

# LOST & FOUND



## SUMMER 2017 ART INQUIRY GUIDE



Zhanna Spruill  
Untitled 1994

This is a rip collage made from images from a magazine but cut in 1994 and one put out in 2016. I found the older magazine in a thrift store which is where people find a lot of things that others have lost. The collage mixes together the city and nature. The city has many losses as it sees the faces of many. But the lonely state of nature remains constant and almost unchanging.





# LOST & FOUND

## SUMMER ART INQUIRY GUIDE NEW URBAN ARTS 2017



## ABOUT NEW URBAN ARTS

New Urban Arts is a nationally recognized interdisciplinary arts studio for high school students and 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. 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, recording studio, resource library, administrative offices, computer lab, and 6,000 square feet of open studio space. Each year, we serve over 500 high school students, 18 artists, and over 2,000 visitors through free youth programs, professional development, artist residencies as well as public performances, workshops and exhibitions.

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United Way of Rhode Island



RHODE ISLAND  
COUNCIL for the HUMANITIES

OCEAN STATE CHARITIES TRUST



TEXTRON



TriMix  
Foundation



## ABOUT THIS PUBLICATION

“Lost and Found” is a program resource guide based on New Urban Arts’ Summer 2017 Art Inquiry Internship program. This interdisciplinary summer program brought together ten high school students with community scholars and artists for a critical and creative exploration of things forgotten and things discovered. In the following pages, you will find the 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 lost and found.

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](http://www.newurbanarts.org). Please send your feedback and correspondence to [info@newurbanarts.org](mailto:info@newurbanarts.org).



## FOREWORD

Lost and found: the theme for Summer 2017's Art Inquiry was fitting to say the least after our 2016 Summer of Dislocation, inspired by New Urban Arts' building renovations and an eerie foreshadowing of a national election that would have everyone feeling dislocated and lost. In many ways, this summer's program and its accompanying guide pick up where we left off a year ago, attempting to "emerge from the rubble of an election that won on the coattails of white nationalism, xenophobia, and fear mongering," as former Summer Scholar Dr. Alexandrina Agloro so gracefully noted.

In October 2016, New Urban Arts found itself anew when it re-opened its doors, welcoming students and mentors to an expanded program space, a brand-new music studio and study, as well as a re-vamped and expanded library and sewing station. No one could have predicted the timeliness of such a creative refuge as that November brought a seemingly unimaginable national shift with election results that ushered in an atmosphere of fear, rage, confusion, and so many more complex feelings.

Just when things were settling in, all, suddenly, seemed lost again.

What we found over the following months at New Urban Arts were: an ever-growing sense of resolve, a fresh urgency, and a particular attention to community. Conversations deepened. Assumptions were questioned. And new considerations were made as we renewed affirmations about what exactly happens at New Urban Arts.

We take care of the studio.  
We take care of ourselves.  
We take care of each other.

In order to hold these three declarations true at any given moment, there are things that must be lost and things that must be found. While this summer's theme was most centrally explored in Art Inquiry, expanding the notion of loss and gain seemed like an advantageous reflection on the whole of New Urban Arts' summer programming, including the Untitlement Project, Open Studio, and an exciting new offering, College Explorations.

This summer at New Urban Arts we paid respect to what we've lost: from headphones to illusions. We celebrated what we were able to find: from new artistic methods to new friends. And, perhaps, most creatively, we challenged ourselves to let go of what we must: presumptions, fears, and so much more. In a world where it feels like disaster is all around us and nothing is guaranteed, how (and what) can we lose while still having the audacity to go on? How can we possibly persist in the face of destruction? And how do art and creativity make that possible?

Diane Exavier  
2017 Summer Scholar-in-Residence  
2017 Art Inquiry Mentor



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## INTRODUCTION

Rarely at a loss of words, poets always seem to know exactly what to say. So, it was no great surprise that we relied on the words of Elizabeth Bishop to guide us through the art of losing this summer in Art Inquiry. In her poem, *One Art*, Bishop writes:

*The art of losing isn't hard to master;  
so many things seem filled with the intent  
to be lost that their loss is no disaster.*

The poem mentions losing small things, like keys, and big things, like cities, which the Art Inquiry team explored in a variety of ways, reflecting on our own experiences of loss, looking forward to what we might find. We even dug into the lost and found amongst ourselves, beginning the summer with our special substitute artist mentor Aneudy Alba and letting him go to welcome myself, Diane Exavier, while Dana Heng steered the ship for the program's entirety. This team, supported by Director of Programs, Emily Ustach, and Scholar Apprentice and New Urban Arts alumna Gabrielle Hatch, seemed to truly embody the spirit of lost and found, modeling the openness, fluidity, vulnerability, and commitment it takes to lead creative lives. And students responded: breaking out of their comfort zones, trying new things, digging past the surface, adapting to changing situations.

In *One Art*, Bishop continues:

*Lose something every day. Accept the fluster  
of lost door keys, the hour badly spent.  
The art of losing isn't hard to master.*

*Then practice losing farther, losing faster:  
places, and names, and where it was you meant  
to travel. None of these will bring disaster.*

As the summer went on, we found ourselves keeping track of things we had lost and things we had found. And while the task seemed silly and even frustrating at times, keeping that inventory also helped us keep track of each other and ourselves, allowing us to notice our strengths and weaknesses, where we were losing focus, where we wanted to gain improvement. We began to discover that the art of losing is much like the art of creating: making decisions about what you can and cannot control, turning creation into daily practice, becoming inspired by your surroundings, improvising with found materials, interrogating spaces, the whole time trusting that it's never a disaster to fail and try again.

From mapping the city streets of Providence to exploring the effects of technology to coming to terms with assimilation, Art Inquiry spent five weeks delving into issues of memory, history, futures, childhood, family, dreams, culture, and so much more. We proved the poetry to be true: the art of losing isn't hard to master, especially when you're surrounded by a community of creative thinkers and makers who are willing and open to supporting you along the way.

We embarked on our journey through the lost and found by exploring five big, weekly questions rooted in particular themes:

Week 1

Things: What's in the lost and found?

Week 2

People: Who loses? Who finds? Who are we losing? Who are we finding?

Week 3

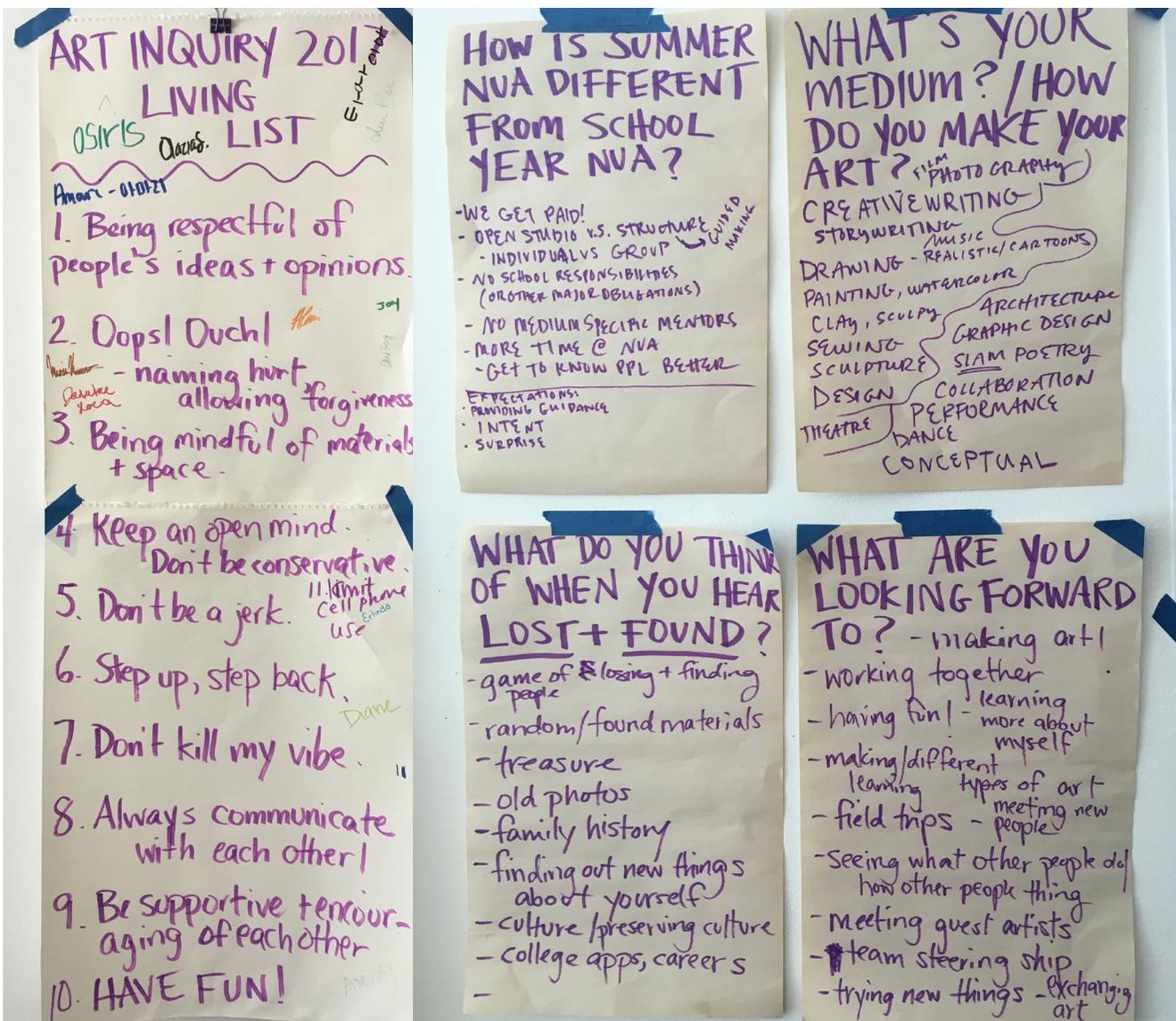
Culture: In stepping forward to find myself, do I lose my background?

Week 4

Space: What is lost and found in the places we inhabit?

Week 5

Strategy: How do I prepare for and cope with losing and finding?



## **WEEK 1: THINGS**

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Diving right in with a broad focus on objects, we explored our big question about what's in the lost and found by dedicating each day to its own point of inquiry:

- What happens when things go missing?
- What happens when something is found?
- How do you lose? How do you find?
- Where can you find what's lost?

## Lost Sketches

(a drawing activity)

We all lose things, but how often do we think about them? And how do we tell others about our loss? This activity, which focuses on listening, asked us to lose something we had already lost one more time by handing it over to someone else to recreate.

Supplies: drawing materials and paper

- Make a list of objects you've lost.
- Pick 3 of those objects to draw sketches of.
- Pick 1 of the 3 sketches. In pairs, students will tell each other about their lost item without interruption for 2 minutes. The lost-teller should include everything from physical descriptions to stories about the object. The lost-listener should take notes without interrupting or asking questions.
- After each person has shared, they will attempt to depict the object their partner lost in a drawing, using their notes to inspire the drawing as much as possible.
- Have students share their drawings, focusing on the process of attempting to use drawing to find the image of something that has been described to them.
- Follow up with discussion about what it felt like to describe the lost object and losing control over its appearance in a drawing.



## Scavenger Hunt

(a team building activity)

There's nothing like assembling a team for a journey of discovery! Scavenger hunts are great ways to try different strategies to find things, which is so integral to the creative process.

Supplies: various objects

- Choose potential locations to place clues. For our scavenger hunt, we chose:
  - Ada Books
  - White Electric Coffee
  - Nice Slice
  - Bubble Tea House
  - Classical High School and Central High School
  - New Urban Arts
- Choose objects to place in locations. Ours were:
  - old magazines
  - coffee/tea cups
  - beads
  - kitchen utensils
  - pencils
  - paintbrushes
- Write riddles to match up with the objects and/or locations. Feel free to use poems or songs as inspiration. Our clues were:
  - "I am not quite lost, but I have been bound / I have many stories to tell, but I don't make a sound" (for old magazines at Ada Books)
  - "I'm rushing right over just because / I woke up early and need a buzz" (for disposable coffee/tea cups at White Electric Coffee)
  - "Little treasures might cause teeth problems / you can find these pearls at the bottom" (for beads at Bubble Tea House)
  - "No cake, just pie" (for kitchen utensils at Nice Slice)
  - "Spaceship domes land in this riddle / caught in a space in the middle / stop by after the school bell rings / for, here, you will find a useful thing" (for pencils at the high schools)
  - "Here, you can find creative magic / look to the alley with the paint on the brick" (for paintbrushes at New Urban Arts)
- Place boxes in/near these locations with an object inside.
- Send students off in teams for their scavenger hunt!

## Where'd I Put That Thing?

(a making activity)

Guest artist Mimi Chrzanowski joined us for this activity where we used art to retrace our steps on something we lost.

Supplies: drawing materials, glue, paper, scissors, tape, various sculptural/3-D objects

- Think of something important you lost.
- Consider your recovery process.
- Retrace your steps by building or drawing a map.

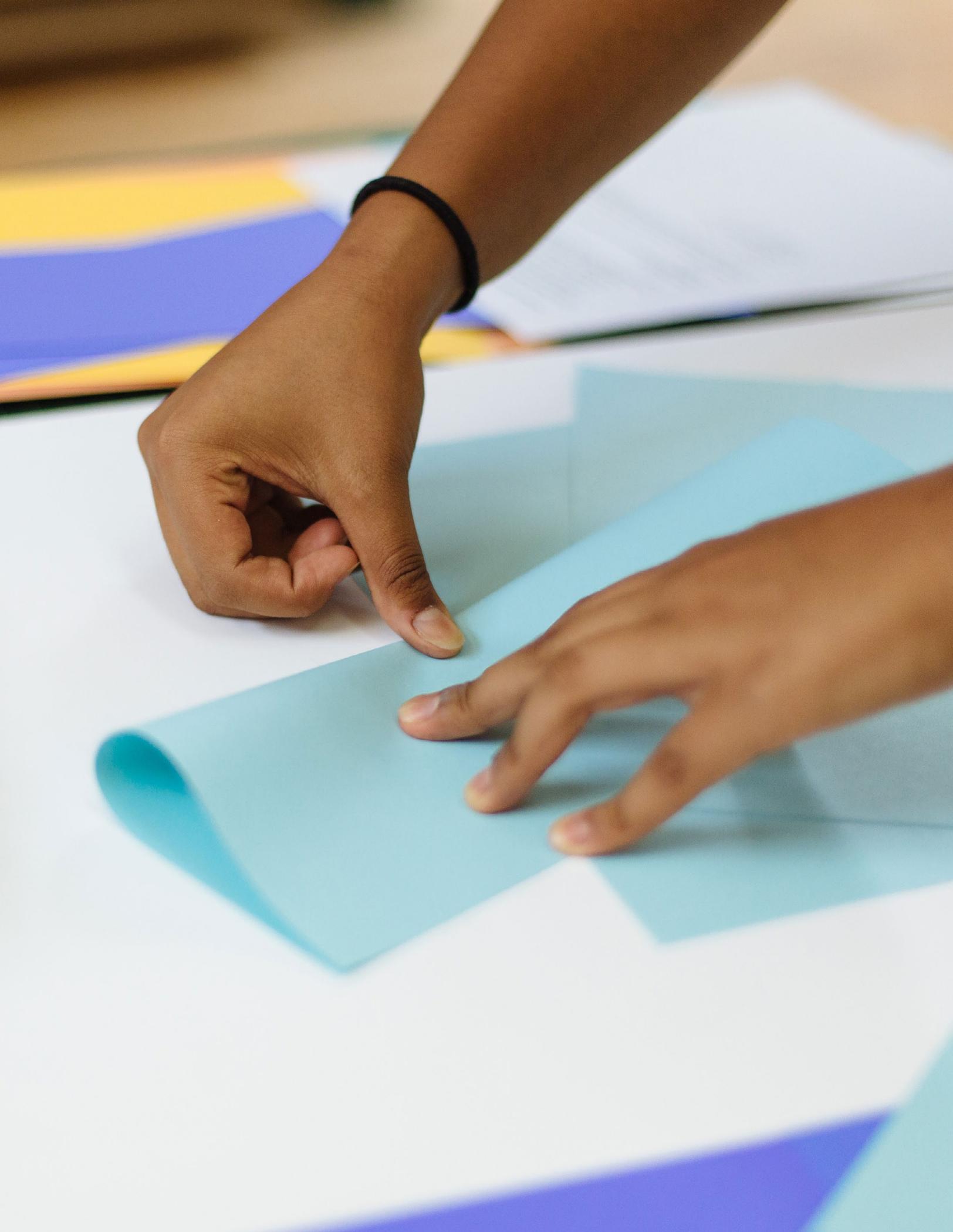


## WEEK 2: PEOPLE

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Our second week was centered on thinking about our own personal relationships to loss and dreaming into the future with the help of guest artist Tycho Horan. We broke down the week into a few more specific questions:

- Where am I?
- Where do lost things go? How do we remember them?
- How do I find my future?
- What can I find and lose in nature?



## Mapping My Selves

(a writing meditation)

While we can't predict the future, we can plan for it by reflecting on where we've been and where we are right now. This writing/drawing activity asked us to spend time with ourselves through various points in time.

Supplies: drawing supplies, paper, tracing paper, writing supplies

Suggested reading: excerpts from *Citizen* by Claudia Rankine

Imagine yourself after waking up and getting your day started. Are you standing or lying down or rolled up like a ball? Notice the feeling of your skin. Is it cool? Warm? Are you barefoot? Is the ground rocky or soft or prickly? Do you feel the light of the sun? Or are you surrounded by the dark of the night? Can you smell trees or grass or the sea? What are you hearing: wheels rolling over pavement, crickets, or birds? Where are you?

On a sheet of tracing paper, draw an outline of your body in this particular space without picking up your pencil from the paper. This is your NOW BODY. This is your body in this moment.

Anywhere inside the outline of your NOW BODY, record responses to the following:

- Write down something (an action) that your body does.
- Write down something (an emotion) that your body feels.
- Write down something (a belief) that your body knows.

Return to the space where your body is. All of a sudden, things around you begin to move and time starts to creep backwards. You find yourself in a familiar space, but you're smaller, younger. Everything around you is bigger, louder. Are you standing up or sitting down? How does your skin feel? Is anything brushing against it? What ground is beneath you? What scents from your childhood are you smelling? What familiar sounds are being made? Where are you?

On another sheet of tracing paper, draw an outline of your body in this particular space without picking up your pencil from the paper. This is your THEN BODY. This is the body of your childhood, your past.

Anywhere inside the outline of your THEN BODY, record responses to the following:

- Write down something (an action) that your body did.
- Write down something (an emotion) that your body felt.
- Write down something (a lesson) that your body learned.

A light shines over your body. It is so bright that you have to close your eyes. By the time you open your eyes again, you're in a whole new space. The light has given way to new surroundings, new smells and sounds. Check in with your body. How much taller are you now? Are you standing up or sitting down? What is beneath your feet? What new scents do you smell? What new sounds are you hearing? Where are you?

On a third sheet of tracing paper, draw an outline of your body in this particular space without picking up your pencil from the paper. This is your WILL BODY. This is the body of your future.

Anywhere inside the outline of your WILL BODY, record responses to the following:

- Write down something (an action) that your body will do.
- Write down something (an emotion) that your body will feel.
- Write down something (knowledge) that your body will discover.

Now stack your tracing paper to combine all of your bodies, all of these different parts of you. Notice the shapes of your outlines, where they start and end. Where did the words you wrote end up? All of your different bodies, your different selves join together to create one body: YOUR BODY. Complete the map of your body however you'd like! Incorporate color. Let the spots where words appear become different zones. Draw pathways from one area to another.



## Future Forecasts

(a brainstorming/drawing activity)

Vision boards are a great way to visualize dreams and aspirations. They're also helpful in monitoring and assessing challenges or obstacles. Inspired by the season, we did a little dreaming into the future by looking forward to upcoming life events. This activity was a great addition to some of our students' work in College Explorations, where their minds were already set on what happens after high school.

Supplies: drawing supplies and paper

- Season: Have students name their "season" (particular dreams and/or inspirations) by considering the following:
  - Think of all of the things that inspire you. Here are some questions to get you going:
  - Who inspires you? Do you have a favorite musician, writer, or actor? Is there someone in your life (a parent, sibling, friend, teacher) who motivates you to create?
  - What sparks your creativity? Is there an interesting subject in class, thing you've been reading about, or something you saw/experienced that is driving your imagination? For example: politics, history, technology, nature, food, hobbies.
  - Dream far and wide! Find images, draw them, or write them at the top of your vision board.
- Daily forecast: Bringing more focus and detail to the "inspiring season," have students create a "5-day forecast" or 5 upcoming periods of time looking forward to their big season. We decided to focus on:
  - This Summer
  - Next Year
  - The Rest of High School
  - After High School
  - In A Decade
- In creating their forecasts, encourage students to consider different elements of the weather: When is it sunny? When can it get cloudy? What feels foggy? When might it get stormy? Have them consider successes and dreams as well as obstacles. It's more than possible, necessary even, to think positively about the future while acknowledging potential challenges!







## Natural Farewells

(an outdoor art activity)

Outdoor spaces like local or national parks, beaches, and more, are meant to be open for everyone. But sometimes certain stereotypes or cultural stigmas segregate these spaces that don't actually have any physical borders. How does this happen and why? We decided to break out of the studio and find creativity in nature, making art that could disappear as quickly as we made it.

Supplies: whatever the great outdoors can offer!

Suggested reading: *Woman of Color in Wide Open Spaces* by Minda Honey  
*What's Right With this Picture* from Outside Online

- Read and discuss articles about marginalized people in outdoor spaces. Ask students about their feelings and experiences with the outdoors.
- Explore the outdoor space.
- Have students pair up to create ephemeral art using found objects in nature.

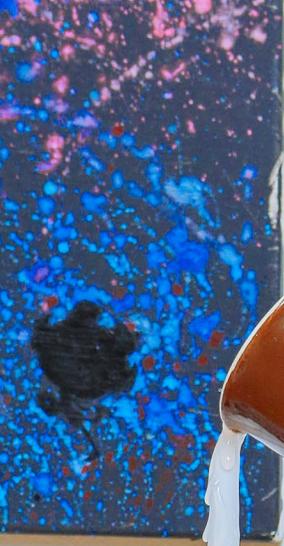


## WEEK 3: CULTURE

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In our third week, we did a deep dive into how we got here with reflections on memory, archives, and personal history. Each day, we tackled questions that explored the relationship between identity and making:

- Where and who do I come from?
- What am I making and why am I making it?
- How can personal archives serve as inspiration?



...explored shrimps in connection to ...  
...prepare build shrimps for ...  
...between themselves and ...  
...used materials around ...  
...shrimps.



W H A R T I N E S



## **Shrines!**

(a making activity)

People build shrines for different reasons, usually to find connections between themselves and something or someone meaningful to them. We used materials around the studio from paint to paper to found objects to build these shrines.

Supplies: drawing supplies, found objects, various building materials (wire, popsicle sticks, etc.)

- Share examples of historic shrines and altars from around the world:
  - The Dome of the Rock in Jerusalem
  - Kaaba in Mecca
  - Fushimi Inari-taisha in Japan
  - Ecstasy of St. Teresa in Italy
- Share examples of contemporary artists who build shrines and altars as part of their creative practice:
  - Kehinde Wiley
  - Faye Orlove
- Discuss shrines and altars in daily life:
  - places of worship
  - candle vigils
  - white bicycles at accident locations
- Have students build their own shrines using whatever materials inspire them. Encourage them to think about what they are dedicating their shrines or altars to: a person, place, feeling, or even wish.

## **Family at the Function**

(a writing meditation)

A way to reflect on your culture is to check in with your family. This writing activity plays with time and space in an effort to bring students into conversation with who they come from and what they might have to learn from them.

- Close your eyes. Imagine you are with your entire family at a gathering.
- List all the foods.
- List all the smells.
- List all the sounds.
- List all the decorations.
- Imagine yourself walking around the gathering, bumping into some family members, avoiding others.
- You suddenly find yourself in a room with a family member you admire. What do they have to say to you? What do you have to say to them? Write it down.
- After this talk, you continue wandering through the gathering and find yourself in another room with a family member you are around the same age. What do they have to say to you? What do you have to say to them? Write it down.
- Once again, you find yourself meandering through the function and you meet a family elder who you've never met before. What do they have to say to you? What do you have to say to them? Write it down.

# Transferring Images

(an art making activity)

We visited the studio of artist Kelly Mitchell, who uses personal and historical archives to inform her work in printmaking. We talked about how family history meets national history, got to dig through her research files; and she even taught us a cool new printing method that we became obsessed with!

Supplies: acetone (nail polish remover), cotton swabs, paper, printed images (from an inkjet printer), rubber gloves, scissors

\*Acetone should be used with caution.

- Print a few images from an inkjet printer. Be sure to take note of contrast levels of the image.
- Lay down a blank sheet of paper on a flat surface.
- Cut out the printed image so that it's down to size (if necessary).
- Place the printed image inked side down on the blank piece of paper.
- Wearing rubber gloves, dip a cotton swab into the container of acetone.
- Rub the wet tip of the cotton swab over the face-down image. Continue this until it is evenly (but not overly) saturated.
- Gently peel the printed image away from the sheet of paper. A reverse of the printed image should appear on this sheet.
- Voila! The image has been transferred!
- Add other transferred images to this new "print" by repeating the transfer process.



People are trapped in history and history is trapped in them." - James Baldwin

To be truly visionary we have to root our imagination in our concrete reality while simultaneously imagining possibilities beyond that reality." - bell hooks

I take issue with history because it doesn't serve me." - Suzan-Lori Parks



## WEEK 4: SPACE

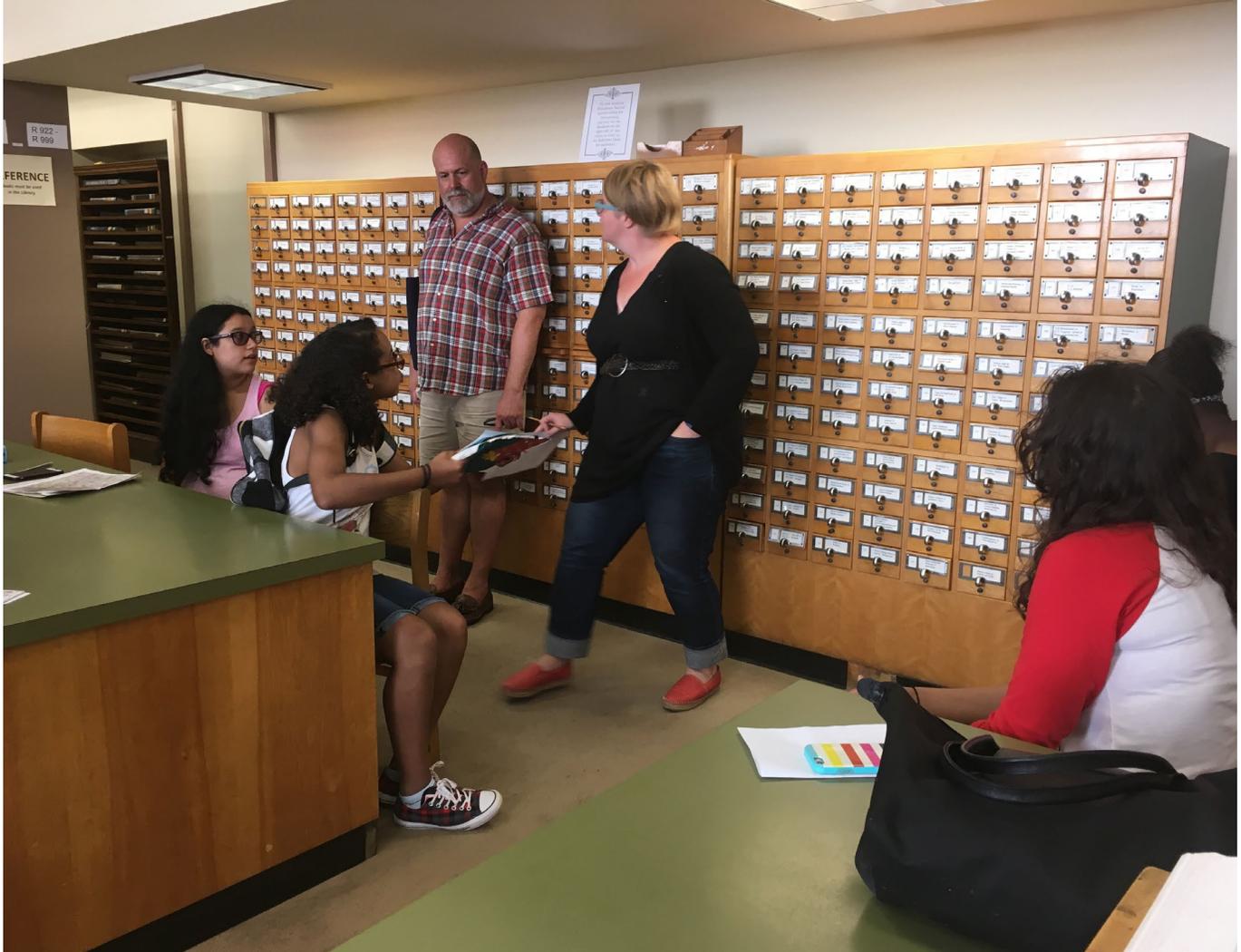
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Our fourth week found us seeing Providence in a whole new light. We started the week with a walking tour and ended the week leading a workshop at the Providence Children's Museum, all the while asking:

- Where is Providence?
- What does our map of Providence look like?
- How can we use art to connect with community?







## Teach Back at the Providence Children’s Museum

At New Urban Arts, Teach Backs are opportunities for us to engage with members of the community and share what we’ve been up to. With our summer of lost and found, we partnered with the Providence Children’s Museum to facilitate a drop-in art making workshop for Providence’s youngest artists. We came up with activities inspired by our own creative inquiries that children and parents would have fun trying.

### Lost and Found Posters

Supplies: drawing materials and worksheet\*

- Draw a picture of something you lost. What was it? How did you lose it?
- Draw a picture of something you found. What was it? How did you find it?

### Lost Object Sculptures

Supplies: air drying clay

- Think of something you lost. Make a sculpture of it using clay.

### Found Image Collages

Supplies: glue-sticks, magazines, paper, scissors

- Use images, all found from different places, to create a new picture.

*\*Sample worksheet was designed by student Maria Ramirez, and can be found in the Appendix.*





scale implode  
 make things bigger  
 Do you ever wonder  
 diversion  
 why some people blow  
 things up? - Jamaica Kincaid  
 make things known  
 emersion repetition pattern

TEACH BACKS

- IMAGE TRANSFERS
- COLLAGES
- DRAW LOST/FOUND THINGS
- SHRINES
- DRAGAMI
- WATER COLORES
- STAMPS
- BOTTLES
- LOST/MISSING RIVERS
- CLAY

3 TABLES  
 ~ AGE GROUPS?  
 - LOST POSTER TEMPLATES  
 - CLAY → need playdoh  
 - COLLAGES

## WEEK 5: STRATEGY

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We wrapped up our last week in the lost and found by musing on the art of losing as an integral part of the creative process with guest artist Ian Cozzens. With that in mind, we tried to wrap our minds and hands around:

- What's making me lose focus?
- Where can I find joy in my artistic practice?
- What have I found in myself?

# IN GROUPS

I AM A ...

- DOER!
- INFO SEEKER!
- MAKER!
- MOTIVATOR!
- FACILITATOR!
- PRESENTER!
- LEADER
- TASK MASTER!
- CRITICAL VOICE

DOERS: HEARING PPL OUT, BEING PART OF A TEAM, NOT IN SPOTLIGHT, GETTING THINGS DONE/COMPLETING TASKS.

MAKERS: MAKING THINGS FOR THE COMMUNITY, ORGANIZING + DESIGNING GOOD W/HANDS, MAKING LEADS TO UNDERSTANDS

FACILITATOR: EVERYTHING MOVES SMOOTHLY, HEARING PPL OUT, PROVIDING ENERGY, DOESN'T PANIC BIG PICTURE

LEADERS: MAKING SURE THINGS GET DONE, PROVIDE STRUCTURE, GIVES TASKS, FACILITATOR

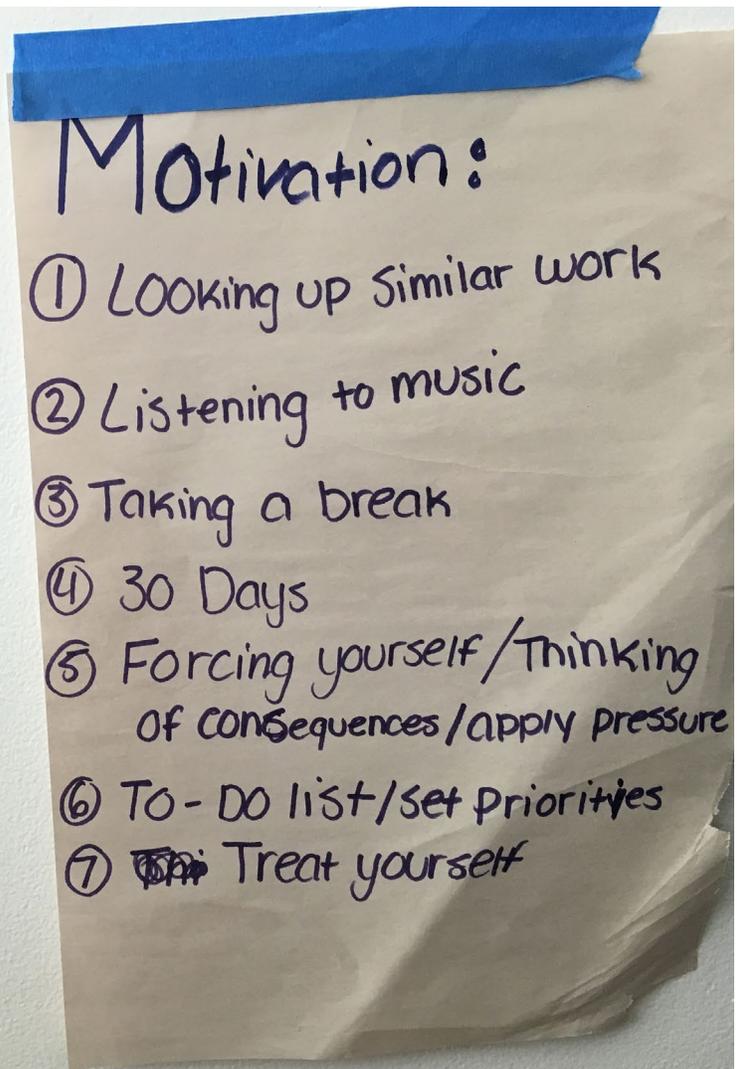
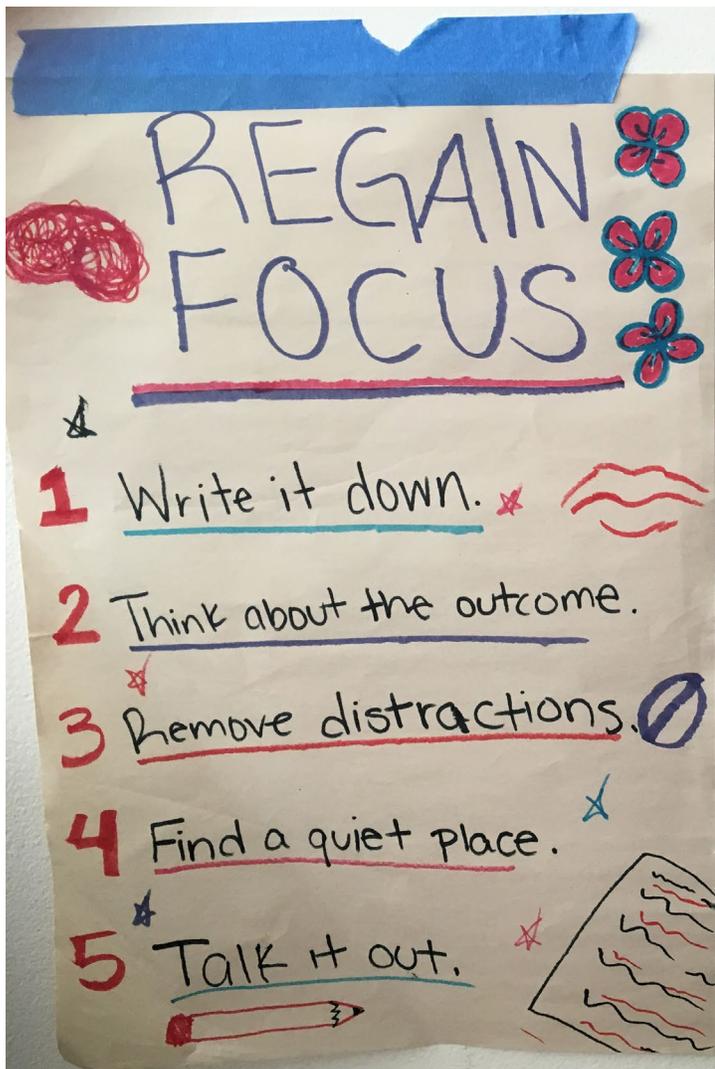
CRITICAL VOICES: TALKATIVE, OPINIONS - ALSO OPEN TO OTHERS'

OPINIONS, DIFFERENT PERSPECTIVE  
INFO SEEKERS: GRASP OF CONCEPTS, PREPARATION, HAVING DIRECTION, GATHER COLLECTIVE INFO, SCHOLAR!, RESEARCH → HOW DO THINGS CONNECT!

MOTIVATORS: ENCOURAGES PPL/ POSITIVE REINFORCEMENT, GOOD VIBES, HYPE-PERSON

PRESENTERS: CONFIDENT IN FRONT OF PEOPLE, WELCOMING AUDIENCE, EMCEE

TASK MASTER: KEEPING TRACK, GOAL ORIENTED, DO LIST, TIMEKEEPER



## Guides to Focus

In today's world, there are so many distractions as well as inspirations that get in the way of or fuel our creative endeavors. From screens to memes to television shows or music, it's important to consider what's a guiding light and what's getting in the way.

Supplies: drawing materials, paper

Suggested reading: "Irresistible" By Design: It's No Accident You Can't Stop Looking at the Screen from NPR's All Tech Considered

- After a discussion about the article, brainstorm reasons why we lose focus.
- In small groups have students work on toolkits or guides with 5 strategies for regaining focus and motivation.
- Design the guide on paper.
- Discuss each group's strategies for focus and motivation.

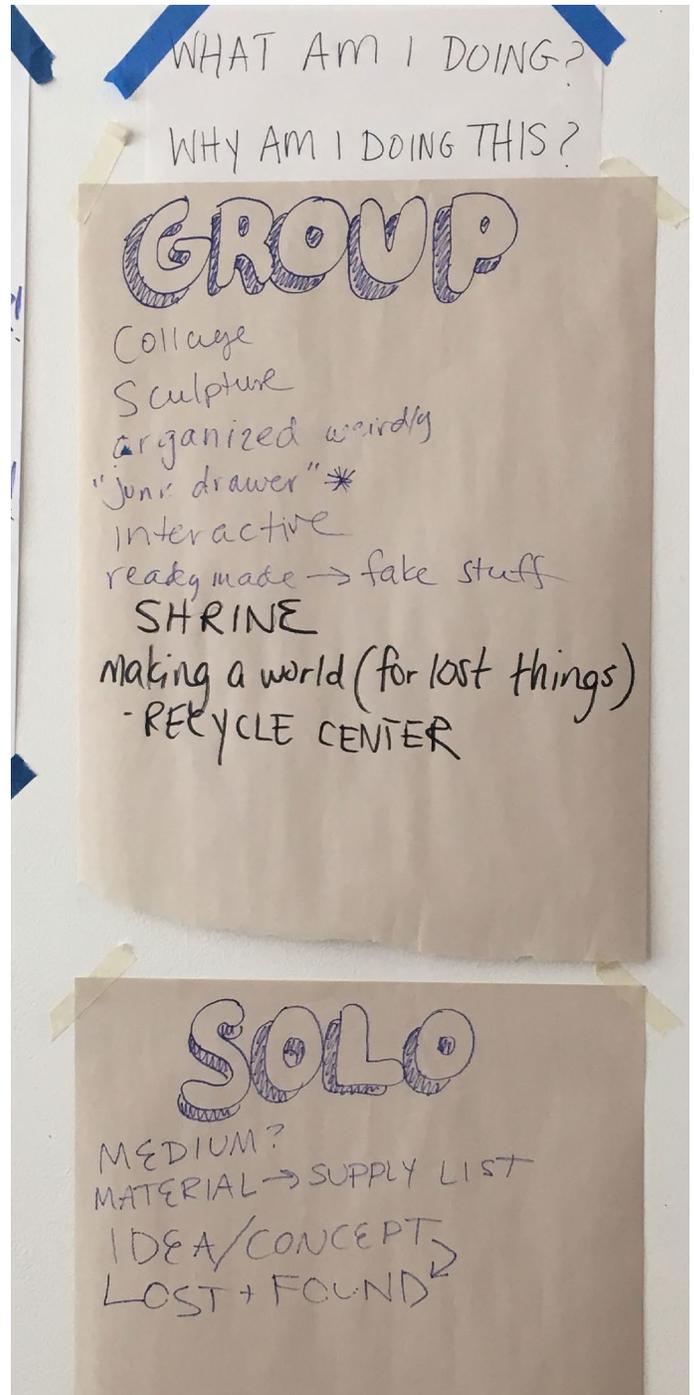
## Re-Dispatch from Me

(a writing activity)

Supplies: envelopes, paper, writing utensils

A great way to keep track of things (thoughts, plans, feelings) is to record them through correspondence. We wrote and sealed letters to ourselves at the beginning of the summer that we opened at the very end of Art Inquiry. Some of the things we addressed and got to revisit were:

- What am I discovering this summer?
- What are some of my short-term goals? What are some of my long-term goals?
- What am I really excited about?
- What am I nervous about?
- What am I confident in achieving?
- What am I afraid of approaching?
- What am I afraid to lose?
- What am I looking forward to losing?
- What am I afraid to find?
- What am I looking forward to finding?



## **GROUP INQUIRY**

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During the last few weeks of Art Inquiry, the group collaborated on a project inspired by our ongoing sessions. Over the course of the summer, we built our own lost and found box, filling it with objects we were finding along our Art Inquiry journey. Looking at the objects and thinking about everything we discovered, we found ourselves imagining a time in the future and the eerie remnants of what would be left behind.



## The Things of Emerald Jones

Art Inquiry

Year 2024. No humans left on Earth, only traces of them.

In 2022, an alien civilization came and took over Earth making it their own. However, humans left earth long before that, due to the rise in radiation. The aliens, confused by the empty planet, searched and found nothing but lonely homes. The aliens explored these homes and found lost items, specifically the items of Emerald Jones, a 16-year- old who used to live there. As you find these lost things, you uncover Emerald's life story.

We used cardboard, chipboard, fabric, paint, papier-mâché, and tissue paper. We were inspired by the short film *The Lost Thing* and the art installation *Meow Wolf*. Some challenges we faced were time and working as a group. Shoutout to everyone in Art Inquiry!

## PERSONAL TRANSFORMATION PROJECTS

Over our five weeks, students worked on individual projects. Taking a journey through their own lost and found, each student mined memories, inspirations, questions, challenges, and materials to create uniquely personal works of art. To ground themselves, students considered:

- What media do I want to work with?
- What happens when things go missing? What happens when they're found?
- How do I lose things? How do I find them?
- Where am I? Who am I? Where do I come from?
- Who have I lost or found?
- How do I find my future?
- What can be lost or found in nature?
- How do I find my culture?
- How do I feel about cultural assimilation or appropriation?
- What does it mean to be "American?"
- What is my understanding of gentrification? What happens to people who lose their space?
- How do I cope with losing?

WHAT'S YOUR  
MEDIUM? / HOW  
DO YOU MAKE YOUR  
ART?

CREATIVE WRITING  
STORYWRITING  
FILM PHOTOGRAPHY

DRAWING - REALISTIC / CARTOONS  
MUSIC

PAINTING, WATERCOLOR

CLAY, SCULPY ARCHITECTURE

SEWING GRAPHIC DESIGN

SCULPTURE SLAM POETRY

DESIGN COLLABORATION

THEATRE PERFORMANCE

DANCE

CONCEPTUAL

## Tania Bacon

### *Lost @ Sea*

I wanted to make a painting and I recently found out that sponges are great for blending. At first I didn't use a sponge and the blending wasn't coming out the way I wanted. I was thinking of colors and the sea came to me. *Lost @ Sea* trapped within a floating bubble. The background isn't really at the surface or at the bottom of the sea, it's set in the middle.



**Erlinda Castro**  
*Revolving Hand*

My piece is an open palm made of clay. A wired "nest" set on top of the palm with a white bear as the center. The idea was thought of when I was going through a book. I stumbled upon a picture that inspired my creation. The painting was created by M.C Escher, but instead I created a sculpture of it. The object holds a sentimental value by being enclosed with memories. Clay made the hand seem easier to detail and mold. I used a wired nest to make the bear seem very important. Creating the details of the hand was a challenge.



## Osiris Cortez

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This is a replica of my childhood home that I no longer live in, but it's still something near and dear to my heart. It's something that is still in my life but it's no longer mine, I've lost it. I build things, I'm a builder, so I built my old home. I chose these materials because it's sturdy, and I want to be able to keep this. Thank you Zhania!



## Alani Diaz

### *Untitled*

This is a colorful painting with various textures at the bottom. I was experimenting with random things I found around the studio. I was lost and had no idea what to make, so I just went around the studio and found stuff to add to my project. Some of the paint peeled off when I was removing the tape, but I fixed it after.



## Jaylania Gomes

### *Childhood*

Each character is designated to their own corner. They are highlighted with their primary colors. I was inspired by my favorite cartoon characters from when I was a child. I wanted to make something more personal, and these characters were a big part of my childhood. Getting the watercolors to stick out was challenging, and I wanted to create a splatter effect. Thank you to the creators of Chowder, Courage the Cowardly Dog, The Marvelous Misadventures of Flapjack, and Ed, Edd, n' Eddy.



## Jasmine Lara

### *Untitled*

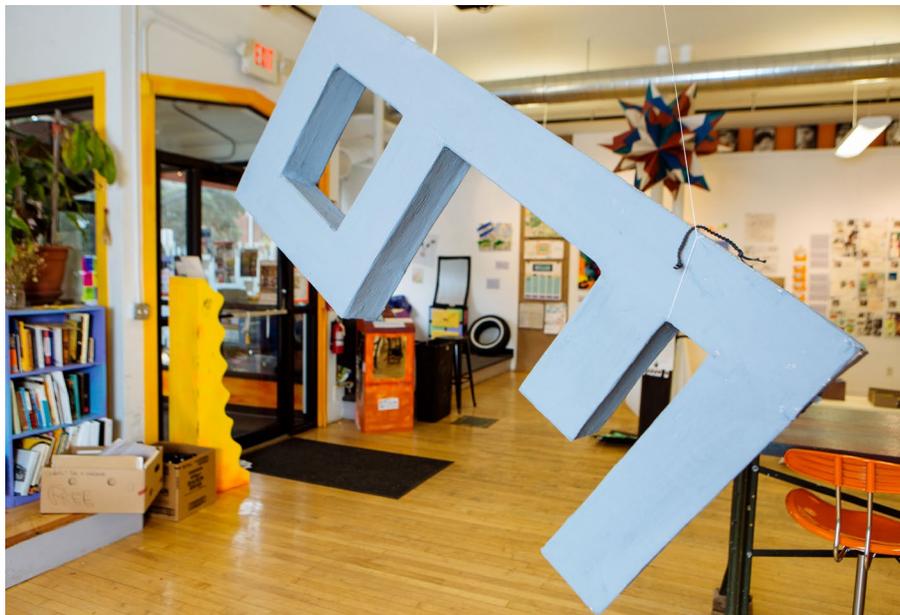
My art is a mixed media between a painting and a collage. My piece relates to the theme of Lost & Found because I am trying to find my identity in my artwork. I am struggling between two countries and that is what I am trying to do in this artwork. I am struggling with two identities and hoping my artwork says what I want it to say. I have never made a mixed media piece before so my painting/collage was pretty new to me. Changing my first idea and deciding where to put the tracing paper was challenging. Thank you to my family.



## Amari McDonald

### *The Key to the Puzzle*

I made a giant key with smaller keys inside; you have to find a certain key that's missing on the painting. I chose materials I was used to working with, but it was challenging making the smaller keys without ripping them. I was inspired by the concept of Lost & Found, the idea came from what I lose the most; my keys. I dedicate this to Art Inquiry and NUA, Dana, Diane, and Aneudy.



## **Maria Ramirez**

### *Photo Box*

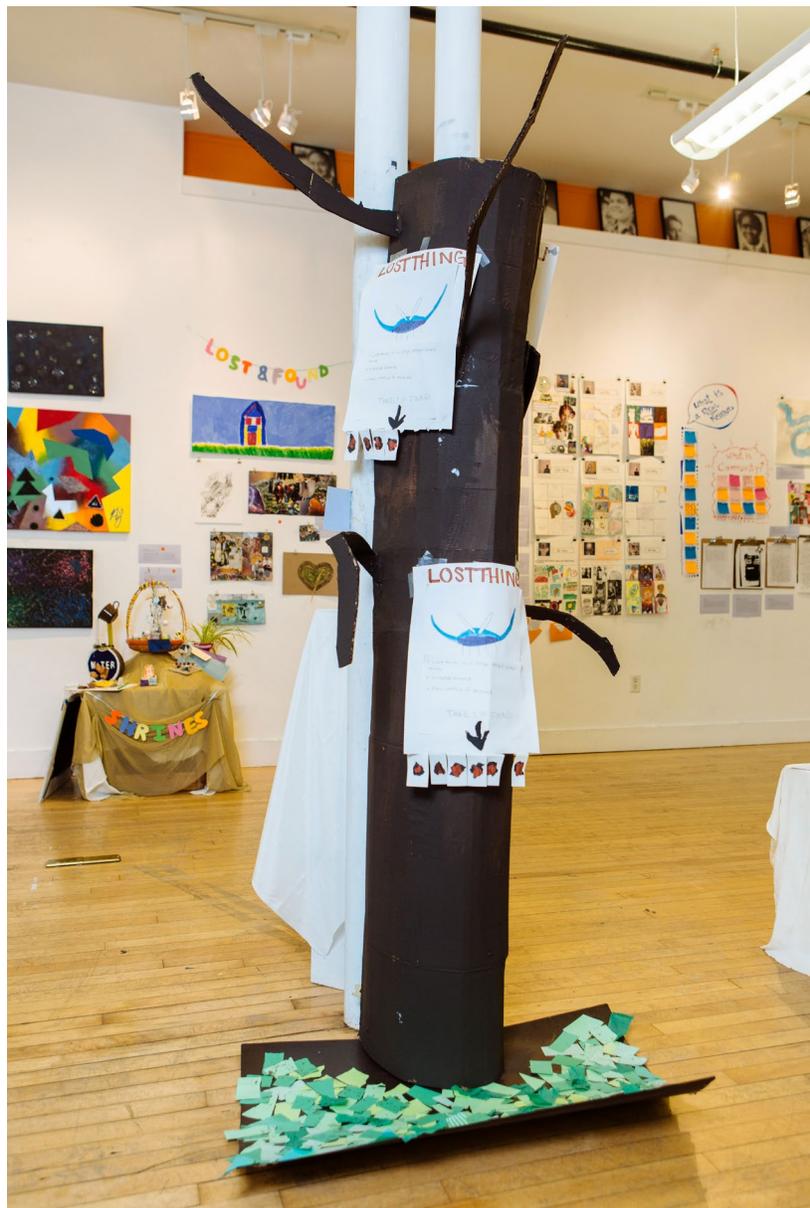
Old photos bring back lost memories. New photos are memories that are soon to be lost. Thinking back and looking at each lost memory brings happiness. A moment that is captured in time just by one CLICK of a camera. Over time all these photos new and old will be put away. Waiting and waiting until they are rediscovered again. Looking back at all these happy memories makes me wish that they should last longer than just a short bit. Old photos bring out old memories that we think are lost to us but are easily found.



## Olazia Sumpter

### *Lost Thing*

A Lost thing is hanging around lost. Lost posters are hung on a tree to find it. Go find it and take a slip when you've seen it. I was inspired by the lost posters I see hanging around. I wanted to experiment with cardboard for the first time, and my biggest challenge was forming the trunk.



## Zhania Spruill

### *Memory of Memories*

All the designs were drawn on paper then scanned or just drawn on my phone. Then it was printed out with the huge printer downstairs. It connects to lost and found because I really think this piece was about me getting lost in my own world. The separate pieces kinda represent different lands and pieces of me in a weird way but it all connects together to make one whole piece.





# APPENDIX

# ARTIST MENTORS



## **Aneudy Alba**

Aneudy Alba was born and raised in Providence, Rhode Island. 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 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.



## **Diane Exavier**

Diane Exavier writes, makes, thinks a lot, and laughs even more. As a theater artist and educator, she creates performance events, public programs, and games that challenge the traditional role of the audience. Her work has been presented at Westmont College, California State University: Northridge, West Chicago City Museum, and in New York: Bowery Poetry Club, Dixon Place, The Invisible Dog, and more. Her fiction, poems, prose, and dreams appear in *The Racial Imaginary: Writers on Race in the Life of the Mind*, *The Atlas Review*, *CUNJUH Magazine*, and *Daughter Literary Magazine*. Diane recently moved back home to Brooklyn to teach playwriting at Saint Ann's School, but she misses Providence and NUA every single day.



## **Dana Heng**

Dana Heng is an artist from Providence, Rhode Island. She is also an arts educator, and practices inquiry in the studio-classroom and beyond. These days, you can see most of her work being destroyed (she's been making large-scale paper-mâché piñatas). In her solitude, she makes paintings, draws doodles, takes pictures, sews and embroiders, screenprints, and prunes her bedroom jungle. With company, Dana organizes art installations and galleries, helps facilitate the Queer/Trans Zine fest (QTZ), organizes music gigs and performance art shows, and gathers friends and strangers for big dinner parties. She loves nostalgia, and, at the same time, is very optimistic about the future of her community.

# GUEST ARTISTS



## Mimi Chrzanowski

Mimi Chrzanowski is an artist with a taste for magically mundane cartoon worlds and characters. She often makes comics, gifs, prints, paintings, and miscellaneous things about the feelings that bubble up from being on Earth today. Catch her touching spiky plants at the plant store on weekends.



## Ian Cozzens

Originally from Philadelphia, Ian Cozzens has now lived in Providence for the past ten years! He is a poster maker and silkscreen printer, an artist and designer who thinks about how people live in cities, buildings, and spaces. In the spring of 2005, he earned two bachelor's degrees (in Architecture and Fine Arts) from the Rhode Island School of Design. Now Ian is working doing construction, mentoring at New Urban Arts, and figuring out how to pursue his interest in architecture that is for people instead of for profit.



## Tycho Horan

Tycho Horan is a multimedia artist and arts educator based in Providence, Rhode Island. They are the printshop manager at the AS220 Community Printshop. They make prints and digital works that express how we feel through technology about a perplexing and yet magical world. They think tears are beautiful. They like Sci-fi, dancing, and noodles.



## Kelly Mitchell

I am working to induce accountability for oppressions that exist as systemic byproducts of 'reformed' institutions (slavery, higher education, social constructs etc.) whose historicized practice of exclusion, racism, and othering persist. Central to my interests are creating depth, both spatially and conceptually in printmaking and installation-based works. Doing so through use of controlled environments in order to incite latent discomfort and subconscious culpability. In my work I pair contradictions and disparate relationships by marrying what you think you know and what is nearly unknowable. Thus allowing for false understandings and misrepresentations in the hopes of questioning assumptions gleaned from appropriation. Currently, I am a Master of Fine Arts candidate in Printmaking at The Rhode Island School of Design. My work can be found at [kellytaylormitchellstudio.com](http://kellytaylormitchellstudio.com).



## Taylor M. Polites

Taylor M. Polites' first novel, *The Rebel Wife*, was published by Simon & Schuster in February 2012. His work has appeared in *Knitting Yarns: Writers on Knitting* (W.W. Norton, November 2013) and *Providence Noir* (Akashic Books, June 2015) as well as in local and regional arts and news publications. He teaches at the Rhode Island School of Design, Roger Williams University, and in the Wilkes University MFA program and lives in Providence, Rhode Island with his small Chihuahua Clovis.



## Kate Wells

Kate Wells is the Curator of Rhode Island Collections at the Providence Public Library. In that capacity, she maintains and provides access to a special collection focused on Rhode Island and its people. She has worked as an archivist and librarian for over a decade in university libraries, state historical societies and municipal record collections in Massachusetts and Savannah, Georgia. Her professional and personal interests in history often overlap and inform personal explorations into the intersections of history of place, visual arts and contemporary culture.

# RESOURCES

## Articles and Books

*Citizen* by Claudia Rankine

*“Irresistible” By Design: It’s No Accident You Can’t Stop Looking at the Screen* from NPR’s All Tech Considered

*Woman of Color in Wide Open Spaces* by Minda Honey

*What’s Right With this Picture* from Outside Online

*When Things Go Missing* by Kathryn Schulz

## Artists and Exhibitions

M. Tony Peralta (NYC)

Wura Natasha-Ogunji (Nigeria)

Meow Wolf (New Mexico)

## Film and Television

*The Lost Thing*, a short film directed by Shaun Tan

*Master of None: Parents* (Season 1, Episode 2)

## Poems

“Malady Unlocks the Door” by Desiree C. Bailey

“One Art” by Elizabeth Bishop

“Second Mouth” by Franny Choi

“boy and the belt” by José Olivarez

“So What” by Morgan Parker

“Babylon, NY” by Tommy Pico

“Alternate names for black boys” by Danez Smith

## Websites

Providence Public Library Digital Archives: [provlbdigital.org](http://provlbdigital.org)

## GUIDE TO WRITING AN ARTIST STATEMENT FOR SUMMER 2017 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 *Lost and Found*?

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

WHAT CHALLENGED YOU MOST?

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.

## **2017 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?

WHO WERE YOUR FAVORITE VISITING ARTIST WORKSHOPS AND WHY?

WHAT WERE YOUR FAVORITE FIELDTRIPS AND WHY?

WHAT CHALLENGED YOU MOST?



# Have you seen my lost :



Describe how you lost it:

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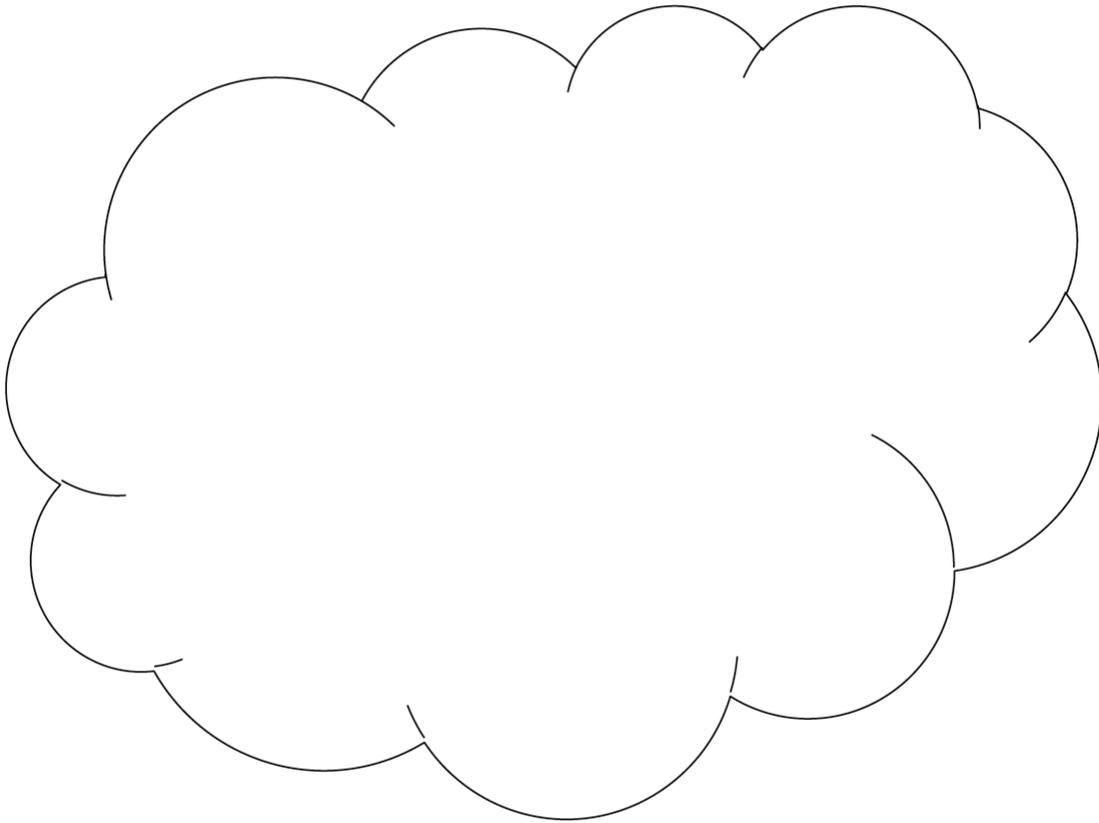
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When did you lose it:

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# Look At What I FOUND :



Where did you find

it: \_\_\_\_\_

How did you find

it: \_\_\_\_\_

Did you keep

it: \_\_\_\_\_

