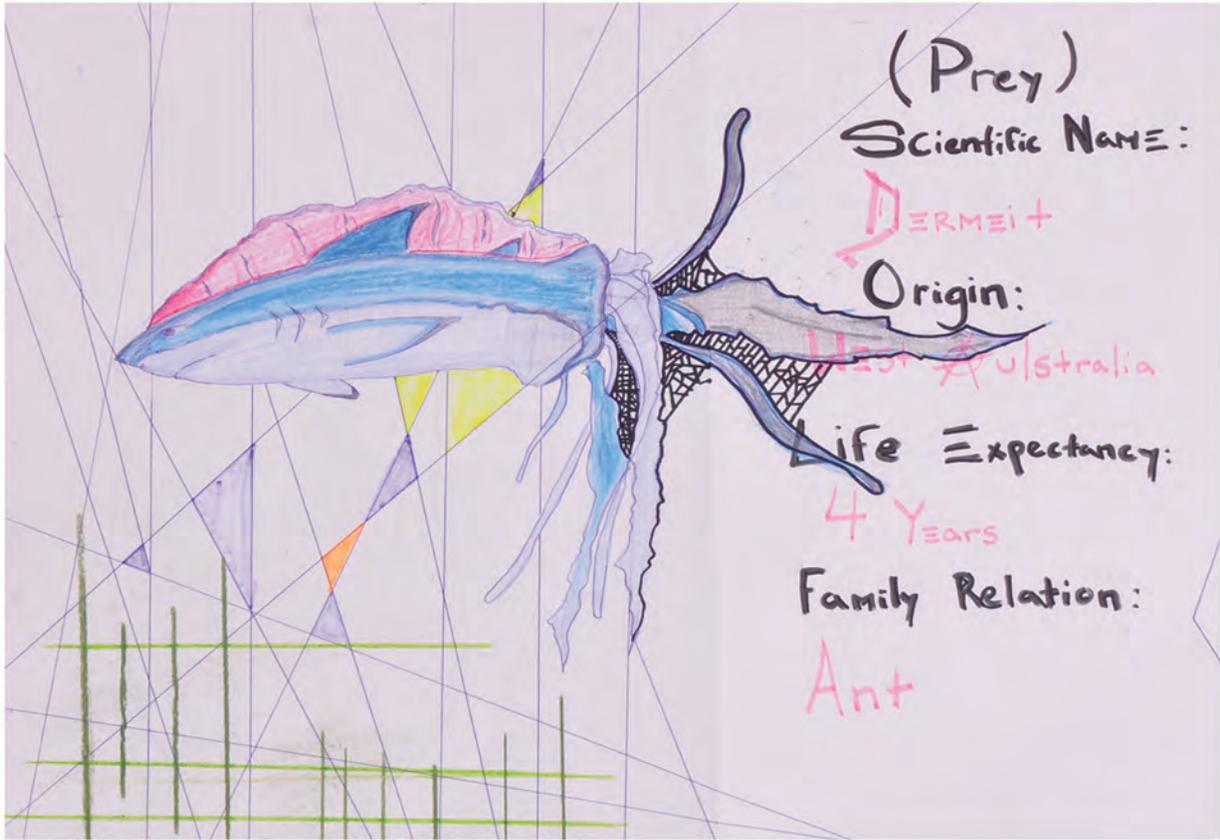
Collective Print

Find some 8.5x11 acetate and a black paint marker or sharpie. Cut down the acetate into small squares so everyone in your group has a small piece. Trace a piece of sketch from the museum field trip onto your square using the paint marker. When you are done, hold it up to the light to make sure none escapes through your drawing where you do not want it. Collect all the squares and tape them back together to make one image. Burn this onto a silk screen and print it on your notebook.



Animal Hybrids Guide

If you could be a cross between two animals or objects, what would you be? As this creature, what are your strengths and weaknesses? What are some of the challenges you face as an in between creature? How do others relate to you? Get a big piece of paper and some drawing supplies of your choice. Create a creature that is a cross between two different creatures. Draw your creature on one side of the paper, and on the other write out facts like what it eats, where it lives, if it have any predators, and if it has any unique traits or abilities.



Top: Sean Clark
 Bottom: Kaly Heng

HUMAN AND MACHINE

HOW HAVE MACHINES AND HOW ARE MACHINES CURRENTLY CHANGING THE WAYS WE INTERACT WITH THE WORLD AROUND US? HOW DO YOU THINK OUR RELATIONSHIP WILL PROGRESS IN THE FUTURE?



Kaly Heng

A Little Bit Machine

If you could replace a piece of your body with something mechanical, what part would you replace? Think about all the technologies we currently have that are integrated directly or indirectly into our bodies like artificial cyber limbs, AbioCor artificial hearts, Ekso bionic suits, HAL the Cyberdyne robotic suit, even google glass or iPhone apps that track your sleep or heart rate. Using cardboard and other found objects, create a technology that replaces or enhances a part of your body. It must be wearable. What does this technology do for you? How does it change your abilities?

Need a new Sci-Fi read about robot human relations?

Check out the I-Robot series written by Isaac Asimov. They're way better than the movie.

Got some time?

Watch the film "Koyaanisqatsi" by Godfrey Reggio with music by Phillip Glass. Koyaanisqatsi is a Hopi Indian word meaning life out of balance. The film juxtaposes the natural world with the city and consists almost wholly of slow motion and timelapse footage. It has no narration or dialogue of any kind.



Lysah Russell

CYBER-Y SUPPLIES

Take a trip to your local junk shop or second hand store where you can find all kinds of discarded supplies ranging from paper to fabric to yarn to lamps to computer parts to VHS tapes to books to toys to jewelry hardware to whatever, really. Find some objects to incorporate into your technology.



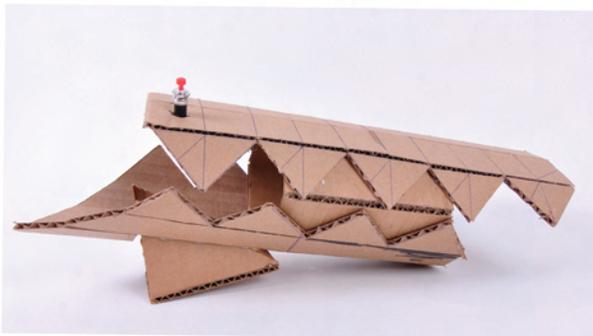
Cyber Hand, Makonnen Fouche-Channer



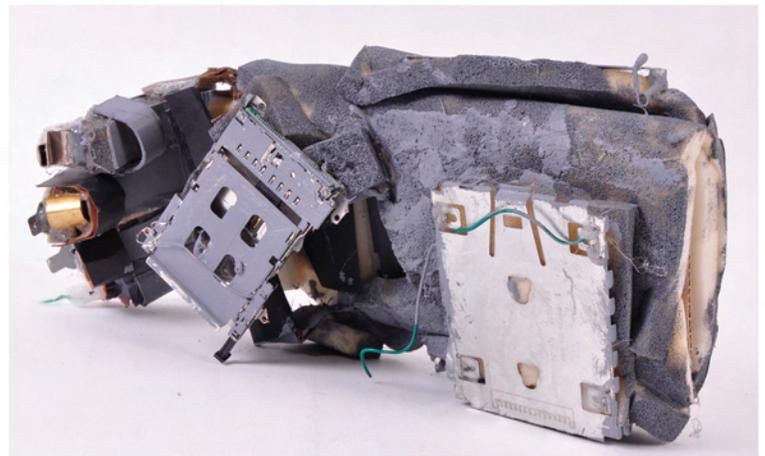
Brain Attachment, Gabriella Cardenas



Cyber Hand, Alexis Reels



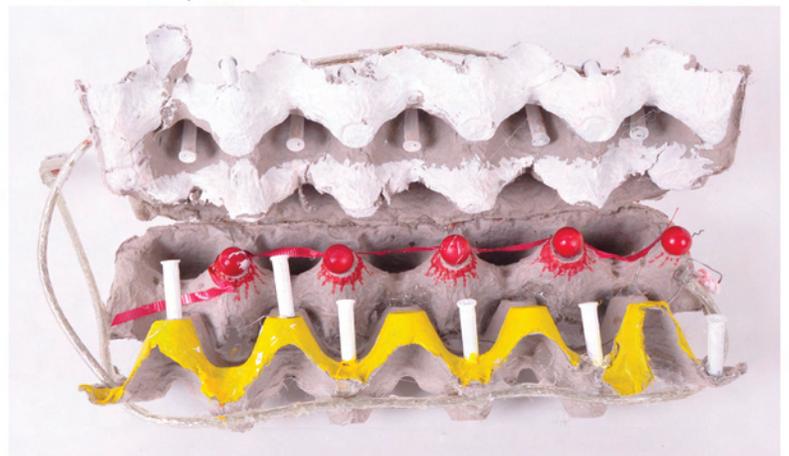
Cyber Forearm, Sean Clark



Cyber Hand, Luke Coykendall



Memory Storage Pack, Jose Baez



Electronic Teeth, Jennifer Portorreal

GENDER AND IDENTITY

WHAT IS A STEREOTYPE? WHAT ARE SOME STEREOTYPICAL IDENTITIES THAT EXIST IN YOUR SCHOOL OR AT YOUR WORK? HAVE YOU EVER FELT PRESSURE TO CHANGE YOUR BEHAVIOR OR LOOKS TO FIT INTO AN IDENTITY?

From One to Another, A Transformation Animation

Get a stack of at least 50 note cards of the same size, and a large binder clip big enough to hold your stack together when you're finished drawing. If you've got some lying around, you can also use a stack of post it notes and forego the binder clip. The challenge is to create a mini flip book animation using all the cards in your stack that morphs your gender identity into an opposite gender identity. You can use literal images of bodies, you can use text, or you can use more symbolic images of gender, whatever makes sense and is true for you. On each card your drawing should progress a little further. The smaller the movement or progression, the smoother the animation. Try to stick to the corners of the page; if you draw too far in, parts of your drawing may be cut off. It also helps to plan ahead, and to roughly plot out each card before drawing the final card. You are essentially illustrating the in between or the transformation between two images, so it might help to draw the first card and the last card before everything else.

Positive Propaganda Posters

Many artists like, Barbara Kruger, Tatyana Fazlalizadeh, The Guerrilla Girls, Elizabeth Catlett, David Woj Crotiz, Faith Ringgold, Blu, Alixa and Naima, Banksy, and Diego Rivera make art that unmasks injustice, illustrates a political viewpoint, or calls for social change. Think about something you feel strongly about. It could be anything from your desire to see your school renovated or more funding for art classes to ending war. Create a poster that communicates your opinions using a slogan, an image, a scene, or a combination of any of those three things. Keep in mind how can you communicate your message effectively to your community. What do you want people to take away from your poster? Will people be able to decipher your message? Put your poster out into the world!

Have a Ball Exploring Gender, Sexuality, Race, and Class

Watch the documentary "Paris is Burning" by Jennie Livingston that chronicles the stories of gay and transgender communities in New York and their creation and celebration of balls.

PORTALS AND GATEWAYS

WHAT GATEWAYS EXIST IN YOUR CITY, NEIGHBORHOOD, OR SCHOOL?

Tiny Portals

If you could go anywhere at anytime for whatever reason, where would you go and why? Get some sticker paper. Using some drawing tools of your choice create a portal to another place and/or time. It can be a moment or a span of years, anyplace you would like to go. When you're done, peel it and stick it someplace meaningful to you, on a notebook you take everywhere, in your locker, or on a place outside.

Passage to the Afterlife

Majority of cultures have ceremonies and rituals surrounding death and the crossing into the afterlife. Create your own death ceremony. What happens in this ceremony? Where does your culture believe the dead are transported to? How does your ceremony help them along, if at all?

Want to Travel in Time?

Look at some pictures of familiar places in your town from decades past. Notice how they've changed.



Create A Word Web

Hang a big piece of paper on the wall with the word "portals" in the middle. Think about things that could be considered portals and write them on the sheet. Draw a line to connect related topics together.

STUDENT INQUIRY PROJECTS

As part of the Art Inquiry program, students complete self-directed artwork based on independent exploration of the program's theme. These projects are developed throughout the course of the program, and weekly open studio time provides space for research, experimentation, and creation. Students can use a wide variety of media which they select based on their personal interest and experience. Artist mentors, and scholars are there to support, guide, and introduce students to tools and techniques they can use to realize their own visions.

The Open Door

Alexus Reels

Cardboard, cotton, glue, and paint

This is my first 3-D piece and is the biggest thing I have ever made. I picked these materials because they stood out. I was inspired by the ideas of life and choice. My biggest challenge was figuring out how to put it all together.



The Growing Tree

Agnieszka Tavarez

Plant root, tree branch, cardboard, hot glue, 6 batteries, acrylic paint, liquid glass, markers, beads, 3 LED lights, tape

I put a lot of work and emotion into The Growing Tree. This is a tree growing out of the ocean. You might be asking yourself what do these two obstacles mean? Well the tree is me and the ocean is the life I've been dying to get out of. The things that are hanging from this tree are problems and situations I'm still working on. Either to remove from my life or to make it work with my life, because you can't always get rid of what you dislike. I was inspired by this quote: "If you don't like it, remove it. If you can't remove it, deal with it." When I heard this it hit me hard and ever since I have changed the way I see and do things everyday. My challenge was figuring out how to keep the tree steady.





Untitled

Jennifer Portorreal

Paint, beads, cardboard, fabric and jewelry

I was inspired by our trip to the Rhode Island School of Design Museum of Art. I was inspired by the different textures and ideas at the museum. What challenged me the most was how to start the project and knowing what to add at each step. I wanted to make sure that the project made sense to other people who see it. It was also a challenge to be patient with the progress.



Green

Gabriella Cardenas

Pastel, paper and colored pencil

My piece is a representation of my personality. I chose to use pastels because they are easy to blend. I had to portray the theme of "in-between" in my piece, so I chose to show how my personality is in between what people would call a cheery personality and a grumpy or grouchy personality. I represented those with the colors yellow and blue with green being a blend of the two. This was something new for me because I don't usually draw or make things to intentionally represent who I am. What challenged me the most was finding a way to represent my personality other than using the colors green, yellow and blue.

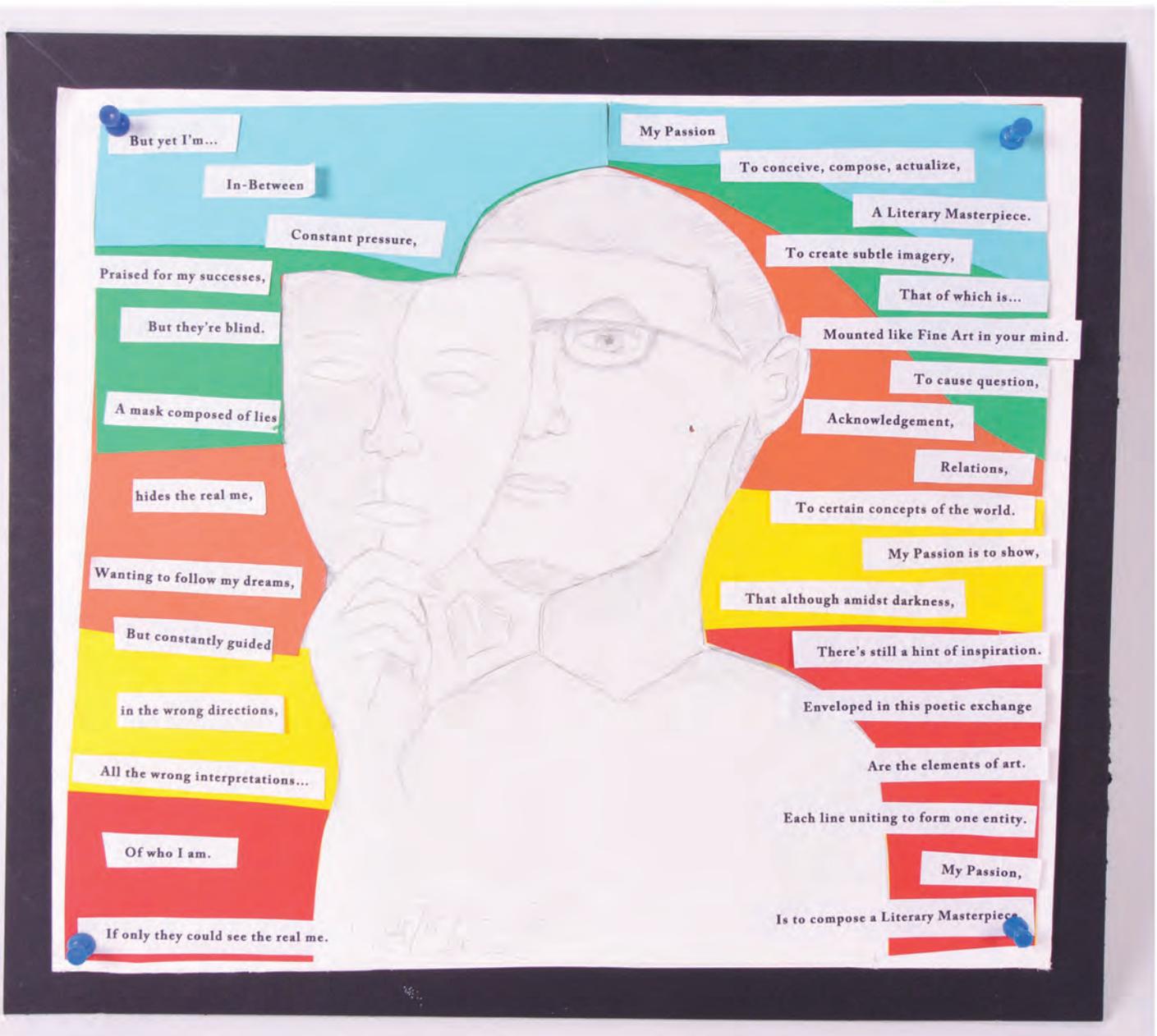


Untitled

Jose Baez

paper, light construction paper, pencil, poster, computer

This piece is untitled. My purpose behind this piece was to express how I feel about my future and what I love doing vs. what society wants/expects from me. Throughout the process of creating this I used paper, light construction paper, pencil, poster, and the computer. I used these materials because I'm most comfortable with them. The idea behind this project was already something that was on my mind and I felt strongly about. I had a lot of fun creating this piece since it is something new I decided to try out, although a few challenges came up: specifically, being able to convey my message in a manner that others would understand.



Unfinished Reality

Kaly Heng

Canvas, pencil, acrylic paints, paintbrushes, water and sponges

This is "In-Between" Reality and Fantasy, the idea being in between two different worlds and wondering which one is where you are right now. Upon seeing what really is in front of you versus what you want to see, forgetting your surroundings or just walking outside. I was inspired by my latest obsession online fantasy gaming. This relates to my art work in the past and present, because with all of them I make sure to show my point of view and perspective of what I truly see and feel. My work consists of a general concepts of not real, fantasy, and made up. I was challenged to incorporate all the main components into my painting and make sure my message still came across. I would like to dedicate this piece to a few individuals that have inspired this painting. It is because of these people that I have realized what goes into the minds of others, truth and lies of reality, and lastly, the made-up world.



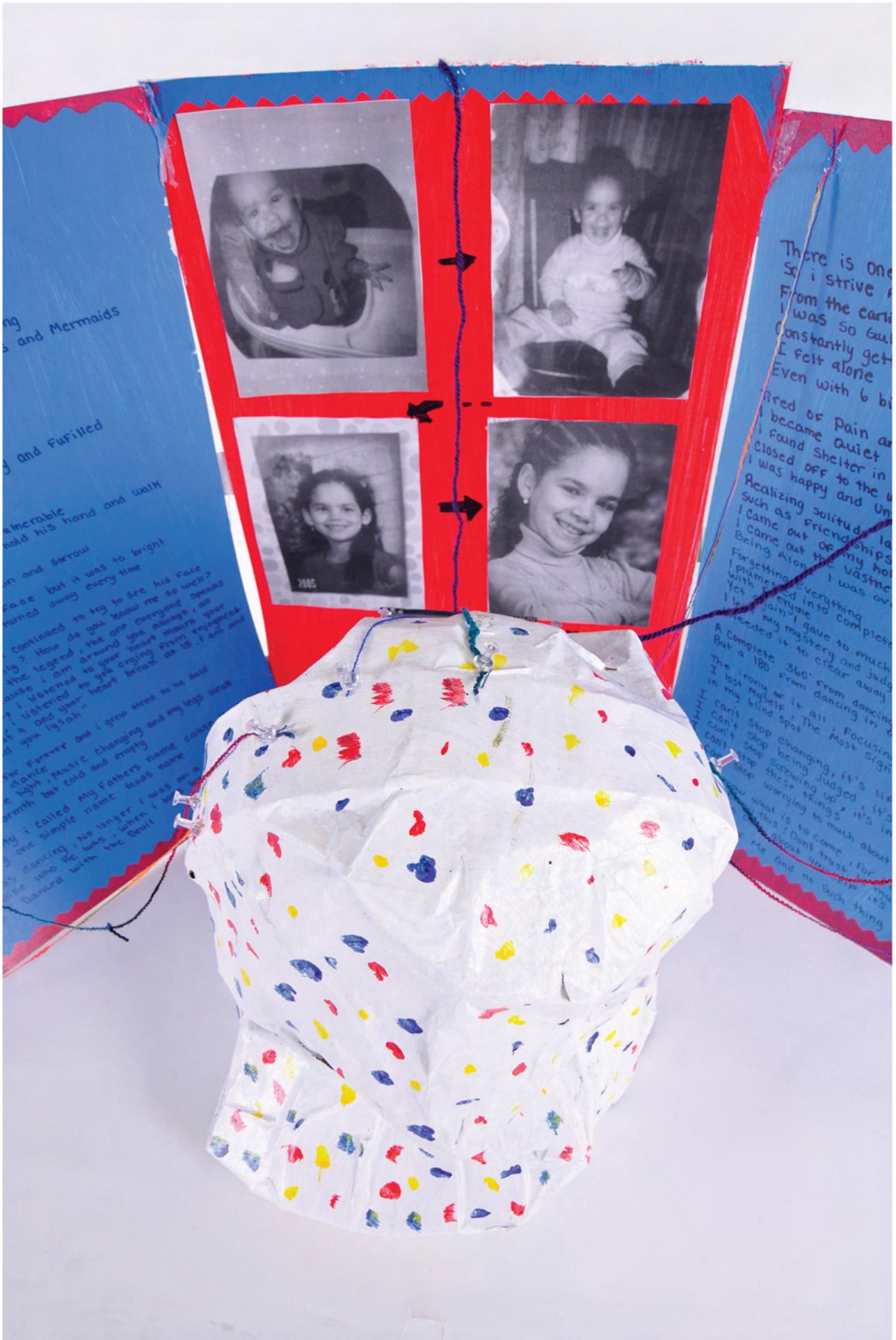
Untitled

Luke Coykendall

Shiny paper, pastels, markers, crayons and colored pencils

This is a very detailed drawing that consists of lines that make up a landscape. I added things like trees and water to create an ethereal atmosphere. I choose my materials because I thought it would be interesting to use all different types of materials with similar colors. I really wanted to make a work of art that was mysterious and evoked a certain emotion in the viewer. Everyone who sees this will hopefully take something different away from it. I have always experimented with lines and creating landscapes. I have done something like this before but never on a scale like this and with so many different movements. Coming up with the idea challenged me to most. It challenged me because doing line drawings like this doesn't always work well. It's hard to balance lines with color. Too much of one thing can ruin it.





ng
s and Mermaids

and Fulfilled

cherable
hold his hand and with
in and sorrow
face but it was to bright
turned away every time
Continued to try to see his face
ly? How do you know me so well?
the legend, the one everyone needs
ause, I am around you always, all
I watched to your heart mourn your
I watched to you crying from enjoyment
of a Dad your heart break as if I am
d you 1994 -
for Father and I grow tired to be said
dance, Music changing and my legs
e light, Music changing and my legs
warmth but cold and empty
My I called My Father's name
one simple name I was in a
dancing, his finger I was in a
the who he was, when I was
Danced with the Beat

There is one
So I strive
From the early
I was so full
Constantly get
I felt alone
Even with 6 bi

ired of pain and
I became quiet
I found shelter in
Closed off to the
I was happy and Un

Realizing solitude
Such as friendships
I came out of my hol
I came out of the waste
Being alone I was ov

Forgetting everything
I plummeted into complete
with yet anyone
I let go again, I gave to much
I let my mystery and judg
I needed it to clear away

A Complete 360° from dancing
But a 180° from dancing in d
The irony we it all, Focusing
I lost myself, The Most sign
in my blind spot

I can't stop changing, it's life
I can't stop being judged, it's
I can't stop screwing up, it's in
I can't stop these things
I can't stop worrying so much about

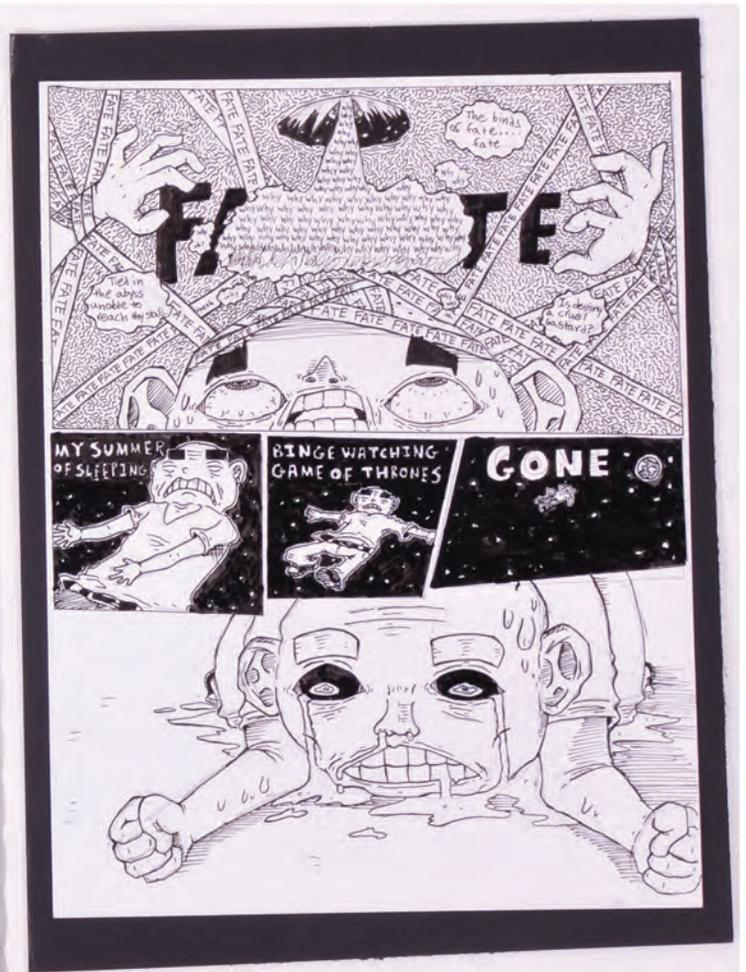
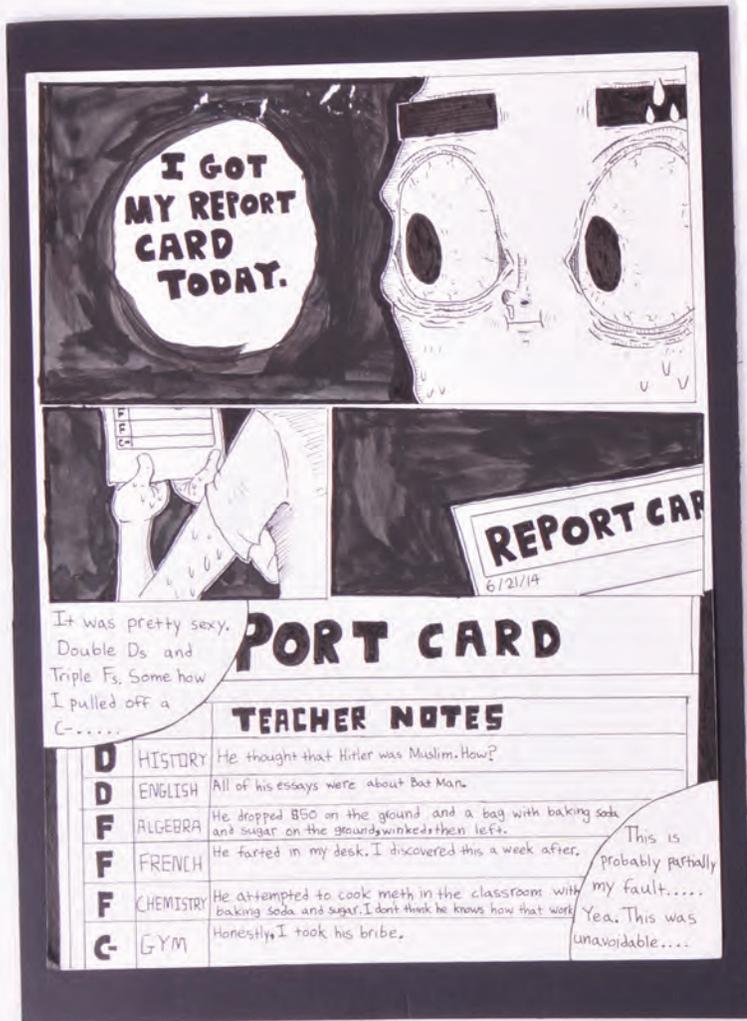
How what is to come, for
I can't stop this, Don't trust
I can't stop about you, it's
me and no such thing

The State of Education X

Maki Fouche-Channer

Pencil, inking pens and brushes

This comic is about a student who must fight his teacher to the death to secure his grade. There are some gaps in between the third and fourth pages. I got the idea of doing a comic about being in-between stress and school from my own stresses with grades. I was challenged to put in all of the details.



Peace X Anarchy

Sean Clark

The idea of this piece was to be presented as a book. The software that I used for this piece was Cinema 4D and photoshop CS6. I used these program because it was the in the medium I felt most comfortable using. I wanted to create a piece that could make a person think. I was suggested the idea of Hitler / Gandhi so I decided to form their ideologies into this compilation of words, pictures and ideas to create the idea of perception without recognition, representing the grey area between peace and chaos. This was a completely new experience. The process of creating things to represent perception without cognizance was the most challenging part.

PEACE X ANARCHY



PEACE X ANARCHY

PERCEPTION
WITHOUT
RECOGNITION

There is a middle to everything.
Is there a middle to everything?
To everything there is a middle.

This entity will show you the grey area
between peace and chaos

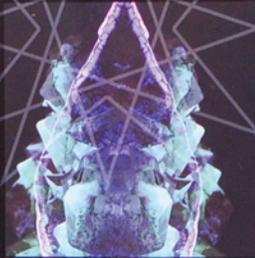


the
CORRELATION
BETWEEN



ORGANIZATION = REALITY

"h(p/c)=pwr"



PWR

What is
PEACE

/Pēs/

As a social construct is a supreme
state of organization



EXPLORING
PERCEPTION
WITHOUT
RECOGNITION



What is

/'kā, äs/

Caused by a deliberate obstruction of
reality



PWR

THIS ENTITY
ENDS HERE BUT
THAT DOES NOT
MEAN THAT CHAOS DOES

LIVE .LOVE .OBSURE REALITY .

PWR

MINI BOOK CONCEPT

ADDITIONAL RESOURCES

The following pages contain a selection of readings, videos, films, and artists to inspire further exploration of the theme. They are presented in no particular order. Also included in this selection are profiles of the visiting artists who led workshops during the program.

Artists and Museums

Roger Williams Park Museum of Natural History and Planetarium

<https://www.providenceri.com/museum/>

Rhode Island School of Design Museum

www.risdmuseum.org

Hannah Barret

<http://hannahbarrett.net/index.html>

Tatyana Fazlalizadeh

<http://stoptellingwomentosmile.com/>

Carol Rossetti

<http://www.carolrossetti.com.br/>

Nicki Green

<http://www.nickigreen.org/>

Bill Viola

<http://www.billviola.com/>

Blu

<http://www.blublu.org/>

Stelarc

http://stelarc.org/_swf

Lynda Barry

<https://www.drawnandquarterly.com/author/lynda-barry>

Barbara Kruger

<http://www.arthistoryarchive.com/arthistory/feminist/Barbara-Kruger.html>

Digital Media

Creative Bloq 10 Awe-Inspiring Flip Books

<http://www.creativebloq.com/illustration/flip-book-animations-12121459?page=1>

An Ocean Without a Shore by Bill Viola

<https://www.youtube.com/watch?v=eTakwOpWqG4>

Tristan's Ascension by Bill Viola

<https://www.youtube.com/watch?v=7N1b3PzzDf>

Koyaanisqatsi (1983) directed by Godfrey Reggio

<https://www.youtube.com/watch?v=1jM2WA2WbDc>

The Incredible Bionic Man (2013) Smithsonian Channel

<http://www.smithsonianchannel.com/shows/the-incredible-bionic-man/0/3378516>

Big Bang Boom by Blu

<https://vimeo.com/13085676>

Bad Motherfucker by Biting Elbows

<https://www.youtube.com/watch?v=1swFxxkicrk>

Fifty Shades of Gay TED talk by Tillett Wright

http://www.ted.com/talks/io_tillett_wright_fifty_shades_of_gay?language=en

Stelarc: The Man with Three Ears a Vice documentary

http://www.vice.com/en_uk/video/stelarc-the-man-with-three-ears--2

Paris is Burning (1991) directed by Jennie Livingston

<https://vimeo.com/96308840>

Books and Articles

The Animation Bible: A Practical Guide to the Art of Animating from Flipbooks to Flash
by Maureen Furniss

Stone Bitch Blues by Leslie Feinberg

I, Robot by Issac Asimov

The New Perfectionism: Why Can't We All Just be Ourselves by Alva Noe

<http://www.npr.org/blogs/13.7/2013/03/15/174413119/the-new-perfectionism-why-cant-we-just-be-ourselves>

15 Fierce Drag Queens Transformations that will Blow Your Wig Off, BuzzFeed

<http://www.buzzfeed.com/christianzamora/fierce-drag-queen-transformations-thatll-blow-your-wig-of#.cuVpNxxj58>

Scenes From D-Day, Then and Now by Alan Taylor, The Atlantic

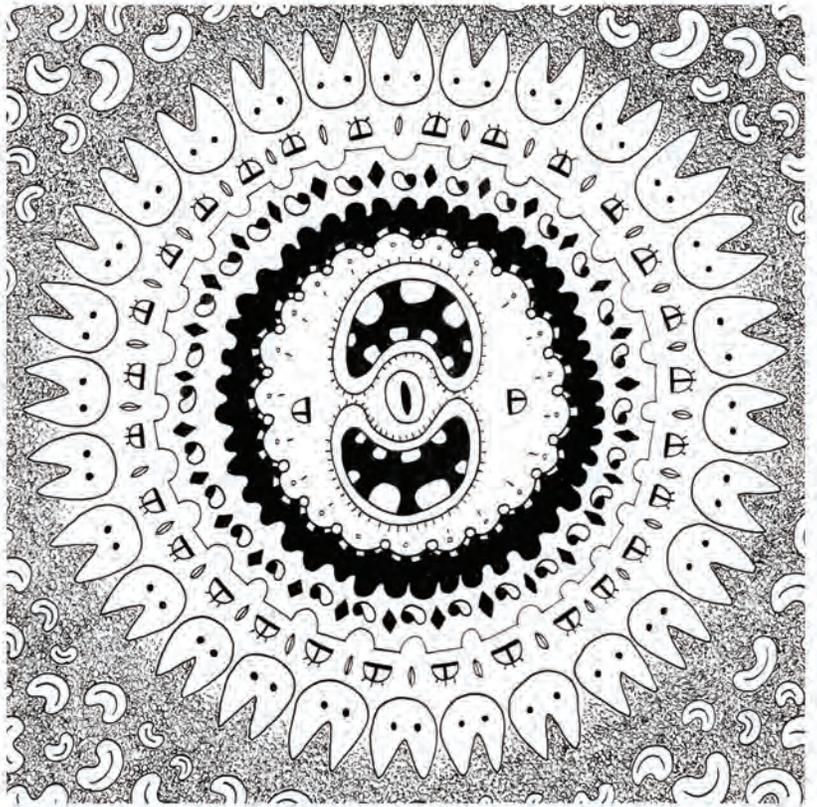
<http://www.theatlantic.com/photo/2014/06/scenes-from-d-day-then-and-now/100752/>

Meet the Bionic man: He's 100 Percent Prosthetic Parts, Today

<http://www.today.com/health/meet-bionic-man-hes-100-percent-prosthetic-parts-8C11395235>

Cara Adams

Cara Adams is a maker of this and that including line heavy drawings made up of patterns inspired by various traditions of folk art and craft. She could be called a fiber artist, puppet maker, costume designer, or crafter, but she is definitely a tap dancer, Trekkie, and lover of bad puns. She tries to make sense of the world by giving new life to unwanted or undervalued everyday objects, attaching stories to them that are loosely based in reality. Though she grew up in Maine, she came to Providence by way of Chicago where she went to school for Costume Design.



Aneudy Alba

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. 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.



Meredith Stern

Artist Meredith Stern obtained a BFA in Ceramics at Tulane University in New Orleans. She is a member of the International printmaking group called The Justseeds Artists' Cooperative. She has developed a multifaceted practice that includes printmaking, 'zine publishing and various social actions. Meredith has collaborated on several large scale art installations at Space 1026 in Philadelphia, Pennsylvania; UWM Union Art Gallery at The University of Wisconsin at Madison; The Miller Gallery in Pittsburgh, Pennsylvania as part of the Pittsburgh Biennial; and in Ljubiana, Slovenia as part of the 29th Graphic Arts Biennial. Her work is in the permanent collections at the Library of Congress, the RISD Museum, and the Book Arts Collection at the MOMA in New York. Her website is www.meredithstern.org



Erik Gould

Erik Gould is a fine art photographer and new media artist based in Rhode Island, USA. His work has been exhibited widely in New England, including the Photographic Resource Center in Boston and the Chazan Gallery in Providence. In 2014 he exhibited the image+text+audio work "Conanicus' Bow" at AS220 Project Space in Providence. Also in 2014 Gould designed artwork in collaboration with Erik Carlson for bus shelters along Rhode Island Public Transit Authority's new "R" Line. He is the originator and principal photographer for the Rhode Island Photographic Survey, an ongoing project to collect and distribute images of built spaces in Rhode Island and environs. Erik is employed as the museum photographer for the Museum of Art Rhode Island School of Design and is married to the artist Rebecca Siemering. They reside in Pawtucket with their daughter Asha.



Jorge Vargas

Jorge A. Vargas is a Xicano transplant from Los Angeles, CA. He's been living, working, and studying in Providence, RI for the last four-and-a-half years with his partner. Jorge credits his experience in youth arts for his exposure to human relation and facilitation work which ultimately inspired him to pursue a career in social services. He received his BA in Psychology from UC Berkeley, and his Masters in Social Work from Rhode Island College, and utilizes his knowledge in both fields in his work as a caseworker, educator, consultant, and artist. Currently, he works at Brown University providing direct support to undergrad and graduate students. As an artist he engages mostly in poetry, but currently is experimenting with bookmaking and relief printing.



Carlos Lopez

Carlos Lopez received his Bachelor of Science in Technology Education (also known as Pre-Engineering and Industrial Engineering), also has a technical background in CADD (drafting and designing in electronic schematics, industrial designs and architectural design). Prior and during receiving his degree, he worked with a diversity of community organizations and programs that are education and special education related in Rhode Island, from all grade levels, implementing and creating programs that have a STEM connection. While not at work, he volunteers his time in faith based mentorship programs at the middle and high school level and does video editing for a community church. Before working for Inspiring Minds, he was a Pre-Engineering Instructor implementing PLTW Curriculum. At Inspiring Minds, he helps coordinate the Technology Center, network resources to students (be it SAT prep, scholarships, or specific subject Tutors), hosts Tech Night and creates STEM related programs with a career connection.



APPENDIX

In this last section of the guide you will find a series of documents that supported the Summer Art Inquiry program. They served as the basis of our planning and development of the program, and, like all other materials in this guide, may be adapted to suit your particular needs.



Summer Studio 2014 Agreement Form

I, _____, am committed to the 2014 Summer Art Inquiry program on "in-between" at New Urban Arts. I recognize that I will be working from 1:00-5:00pm, Monday through Thursday from July 7 until August 8, 2014.

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 and action.
- Each student will be required to teach 2 offsite art workshops. These workshops will occur outside of program hours.
- Prepare artwork and artist statements for public gallery exhibition held in early September 2014.
- 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 8, 2014.

Students will receive 50% of a \$400 stipend on July 23, 2014 upon successful attendance of the program (no unexcused absences or tardiness or failure to achieve the job description outlined above.) Unexcused absences include any absence not anticipated or approved by Ashley or Emily. The remainder of the honorarium will be available upon successful completion of the program in August.

Student Signature

Date

Parent/Guardian signature

Date

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

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

GUIDE TO WRITING AN ARTIST STATEMENT FOR
SUMMER 2014 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 PICK THESE MATERIALS?

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

HOW DOES IT RELATE TO OUR THEME of *In-Between*?

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:

2014 Art Inquiry :: END OF SUMMER SURVEY

Please use complete sentences. Thank you!

YOUR NAME:

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

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

WHAT ARE SOME HIGHLIGHTS FROM THIS SUMMER PROGRAM?

WHAT WERE YOUR FAVORITE VISITING ARTIST WORKSHOPS AND WHY?

WHAT WERE YOUR FAVORITE FIELDTRIPS AND WHY?

WHAT CHALLENGED YOU MOST?

WHAT DID YOU DISCOVER ABOUT YOURSELF DURING THIS ART INQUIRY?

