

MYTH

A PROGRAM RESOURCE GUIDE

Summer Art Inquiry 2012

NEW URBAN ARTS



NITIC

LIMBO
SYSTEM

This time they're not turning the other cheek...

She's a she-demon seductress.
 She uses her cruvy body,
 beauty and dance moves to Seduce
 Men. Once she has them she
 unveils her face revealing her
 sharp jagged teeth; uncovering
 her one hidden yellow eye to
 make the Men fall for her. And
 grow her long sharp claws.
 All in the aid to eat the
 men.



Lila the bellydancing
 Man Eater



Plantasaris
 scares away
 bees.

born with
 Plush face
 that hardens
 with age



NOCTURNAL
 ANTELOPE
 VULTURE

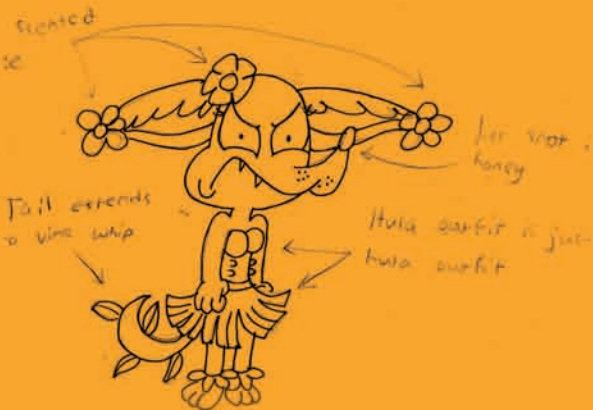
Often found at night
 Stalking its next victim.
 Exchanges gifts for
 food and often is
 befriended by its host
 (i.e: designs on its horns)
 The Nov is
 notorious for stealing
 hair pins and elastics
 (for nesting) and
 steals old keep sakes
 and possessions before
 migration.

Smilioak



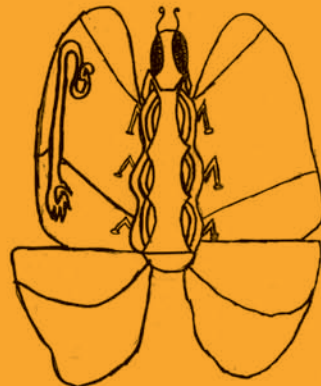
A small tree that never grows.
 Planting its roots inside people,
 it suck their blood for nutrients
 and uses their body as fertilizer.

TASTIC



Dora the Chiflower was a
 normal Chihutua, but was fed
 vegetarian dog food that was
 radioactive. She gained power
 over plants and attacks people
 she deems annoying. Being from
 Mexico she also sings Latin songs.

Psyfly
 Looks are always deceiving. This innocent
 looking butterfly actually has an
 arsenal of the most dangerous
 weapons ever right under his wing.



Name: Psyfly



Vastaa Z - Evaporates hand (or whatever is used
 to touch it). Located in the forest under
 large trees.

Arali Rha



MYTH

A Program Resource Guide

LOGY



Cybear
Is a beauty hunting bear.
Sent through time to hunt down
and kill people that go against
the Legion.

About New Urban Arts

New Urban Arts is a nationally recognized community arts studio and gallery 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, 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. We serve over 300 high school students, 25 emerging artists and over 2,000 visitors through free youth programs, professional development, artist residencies and public performances, workshops and exhibitions each year.

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- Shadow Cat: A cat-like shadow that haunts those who are happy for long periods of time. Their job is to trick them any way into being scared. Then they absorb the victim's fear to open more portals in the universe.

About This Publication

"Mythology" is a program resource guide based on the Summer 2012 Art Inquiry at New Urban Arts. This interdisciplinary summer program brings together twelve high school students with community scholars and artists each year for a critical and creative exploration of the human experience as it intersects with creative practice.

This past summer, we spent five weeks immersed in building fictional worlds, developing imaginary creatures, examining hero archetypes and better understanding the evolutions of our own personal mythology.

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 mythology.

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 invites readers to adapt, combine or alter the activities to your liking to best meet the needs of your specific environment.

This publication is one of a series produced annually. The Summer Art Inquiry Program Resource Guide series is available in full color print for purchase at cost value. Visit the "New Urban Arts" store at Lulu Press. These publications are also available at no cost when downloaded for free by visiting www.newurbanarts.org.

We ask that you send your feedback to info@newurbanarts.org.



Vashitaaz: Evaporates hand (or whatever is used to touch it). Located in the forest under large trees.

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Guy-maly Pierre

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FORD FOUNDATION



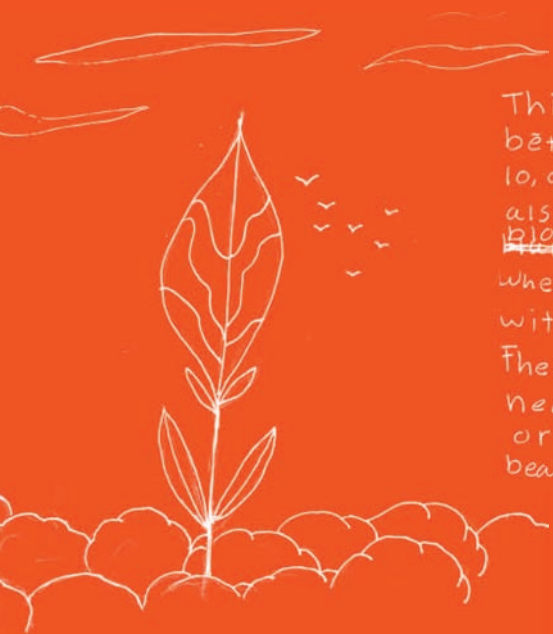
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Trevelitian toxicus (plague tree)
sprouts out toxins poisoning all
other life forms (plants become
infected and controlled) all others
die.

WHAT MYTHS ARE YOU LIVING?



This Beautiful specimen is the Giant
bête flower it is said to be over
10,000 years old and 300ft tall. It is
also said that this flower only
~~blooms~~ ^{blooms} once every 50 years and
when it does the sky is lit up
with colors all around the world.
The ~~blooming~~ ^{blooming} is so beautiful you
need special glasses just to watch
or you might die from the
beauty.

Foreword

Peter Hocking, *Artist-Scholar in Residence*

In school I was taught to equate mythology with *dead* religions. This was never said directly, but the implication was clear: the religions of today had somehow supplanted the religions of the past, and we were allowed to believe that truth prevailed. In a sense, this allowed us to think of mythological stories as detached from our lives, and as more a reflection of human *foolishness* than human *ingenuity*.

It wasn't until much later that I learned of the political dimensions of Western religions – allowing me a more complex understanding of the history of belief, including a sense of the *necessity* and *meaning* that inspire *mythological* narratives. This knowledge allows me to return to mythology with a more robust sense of imagination and connection, and to see mythologies as the intuitive, foundational, cultural knowledge that they are. More importantly, it allows me to understand these narratives as integrated into the lived experience of those who created them and those who retell and reinterpret them over time.

Mythology, when it serves to embody mystery, tells us a great deal about who we are as human beings, what we embrace and resist, and what we desire from existence. It lends a sense of power in the face of injustice, or reflects our deepest fears and hopes. It tells us about the historical moment in which these stories were created or in which they are being retold. Mythology as reflection of the human impulse to create metaphor and narrative, as a means of explaining shared human experience, offers me more than it ever could when I thought of it as a lifeless artifact.

Yet mythology, as a term, has accumulated a negative connotation, too. We use the word to more often describe an inaccuracy or to write off those things we may want to believe, but which might not be entirely quantifiable. To call something a *myth* is to strip it of objective power, to name it untrue. The persistent rumor of alligators living in New York sewers is an urban myth; thoughts about UFOs and visitors from other worlds have recast the ancient gods. In an age of science—as we insistently cling to its illusion of objectivity—to embrace mythology is to risk being seen as frivolous or detached from the hard facts of reality. And yet even science is not immune to this process. Those with vested interests in fossil fuels have ingenuously recast the data of climate change as a myth.

Through active investigation of mythology we wrestle with the very real tension that exists between our intuitive and rational ways of knowing.



Our mythologies, reflecting the things we want to believe, what we imagine to explain the inexplicable, and even the stories we tell about those matters we rightly *know*, reveal who we are and who we might yet become. Painstakingly objective or fancifully intuitive, our narrative truths—the beings we imagine, and the multiple ways we conceive and narrate our identities—all serve to mythologize our moment in history. They all serve as methods of trying to make sense and meaning from the complex and jumbled interactions we have with the world. They even inspire us to act with greater courage, to take intellectual and creative risks, and to dare to live in more deeply meaningful ways.

The work contained in this collection reflects the thinking and making of a group of high school students who spent a summer considering mythology. Like all mythology, it builds upon the legacy of meaning and

story handed down to us from those who have walked the planet before us. It is also insistently grounded in the cultural moment and thinking in which these students are coming to political consciousness. Perhaps most importantly, each story, every artifact contained in this book has been recast by the artist who made it. Samurai are seen in the light of 21st century urban life; Norse gods are products of both magic and digital technology; and notions of place and home are considered through an interrogation of the tension that exists between personal experience and the mythology of the American Dream.

If there is one thing curious about this collection, it is the artists' reliance on myths first told by others. We are certainly the inheritors of a rich cultural history, yet I pause to wonder how different this book might be if each artist were to have crafted myths tied more intimately to their lives. I don't name this as a criticism of the artists who participated in this project, but rather as a reflection of our shared cultural moment. We are living in a moment of cultural repetition and recycling, even as we run headlong into new technological terrain. There can be spiritual meaning in the retelling of the stories we have received, but our generation also faces the imperative of creating new metaphors for mapping human experience, mapping our experience.

We can and we must tell new stories, intuit our own meaning and metaphor; indeed, the future demands that we create distinct meaning to pass forward. One hopes that our narratives—those we're telling now and those we've yet to conceive—speak to our *particularity*, and not simply to our ability to consume and reproduce the stories of the past. One hopes that the retelling of the stories we receive is a step toward creating new ways of relating the mysteries and knowing we encounter. Mythology is not something that we have only inherited from the past; in order to live richly and wisely, it is also something that we must actively create everyday.

Of course there is myth in these hopes, too.

WHY DO WE SAVE STORIES?



A blossoming plant that bears berries coated in a thick, saliva-like film. The entire plant has lethal numbing qualities that could come in handy if harvested correctly, or spell doom.

Projects

During the summer of 2012, New Urban Arts invited eleven high school students, two artists and a visiting scholar to collectively explore mythology as a human instinct to make sense of fundamental mysteries in life. *Mythology* is often misunderstood as simply a collection of stories from a particular time and place in history, rather than an ongoing *social practice*. Myths are retold from generation to generation, across time, throughout cultures using a language of images. They tell us what we believe, what we value, what we fear, what we hope for, and what we wonder about. Myths answer hard questions about reality and try to explain the unknown and unknowable.

We spent the summer together considering the immense presence of mythology in our everyday realities, immersed in building fictional worlds, inventing imaginary creatures, examining hero archetypes, writing origin stories, and better understanding the evolutions of our own personal mythology. Over the course of five weeks, we, as a group, immersed ourselves in a mythological world all our own. We developed alternative personalities and mythical characters, and then drafted a series of imaginary worlds to populate our fictional selves. These characters manifest through symbolic artifacts, always with some form of invented narrative significance.

We researched the monomyth and narrative structures. Visiting artists expanded our thinking of mythology as more than something Greek, and we began to see how “restorying” history impacts our personal understanding of ourselves. We discovered that our stories, beliefs and attempts to understand the world link us to our ancestors and each other. Someone can easily research a superhero’s origin tale or a Greek mythology god’s family tree, but what about our own origin stories? There are unsolved mysteries at the edge of all family stories and myth operates in each of us. As our summer together came to an end, we focused on the apocalypse and doomsday as a common theme in mythology.

We became deeply curious about internal and external worlds while creating artwork that reflected this shared experience. The art making process was inquiry-driven, often collaborative, and varying in media. For sixteen hours a week, we transformed our art studio into a myth factory, and produced a rather exhaustive amount of art-objects and even more questions.

Each week we covered a different theme:

- Hero and the Journey
- Symbols
- Mythical Creatures
- Origin Stories and World Building
- The Apocalypse



HERO AND THE JOURNEY

Character Self Portraits

Photograph a headshot of yourself with a digital camera and print out the photo on paper. Reimagine or exaggerate certain aspects of yourself by tracing over portraits with pen, pencil and/or markers. Give yourself powers you may have always wanted. Or draw your alternate self from a dream. In modifying our personas, we get the chance to try out many hats. I’m a villain; I’m stronger; I’m half lion – in new and strange worlds, I am a new and strange being. Create a description for this character, with a new name and include a bit about their history.

Figureheads

Figureheads were placed on the bow of ships in order to imbue vessels with certain powers (for example, eyes to see through the fog). Figureheads gave their ships a mystical blessing for the long voyages out to sea into the unknown. When we embark on our own voyages, a ritual for bringing good fortune to help us through the unknown that awaits us can be reassuring. Craft your own figureheads for symbolic vessels, and then invent the powers they would provide you on your journey. You can use scrap pieces of cardboard, or perhaps carve them from soap. You can even use this as a game board piece in the future.

Journey Storyboard

Most heroes undertake epic journeys, which involve problems that need solving. Create a protagonist with a challenge they must overcome. Walk to a nearby park or simply go outdoors in your neighborhood for a new setting to spark inspiration. Once you outline a concept, trade with someone else. Ask them to become the storyteller and craft the situation into a full story. Trade back and illustrate the written narrative. *How do you feel about your character having another author? Is your hero/heroine a completely different person in another storyteller's vision than the one you had imagined?*

Monomyth Story Generator

The monomyth is described by Joseph Campbell as a pattern within the telling of hero journeys. It can be found in many familiar modern stories, from *Harry Potter* to *The Hobbit*. The basic stages include a departure, initiation, and return. There also tends to be urgency for the person to go on the adventure, even if they do not feel completely ready to.

Make a deck of playing cards, drawing a scene of a social issue on one side. Include a description of the scene on the backside. Create a second set of playing cards depicting ordinary characters with their descriptions on the back about their ordinary lives. You could use friends, teachers, neighbors and relatives as inspiration. Choose one card from each deck to invent a journey that transforms the character selected influenced by the social issue selected. *What abilities, strengths and skills will they need?*

*What temptations will they confront?
What help will they receive along the way?*

Temporal Shrines

What was a moment in your life that was necessary in bringing you to where you are now? What was the moment before? Timelines imply linear experience of time; however, moments in time often live inside worlds of their own, which can be accessed in your memory long after they happen. Using found objects, create a three-dimensional representation of this moment in your life inside a jar or cigar box.

Personal Mythology

Record a list of ten key memories and milestones from your life. Notice how you tell these stories now. *Do your stories change shape over time? How are they reformed or retold as you get older? Notice what is unchanging to discover your own personal mythology.*

Questing for Forgiveness

The quest narrative is one of the oldest ways of telling a story. It tells of a desire to do something, see something, or discover something. These stories can become guides to finding a larger purpose in life. The story structures itself around suspense, urgency, and a committed sense of seeking. Quest narratives can be written from a number of points of view. Write your own quest narrative about a search for forgiveness. Describe the difficulties faced on the journey, whether you achieve the goal or not, and what keeps you moving forward.

Confronting an Archenemy

An archenemy is a character's main opponent. In our lives, when we have conflicts with others, we may see them as a kind of archenemy. For example, bullies are often seen as villains, but a person is not all bad or all good. They are usually misunderstood. Often a lack of communication and refusal to hear the other sides to a story keep us in conflict with others. Think about a person in your life who may have spoken to you in a way you did not like, either recently or in your past. Write a letter to them describing how you felt. Next, on another sheet of paper, try to imagine you are that bully and are replying to the first letter. You may be writing an apology letter back to yourself. You may gain a new understanding about them, or about yourself.

Who Are Your Heroes?

Your heroes may not wear capes or fly. *Who do you look up to? What are their super powers?* This poem poses the idea that the commitment to be most fully human is, in itself, heroic.

A Superhero

should not wear a cape. Think of banners, flags declaring power or loyalty, St. Bernards with small

kegs of Brandy, their impulses toward rescue. Think of Jesus's deep sigh in the Temple when he saw

those in need of healing had come to see him, how he weighed easing suffering & going public

with his power. The leper, now unblemished & free of sores couldn't help but sing

his praises & this would mean the end of his own life. How he saw all of this yet proceeded

through the line of the limbless, deaf & dying & healed them all, committed to salvation & also his own

demise. Solace is being called to rise to the occasion, giving your gifts, reaching fingers

into the wound of the body that will also betray you.

—Rick Benjamin,
RI State Poet Laureate

Shields & Heraldry

Images on shields were used as ways to identify soldiers on the medieval battle-field. *What images or text represent you? When you feel judged or attacked, what images might make you feel strong and protected?* Create your own shield out of wood or cardboard and decorate it with invented coats of arms and family mottos. With a bit of cardboard, duct tape, and a little creativity, you can make some great looking medieval shields.



SYMBOLS

Alchemy

The ancient pseudo-science of alchemy is rife with eerie and appealing symbolism. Study alchemical symbols, and then invent your own symbology by giving common symbols strange meanings. Perhaps your symbology could revolve around the natural elements of fire, water, earth and air.

Masks

A mask is an object normally worn on the face, typically for protection, disguise, performance, or entertainment. Create a mask of yourself transformed into another character of your choosing – your alter ego, perhaps, or a completely new persona you may have an interest in trying out. Use papier-mâché gauze to cover your face as base, and decorate after. Wear your papier-mâché mask for the rest of the day to see how others react to it. Notice whether your behavior changes while wearing this disguise.

Squid Afterlife

Myths often explain the unknowable universe that exists alongside our own world. When we see ants on the ground, we witness a whole tiny world and a working system not of our making. For bees, the honeycomb is home, and there is a respected queen bee. We must look like giants to them. But to a giant, alien, or god-like figure, we might seem tiny as ants.

We spent an afternoon dissecting squids and using their ink to draw pictures and symbols. We used their spines as our pens, and the ink sacs were used for drawing ink. Later, we crafted stories and images based on the squids that had sacrificed their lives for the sake of art. In writing these stories, we kept in mind the lives they lived, and perhaps their afterlife or ghost lives.

You can buy squids with ink still in them from a local bait and tackle shop. Lay out newspaper, trays, and squids with any type of small sharp kitchen knife that most resembles a scalpel. Step-by-step instructions with photos can also be found online with a simple search of “how to dissect a squid.” Spread out its tentacles, cut open the hood, pull out the backbone (which can be used as a pen), and pull out the ink sac. Don’t forget to wash your hands. But make sure you name it first!



MONSTERS AND MYTHICAL CREATURES

Bestiary Collection

Bestiaries were made popular during the Middle Ages, but they are still used regularly today, for example, by Dungeons and Dragons fans. These collections of illustrations describe certain qualities of an animal or plant and are often accompanied by a moral lesson about the environment. As artists and writers of the fantasy world, we screen-printed our own compendium with invented flora and fauna into a zine. A zine is a personal, small-run, self-published publication made inexpensively by the author(s). Ours was screen printed, but it can also be photocopied.

To create your own guide to the fantastic animals of an unknown world, start by looking at *The Book of Imaginary Beings*, by Jorge Luis Borges. Next, study the natural history of your local habitat. Visit a natural history museum, and draw real animals, rocks, and plants on display there. Seeing real animals and plant life and noticing their physical size and shape will provide inspiration for creating fantasy beasts of your own. Learn about the importance of documenting natural history for others to better understand our local environment’s natural heritage. Transform these animals into new and strange creatures. *What do these animals eat? Where do they live? What are they called?*

Meet My Alter Ego

What do you wish you could say? What are parts of you that are kept silent? If you could let them speak, who would they be? Isolate these parts of yourself that are normally kept hidden, and create a character. Don't forget to give your alter ego a fitting name!

Chain Mail

Chain mail armor was used by many ancient heroes. One ambitious, though rewarding, activity could be making your own mail. A variety of materials can be employed if malleable steel is not readily available.



Monster Under The Bed

If you had a monster living in your room, under your bed, what might they look like? Act like? Would they be responsible for messing up your room and hiding missing socks? Do they whisper nightmares into your ears while you sleep? Close your eyes, and visualize your bedroom. Imagine what the monster does when you're not around.

Create a little bed with found objects, scraps of fabric, cardboard, anything you can find around you. With air-dry clay, sculpt a tiny monster to put under this little bed, so your monster has a monster under its bed now, which is now disrupting its daily life. With this distraction, it won't be bothering you anymore. ;)

Sumi Ink Monsters

Look up Stefan Bucher of *Daily Monster* and get inspired to create monsters of your own. Cut a straw in half and fill the bottom of a small plastic cup with sumi ink. Block the end of the straw with your finger, and dip it into the cup. Blow the straw onto paper from the other end. With the ink blob on the paper before you, use markers to make a monster-type creature. Don't forget to name it!



ORIGINS AND WORLD BUILDING

Maps

Maps are guides with which we navigate our surroundings. Create a collaborative map that illustrates a mythical world. *What types of plants are in the forest? Who runs the ancient city in the middle of the desert?*

Globe

Render a future earth on a three-dimensional surface, such as an exercise ball. Try wheat pasting and painting continents and oceans. When the globe is finished, write a corresponding narrative that describes the newly created planet.

Origin Stories

Also known as a Pourquoi Story ("pourquoi" is French for "why"), an origin story is a fictional narrative that explains why something is the way it is.

They are frequently used to explain why superheroes have special powers. But when you think about it, every single thing has an origin story—from a scrap of paper to a sacred space you go to everyday. Our studio, New Urban Arts, has an origin story too. We asked staff about it and learned that its origin is made up of many stories that overlapped and were similar, but that with each storyteller it had its differences, too. In the asking we got a good story though. Now we have the power to pass it along to others.

Explore and ask about the history of a space you belong to. Find out what happened in its history. *How and when did it begin? Was it called by a different name back then?*

Time Capsules

This time capsule found its way here after crashing through our atmosphere. The contents within seem carefully chosen to represent a society of alien beings.

Each object was studied as it was removed from the chest, and theories about this alien civilization have been put forth. As discoverers of the time capsule, we know nothing about these alien beings except by what is given to us.

Create an artifact from found objects. Write descriptions for each mini sculpture, explaining its role, purpose and use within a fictional society. Place all objects inside a box, accompanied by their descriptions sealed inside envelopes. Give the time capsule to another person or group, and invite them to theorize what these artifacts may be before opening description in the enclosed envelopes.

It's okay to be completely off—in retelling myths, in passing them on, they evolve. They are forgotten, retrieved and re-digested. They are reworked in the minds of those relearning or reading them. When these stories are discovered by a different world or time period, they are illuminated in different ways than perhaps originally intended.



Family Tree

We can research a superhero's origin story online in seconds. We learn and study Greek gods' mythology and their history thoroughly in school. *And what about our own histories and origins? What are some ways we can figure out where we come from?*

Write down your family tree as far back as you know it. Write names of aunts, uncles, grandparents, etc. *Have you been told stories about any these family members?* Ask older relatives or friends of relatives about your history. You may find that sometimes our history is vague and hard to find out about. This is understandable as we move, migrate, and forget stories passed down to us. There are going to be unsolved mysteries in the edges of all our family stories. Document these stories, and share with people outside your family.

THE APOCALYPSE

Doomsday Comic

Roll two twenty-sided dice, and create a comic with this randomly generated number as the date for the apocalypse (end of a present age). What can be a new beginning for this mythic world crisis? Newton's third law states that all forces exist in pairs, and for every action there is an equal and opposite reaction. "End of the world" stories often represent endings as another beginning. Usually a world crisis brings about the end of a current reality to make way for a different way of being.

Mythic Newspaper

Today we learn about many upheavals, injustices, and violence in the news. It can be overwhelming and difficult to grasp, yet it is also important to be aware for us to consider making changes in our own lives and our perception of the world around us.

To channel overwhelming thoughts from reading and discussing news headlines, rewrite and illustrate them. Make a newspaper about mythic beings and an apocalyptic conclusion. Comics like *The Watchmen* often portray the world in crisis, with comic superheroes trying to save the planet from complete destruction. With the ending also add the possibility of a new beginning. Arrange news articles together and photocopy.

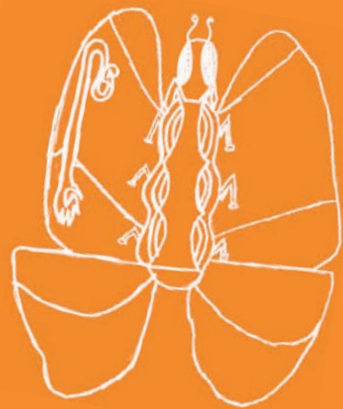
Treasure Chests

Part One: Using found and recycled materials, construct a series of treasure chests that contain secret artifacts, which represent the only surviving remnants of an ancient civilization, long departed from this world.

Part Two: Collect natural materials outdoors. In complete silence, build a structure with these materials. Then destroy it as loudly as possible! When the dust settles, collect one item from the destroyed culture. Imagine you are an archaeologist who has discovered an artifact from an ancient culture, and describe the significance of the artifact.



WHO ARE YOUR HEROES?



Psyfly

Looks are always deieving. This innocent looking butterfly actually has an arsenal of the most dangerous weapons ever right under his wing.

Self-Directed Inquiry Projects

As part of the Art Inquiry, students determine their own course of study through their independent exploration. Weekly open studio time provides space for students to investigate the designated theme individually and personally. As the program progresses, students' work often veers from an original idea towards a deeper expression of the theme. Independent projects employ a range of media which students select according to their interests and experience. Artist mentors and scholars are available for support and guidance, and introduce students to tools and techniques for realizing their own creative visions.



Castle and Dragon

Katherine Alizo

I'm kind of an arts and crafts kind of person, so I love using my hands and building 3D objects. I did try something new though, because this project turned out to be a diagram telling a story or showing an idea.

This is the scenario of a dragon attacking a castle and although you might think this means the dragon is bad, that is not at all what it portrays. Dragons are said to be evil and attack castles, but I say dragons are just animals who, like other animals, attack what they see as a threat.

The castle is the cause of the problem and the dragon is just protecting what belongs to him: her egg. The humans build their castle near the dragon's dwelling and stole her egg because dragon eggs are considered to be very valuable and fetch a good price with the merchants. Not only that, but the people of the castle wage war against dragons because they consider them evil. The reason why dragons became an evil symbol to these people goes way back to ancient times. The real story about dragons and why they are hated are the kind of secrets and unknown mysteries hidden within the castle's walls.

I made the dragon a lot bigger than the castle because I love dragons and since they are part of nature they are in many ways a lot greater and wonderful than simple selfish humans. The dragon is fighting for its egg and the just thing would be for it to win back what belongs to him. This is why the castle is small and the dragon is a lot bigger. The castle is obviously no match for this great dragon and it will get what is coming to it.

I was inspired in making this art piece from my childhood past. When I was little I used to have a castle book and I used to make castles out of cardboard with my brother. A book on mythology that our mentors showed us this summer took me back to my childhood since it had a section about legends of creatures from Ireland and England. That section reminded me about castles and talking about made-up creatures reminded me about dragons because castles and dragons often go together. It also reminded me that making castles was fun and made me realize that it would be perfect for my personal project.

Myths are known for secrets and questions, just like castles are. Behind the walls of a castle there are secrets, hidden rooms and compartments, as well as stories and legends—just like how in mythology there are secrets and stories that lead to myths.



Loki Staff

Amanda Alvarez

I created a replica of Loki's staff from *The Avengers* movie. Even though he's the God of Mischief, I instantly connected with this character, because there were so many aspects about him that I found relatable. Loki was a person who was often misunderstood, always second place to his brother, and attempted to please his father at one point. I feel the same way about my own life, hence choosing Loki as someone I would like to cosplay.

Just thinking about cosplay allows me to leave myself behind and be able to step into the shoes of any character. Cosplay is a term for people who come together and "play in costumes." Cosplayers usually create costumes to interact with other people as a specific character. Now in order to cosplay, you have to discover a character that you relate well with. Well, you don't have to, but then it wouldn't do you any good to be like someone without having a purpose.

I first joined the world of cosplay when a friend of mine invited me to go to Anime Boston about two years ago. It was probably one of the best weekends of my life so far, especially because I was never alone. There were hundreds of people there who also cosplayed, which was great because not one person felt out of place.

Once you find that special character, you would want to create its costume and make it look as accurate as possible. Realism was such a fuss for me with this project, because I was spending too much time trying to perfect my staff. My mentor Priscilla was there with me when I struggled so much to get just the blade of it to be perfect. It was hard to step out of my comfort zone of making alterations or straying from the real thing, but it's something that I am slowly getting used to. I ran into some trouble with the blade several times, but each challenge was faced with a solution that actually made the piece better. Who knew that mistakes would help so much?

Even though it was my first attempt to make a staff, I was so afraid that people would find something wrong with it, but my mentors and my friends at Art Inquiry have given me so much support that I was able to let go of that fear. The best part about this project was that I completed my first sculpture and I am very satisfied with it. Also, my Art Inquiry group was the best. It's been a while since I've been a part of something so unique and supportive as this group was.



The World Inside Your World

Brianna Brooks

My independent project is a scale model of a house. There's a child's room, with a closet that leads to a mythical world. There are sometimes subtle things that happen in our lives and go unnoticed because they are so small. But what if the reason your sock is missing and your headphones are tangled (again) is because of a pesky little elf? The one you don't realize is there.

The idea that things still happen when you aren't around is really intriguing to me; if a tree falls in the woods and no one is around to hear, does it still make a sound? Of course it does. Things are always happening even when our heads are turned. Myths are often created when people try to make sense out of the unknown (or unseen).

My project offers an explanation, or another way of thinking, and also asks, "What really happened?" as in, small, hardly noticeable things happen and they go unexplained because of the insignificance of them. I hope this piece sparks people's curiosity and makes them wonder, what haven't I noticed? Where did that sock go? What became of the missing bobby pins and elastics I bought just two weeks ago? Could they be of use to something from out of this world?





Untitled Jefferson Chhin

This is an altar to Ryuji Takedo. Ryuji means “dragon man” and Takedo means “warrior.” Ryuji’s family was killed during a peasant uprising because the emperor thought his parents were conspiring with the rebels against the Japanese Tokuwaga Shogun. He didn’t know what was going on at the time because he was young and naïve. However, he knew that he was mad and he wanted revenge and only revenge.

A few years passed during which he had been helping the peasants with matters involving the Emperor in order to get closer to him. When he turned 24, he forgot and tried to forgive what happened in the past by moving out to the wilderness and leaving the rebel peasants now known as the Shinobi. He was well loved by any person around him and he lived a normal life until the day the Emperor called him out as a traitor and wanted his head on a stake for “conspiring against him.”

His anger, which he bottled up throughout his life, spilled out and then he became mad with rage and entering meifumado. He killed everyone and everything that came across his path until he reached the Emperor’s castle. His weapon was soaked in the blood of all his victims, including the Emperor himself. He was now satisfied because he has done the one thing he wanted to do his whole life, so in relief he said “I’m done” and committed seppuku.

This was an extremely difficult project because the way I created the shuriken, which required over 30 mitre cuts and specific measurements to exact degrees. I created this piece intending it to become a weapon, but in the end it became more than a weapon. The piece ended up becoming a symbol, which within itself shows the history of an important historical figure that I invented. The altar celebrates the theme of revenge and also the hero, which is an important aspect of myth-building and mythologies.





Sting Tremell Lincoln

I made a helmet while thinking about Lord of the Rings. It kind of reflected that of the Witch King of Minas Morgal. It took me awhile to make it. I used cardboard and paper mache. I added a crown to the helmet to show what my character achieved through hard labor. I chose to make a helmet because it masks your true identity and allows you to create a new persona. When I put on this helmet, I am no longer me. I become Hummingbird.

He in many ways nothing like myself. He is skilled in weaponry and has mystical powers and a sweet fox named Frost. The name Frost is a contradiction to his element, which is fire. When Frost gets angry he bursts into flames, spitting mad—it's the greatest thing ever. Hummingbird is never angry at all. Frost is the outlet of his anger. I named my character Hummingbird because of his agility. I'm personally a fast runner and speed has always been a factor in my life. Hummingbird is 3 feet tall. I am small too. Hummingbird is also blind. The way I personally think of blindness, it heightens your other senses and you appreciate things a lot more. If Hummingbird were to gain his sight back and saw our imaginary world, he would be speechless. There is a silent beauty you just have to take in over a lifetime.

I first made this broad sword as a weapon for my character, Hummingbird. It broke three times. Thrice. The first time was an accident. The second time, he was in a battle and the handle fell off. The third time it had become so small, it became a dagger. Larping is my secret passion. Larping stands for Live Action Role Play. It's like video games but in actual real life (minus the explosions). We don't make costumes, but we make up characters and go around attacking each other with nerf swords and bean bags. I've used Hummingbird plenty, but it's really difficult because I can't see! When I found out other people wanted to L.A.R.P. at NUA I wasn't an awkward turtle anymore and broke out of my shell.





The Lineage Journal

Legend Lowell

Welcome to the lineage journal. It is not just pages and pictures, it is blood, power, and family. The idea came to me while I was writing in my own journal about my adventures in life. Combined with my lust for reading and my desire to photograph people, the lineage project came to be.

When you're an artist, I think we all have those moments where the vision becomes louder than the piece. I wanted to express so many ideas with this piece that I think didn't truly shine through. The idea was to create a piece using different media to tell a story about the struggle of being a 'mythical' teen in the present day. As with many pieces, this story had a life of its own that couldn't be constricted to a piece on a wall. Despite the outcome, I did truly enjoy the adventure that New Urban Arts provided me to give life to this piece. I hope one day I can't trap it as a gift to that experience. Thank you to New Urban Arts, Priscilla Carrion, and my fellow adventurers from Art Inquiry 2012.





Untitled Duncan McPherson

This is the shrine of Sir McPherson. He was a brave and valiant warrior who never gave up. Sir McPherson is the main hero in the story I created. He is a young man who realizes that he has to save the world because he is the chosen hero since he is a kind hearted and brave person. I created this sword carving wood. I also used cardboard, cloth and paint to create its red sheath and black handle. This is a new thing for me because unlike many of my previous projects, I actually finished this one.

As previously stated earlier this is only a shrine of Sir McPherson. He passed away thousand of years ago after defeating his archenemy. It was said that his sword and shield were lost, but clearly that is only a myth.



Faerie Home Genesis Monsanto

This is a small faerie home for a tiny family of orphan faeries. There are two male faeries; Muskrat and Pick and then there are four female faeries; Pip, Lilly Pad, Kray, and Yunny. And all of them (for the most part) like to go on adventures together.

I made this small faerie home because I love faeries. I love their magic, and how they use glamour to disguise themselves or objects into anything they want. And how they can easily enchant humans with their unnatural beauty. I am fascinated by the idea of a pretty world filled with magic, beauty and wonder.

Faeries are known as small winged mythical creatures. All around the world and within different cultures there are many interpretations of what faeries may or not be. That is what makes them so interesting, because there are so many different stories about them.

I love drawing and writing comics with my own stories. Which is like world building in a way. But this time is sort of different because I actually built the world with my hands and objects that I found with my mentor. So that people can actually see and touch it. I still incorporated my usual art, by adding my own little faeries as characters to the faerie home so that someone was actually living inside it.

And I was able to create a story about it. Now I'm creating a new world on my own.





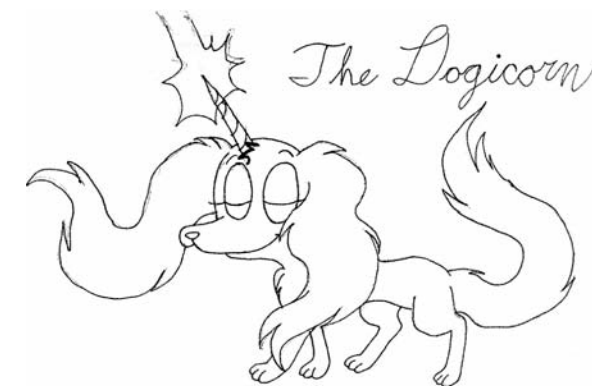
The Dogicorn Guy-maly Pierre

I draw comics and I like making stuffed animals. I wanted to challenge myself to make a large one. This stuffed animal represents a mythological creature that I created, called the Dogicorn. It is a dog with the horn of a unicorn. I got the inspiration for this creature from an assignment we did in the Art Inquiry. We were making figureheads for our characters' transportation vessels. My mystical creature was a half were-squirrel, half fairy. Her name is Ardillia. She lost her fairy mother to evil were-cats when she was only an infant and they kidnapped her were-squirrel father and made him their slave for the next few years. Rather than making Ardillia a ship or a wagon, I thought she could travel on a magical creature that was a friendly companion and a lifelong friend.

What I needed was an animal larger than a squirrel, but not as vicious, since Ardillia was only a were-squirrel/fairy, and she would have many predators. Thanks to my love of dogs and a show called My Little Pony, my Dogicorn was born. Dogicorn was the result of the relationship between a male unicorn and a female black wolf.

They had to keep their relationship in secret because their tribes despised each other. Eventually they were caught and were to be executed. The unicorn wanted his legacy to live and took a fragment of his horn and a scrap of the wolf's fur. He used a spell and combined the two pieces to create a white wolf pup with a golden horn. That pup lived on to create a whole new breed of Dogicorn to spread peace and love among all the forest creatures.

Dogicorns are very kind creatures who can cast spells and transforms things with their horns. But unfortunately, they are very sensitive, and will cause destruction if they are the slightest bit insulted.



Behind the Shadow of a Broken Mirror

Jacquia Shields

The piece that I did reflects me. I love poetry and drawing and spilling my feelings on to paper. This piece shows how different we all are. With the simplest materials, you can create some of the most inspiring pieces of art work.

My sophomore year of high school is when I became very interested in art and poetry. My favorite times where art truly proved to be a love of mine was when I worked at NUA over the summer in the *Untitlement Project* with Heather and Sarah. We wrote poetry, made duck tape flowers and drew things that expressed how we felt at the time. For my piece on mythology this summer, I used what I learned with them to create a mythical creature and piece of art. It was challenging yet fun and so worth the time and effort. My thanks and inspiration goes to Sarah Meyer.





Untitled Divine Smith

I am inspired by, and sort of fed up with, all the heroes in mythology. There are so many heroes and not enough villains. There are always stories of heroes and how they became heroes. I wanted to make an archetype of a villain and explain his story of how he became a villain.

My character's name is _____ but he was not always a villain. He was once a hero and he saved his world with a mystical sword that absorbs the power of life and energy of anything around it with the control of the wielder. He also has an unbreakable shield, which does the same. Both weapons change according to the will of the user. After he saved the world, he realized there was nothing to do because there were always villains. So, he went out and started killing villains, and he became stronger and corrupted as a consequence. He did this so other heroes wouldn't have to. He eventually became the only villain left.

His current goal is to kill heroes to prevent them from becoming like him. Now, he seeks heroes like Sir McPherson to stop him and leave it to people to determine if he is really a villain or not. He holds all these weapons to prevent them from falling in the wrong hands.



HOW DO WE SHARE STORIES?



Grettle bounces around and
brings happiness to other
and scare away evil

Additional Resources

Offered here is a selection of readings, websites, and artists to inspire your exploration into Mythology as a social, creative practice. They are presented in no particular order and are by no means comprehensive. Included in this list are profiles of visiting artists who led workshops and presentations for the 2012 Summer Art Inquiry at New Urban Arts. As these perspectives and resources did for us, we hope they spark new ideas for you and your mythic explorations.

Pippi Zornoza is an artist, musician, performer and co-founder of the Dirt Palace feminist art collective in Providence, Rhode Island. She is characterized by the incredible variety of media in which she works. The extreme intricacy and meticulousness of her work is evidence of a system of self imposed rules bordering on the obsessive. This maniacally disciplined approach manifests printmaking, installation, embroidery, lace making, carving, knitting, musical performance, sewing and drawing. Her printmaking work has been exhibited in the United States as well as Japan, Argentina, Columbia and Sweden, and was published in the art-poster anthology, *The Art of Modern Rock*. Zornoza's installation work is site specific and seldom exhibited solely in an art gallery/ museum context. Her installations can be seen throughout Providence in different public and private spaces. As a performer,

Pippi is known for her frightening performance style which manifests the undernourished expression of female power. Her performance is extreme in its physical execution and emotional intensity, using standard instrumentation and costuming as well as entirely original techniques involving samples, triggers, contact mics, live vocal looping, and pre-recorded sound. To learn more, visit <http://pippizornoza.com>.

Art Inquiry met with Pippi during a visit to the Natural History Museum located at Roger Williams Park, to see her artwork included in *Curiouser*. Drawing from over 250,000 rarely-seen items held in the Museum's vaults, six artists created new installations that incorporated actual pieces from the Museum's collections of insects, shells, fossils, bird skins, plants and taxidermy.



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

partner and their daughter. Her recent exhibit "Shark Gone, Glitter Shine" at the Storefront Carpenter Street Gallery in Providence included delicate sculptures inside cedar rocks. One is of a tiny white box with a moth inside, paired with a little sign reading: "My mother tells me that when I was three she found me behind the couch saying a prayer for a dead moth."

Marguerite visited the Art Inquiry to introduce her ritual artmaking process for creating pockets of memory and visual storytelling. Together we created alien artifacts from found materials for a time capsule.



J.D. Fontanella is a creative type person with backgrounds in Jazz Piano and Sculpture. He has persisted in pushing his own boundaries and others' with professional interests in electrical engineering, installation artwork, electronic music and instrument design, costume and makeup design, and event production - all contributing to his reputation as a Renaissance man, (in the anachronistic sense of the word). He was certified as being 'Too Cool for School' by Bennington College in 2003 and has been hiding out in Providence, RI since.

J.D visited the Art Inquiry to teach about the process of creating chainmail, a type of armor consisting of small metal rings linked together individually. This is an ancient technique most popular during the medieval era, which is kept alive by contemporary artists who value its historical context. Protective clothing and costume are key elements in role play and reenactment today.



Lorén Spears, M.S.Ed.

(Narragansett/Niantic) is the Executive Director of Tomaquag Memorial Museum, which fosters dialogue regarding native culture, history, the arts, and modern-day native topics. She is an educator, storyteller, oral historian and artist. She is a two term Tribal Councilwoman, traditional dancer, and Narragansett Language Committee member. Spears was chosen as one of 11 Extraordinary Woman honorees for 2010 in Rhode Island to honor her success in the field education. When Spears decided the oldest of her three children needed a different style of education, she founded the Nuweetooun School in 2003. The school is in Exeter, Rhode Island, on the same site as the Tomaquag Memorial Museum. The kindergarten through eighth-grade day school blends Native American traditions and culture with standard academic subjects such as science, math and literature.

During the Art Inquiry's visit to the Tomaquag Memorial Museum, we learned the history of indigenous people of Rhode Island through hearing stories and mythologies about the local habitat they call home.

Ashanti Alston is a former political prisoner who was part of the Black Panther Party and the Black Liberation Army. Alston is the former northeast coordinator for Critical Resistance, a current co-chair of the National Jericho Movement (to free U.S. political prisoners), a member of pro-Zapatista people-of-color U.S.-based Estación Libre, and is on the board of the Institute for Anarchist Studies. Learn more at <http://www.anarchistpanther.net/>.

Ashanti visited the Art Inquiry with his wife **Dr. Viviane Saleh-Hanna**, to discuss the mythology of Western history. Coptic and Palestinian in origin, Canadian in citizenship and PanAfricanist in her heart, she is an activist-scholar. Her book, *Colonial Systems of Control: Criminal Justice in Nigeria* (2008) is the first to include first-hand accounts by prisoners in West Africa and the first to provide an in-depth analysis of life inside West African prisons. Her experiences in academia with critical criminologists, inside the prisons with imprisoned peoples, and in West Africa with poor communities, have shaped her understanding of crime and justice. She currently teaches at UMASS Dartmouth in the Department of Sociology, Anthropology & Crime & Justice Studies.



Priscilla Carrion was a 2012 Summer Art Inquiry Mentor at New Urban Arts.

“Ducks!” This scene is of a small lady-made body of water containing a weird duck tribe in the middle of their migration. They got a little lost and flustered, and like a deer in the headlights, just stopped. That was February 3rd 2013. Then they got blizzarded in. These birds were headed south for the winter, but started off late in the season and don’t fly. Everything’s a little off these days around them, and they’re just trying to adapt to it. Summer stayed longer. Winter was late. They intuitively know that, so they’re trying to keep cool and calm, and just make it work. No one was left behind. One casualty. Death unknown.

This species of bird were vulnerable due to its small population. Through evolution they have adapted to swimming, floating on the waters surface (as shown here) and eating weeds and waste. The habitat

they found to survive in is the sewer system. Evolving underground where they lacked predators, these species lost all anti-predator behaviors, as well as the ability to fly. Their original species is unknown. Something duck. Migrating underground is their first option always, but when they took a wrong turn they accidentally came up above the surface. February 28th they finally figured out which direction to head and quietly snuck back underground.

I like using old things to make other things, especially in sewing. I think a lot about traditional craftsmanship and the textile industry, which has made me that much more interested in slow process design work and handmade textiles. I wanted to make something for this project with materials I already had. These ducks and scene were made using fabric scraps, mostly t-shirt jersey fabric collected (hoarded) over a few years, and mostly old dyes and a little paint.



David Colannino was a 2012 Summer Art Inquiry Mentor at New Urban Arts. He is a writer, illustrator and filmmaker from Providence, RI. His work deals almost exclusively with creating fictional places and populating them with histories, geographies, flora and fauna, which usually means he is drawing pictorial maps or describing the origin of the Birch Wizard. These narrative-based prints are experiments in world building. The maps begin the story of a future earth where the continents have come back together and are populated by a variety of strange beings. The maps are the setting for the stories, which are often hinted at through decorative text or symbols.



Resources which guided our inquiry into Mythology:

Apocalyptic Imaginary:

Best of Modern Mythology

The Book of Imaginary Beings by Jorge Luis Borges, illustrated by Peter Sis

Canongate Myth Series,
<http://www.themyths.co.uk/>
Myths reimagined and rewritten
by contemporary authors

Guttenberg Project Bestiary Archive

Mythologies by Roland Barthes

Parallel Myths by J.F. Bierlein

The Power of Myth

by Joseph Campbell and Bill Moyers

Riting Myth, Mythic Writing:

Plotting Your Personal Story

by Dennis Slattery

The Storyteller Collection

by Jim Henson (TV series 1988)

Other books, films, exhibits and resources connected to Mythology:

Alchemy Inc, www.alchemyinc.net

Dr. Kwame Scruggs is the Founder and Executive Director of Alchemy, Inc, an organization which uses myths and storytelling to engage urban adolescent males in workshops and school programs that discuss common mythological motifs such as sacrifice, conflict resolution, decision-making, perseverance, humility, confidence and strength.

Beasts of a Southern Wild (film 2012)

Carl Sagan's *Cosmos*
(TV miniseries 1980)

The Book of Barely Imagined Beings: A 21st Century Bestiary
by Caspar Henderson

The Cry for Myth by Rollo May

Day-to-Day Dante: Exploring Personal Myth through The Divine Comedy
by Dennis Patrick Slattery

Encyclopedia Mythica, an internet encyclopedia of mythology,
<http://www.pantheon.org/>

Hero with a Thousand Faces
by Joseph Campbell

HOAX Zine #8- Feminisms and Mythologies,
<http://www.etsy.com/shop/hoaxzine>

Olivia Horvath,
<http://cargocollective.com/oliviahorvath>

An Illustrated Encyclopedia of Traditional Symbols by J.C. Cooper

Jung on Mythology by C. G. Jung
<http://www.modernmythology.net>

The Just So Stories
by Rudyard Kipling, many of which give explanations for the origin of animals and their characteristics.

MoMA 2010 Exhibition
The Modern Myth: Drawing Mythologies in Modern Times

Myth: A Very Short Introduction
by Robert A. Segal

Myth and Meaning: Cracking the Code of Culture by Claude Levi-Strauss

The Mythic Imagination: The Quest for Meaning Through Personal Mythology
by Stephen Larsen

Mything Link, a blog sourcing myths hidden in plain site of popular culture,
<http://themythinglink.tumblr.com/>

Myths to Live By by Joseph Campbell

On the Origin of Stories: Evolution, Cognition, and Fiction by Brian Boyd

Personal Mythology: Using Ritual, Dreams, and Imagination to Discover Your Inner Story by David Feinstein, Ph.D. and Stanley Krippner

A Short History of Myth
by Karen Armstrong

The Heroic Imagination Project,
<http://heroicimagination.org>

The Stories We Live: Personal Myths and the Making of the Self
by Dan P. MacAdams

Super Heroes: A Modern Mythology (Studies in Popular Culture)
by Richard Reynolds

Tracking the Gods: The Place of Myth in Modern Life by James Hollis

Watchmen by Alan Moore,
illustrated by Dave Gibbons

When God was a Woman
by Merlin Stone

Jane Yolen's online
Myths Brainstorming Machine
at Scholastic

WHERE ARE MYTHS KEPT?



Cactusman

Always wishing for a hug, he chases
people trying to hug them. When no
one is around he stands in one
spot looking for the next person
to hug.

Appendix

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

Summer Studio Resident Artist-Scholar Job Description

The Summer Studio Artist-Scholar is an independent contractor that supports the Program Director, Artist Mentors and high school students at New Urban Arts, through contributing significant knowledge, understanding and curiosity to the Summer Art Inquiry program. S/he strives to foster a rewarding learning environment that is stimulating, trusting, and student-driven, where the mission of New Urban Arts can thrive.

- Contributing to workshop curriculum development and cultivating curriculum resources, working closely with the Program Director and as a support to the teaching artist mentors;
- Leading an introductory workshop/ artist talk for youth during the first week of the summer program, presenting the selected theme in a larger context as both human and creative practice that occurs around the world and throughout history;
- Leading a group reflection during the final week of the program and a closing art critique on students’ independent inquiry project created over the course of the summer;
- Contributing artwork and wall text to the public gallery exhibition in October;
- Contributing to the culminating publication through writing a foreword or sharing relevant resources to include in the appendix;
- Joining program staff in the program’s evaluation and assessment.

Guide to Writing an Artist Statement for Summer 2012 Art Inquiry

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 Mythology?
(Myths are created when people try to make sense out of the unknown).

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:

2012 Art Inquiry: End of Summer Survey

What are some highlights from this summer program?

What challenged you most?

Name two new things you did this summer as part of the Art Inquiry:

What didn't you do that you hoped to do?

What did you discover about yourself during this Art Inquiry?

How has it changed how you think about the world around you?

What were your two favorite visiting artist workshops and why?

What were your two favorite fieldtrips and why?

What value is there in leading public workshops? ...and what support is helpful?

What value is there in creating your own independent inquiry project?
...and what support is helpful?

What do you think should change about the program in the future?

What do you think should not change?

Any feedback on Summer Open Studio at New Urban Arts?

Summer Art Inquiry Student Orientation

We find it helpful to begin the Summer Art Inquiry program with an orientation day including community building activities and work-readiness trainings. Topics we cover around general behavior in the workplace include safety, confidentiality, collaboration, punctuality, strategies for sustaining motivation, time management, accountability, handling conflict, and the importance of gratitude. We also discuss values that guide how we operate in our workplace at New Urban Arts:

- **We participate**—We do things here!
- **We take risks here**—We try new art forms, 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 reprisal or negative judgment. Ask yourself each week: *Did you support someone or did someone support you?*
- **We 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 are inclusive**—In order for all of us to feel included at New Urban Arts, we balance voicing our thoughts and ideas while not acting in any way that might silence others. We avoid hateful, disrespectful language (even in jest) and any actions that may make other people feel or be unsafe.
- **We keep it fun**—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.
- **Our work is relational**—We recognize that community work is most effective when grounded in close, honest and authentic connections with each other

LOGY

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