DISTANCE LEARNING CURRICULUM: ABSTRACT ART
Introduction
This curriculum has been developed in response to the COVID-19 pandemic which has necessitated a shift from classroom to distance learning. The Artists-in-Schools Program (AISP) normally provides Philadelphia public high school classes opportunities to engage with artists and professional exhibitions through semester-long, in-school residencies. Teaching-artists facilitate projects rooted in printmaking and photography and teach students to think critically.

To assist our classroom teacher partners, AISP has created a series of curricula which support the teaching of artmaking and critical thinking skills through distance learning. These units provide thematic frameworks with which to teach key concepts in contemporary art.

How To Use This Document
Abstract Art is visually non-representational. It uses color, line and form to create interesting aesthetic compositions. Often, students are unsure about their ability to render a drawing perfectly. Creating abstract art helps them to gain confidence in their abilities as artists without feeling the pressure of having refined technical skill. Seeking out examples of abstraction in everyday life helps students to recognize that art is all around us, and that they can draw from the visual examples that they see in their bedrooms, homes and neighborhoods, to create original artworks while in quarantine. This curriculum, Abstract Art, consists of three sections: Project Suggestions, Featured Artists and Contemporary Art Resources.

- **Project Suggestions** includes 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. 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 which provide 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

**Find Positive and Negative Space**
Ask students to make smartphone photographs using positive and negative space created by shadows, inside or outside. They should use the opportunity to pay attention to how light and shadow function and change throughout the day. Remind them to focus on placing shapes in their photographic compositions in a way that is aesthetically pleasing to them. Teach students about contrast by asking them to edit their images using the black and white filters on their phones. Does the absence of color make the composition stronger? Is it easier to read the positive and negative space in the photograph when it is in black and white? During a virtual
class discussion, ask students to open their favorite photograph on their computer or Chromebook, and share their screen with their peers. The result will be a gridded, abstract class photograph constructed from the video chat windows.

**Teaching resource:**
“The Element of Space”, Design Dojo
[https://www.youtube.com/watch?v=qtGWULCKQX0](https://www.youtube.com/watch?v=qtGWULCKQX0)

*This short video explains how artists use three-dimensional space, positive and negative space, and white space to enhance artworks.*

**Artist Examples:** Nick Albertson, Aaron Siskind, Edna Andrade

**Obscuring the Familiar**
Show students Nick Albertson’s still photographs and videos. Discuss how he uses light to alter the appearance of familiar materials. Ask students to find objects in their homes that they have in multiple – like forks, bobby pins or rubber bands. Using a cell phone flashlight or a desk lamp, position the objects on a flat surface and manipulate the light surrounding it to see how it changes the appearance of the objects. Pay particular attention to the shadows cast by the objects and photograph the groupings from many angles using their smartphone. How do the shadows and objects work together to create a unique composition? Encourage students to try to obscure their subject matter so much that their classmates can’t identify what it is. If they are particularly intrigued by the process, challenge them to mimic Albertson’s quirky videos by making Boomerang or Tik Tok videos using the found materials.

**Teaching Resource:**
“7 Tips For Creating Unique iPhone Abstract Photos”, iPhone Photography School
[https://www.youtube.com/watch?v=fzwvhsLsyBU](https://www.youtube.com/watch?v=fzwvhsLsyBU)

*These practical tips about manipulating the composition, color, and space of subjects in a photograph help viewers to see endless possibilities through abstract photography using nothing more than light and a smartphone.*

**Artist Examples:** Nick Albertson, Aaron Siskind

**Geometric Paper Sculpture**
Philadelphia Op-Art artist Edna Andrade famously combined geometric forms and vibrant colors to create unique two-dimensional artworks. The tutorial noted below guides students through an activity that celebrates the design elements used by Andrade, but morphs them into three-dimensional creations!

**Teaching Resource:**
“DIY 3D Geometric Paper Sculpture” - Craftszine
[https://www.youtube.com/watch?v=gVjPHlgUhCQ&t=25s](https://www.youtube.com/watch?v=gVjPHlgUhCQ&t=25s)

*This fun tutorial will lead students through the process of making a three-dimensional sculpture using paper and glue. The installations of the sculptures could have endless possibilities depending on the size, amount and arrangement of the paper triangles.*
**Artist Examples:** Edna Andrade, Lauren Pakradooni, Rodrigo Valenzuela

**COVID-19 Collage**
Some of American artist Mark Bradford’s work is inspired by the U.S. Constitution and the Bill of Rights. After reviewing the Bill of Rights and the liberties that they protect, ask students what comparisons they can make between the Bill of Rights and how Americans are handling the COVID-19 quarantine. Have students collect newspapers and magazines that have content about COVID-19. Ask students to make collages using this content. Like Mark Bradford, they will be able to decide how much or how little to reveal to the viewer through their manipulation of text, imagery and content.

**Teaching Resources:**
"AISP At Home: Abstract Art", The Print Center
https://vimeo.com/438297050

This video leads students through the creation of an abstract paper collage using printed matter and simple household materials.

"Overview of Freemix.com Free Online Collage Tool", Over the Moon Academy
https://www.youtube.com/watch?v=joGZVRHSrRk

The tutorial guides students through Freemix.com, a free digital collage tool. It is likely that the students will be able to use Freemix.com’s interface intuitively – it is very user-friendly. Freemix.com gives students access to a large library of images to collage together. It also lets them pull from their own photo libraries on their computer or Instagram for collage material.

**Artist Examples:** Mark Bradford, Rochelle Toner

**Layering**
Lauren Pakradooni’s two-dimensional works often use overlapping areas of color that create the illusion of three-dimensionality. Students can experiment with opacity and layering through photography. The tutorials below, and their corresponding apps, give students examples of how to experiment with the layering of imagery. Use this opportunity to create digital double exposures with your students.

**Teaching Resources:**
“Snapseed Beginner Tutorial for Android and iPhone”
https://www.youtube.com/watch?v=CCO1VPL9Xw

Snapseed is the best free application that closely mimics Photoshop. High school students find it easy to work with, and it is available for Android and iPhone. This tutorial gives viewers an overview of the editing tools available to enhance photographs.

“Tutorial: Create Double Exposures with a Phone and Snapseed”
https://www.youtube.com/watch?v=DEdQmqAG24Q

This tutorial begins by suggesting that one needs a tripod and cable release to make
The first image. A stack of books can act as a tripod, and a smartphone self-timer is the new cable release! Follow the tutorial from that point on to make interesting double exposures.

“Layers on Mobile” Adobe Photoshop Mix / Android / iPhone
https://www.youtube.com/watch?v=QNJlkI68oOY

Adobe Photoshop Mix is a free application that lets you cut out and combine elements of various photographs and blend layers using an Android, iPhone or iPad.

**Artist Examples:** Mark Bradford, Lauren Pakradooni

### Marbling Paper
Jackson Pollock’s famous drip technique is easy to replicate, but not without making a mess! Students can experiment with paper marbling to create an abstract artwork with lots of movement can be created on a smaller scale, using common household supplies.

**Teaching Resource:**
“4 Ways to Marble Paper: Alcohol Inks (Food Coloring), Shaving Cream, Nail Polish and Acrylic Paint”, Rokolee DIY
https://www.youtube.com/watch?v=d6JgN7lB7k4

*This tutorial shows four different methods that can be used to marble paper. Many of the materials used in this tutorial are found around the house or can be purchased at a dollar store. If students only have access to white paper at home, marbling paper could be a great way to customize paper to use with other project suggestions.*

**Artist Examples:** Jackson Pollock, Meghann Riepenhoff

### Constructing Abstract Form
Ask students to create a three-dimensional sculpture using found objects. They can use household items such as toilet paper rolls, cardboard boxes, Q-tips, plastic water bottles or empty aluminum cans as building material. After students build their sculpture, ask them to photograph it. Encourage them to position their sculpture in a dark corner and light it with a desk lamp to teach hard and soft light.

**Teaching Resource:**
“Artist Gives Recycled Materials New Life”, ABC Studios
https://www.youtube.com/watch?v=ap9NFCiz4HI

*Los Angeles artist Clare Graham uses found materials to make sculptural artworks. Many of the objects he uses are recognizable, yet reimagined, through his studio practice.*

**Artist Examples:** Lauren Pakradooni, Rodrigo Valenzuela
ARTIST EXAMPLES

NICK ALBERTSON

“Rubber bands, plastic straws, paper napkins, and other various everyday household items are the basis of my artistic practice. In my work I strip utilitarian objects of their functions, repurposing them to create complicated, layered compositions. Items usually relegated to the background of our lives are foregrounded for the viewers’ visual examination.

While the images depict objects from the real world, they also use the language of abstraction common to painting and works on paper. Because of this, they can be viewed both as abstract paintings to be taken in as a whole, but also as indexical photographs, the minute details meant to be scrutinized. They can be seen as brush strokes from the artist’s hand, or as faithful renderings of what was in front of the lens at the moment the shutter was opened. The images exist in between these two forms and can fluctuate from one to the other.

While photography cannot be a purely abstract medium (as in, completely devoid of representation), I am curious to what extent the form of tangible objects can be used to imply abstraction. To this end, I seek out objects without branding or overly complicated shapes, and often things that can be manipulated by my hand, much in the way a painter manipulates paint to create a brush stroke.

My process blends techniques similar to those of painting as well, sometimes altering and emphasizing elements of the image with the use of Photoshop. Though the image always starts with a camera, it is further abstracted to varying degrees in the computer. The act of creating the compositions in the physical world allows the images to feel familiar. The slight variations from object to object suggest the imperfection of the real world as well as that of the artist’s hand.” (From www.nickalbertson.com).

Teaching Resources:
“Nick Albertson” https://nickalbertson.com/

“Styrofoam Plates” https://nickalbertson.com/2014-1
Albertson’s monochromatic, abstract film is yet another example of his use of found objects.

EDNA ANDRADE

Edna Andrade emerged as a prominent Philadelphia artist and educator in the early 1960s. Locks Gallery explains that, “Andrade is now recognized as an early leader in the Op Art movement. Characterized by pulsating patterns, vivid colors, and a visual immediacy that surpasses narrative meaning, her work explores symmetry and rhythm through geometric design and structures inspired by nature. Andrade sought to create ‘democratic art’ that dispensed with the need for elite aesthetic education or intricate explanations. As a result, her accessible and appealing compositions were often repurposed for commercial art and political campaigns.” (From: http://www.locksgallery.com/artists/edna-andrade)

Teaching Resources:
“Edna Andrade” – The Locks Gallery
http://www.locksgallery.com/artists/edna-andrade

This incredible archive offers images, videos, exhibitions, reviews and publications of Andrade’s artworks.

“The Case for Abstraction” - The Art Assignment, PBS Studios
https://www.youtube.com/watch?v=96hl5J47c3k&list=PLdGqz6dgvlzBx07XJHnOlHfBzi d97tI&index=15&t=0s

“For much of human history, people made art by trying to represent the world as it appeared around them. Until about 100 years ago, when a bunch of artists stopped trying to do that. It was shocking then and it still upsets and confounds today. How are
we supposed to deal with art completely removed from recognizable objects? And why should we? This is the case for Abstraction.”

“A Vision Transformed: A Profile of Artist Edna Andrade”, Locks Gallery
https://vimeo.com/129560738

Andrade explains about her artistic shift to abstraction and offers an inside look at her meticulous studio practice.

MARK BRADFORD - Amendment #8

“Mark Bradford is known for his densely layered paintings that combine urban debris and abstract forms. Although Bradford refers to his compositions as paintings, paint is never the primary medium. Instead, he uses string, wire, billboard paper, and other materials found in the neighborhood surrounding his studio. Bradford applies these salvaged elements and then sands them down to reveal the work's hidden topography—revealing layer upon layer of multicolored debris.

Amendment #8 comes from a series inspired by the first ten amendments to the US Constitution. Collectively known as the Bill of Rights, these amendments lay out the fundamental rights that protect Americans from abuses of government power. The Eighth Amendment states that "excessive bail shall not be required, nor excessive fines imposed, nor cruel and unusual punishments inflicted." Portions of this text are visible, albeit barely legible, in shallow relief on the surface of Bradford's painting. The obscured text suggests how laws can be manipulated to inhibit, rather than uphold, the freedoms guaranteed by the Constitution.”
(From https://americanart.si.edu/artwork/amendment-8-109468)

Amendment #8, 2014, Mixed media, 48” x 68”

Teaching Resources:
“Meet the Artist: Mark Bradford on Materials, Abstraction, and “Amendment #8”, Smithsonian American Art Museum
HEATHER HANSEN

Dancer and visual artist Heather Hansen utilizes all of her talents to create artwork through a method she calls kinetic drawing. She makes large-scale drawings with charcoal or oil pastels and uses her entire body as the drawing tool. This meditative practice is often presented to the public as performance art. In a 2017 interview with APPlus website, Hansen said the fact that there’s an audience present makes the experience feel like a “high-stakes game of solitaire” and, in lieu of music, she said, “it’s really nice to draw in silence because everything is motivated by breath … and the sounds of the charcoal.” What comes out of that is a “more intimate experience” for both Hansen and those watching.

The artwork itself is relatively symmetrical, and the smearing of the charcoal creates depth and variety in the mark making. Hansen said there are imperfections that keep [the marks] from being perfectly proportional and that, perhaps, is its greatest facet. "I am drawn to symmetry, efficiency, and minimalism in form," Hansen said. "But my body is not symmetrical. I have scoliosis, my pelvis [is] tilted, and one leg is a bit shorter than the other. I'm dominantly right handed and I love that these things show in my drawings. The flaws make them distinctly human which is far more interesting to me than perfection," Hansen continued. "When I was young my ballet teacher told me I would never be a professional dancer because of these physical limitations. I didn't let that stop me. Working with my limitations instead of fighting them has opened up possibilities that I might not have found otherwise."

https://www.youtube.com/watch?v=RNJRslCkTn4

“Artist Mark Bradford discusses his use of materials, his interest in abstraction, and his thoughts on having Amendment #8 in the collection of the Smithsonian American Art Museum.”

“Griot B - Bill O’ Rights feat. Young Mike”, Schoolyard Rap
https://www.youtube.com/watch?v=KH2f01xx8fo

This lighthearted video offers a quick summary of the Bill of Rights.
Teaching Resources:
“Heather Hansen”, http://www.heatherhansen.net/

“New Orleans Artist Captivates with Charcoal and Performance Art”
https://www.youtube.com/watch?v=HmxDbBNnBrg

_In this interview, the artist explains how and why she started making kinetic drawings._

“Heather Hansen: Live Performance, NYC Seaport District”
https://vimeo.com/14758844

_This video contextualizes Hansen’s drawings by showing the performance art that is her mark-making process._

**LAUREN PAKRADOONI**

While Lauren Pakradooni is primarily an object maker, printmaking is core to her practice. The artist utilizes etching, monotype and screenprinting to make works that sometimes exist as traditional prints, but also are used as components of her sculptural work. Pakradooni applies prints to the surface of constructed forms made from materials such as papier-mâché, wood, foam, acrylic, glass, plastic, plaster and fabric.

"I am consistently expanding and inventing new ways of using print techniques that experiment with implied dimension, low-relief, and sculptural applications of print media" says Pakradooni. "Imagery is screenprinted and then seamlessly applied to sculpted forms, to create trompe l'oeil or faux surface texture. Traditional intaglio and relief prints are embossed, giving the paper a sculptural quality that becomes visible in raking light."

The content of Pakradooni’s work is derived from architecture and industrial design to create what she calls "a tenuous fantasy of half-constructed and half-collapsed forms and fragments." Many of her works resemble studies, models or debris, and appear to be fragments of larger built structures that are either coming into existence or crumbling away. The imagery of the prints adhered to the surface of these constructions often refers to building materials such as brick or stucco, further complicating the pieces while often obscuring what they are actually built from. Many of the core concerns of printmaking, including repetition, image construction through layering, and the use of mediated processes rather than direct mark making, are critical to her work. (From: http://printcenter.org/100/wp-content/uploads/2018/09/Pakradooni_gallery-notes-2018.pdf)
JACKSON POLLOCK

“Jackson Pollock, in full Paul Jackson Pollock, (born January 28, 1912, Cody, Wyoming, U.S.—died August 11, 1956, East Hampton, New York), American painter who was a leading exponent of Abstract Expressionism, an art movement characterized by the free-associative gestures in paint sometimes referred to as “action painting.” During his lifetime he received widespread publicity and serious recognition for the radical poured, or “drip,” technique he used to create his major works. Among his contemporaries, he was respected for his deeply personal and totally uncompromising commitment to the art of painting. His work and example had enormous influence on them and on many subsequent art movements in the United States. He is also one of the first American painters to be recognized during his lifetime and after as a peer of 20th-century European masters of modern art.”
(From: https://www.britannica.com/biography/Jackson-Pollock)
Teaching Resources:
“Jackson Pollock Biography, Paintings and Quotes”, https://www.jackson-pollock.org/

This website has many images of Pollock’s paintings, and many quotes that offer insight about Pollock’s studio practice and thoughts on abstract art.

“The Case for Jackson Pollock”, The Art Assignment, PBS Studios
https://www.youtube.com/watch?v=1U19VOF4qfs&list=PLdGqz6dgylzbBxo7XJHnOtHfBzd97rtil&index=8&t=0s

This informative video gives context to Pollock’s artwork and its contribution to art history.

MEGHNAN RIEPENHOFF - Littoral Drift

“This work stems from my fascination with the nature of our relationships to the landscape, the sublime, time, and impermanence. Entitled Littoral Drift, a geologic term describing the action of wind-driven waves transporting sand and gravel, the series consists of camera-less cyanotypes made in collaboration with the landscape and the ocean, at the edges of both. The elements that I employ in the process—waves, rain, wind, and sediment—leave physical inscriptions through direct contact with photographic materials.

Photochemically, the pieces are never wholly processed; they will continue to change over time in response to environments that they encounter, blurring the line between creation and destruction. As part of the larger project, I selectively re-photograph moments in the evolution of the images, to generate a series of static records of a transitory process. Entitled Continua, the progressive images are shown as polyptychs. Perhaps where the fugitive cyanotypes are analogies for a terrifyingly fleeting and beautiful existence, the process of re-photographing them is a metaphor for the incorporation and mediation of photography in the contemporary human experience.”

Littoral Drift #26 (Tower Drift, Hilton Head, SC, 05.28.13, Tidal Pools, Dipped and Buried), Cyanotype on paper, 11” x 14”

Installation view
Teaching Resources:
“Meghann Riepenhoff”, http://meghannriepenhoff.com/

“Meghann Riepenhoff discusses her work in the exhibition, Another West”
https://vimeo.com/365094530

The artist speaks directly to the viewer in this video and explains her artistic process.

“Meghann Riepenhoff on Bainbridge Island”
https://vimeo.com/292351426

This time-lapse video offers an in-depth look at Riepenhoff’s artistic process, which depends on interventions with bodies of water. Seeing her process gives a whole new understanding to the aesthetics of her photographs.

AARON SISKIND

“Artist and educator Aaron Siskind holds a preeminent place in the history of American photography. He was the only photographic member of the American Abstract-Expressionist movement, drawing inspiration and inspiring notable modern painters such as Willem DeKooning Barnett Newman and Franz Kline. During the 1930s, Siskind was interested in documenting the pressing social conditions of his time. It was not until after an exploration of the external world had been exhausted, that he began using the outside world as a means of internal self-exploration – harnessing the associative powers of his vernacular objects. Siskind focused on the formal relationship between light, structure and texture, exploring ideas of decay and regeneration. His practice was an overtly straightforward technique of isolating and enlarging everyday subject matter, creating conceptual metaphors with new purpose and meaning. The artist ultimately radicalized the medium by pinpointing photography’s potential as an abstract form of expression and an aesthetic end in itself.”
(From http://www.brucesilverstein.com/artists/aaron-siskind/biography)
Teaching Resources:
“Aaron Siskind”, The International Center of Photography
https://www.icp.org/browse/archive/constituents/aaron-siskind?all/all/all/0

There are many additional examples of Siskind’s abstract photographs in this collection.

“Shape of Light, First Look”, Tate Modern
https://www.youtube.com/watch?time_continue=32&v=k4yWYIznrDQ&feature=emb_title

Aaron Siskind was a pioneer of abstract photography. This video takes you on a tour of the 2018 exhibition Shape of Light: 100 Years of Photography and Abstract Art at Tate Modern, with curator Simon Baker. It gives an in depth look at how abstraction painting informed abstract photography, and how contemporary artists are reinventing abstraction today.

ROCHELLE TONER

Though Rochelle Toner’s work has been included in numerous group exhibitions in the Philadelphia area over the last 40 years, it has not received the critical attention that it merits. Having spent 30 years dedicated to academic service, coupled with the lack of support which women (especially queer women) of her generation received in the art world, much of Toner’s extensive body of work remains unexhibited and unknown. While Toner identifies as a printmaker, her current works are watercolors, collages and drawings. The watercolors are diverse, vibrantly-colored organic abstractions, many with linear repeating forms. After many years of making watercolors, the artist has produced two series of collages made from magazine pages. While many of the collages relate visually to the abstracted organic forms of the watercolor drawings, the most recent are composed of the cut-up and reassembled body parts of fashion models.

Three untitled collages from the series “Playing With Dolls”, 2017-18, Magazine clippings on Arches Cover Paper, 20x17"
Teaching Resources:
“Rochelle Toner”, http://www.rochelletoner.com/

“Rochelle Toner Printmaker”, James A. Michener Art Museum
https://www.youtube.com/watch?v=ZXZBbSnYRdo

Rochelle Toner invites us into her studio to discuss why she became an artist, educator and collector. She also talks about her struggles as a gay woman and how her sexuality has influenced her artwork.

RODRIGO VALENZUELA

“I construct narratives, scenes, and stories which point to the tensions found between the individual and communities. I utilize autobiographical threads to inform larger universal fields of experience. Gestures of alienation and displacement are both the aesthetic and subject of much of my work. Often using landscapes and tableaus with day laborers or myself, I explore the way an image is inhabited, and the way that spaces, objects and people are translated into images. My work serves as an expressive and intimate point of contact between the broader realms of subjectivity and political contingency. Through my videos and photographs, I make images that feel at the same time familiar yet distant. I engage the viewer in questions concerning the ways in which the formation and experience of each work is situated—how they exist in and out of place.” (From: http://www.rodrigovalenzuela.com/)

Teaching Resources:
“Rodrigo Valenzuela”, http://www.rodrigovalenzuela.com/
“Rodrigo Valenzuela, 2015 Neddy Artist Award Finalist in Open Medium”, Cornish College of the Arts
https://vimeo.com/141097661

An interview with Valenzuela about the inspiration for his work is interspersed with installation shots that help to contextualize his photographs.
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, we 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, we 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
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/?fa=subject%3Aphotographic+prints%7Cpartof%3Aprints+and+photographs+division
The Library of Congress website has digitized many of the most important images in its collection, 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
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#!?perPage=20&department=19&sortBy=Relevance&sortOrder=asc&offset=0&pageSize=0

The Museum of Modern Art
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.

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.

Philadelphia Military Academy at Elverson, North Philadelphia, 2019

Randolph Technical High School, Northwest Philadelphia, 2019