



IDENTITY CURRICULUM

IDENTITY Curriculum

Introduction

The Artists-in-Schools Program (AISP) has created a series of curricula, which support the teaching of artmaking and critical thinking skills and can be implemented through virtual learning or in-person residencies. These units provide thematic frameworks with which to teach key concepts in contemporary art.

AISP provides Philadelphia public high school classes opportunities to engage with artists and professional exhibitions through semester-long, in-school residencies and/or virtual residencies. Teaching-artists facilitate projects rooted in printmaking and photography and teach students to think critically.

How to Use This Document

Identity is a theme that has been explored in art since its beginnings. Hieroglyphics and artifacts contain clues about the individuals and collective identities of those that preceded us. The invention of photography redefined our ability to depict and manipulate our **identities**, and modern technology has given us the means to expand that depiction even further. **Identity** is a potent topic for teenagers to work with, as they figure out and articulate who they are and who they hope to become.

This curriculum consists of three sections: Project Suggestions, Featured Artists and Contemporary Art Resources.

- *Project Suggestions* begin with an array of hands-on artmaking activities that can be completed with easily accessible supplies and resources, such as Chromebooks, smartphones, free applications and software, found objects and common household materials, originally conceived for distance learning. Teaching-artists will adapt and expand these projects for in-person residencies. Each *Project Suggestion* is described in detail and is accompanied by Teaching Resource videos and examples of artists whose studio practice aligns with the *Project Suggestion*.
- *Featured Artists* offers a list of related contemporary artists and their unique approaches to creating Abstract Art using a variety of media. Teaching Resource(s) are listed with each *Featured Artist*, providing overviews of their studio practice or supporting materials that align with that practice.
- *Contemporary Arts Resources* is a dynamic collection of teaching tools created by our national and international colleagues. These free resources offer curricula, worksheets, activities and archives that promote the understanding of photography and printmaking, along with other mediums, as contemporary art forms.

Project Suggestions

Constructed Realities

Artists often combine media to create an artwork that makes a statement about their identity. Installation artist Pepón Osorio unites objects, photographs, printed matter and sound to create an atmosphere that reflects his personal history. Ron Tarver creates images by constructing

backgrounds or sets from multiple images, re-photographing them in the studio to create a completely new piece.

Envision a place that you would like to visit, such as a beach, rainforest, foreign country or specific city. This place does not need to be real. It could be completely imagined, but it must address your identity in some way. Gather images that can be collaged together to create a new, original place. Consider also using pictures of yourself, your friends and members of your community in the collages.

Teaching resource:

“How to Make Your Own Photo Collage | Drop-in Drawing,” The Metropolitan Museum of Art

<https://www.youtube.com/watch?v=QD6urdCkQ0A>

“Learn how to make a collage inspired by a dream, a mood, or a work of art using magazine clippings and any other paper items you have. Check out the inspiration image below, grab your clippings, glue, and scissors, and get started whenever you're ready.”

Artist Examples: Pepón Osorio, Ron Tarver, Kara Walker

Selfless Self-Portraits

Many artists draw inspiration from their culture and its history to inform depictions related to their identities. Pepón Osorio's installation, *En la Barbería no se Lloro/No Crying in the Barbershop*, is based on a specific memory from his childhood in Puerto Rico. Martin Puryear creates artworks that are abstract and non-representational but are rooted in actual African/African-American histories. Shawn Theodore's unique portraits draw from those same histories, but explore an invented space called 'Afromythology,' “which unites the real and imagined histories and futures of African-Americans” (<https://www.paradigmarts.org/blogs/news/shawn-theodore-night-stars>). Many of these artworks can be interpreted as the self-reflections of artists who explore the same themes throughout their prolific careers.

Using the medium of photography, challenge yourself to make self-portraits containing visual symbols of self, without actually placing your body or face in the composition. Ask yourself what are characteristics that shape your own identity. Take into account ancestral lineage, cultural attributes and beliefs that may align with current events, religion or politics.

Teaching resource:

“What is Symbolism?” Chungdahm Learning

<https://www.youtube.com/watch?v=8Vwek28P9Gk>

Watch this video to see examples of how symbols can have multiple meanings.

Artist Examples: Pepón Osorio, Martin Puryear, Shawn Theodore

A Day in the Life of...

We are living in a time like no other. The majority of people on the street wear masks, and we are limited in our ability to interact with others. It is important to document this moment in time from a personal perspective.

Pick a whole day where you will have time to focus on making photographs. Pay attention to the way light shifts throughout the day. Make at least ten photographs that document that day in your life. Consider the questions: Who do you see every day? Is there something new about your routine? What do you anticipate looking back on in a few years and remembering distinctly?

Teaching resource:

“click! photography changes who we are,” Smithsonian
<https://www.youtube.com/watch?v=rcp8EGCxXBM>

click! photography changes everything is a conversation about how photography shapes our culture and our lives. In this episode, Lonnie Bunch, Director of the Smithsonian National Museum of African American History and Culture, talks about how photographic images play a central role in shaping cultural identity.

Artist Examples: Zanele Muholi, Cindy Sherman, Rafael Soldi

Text Portrait

Look at the works of Kevin Claiborne and Glenn Ligon. Ligon uses printmaking and Claiborne screenprints on top of photographs, but both artists incorporate text into their artworks.

Find a piece of text that represents who you are. You could use a page from your journal, or have a friend write about you, as Glenn Ligon did in his series “The Runaways.” You could also use a poem, song lyrics or quotes that resonate with you. Follow the tutorial below to create a digital text portrait of your own.

Teaching resource:

“Photoshop Tutorial: How to Create a Powerful Text Portrait Poster,” Blue Lightning Photoshop
https://www.youtube.com/watch?v=fj_iwNgv8aQ

This tutorial can be done in Photopea, a free, online photo editor that functions like Photoshop. Follow the steps to create a unique text and image portrait.

Artist Examples: Kevin Claiborne, Glenn Ligon

Graduate from Selfie to Self-Portrait

A telling characteristic of a selfie is the distance of the camera from the subject. In most cases, we hold our phone at arm’s length to take a picture of ourselves. How did photographers take “selfies” before smartphones with cameras existed? Watch the video called, “The Art History of the Selfie” and pay attention to the unique ways photographers made self-portraits throughout history, like using a mirror, timer or by incorporating motion.

Using the timer on your smartphone, create a self-portrait that challenges the notion of the selfie. Place yourself in a location within the frame that allows for a lot of space around you, photograph yourself facing away from the camera, in motion, or show only a fragment of yourself in the photograph. Feel free to alter the color and saturation of your self-portrait to reflect your mood, or convert it to black and white to make it seem timeless.

Teaching resource:

“The Art History of the Selfie,” The Art Assignment, PBS Digital Studios
<https://www.youtube.com/watch?v=JfoPJnVrBNM>

Artists have been taking selfies since the dawn of photography. Cameras allowed people to capture their own image in a way that had never been possible in all of human history, and today most of us carry these magical devices in our pockets, taking self-portraits everywhere we go.

Artist Examples: Zanele Muholi, Cindy Sherman, Rafael Soldi

Turning Personal Stories into Printed Images

Interview the oldest member of your family. Ask them to recite an important story from childhood. While they talk, write down words that are important to their story and could act as visual symbols of what you are hearing. Next, consider your own childhood and create a list of words that reflect a story from that time in your life. Use the information to create two collograph prints – one about your elder’s memories and one about your own - using symbols that you create based on your word lists.

The collograph process requires building layers of cardboard, string or any material that creates a raised surface on top of a substrate upon which you print. This printmaking process references the layering of storytelling in this project. After you create your collographs, place them next to each other and consider the similarities and differences in the stories that they tell.

Teaching resources:

“How to Make a Collograph Printing Plate”, That Art Teacher
<https://www.youtube.com/watch?v=AJaO0Bbna3s>

This detailed tutorial will show you how to make a collograph printing plate of a musical instrument for printing without a press.

“How to do Collograph Printmaking”, That Art Teacher
https://www.youtube.com/watch?v=cNTFo_GDymk

Collograph printmaking is essentially a making a print from a collage. This tutorial will help you understand collograph printing - which is fun and doesn't require a printing press. Perfect for the classroom and adaptable for all ages of kids to seasoned artists. This musical instrument printmaking unit is how students explore jazz and the Harlem Renaissance.

Artist Examples: Glenn Ligon, Martin Puryear, Ron Tarver

Celebrating the Silhouette

Learn about silhouettes by watching the short video, “Silhouette - Art Vocab Definition” (<https://www.youtube.com/watch?v=MJLoQd3tKcA>). After watching, analyze and compare the artworks of Shawn Theodore and Kara Walker. Explore the unique ways that each artist creates silhouettes using different mediums. Theodore manipulates light to create photographic silhouettes, while Walker uses printmaking methods and cut paper. Both artists often rely heavily on vibrant color in the background to enhance the silhouette itself, and in Theodore’s case, to tell the story of its relationship to African/African-American history.

Research the symbols, colors, pottery and textile patterns that are prevalent in your heritage and/or culture. Create a design or pattern that is informed by this research and can be carved into a linoleum block. Create prints using colors that reflect your cultural identity, and experiment with color mixing while filling one entire sheet of paper with block prints. Next, work with a friend to create silhouettes of each other. Using a projector or other light source, ask one student to pose while the other student traces their profile on a piece of black paper. The paper silhouette can be cut out and adhered to the block-printed paper to create a portrait.

Teaching resource:

“How to Get Started in Lino Printing,” Hobbycraft
<https://www.youtube.com/watch?v=Nv6cMLXk1jg>

This step-by-step tutorial demonstrates how to transfer a design onto a piece of linoleum, how to carve the linoleum to reveal the design and how to make a block print from the carved linoleum block.

Artist Examples: Shawn Theodore, Kara Walker

Featured Artists

KEVIN CLAIBORNE – *Before I Died I Was Invisible*

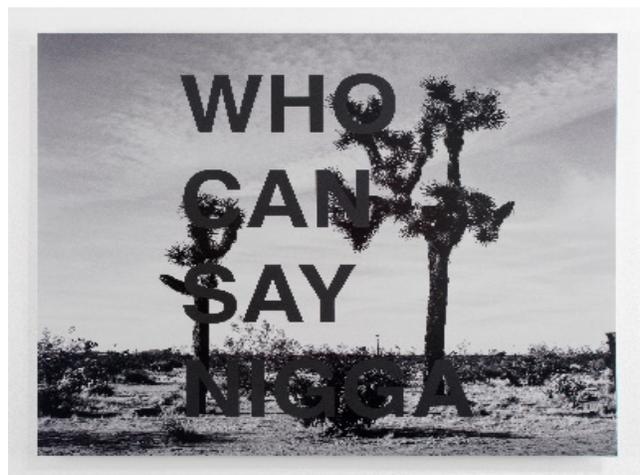
In the works included in The Print Center exhibition *Before I Died I Was Invisible*, **Kevin Claiborne** used photographic and printmaking processes to address the Black experience in America today. It takes its title from a poem written by the artist. His keen interests in poetry and hidden, as well as multiple meanings in language, permeate his work. Claiborne’s exhibition comprises two ongoing series: “BLACKNESS IS,” 2019, landscape photographs layered with screenprinted text, and “Great Unconformity,” 2020, a further exploration of word and photographic imagery through digital collage.

A seminal series for the artist, “BLACKNESS IS” began with black-and-white photographs shot on film in the Mojave Desert near Joshua Tree, California, onto which he screenprinted excerpts from his poems. In a bold sans serif font, the works bluntly ask the viewer: “What is Black? What is Blackness? Are all Blacks Black?” Where does Blackness exist?” The juxtaposition of the landscape and the texts critically examine the experience of Black people in the United States today. Reflecting on the origin of this work, Claiborne has said that he “started thinking about the relationship between the environment and Black people’s identity development in beautiful yet potentially harmful places.”

Claiborne’s technique plays with legibility – what can be seen or not seen in the photographs, what can be understood or misunderstood from the texts. The works’ formatting and lack of punctuation purposefully interrupt the reading process, arresting the viewer in a Brechtian state of hyperawareness. Claiborne deliberately fragments both parts of the whole, leaving the viewer to contemplate the multiplicity of their meanings.

The texts and images in the series “Great Unconformity” are culled from another kind of source: *The Black Male in America: Perspectives on His Status in Contemporary Society*, a book published in 1977 by sociologists Drs. Doris Y. Wilkinson and Ronald L. Taylor. The book presents a series of case studies on Black men – from Black men as fathers, husbands and providers to the societal barriers faced by Black men in education, the workforce and at home.

Claiborne cuts texts from this book and pastes them onto images of African tribal masks. The results are digital collages that acerbically question, yet again, the presence, expectations and aspirations of Black people both historically and today.



Kevin Claiborne, *WHO CAN SAY*, 2020, from the series "BLACKNESS IS," screenprinting ink on pigment print mounted on Dibond, 36 ¼" x 30 ¼", unique



Kevin Claiborne, *IS BLACK ENOUGH*, 2020, from the series "BLACKNESS IS," screenprinting ink on pigment print mounted on Dibond, 36 ¼" x 30 ¼", unique

Teaching resource:

"Artist Talk: Kevin Claiborne," The Print Center

<https://vimeo.com/516384997>

Listen to artist Kevin Claiborne, solo exhibition award winner from The Print Center's 95th ANNUAL International Competition, talk about his work with Jensen Bryan Curator Ksenia Nouril. This program was presented in conjunction with Claiborne's exhibition: Before I Died I Was Invisible.

GLENN LIGON – "The Runaways"

"The Runaways" is a series of ten lithographs based on 19th century advertisements published by slave owners to locate runaway slaves. **Glenn Ligon** asked friends to write descriptions of him as if they were reporting a missing person to the police. He then rendered the text in typefaces that mimicked the original ads and paired them with drawings from newspapers and anti-slavery pamphlets of the time. Ligon explained, "Runaways' is broadly about how an individual's identity is inextricable from the way one is positioned in the culture, from the ways people see you, from historical and political contexts."

(From: https://www.moma.org/learn/moma_learning/glenn-ligon-untitled-from-the-runaways-1993/)



"The Runaways," 1993, portfolio of 10 lithographs and folded paper cover with printed title



"The Runaways," detail

Teaching resource:

"How Artists Explore Identity," Museum of Modern Art
<https://www.youtube.com/watch?v=NICodKeadp0>

"In this short film, see how artists Frida Kahlo, Glenn Ligon and Andy Warhol investigate and express ideas about identity in their work."

ZANELE MUHOLI

"Zanele Muholi is a South African visual activist and photographer. For over a decade they have documented black lesbian, gay, bisexual, transgender and intersex people's lives in various townships in South Africa. Responding to the continuing discrimination and violence faced by the LGBTI community, in 2006, Muholi embarked on an ongoing project, 'Faces and Phases,' in which they depict black lesbian and transgender individuals. Muholi's self-proclaimed mission is 'to re-write a black queer and trans visual history of South Africa for the world to know of our resistance and existence at the height of hate crimes in SA and beyond.' These arresting portraits are part of Muholi's contribution towards a more democratic and representative South African homosexual history. Through this positive imagery, Muholi hopes to offset the stigma and negativity attached to queer identity in African society.

In a more recent ongoing series, "Somnyama Ngonyama (Hail the Dark Lioness)," Muholi becomes both the participant and the image-maker, as they turn the camera on themselves. Experimenting with different characters and archetypes, Muholi's self-portraits reference specific events in South Africa's political history. Through exaggerating the darkness of her skin tone, Muholi reclaims their blackness, and offsets the culturally dominant images of black women in the media today." (From: <https://www.yanceyrichardson.com/artists/zanele-muholi>)



Bukhosi I, Parktown, 2016,
Gelatin silver print, 15 ¾" x
11 ¾"



Bayephi III, Constitution Hill, Johannesburg, 2017,
Gelatin silver print, 16"x 24"



Yaya Mavundia I, Parktown, 2016,
Gelatin silver print, 34" x
24"

Teaching resource:

“Zanele Muholi in Johannesburg,” *Art in the Twenty-First Century*, Season 9, Art 21
<https://art21.org/watch/art-in-the-twenty-first-century/s9/zanele-muholi-in-johannesburg-segment/>

“Joyful and courageous, Zanele Muholi photographs Black lesbian, gay, bisexual, transgender, and intersex individuals in South Africa, driven by an intense dedication to increasing the visibility of one of the country’s most vulnerable communities. The artist shares the personal motivations behind an ongoing self-portrait series that allows them to own their voice, identity, and history as a queer Zulu person.”

PEPÓN OSORIO – *En la Barbería no se Lloro/No Crying in the Barbershop*

“**Pepón Osorio** chose a large Puerto Rican neighborhood as the site for this installation piece. The issues he decided to address began with his thinking about how the Latino community is constructed around the notion of cultural space and these spaces, in turn, shape behavior in both the private and public spheres. He recalled that during his childhood in Saturce, Puerto Rico, the barbershop was central to the imagining of community because it provided “a place to play dominos and do business.” In reflecting on his first haircut in the barbershop, Osorio remembered that, as a five-year-old boy, it was a frightening rite of passage into Latino masculinity: the electric razor, with its menacing sound and sharp teeth, aggressively pulling the hair from his scalp. His father admonished the young and terrified Pepón, “En la barbería, no se llora.”

As a distinctly male space that excludes women, the barbershop prohibited crying, or anything else perceived as ‘feminine.’ Recalling this experience as the foundation for his thinking of the exhibition, Osorio says that, “teaching boys not to cry is perhaps the most primary lesson of learning to be a man.” Because he saw the issues most affecting the community—gang activity, domestic violence, homophobia, the refusal to use condoms in the age of AIDS—as rooted in the concept of masculinity, Osorio thus decided to create an installation that would use the culturally specific and gendered space of the barbershop to explore the construction of Latino masculinity, *machismo*.” (From: *Space, Site, Intervention: Situating Installation Art* by Erika Suderberg)

Teaching resource:

Pepón Osorio in “Place,” from season 1 of *Art in the 21st Century*, Art 21

<https://art21.org/watch/art-in-the-twenty-first-century/s1/pepon-osorio-in-place-segment/>

Artist Pepón Osorio leads the viewer on a tour of three complex, multidimensional installations where the artist's Puerto Rican heritage and experience as a social worker inform his staged confrontations between public life and private spaces.



1994, Mixed media installation with barber chair, photographs, objects and video



1994, Mixed media and barber chair, installation view

MARTIN PURYEAR

“Over the last five decades **Martin Puryear** has created a body of work based on abstract organic forms rich with psychological, cultural, and historical references. His labor-intensive sculptures are made by hand at his studio in upstate New York. They combine practices adapted from many different traditions, including wood carving, joinery, and boat building, as well as more recent technology. As a student, Puryear studied ornithology, falconry, and archery, and in the 1960s he volunteered with the Peace Corps in West Africa, where he educated himself in the region’s indigenous crafts. Since then he has continued to travel extensively, observing a range of cultures and their unique approaches to object making. “I think there are a number of levels at which my work can be dealt with and appreciated,” he has said. “It gives me pleasure to feel there’s a level that doesn’t require knowledge of or immersion in the aesthetic of a given time or place.”

Martin Puryear was born in 1941 in Washington, D.C., and was educated at Catholic University in that city, as well as at the Royal Swedish Academy of Arts in Stockholm, and Yale University. His first one-person exhibition was in 1968, and since then he has exhibited throughout the world, including public commissions in Europe, Asia and the United States. He represented the United States at the 1989 Bienal de São Paulo, where he was awarded the festival’s Grand Prize, and his work was featured in Documenta 9 in 1992. In 2007 the Museum of Modern Art in New York organized a survey of his work, which traveled to the National Gallery of Art in Washington, the San Francisco Museum of Modern Art, and the Modern Art Museum of Fort Worth. In 2015 the Art Institute of Chicago organized an exhibition of fifty years of his works on paper, which traveled to the Morgan Library and Museum in New York and the Smithsonian American Art Museum in Washington. Puryear received a MacArthur Foundation award in 1989

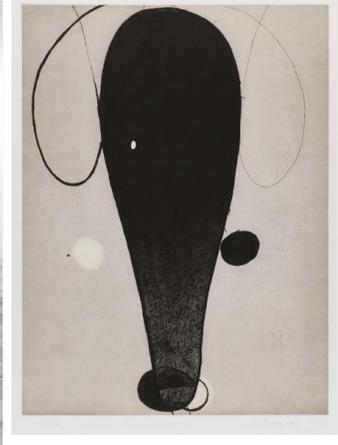
and a National Medal of Arts from President Obama in 2011. In 2019 he represented the United States at the 58th Venice Biennale.” (From: <https://www.matthewmarks.com/new-york/artists/martin-puryear/>).



Phrygian (Cap in the Air), 2012, Etching with aquatint



Vessel, 1997-2002, Eastern white pine, mesh, tar



Diallo, 2013, Flatbite, aquatint, drypoint

Teaching resources:

Martin Puryear in “Time,” Art 21

<https://art21.org/watch/art-in-the-twenty-first-century/s2/martin-puryear-in-time-segment/>

“Martin Puryear’s respect for age-old techniques and his knowledge of woodworking, masonry and non-Western crafts are essential to the archetypal forms he creates. “I’m really interested in vernacular cultures where people lived a little closer to the source of materials...The artist tapped his carpentry skills to create Ladder for Booker T. Washington, a sculptural country ladder reaching 36 feet into the air.

The segment continues with Puryear on a visit to Northern California where he built a massive stone folly working with a team of masons, and to a stoneyard in China and a sculpture site in Japan, revealing the complex practical and artistic calculations that go into Puryear’s large-scale work.”

RAFAEL SOLDI

Born and raised in Peru, **Rafael Soldi** has lived in several U.S. locales. Soldi’s 2019 solo exhibition at The Print Center included a new body of work, *CARGAMONTÓN*, alongside a photo-installation titled *Imagined Futures*. Both projects explored the artist’s identity while addressing universal concerns of immigration, queerness and memory.

Cargamontón is a Spanish word in the Peruvian vernacular. It is defined as the harassment of one person by several; it is also the name of a school game popular when Soldi was growing up, where a-group of schoolmates pig-pile atop a boy, smothering him under a crush of bodies. The works in *CARGAMONTÓN* reflect playground politics of Soldi’s youth and are sourced from footage found on YouTube of this game, and shows the brutality and bullying activity while questioning the relationship between violence and intimacy in men.

Imagined Futures is a group of 50 nearly identical self-portraits. These works address a concern universal to all immigrants: how does one grieve the life left behind in order to live a new one? What is to be done with the haunting visions and questions about the lives left behind? Soldi created the images in photo booths all over the world in a ritualized process intended to help him capture and bid farewell to his many unrealized futures. (From: http://printcenter.org/100/wp-content/uploads/2019/01/TPC_93rd-ANNUAL_Solo_Shows_January-2019-1.pdf.)



Imagined Futures (detail), 2018, Silver gelatin prints



CM 32 from the series “Cargamontón”, 2018, Pigment print

Teaching resource:

“Rafael Soldi,” Soil Artist-Run Gallery

<https://www.youtube.com/watch?v=T8OVyl24Rrg>

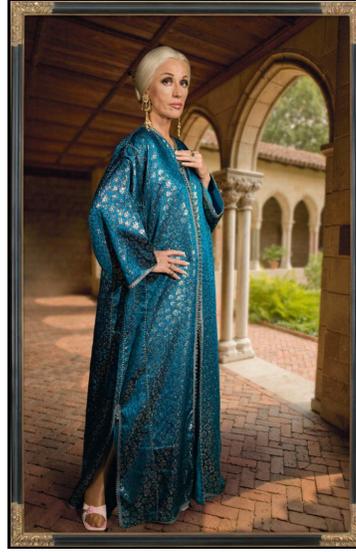
Artist Rafael Soldi explains the themes and ideas that inform his photographic practice.

CINDY SHERMAN

“**Cindy Sherman**, an American photographer born in 1954, is widely recognized as one of the most important and influential artists in contemporary art. Throughout her career, she has presented a sustained, eloquent, and provocative exploration of the construction of contemporary identity and the nature of representation, drawn from the unlimited supply of images from movies, TV, magazines, the Internet, and art history. Working as her own model for more than 30 years, Sherman has captured herself in a range of guises and personas, which are at turns amusing and disturbing, distasteful and affecting. To create her photographs, she assumes multiple roles of photographer, model, makeup artist, hairdresser, stylist, and wardrobe mistress. With an arsenal of wigs, costumes, makeup, prosthetics, and props, Sherman has deftly altered her physique and surroundings to create a myriad of intriguing tableaux and characters, from screen siren to clown to aging socialite.” (From: <https://www.moma.org/calendar/exhibitions/1154>).



Untitled Film Still #10, 1978, Silver gelatin print



Untitled #466 (2008), Chromogenic print, 8' 1 1/8" x 63 15/16"

Teaching resource:

"Untitled Film Stills, 1977-80," The Museum of Modern Art
<https://youtu.be/Z9kLOYMpQDg>

This short video explains Cindy Sherman's most famous body of work called "Untitled Film Stills."

RON TARVER

Ron Tarver reimagines the African American experience in the U.S. under Jim Crow, as interpreted through the lens of his late father Richard Tarver. The elder Tarver was a self-taught photographer who ran a popular portrait studio in addition to an electrical appliance repair shop. "He was a Renaissance man, a kind of a tinkerer," recalls Ron. Richard's photographs, taken during the 1940s and 50s, captured the African American community – of which he was an integral part – in Fort Gibson, Oklahoma. At the time, its population was roughly half Black, half white. By 1970, its demographics shifted dramatically, leaving the Tarvers as one of only a few black families in a predominantly white town.

"I grew up with a box of my dad's photographs," says Tarver, "and when I became a photographer, I wanted to make works that created a dialogue between us that speaks to today's time." In this ongoing body of work, he begins by re-photographing his father's originals, as he wanted to preserve the archive. Once the images are reprinted, he manipulates the figures by cutting them out or transferring them to glass or transparencies, reassembling them into new constructions. Thus, Tarver literally bridges the old with the new. The images are framed in mixed and matched, ornate, gold-leafed frames found in charity shops and secondhand stores. This presentation points to the treasured nature of the photographs, which are primarily portraits, and to their original display in the privacy of people's homes.

By looking back at his father's archive and appropriating its imagery, Tarver reflects on the deep history of the tight-knit African American community in Fort Gibson, re-presenting its triumphs

and tribulations in light of the present day. Together, his photographs are extrapolated documents that abstract specific people, places and things, bringing the past into the present. “I want to use them [my father’s photographs] to speak about that place, and the stories I know about that place,” says Tarver. His work is not nostalgic or mournful of the loss of this once vital community that he left for Philadelphia in 1983. Instead, it is about the fragility and resilience of community.



Hello Darling, 2017, Pigment print, 53" x 38"



Homesteaders, 2017, Pigment print, 29" x 53"

Teaching resource:

“Thursday Night Photo Talk with Ron Tarver,” Philadelphia Photo Arts Center
<https://www.youtube.com/watch?v=1ykokltXPLU>

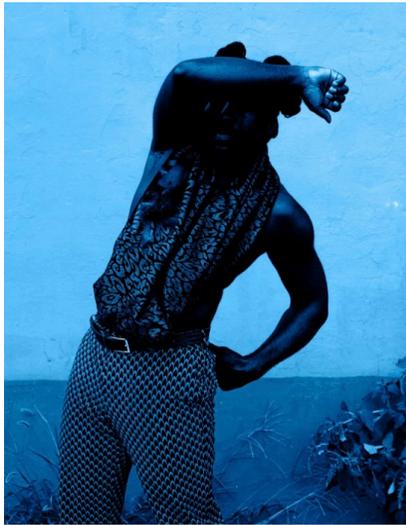
Ron Tarver presents An Overdue Conversation With My Father, a solo exhibition awarded from The Print Center’s 94th ANNUAL International Competition.

SHAWN THEODORE

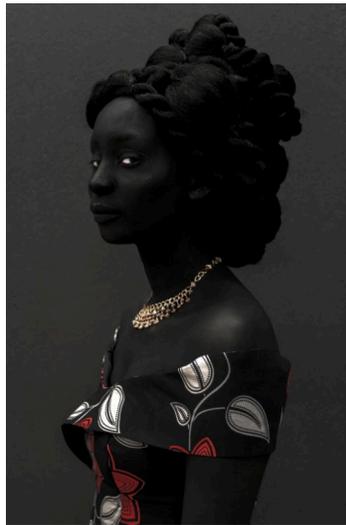
Shawn Theodore’s *Night Stars* exhibition investigates a space he calls ‘Afromythology,’ which unites real and imaginary histories and futures of African Americans. In *Night Stars*, Theodore explores traditions of African indigo making and the magical powers of water and stars. The evocative exhibition illuminates the space where they all converge, a body of work that is a deep, deep blue.

Theodore finds intersections between the past and present, and identifies themes, such as spirituality, to work with. The works in *Night Stars* are a series of statuesque portraits, monuments within a vast space of blue. Blue is a multi-tiered reference; the color was believed to ward off evil in African and African American cultures. Theodore questions how that belief came to be and why it still holds power today. The artist said, “*To create in blue, one must first understand its powerful nature. There has to be a world that exists inside of the color. A spiritual process is happening that is begging us to look inside of it, and somewhere within it are answers*”. This use of color by Theodore evokes the 19th century process cyanotype. The artist has always been fascinated by the historic practice, which produces a cyan blue hued print; but notes that it is extremely rare to find a Black subject in one of these prints. Theodore pays

homage to the cyanotype process by photographing his subjects using blue filters and blue cast lights. On the series Theodore said, *“Featured in this collection are portraits made of bejeweled deities in the indigo-hued ether, the fervor of fête revelers, the quiet stillness amongst the dense foliage and haints of Low Country of South Carolina, possession in the Blue Mountains of Jamaica, and sunrise reverence at the edge of the Caribbean Sea. At the center is the viewer, who stands at the bardos of these seemingly disjointed experiences, their presence unifying the real and unreal.”* (<https://www.paradigmarts.org/blogs/news/shawn-theodore-night-stars>)



Awogan, 2017, 36" x 28", Archival Pigment Print



Oluchi Oneya – Li Ka We Nan Rayi Ou, 2018, 60" x 40", Archival Pigment Print



ManMan Walda, 2019, 36" x 28", Archival Pigment Print

Teaching resource:

“Shawn Theodore: Paradigm Night Stars Intro,” Paradigm Gallery + Studio
<https://vimeo.com/516379525>

Photographer Shawn Theodore explains the inspiration for the works included in the Night Stars exhibition.

KARA WALKER

“For more than a decade, **Kara Walker**’s darkly subversive satire has addressed racial myths, slavery, gender politics, the sexuality of oppression/domination, and questions of personal versus historical autobiography. Walker is known for her technique of appropriating the 18th and 19th century figural format of the cut-paper silhouette, creating raucous cutout processions. Her interweaving of Southern antebellum nostalgia, Civil War iconography, and black racist stereotypes foregrounds the pervasive influence of Southern racial history, and the history of

Black representation, upon contemporary America.”
(<http://www.columbia.edu/cu/arts/neiman/Walker/>).



Exodus of Confederates from Atlanta, 2005, offset lithograph and screenprint, 24" x 35"



My Complement, My Enemy, My Oppressor, My Love, 2007-08, installation view, Whitney Museum of American Art, NY, NY

Teaching resource:

“Starting Out: Kara Walker,” Art 21

<https://art21.org/watch/extended-play/kara-walker-starting-out-short/>

“From her New York City studio, Kara Walker reflects on her early success and offers advice to the next generation of artists. Walker received widespread attention after being included in a group exhibition at The Drawing Center in New York City in 1994, not long after graduating from the Rhode Island School of Design in Providence, Rhode Island. Walker remained in Providence until she “felt ready” to make the move to New York.”

CONTEMPORARY ART RESOURCES

Aperture - On Sight Curriculum

<https://aperture.org/on-sight/>

The Aperture On Sight curriculum is designed to teach visual literacy through working with photography and creating photobooks. It builds students' abilities to communicate as visual storytellers, develops them as creative and critical thinkers, as well as building their capacity for academic and professional success. Reference the website for access to twenty lesson plans for students in grades 6-12.

Art 21: For Educators

<https://art21.org/for-educators/tools-for-teaching/>

Art21 is a celebrated global leader in presenting thought-provoking and sophisticated content about contemporary art, and provides unparalleled access to the artist's voice to diverse audiences around the world using the power of digital media to introduce millions of people to contemporary art and artists. The Art 21 Tools for Teaching include Getting Started: An Introduction for Teaching with Contemporary Art, a Learning Library and free, downloadable PDFs of Educators' Guides and Screening Guides for all eight seasons of Art in the Twenty-First Century.

Arab Image Foundation

<http://arabimagefoundation.com/index>

The Arab Image Foundation is an independent association forging new pathways for photography and image practices. Uniquely positioned at the intersection of artistic creation, research, and archiving, they explore, question and confront the complex social and political realities of our times. Their collection of over 500,000 photographic objects and documents from and related to the Middle East, North Africa and the Arab diaspora has been gradually assembled over the last 20 years by artists and researchers and through donations. With a critical and innovative approach, they collect, rethink, preserve, activate and understand these photographs through their multiple strata, and enrich the collection in the process.

George Eastman House

<https://eastman.org/collections>

The George Eastman Museum is the world's oldest photography museum and one of the oldest film archives. The photography collection at the George Eastman Museum, among the oldest and best in the world, comprises more than 400,000 photographic objects dating from the introduction of the medium in 1839 through to the present day. It encompasses works made in all major photographic processes, from daguerreotype to digital, includes work by more than eight thousand photographers, and continues to expand.

Institute for Contemporary Photography (ICP)

<https://www.icp.org/school/teacher-family-resources>

ICP's Teacher and Family Resources offer a free Photography Curriculum Guide that aims to enhance visual literacy and critical thinking skills. You can search the Curriculum Guide by grade level and/or particular interest to access PDFs of the curriculum by chapter. There are also guides available from past ICP exhibitions that focus on specific photographers and their approaches to image making.

The J. Paul Getty Museum

http://www.getty.edu/education/teachers/classroom_resources/index.html

The Getty Museum offers a contemporary art glossary, curricula, lesson plans and an image bank that aim to help elementary and secondary educators to explain to their students how “traditional” art influenced the contemporary art featured by the museum.

Library of Congress

<https://www.loc.gov/collections>

The Library of Congress website has digitized many of the most important images in its collection and, many are available as high-res downloads. Information about each object is provided in each lesson and in the Image Bank.

Museum of Contemporary Photography, Chicago (MoCP)

<http://www.mocp.org/education/resources-for-educators.php>

These resources are aimed at integrating the study of photography into fine arts, language arts and social science curriculum for secondary and post-secondary students. Each section contains questions for looking and discussion; information on artists, artworks, and artistic genres and traditions; classroom activities, and image sets related to the permanent collection of the MoCP. These resources are aligned with national Common Core learning standards and can be adapted for use by younger students.

The Metropolitan Museum of Art

<https://www.metmuseum.org/toah/>

The Met’s Heilbrunn Timeline of Art History is a great resource for searchable essays, works of art, and chronologies that tell the story of global art and culture through the Museum’s collection. Artwork can be searched by selecting a time period, geographic region or thematic category.

The photography collection can be accessed here:

<http://www.metmuseum.org/art/collection>

The Museum of Modern Art (MoMA)

https://www.moma.org/learn/moma_learning/tools_tips

Download and customize slideshows, worksheets, and other resources for use in the classroom or self-guided learning. Find questions, hands-on activities, and other opportunities for enrichment. Gain insights and inspiration from MoMA educators on teaching and engaging with modern and contemporary art. Browse by theme or by artist.

Whitney Museum of American Art

<https://whitney.org/Education/ForTeachers/Themes>

The Whitney Museum of American Art has suggestions for planning inquiry based lessons. Drawing from their permanent collection and special exhibitions, The Whitney has compiled educational frameworks around the four central concepts of artist as observer, artist as storyteller, artist as experimenter, and artist as critic.

About The Artists-In-Schools Program

The Artists-in-Schools Program (AISP) is The Print Center's award winning visual arts youth education program with an established reputation for an innovative structured, yet flexible, curriculum model and capacity to deliver high quality arts instruction. Since 2002, AISP has offered completely self-contained semester-long classes providing teaching-artists-in-residence, curricula, all course materials and field trips to high school students in the City of Philadelphia's Public School District – completely free of charge.



Philadelphia Military Academy at Elverson, North Philadelphia, 2019



Randolph Technical High School, Northwest Philadelphia, 2019

Through AISP, students are engaged in all stages of art making, from conception and design, to installation and exhibition, while gaining free access to new concepts, materials, techniques and facilities. Curricula are based on exhibitions at The Print Center and include instruction in contemporary art and theory to provide a framework from which to learn the essentials of photography and printmaking using a wide range of tools and techniques. Teaching-artists, classroom teachers and students collaborate to tailor the curriculum to meet the needs of their specific classroom. See examples of student work at <http://printcenter.org/aisp/>.

The Artists-in-Schools Program:

- **introduces** students to contemporary art through contact with practicing artists and visits to professional exhibitions;
- **teaches** technical and creative art-making skills in photography and printmaking through hands-on experiences;
- **engages** students in critical thinking and dialog through and around contemporary art;
- **enhances** students' cultural awareness and art appreciation in order to inspire them to think more expansively about their lives, potential futures and the world around them;
- **provides** students with the capacity for self-expression through art-making;
- **inspires** sustained working habits through a hands-on curriculum which includes both individual and collaborative art making.