ACTIVISM CURRICULUM

ACTIVISM 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

Printmaking has been described as the most democratic form of art, and has been utilized throughout history as a medium for **activism**. The ability to create multiples has made original art accessible to vast, global audiences for centuries, often amplifying calls for protest, resistance and justice. Photography, a relatively new medium in comparison, has become an activist tool that gives anyone the ability to record, reflect and respond to their world through first-person documentation. Print media saturates urban visual culture, manifesting everywhere from corner-store advertisements to wheat-pasted posters and stenciled graffiti. The accessible nature of contemporary print and photography make a powerful and easy point of entry to exploration of topics that impact urban high school students.

> **Teaching resource:**
> "What is Activism?" Anjali Appadurai at TEDxYouth@Biddeford, TEDxYouth
> https://www.youtube.com/watch?v=zDVA7r7r0d0&t=615s
>
> *"Born in India and raised in Canada, Anjali began to explore ideas of social justice while in high school. Passionate about youth engagement and civil responsibility, in her second TEDxTalk, Anjali asks youth to question the definition of activism and to apply the interpretation that speaks to them in order to create the world they want to see in the future."*

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

A Commentary on Current Events
Consider the ways that artists like Devin Allen, Anastasia Samoylova and Carmen Winant use photography to talk about police brutality, climate change and feminism, respectively. Pick a topic that is important to you personally, or that you think is important to other teens. Working in the style of Carmen Winant, source as many photographs as you can from books, magazines and the internet that depict your topic. Create a collage, manually or digitally, using these photographs and see if your classmates can guess the topic that you have chosen to represent through appropriated imagery.

> **Teaching resource:**
> "Billboards Popping up in Omaha Part of New Bemis Art Installation", KETV Omaha
> https://www.ketv.com/article/billboards-popping-up-in-omaha-part-of-new-bemis-art-installation/36744831
>
> *Artist Carmen Winant describes her text-based public art project called* Consciousness Raising.
>
> **Artist Examples:** Devin Allen, Anastasia Samoylova, Carmen Winant

Civic Engagement in School
Introduce students to artists that display art in public spaces such as Banksy, Swoon and Carmen Winant. Consider why the artists may have selected the public spaces where they displayed the artworks, how the works functioned in the space, who the audience was, and how you would react if confronted by the artwork(s).

Identify spaces in your school that could house artworks and discuss who the audience would be. Think big – these areas for display could be ceiling tiles, fences or traditional display cases, and public artworks could include objects, banners or interactive media. Write a letter to your principal explaining the significance of the project and ask formal permission to install the artwork in the school upon its completion.

> **Teaching resources:**
> "The Art of Isolation and Protest", PBS
> https://www.pbs.org/video/the-power-of-street-art-under-covid-tg7su0/
>
> *"At the onset of the coronavirus pandemic, artists began painting murals on boarded up windows of businesses in Seattle to deter vandalism and beautify the streets. And as isolation evolved into a social movement protesting the killing of black people in America, the art transformed into messages of anger and hope. Listen to artists reflect on the role of art in the age of COVID."*
>
> **Artist Examples:** Banksy, Swoon, Carmen Winant

Documentary Photography: Here and Now
Black and white photography conveys a timelessness that color photography cannot. Study the photographs of Devin Allen, Gordon Parks and Stephen Shames and discuss their contributions to documentary photography from the 1940s to the present day. All three use black and white photography, but what are the similarities and differences in their subjects and the ways they are depicted? In the spirit of these photographers, create a small body of black and white documentary photographs about your friends. Who are the people who have maintained an important role in your life's story? If you were to find these photographs in fifty years, who would you hope to discover? Consider including staged portraits, environmental portraits and urban landscapes to tell the story of you and your friends.

> **Teaching resource:**
> Documentary Photography 101: What is Documentary Photography? | Mads Nissen x Wedio
> https://www.youtube.com/watch?v=InP79EPvy0s&list=PL4gc4SFpkNLxw2KAQLoWup_IJ5PSHOYUm&index=3
>
> *"What is documentary photography? Watch Mads Nissens' masterclass to get exclusive insight into documentary photography and learn the basics of documentary photography. You can also read on to learn about the history and the various types of documentary photography, bringing you some tips and tricks on how you can get started."*
>
> **Artist Examples:** Devin Allen, Gordon Parks, Stephen Shames

Feminism in Focus
Use The National Women's History Museum's impressive collection of biographies (https://www.womenshistory.org/students-and-educators/biographies) to find inspirational women that have made significant contributions to the world. As you research these historical figures, find someone whose mission and passion are of particular interest to you. Think about visual emblems that could represent that woman and the impact she made in her field. Draw the symbol, transfer it to a linoleum block and create multi-colored prints that can be collaged together to create a final artwork. This print will act as a portrait of the female leader of your choice.

> **Teaching resource:**
> "What it Means to be a Feminist," Seventeen
> https://www.youtube.com/watch?v=SbFhOXapQBk
>
> *Teenagers describe the difference between equity and equality as it relates to feminism.*
>
> **Artist Examples:** Tatyana Fazlalizadeh, Guerilla Girls, Carmen Winant

Hidden Truth
Contemporary artists use text as a means of artistic expression. They compose sentences or phrases that can have meaning on their own or trigger emotion in the viewer. These phrases seem to be pieces of larger, mysterious narratives, and are sometimes appropriated in response to current events. What are the various ways you can use text to convey a message? Hand-print words and/or phrases on transparent and translucent materials. Experiment with size, scale and color of the text, and layer the printed sheets on top of one another to hide or emphasize certain words or phrases. Find a backlit area such as a classroom window to display these messages to the viewing public.

Teaching resource:
"SHUT UP – artists who use words in their work", Brian Reverman
https://www.youtube.com/watch?v=7G3y3S1-cRo&t=129s

"This video looks at artists who combine text and image. It features Roy Lichtenstein, Lalla Essaydi, Wang Guangyi, Barbara Kruger, and Mark Bradford."

Artist Examples: Tatyana Fazlalizadeh, Guerilla Girls, Favianna Rodriguez

Protest Posters
Research the history of printmaking as activism. Study how printmakers have used relief printing, block printing, letterpress, etc. to make quick prints that address pressing issues in history. Visit the Center for the Study of Political Graphics website (https://www.politicalgraphics.org/). Browse their collection, which can be searched by subject or by artist, to inspire your own artwork. Which issues were relevant in the past that are less relevant today, and which issues do the students feel require more attention than they have received in the past? Use printmaking techniques to create your own propaganda posters containing text and imagery addressing a particular social concern.

Teaching resource:
"Favianna Rodriguez – Social Justice Poster Workshop", The Latinx House
https://www.youtube.com/watch?v=4COKdgWXq14

"In this instructional video, artist and activist Favianna Rodriguez gives us some tips for how to create a political poster and make our voices heard. This is a great activity for kids and people of all ages."

Artist Examples: Guerilla Girls, Shepard Fairey, Favianna Rodriguez

Featured Artists

DEVIN ALLEN - *A Beautiful Ghetto*

"A Beautiful Ghetto" [is] a visual story by **Devin Allen** about Freddie Gray's Baltimore and the rise of the New Activist. The project aspires to create an inclusive forum for conversation about the recent uprising in Baltimore and the struggle for social justice. It also highlights the power of both photography and protest to change our perspectives of the cities we live in.

The title of this project challenges negative representations of the ghetto by asserting the beauty of the culture and communities of Baltimore's inner city neighborhoods. It leads us to consider our own perceptions of the ghetto, and what this word calls to mind for each of us. The project also seeks to create a conversation that extends from Baltimore to sister cities such as Philadelphia, and asks us to reflect on where we would position ourselves were an uprising to happen here. Would you be on the front lines of the protest, or would you take to social media? Would you stay home and watch the news? Would you pray? Would you talk behind closed doors, or not at all?

The project also explores Allen's personal transformation in April 2015 following the death of 25-year-old Freddie Gray while in police custody. Allen shifts from concerned citizen to photo-activist, and forms his own media platform through Instagram and Twitter to share his perspective on the events unfolding in Baltimore. An inspiration for this transformation is the

enduring legacy of Gordon Parks as well as mentor Robert Houston, photographers who decades earlier documented and defined the civil rights movement of the 20th century in America." (https://slought.org/resources/a_beautiful_ghetto).

Teaching resource: "Devin Allen: No Barricades, No Bars", SCOUT
https://www.youtube.com/watch?v=Y-dfmQkOHlY

"Devin Allen is a young photographer from Baltimore City who recently found himself with all eyes on him--or his work--actually when his photo posts on Twitter and Facebook caught the attention of Rhianna and then Time Magazine."

Devin Allen, From *A Beautiful Ghetto*, 2017, Haymarket Books

Devin Allen, From *A Beautiful Ghetto*, 2017, Haymarket Books

BANKSY

"Arguably the most controversial street artist in the world, **Banksy**'s works have become a subculture in their own right. Banksy's political statements and disruptive vision have impacted cities across the globe at vital moments in modern history, provoking alternative viewpoints and encouraging revolution in the art world. His identity remains unknown, even after more than 30 years of involvement in the global graffiti scene. He has worked in many street art mediums and in many styles, breaking down the boundaries and expectations of street art critics. His work includes powerful, often controversial images, encouraging the rapid spread of his name and work across the internet. Today, his iconic works have been re-shared and repurposed beyond measure." (https://www.streetartbio.com/artists/banksy/).

Teaching resources:
"The Untold Truth of Banksy", Grunge
https://www.youtube.com/watch?v=z13-b0wPPSo&t=303s

"Banksy's works and very existence continue to entice, entertain, provoke, and baffle audiences all over the world. But who is he? And where did he come from? Here's a look at the untold truth of Banksy."

"Behind the Banksy Stunt", The Art Assignment
https://www.youtube.com/watch?v=X-6jMi4e-0Q

"When Banksy shredded his artwork the moment after it sold at auction, he left many questions unanswered. What are we to make of the stunt?"

Banksy, *Girl with Balloon*, 2002, Mural

Banksy, *Aachoo!!*, 2020, Mural

SHEPARD FAIREY

"**Shepard Fairey** received his B.F.A. at the Rhode Island School of Design in Providence. While at R.I.S.D. he created the Andre the Giant has a Posse sticker that transformed into the OBEY GIANT art campaign with imagery that has changed the way people see art and the urban landscape. His work has evolved into an acclaimed body of art which includes the 2008 "Hope" portrait of Barack Obama which can be found in the Smithonian's National Portrait gallery. Since the beginning of his career in 1989 he has exhibited in galleries and museums around the world, indoor and outdoor. His works are in the permanent collections of the MOMA, the Victoria and Albert Museum, the Boston ICA, and many others. For more information, visit www.obeygiant.com" (https://paceprints.com/shepard-fairey).

Teaching resource:
"Undercovers: Shepard Fairey", FLOOD Magazine
https://www.youtube.com/watch?v=6zBxYQMlHK8

Artist Shepard Fairey explains why public art has become the cornerstone of his artistic practice.

Shepard Fairey, *HOPE (Obama)*, 2008
Offset lithograph, 36 x 24"

Shepard Fairey, *Maya Angelou Rise Above,* 2019, mural in Los Angeles, CA

Shepard Fairey, *Afrocentric (Black)*, 2007,
Offset lithograph, 24 x 18"

TATYANA FAZLALIZADEH– *Stop Telling Women to Smile*

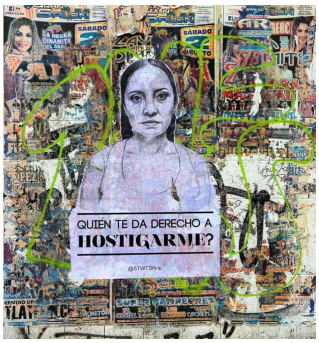
Tatyana Falalizadeh is an artist/illustrator based in Brooklyn, NY, who is best known for her oil paintings. Having recently branched into public art as a muralist, her series *Stop Telling Women to Smile* (STWTS) was born out of the idea that street art can be an impactful tool for tackling street harassment. Street harassment is a serious issue that affects women worldwide. She wheat pastes images of women, along with texts that voice their response to harassers faces, in the streets - creating a bold presence for women in an environment where they are so often made to feel uncomfortable and unsafe.

STWTS was initiated in Brooklyn in the fall of 2012. It is an on-going series which will gradually include many cities and many participants. (http://stoptellingwomentosmile.com/).

> **Teaching resource:**
> "Tatyana Fazlalizadeh, Visual Artist: Stop Telling Women to Smile", American Masters PBS
> https://www.youtube.com/watch?v=6X5O8I5PFOA
>
> *"Visual artist Tatyana Fazlalizadeh created Stop Telling Women to Smile, an international street art series that tackles gender-based street harassment. She shares the source of her inspiration and how she works across artistic mediums as a fine artist, illustrator and muralist."*

Tatyana Fazlalizadeh ,
Installation view, Baltimore, MD

Tatyana Fazlalizadeh**,** Installation view, Paris, France



Tatyana Fazlalizadeh,
Installation view, Mexico City,

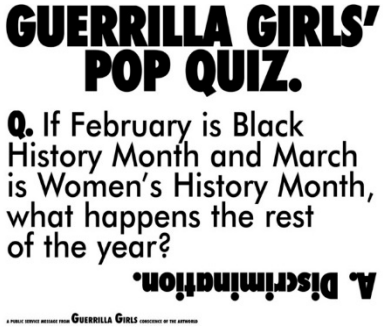
GUERILLA GIRLS

"Guerrilla Girls is an anonymous group of feminist, female artists devoted to fighting sexism and racism within the art world. The group formed in New York City in 1985 with the mission of bringing gender and racial inequality into focus within the greater arts community. The group employs culture jamming in the form of posters, books, billboards, and public appearances to expose discrimination and corruption. To remain anonymous, members don gorilla masks and use pseudonyms that refer to deceased female artists. According to GG1, identities are concealed because issues matter more than individual identities, "Mainly, we wanted the focus to be on the issues, not on our personalities or our own work." (https://www.tate.org.uk/art/artists/guerrilla-girls-6858).

Teaching resource:
Guerilla Girls Images & Projects, 1985-2018, Guerilla Girls
https://www.youtube.com/watch?v=UO0bCoamdDo

This video offers a comprehensive overview of the Guerilla Girls' projects and their international presence as artist and activists.

Guerilla Girls, *Do Women Have to be Naked to Get into the Met. Museum?*, 1989



Guerilla Girls, *Guerilla Girls Pop Quiz*, 1990

GORDON PARKS

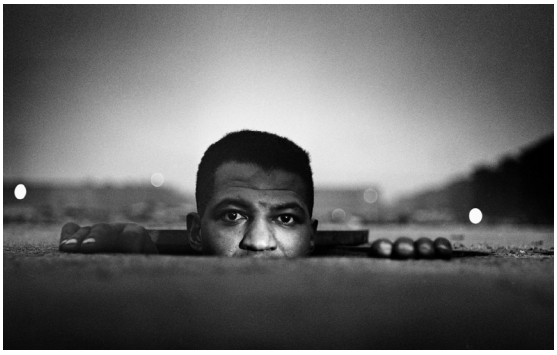
"**Gordon Parks**, one of the greatest photographers of the twentieth century, was a humanitarian with a deep commitment to social justice. He left behind an exceptional body of work that documents American life and culture from the early 1940s into the 2000s, with a focus on race relations, poverty, civil rights, and urban life. Parks was also a distinguished composer, author, and filmmaker who interacted with many of the leading people of his era—from politicians and artists to athletes and other celebrities.

Born into poverty and segregation in Fort Scott, Kansas, in 1912, Parks was drawn to photography as a young man when he saw images of migrant workers in a magazine. After buying a camera at a pawnshop, he taught himself how to use it. Despite his lack of professional training, he won the Julius Rosenwald Fellowship in 1942; this led to a position with the photography section of the Farm Security Administration (FSA) in Washington, D.C., and, later, the Office of War Information (OWI). Working for these agencies, which were then chronicling the nation's social conditions, Parks quickly developed a personal style that would make him among the most celebrated photographers of his era. His extraordinary pictures allowed him to break the color line in professional photography while he created remarkably expressive images that consistently explored the social and economic impact of poverty, racism, and other forms of discrimination." (https://www.gordonparksfoundation.org/gordon-parks/biography).

Teaching resource:
"How Self-taught Photographer Gordon Parks Became a Master Storyteller", PBS
https://www.youtube.com/watch?v=gQLUbdp7fqA

"Photographer and journalist Gordon Parks used his camera as a tool to help the world understand the experience of African-Americans in the U.S. A current exhibition at the National Gallery of Art, titled "Gordon Parks: The New Tide," examines the first ten years of his career, and exhibit curator Philip Brookman sits down with Jeffrey Brown to share more about the artist's life and work."

Gordon Parks*, Harlem Newsboy,* Harlem, New York, 1943



Gordon Parks, *Emerging Man*, Harlem, New York, 1952

Gordon Parks, *Ethel Sharrieff*, Chicago, Illinois, 1963

ANASTASIA SAMOYLOVA – *FloodZone*

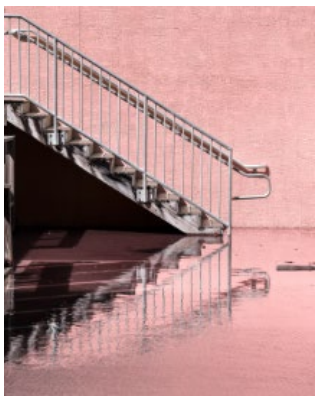
On her website, **Anastasia Samoylova** explains that, *"FloodZone* is an expansive photographic project reflecting and responding to the problem of rising sea levels. The project began in Miami in 2016, when I moved to the area, my first experience living in a tropical environment. It was the hottest summer on record. Through daily walks I began to realize how the city's seductive tropical palette and quality of light concealed the growing dissonance between its booming real-estate market and the ocean's encroachment on its shoreline. Ocean views are prized in the real-estate world, with little regard for building projects' locations in high-risk flood zones. Investors seem to turn a blind eye to the reality that Miami is steadily slipping underwater. Miami Beach, in particular, is a striking case study: the artificial island boasts some of the most luxurious properties, but it is subject to regular flooding. Living in Miami is bittersweet: it looks and feels like a paradise, but the only secure roots belong to mangrove trees." (https://www.anasamoylova.com/projects#/floodzone/).

Teaching resource:
"'My goal is to dismantle stereotypes' | Interview with Photographer Anastasia Samoylova", Steidl
https://www.youtube.com/watch?v=2Wlj7vY2uEY&t=1s

"FloodZone is Anastasia Samoylova's photographic account of life on the climatic knife-edge of the southern United States. Sea levels are rising and hurricanes threaten, but this is not a visualization of disaster or catastrophe. These beautifully subtle and often unsettling images capture the mood of waiting, of knowing the climate is changing, of living with it."

Anastasia Samoylova *, Pool after Hurricane,* 2017, Archival pigment print, 40 x 32”

Anastasia Samoylova *, Gator*, 2017, Dye-sublimation print on aluminum, 40x60”



Anastasia Samoylova, *Fountain*, 2017, Dye-sublimation print on aluminum, 40 x 50”

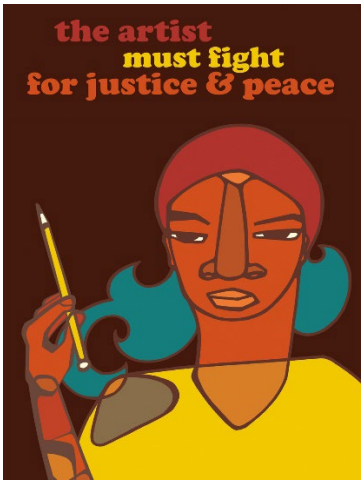
FAVIANNA RODRIGUEZ

“**Favianna Rodriguez** is an interdisciplinary artist, cultural strategist, and social justice activist based in Oakland, California. Her art and praxis address migration, gender justice, climate change, racial equity, and sexual freedom. Her creative practice boldly challenges entrenched myths and cultural practices, while embodying the YES of a pluralistic future. Favianna's collaborations include Ben & Jerry's Pecan Resist, two large scale public art commissions with the City of San Francisco, and a partnership with Joey Soloway of Topple Productions to create a fellowship for marginalized voices in the entertainment industry. Favianna’s work serves as a record of her human experiences as a woman of color embracing joy and pleasure through personal transformation and psychedelics. Her signature mark-making embodies the perspective of a first-generation American Latinx artist with Afro-Latinx roots who grew up in Oakland, California during the era of the war on drugs and the birth of Hip Hop.

Favianna's practice includes visual art, public art, writing, cultural organizing and power building. She leads meaningful collaborations with social movements that lead to resilient and transformative cultural strategies. In addition to her expansive studio practice, she is the co-founder and president of The Center for Cultural Power, a national organization that empowers artists to disrupt the status quo and ignite change at the intersection of culture and social justice. In 2016, Favianna received the Robert Rauschenberg Artist as Activist Fellowship for her work around immigrant detention and mass incarceration. In 2017, she was awarded an Atlantic Fellowship for Racial Equity for her work around racial justice and climate change. In 2018, she received the SOROS Equality Fellowship for organizing artist activists. An artist-entrepreneur, she has co-founded various institutions, including the EastSide Arts Alliance, a cultural center and affordable housing complex in Oakland, CA, and Presente.org, the largest Latino online organizing community in the US. She is currently working on a film about healing from womb trauma.” (https://favianna.com/about/biography).

Teaching resource:
“California Artist Prints Her Activism”, PBS NewsHour
https://www.youtube.com/watch?v=T1eXMCtF-E0

“Favianna Rodriguez is a visual artist and community organizer who merges her artistic practice with her political activism. Through her bold, vivid artwork, she has become a leading voice in raising awareness about immigration, women's issues, globalization and economic injustice.”



Favianna Rodriguez, *Artist Must Fight*, 2009, Screenprint, 24” x 18”

Favianna Rodriguez, *You Are Welcome Here*, 2017, Offset Poster, 24” x 18”

Favianna Rodriguez, *Power 2020,* 2020*,* Collage on Cotton Rag Paper*,* 30” x 22.5”

STEPHEN SHAMES – *THE BLACK PANTHERS*

“The Black Panther Party burst upon our consciousness when Bobby Seale and other Panthers marched upon the California State Capitol in Sacramento—armed with guns. This approach electrified a generation of black youth. The Panthers did not encourage hatred. Their “black pride” was not based on denigrating whites, but on showing the black community that they were in control of their own destiny. The Black Panther Party sought to build a community through service to the people, providing free food and clothing. They gave purpose to the aimless, angry youth who loitered on street corners. The Panthers molded these young people into disciplined, hard workers who served their community and showed respect for mothers, fathers, and elders.” (https://stephenshames.com/projects/black-panther-party/).

Teaching resource:
https://www.youtube.com/watch?v=EN-qoOxfODU
“Power To The People: Visualizing the Black Panthers with Photographer Stephen Shames”, Contact High: Music, Culture, Photography

“Brooklyn-based Shames captured both bold and nuanced moments of the Black Power movement. Where the mainstream media seemed to only show the Panthers as gun-toting militants, Mr. Shames’ photographs offered complexity, capturing the community-based activism of men, women and children participating in the Free Breakfast for Children and a host of activism imagery including voter registration drives free medical and legal care and employment training.”

Stephen Shames, *Black Panthers carry George Jackson's coffin into St. Augustine's Episcopal Church for his funeral service as a huge crowd watches, Oakland, California*, August 28, 1971.

Stephen Shames, *Black Panthers march through West Philly, at the front is Khalid Raheem,* 1971 Philadelphia, PA.

SWOON

"Caledonia Curry, whose work appears under the name **Swoon**, is a Brooklyn-based artist and is widely known as the first woman to gain large-scale recognition in the male-dominated world of street art. Callie took to the streets of New York while attending the Pratt Institute of Art in 1999, pasting her paper portraits to the sides of buildings with the goal of making art and the public space of the city more accessible.

While much of Callie's art plays with the fantastical, there is also a strong element of realism. This can be seen in her myriad social endeavors, including a long-term community revitalization project in Braddock, Pennsylvania and her efforts to build earthquake-resistant homes in Haiti through Konbit Shelter. Her non-profit, the Heliotrope Foundation, was created in order to further support these ventures." (https://swoonstudio.org/about).

Teaching resource:
"5 Stories: Swoon and Open Source", Mural Arts Philadelphia
https://www.youtube.com/watch?v=2uNBYLZoeZE&t=12s

This video shows Swoon's 2015 Open Source Project in Philadelphia.

SWOON, Mural, Jogjakarta, Indonesia, 2014

SWOON, Mural, Brooklyn, NY, 2016

CARMEN WINANT

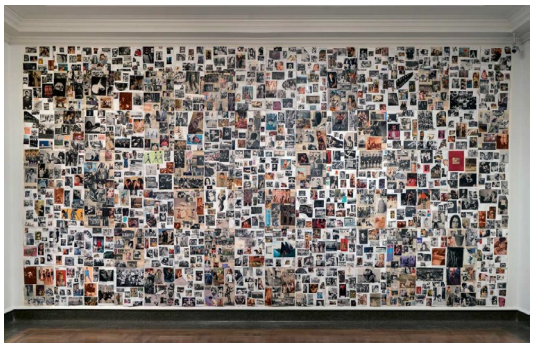
"Carmen Winant's artistic practice is informed by her training as a long-distance runner, in which self-discipline, endurance, repetition, and management of the body were key elements. Her work considers the ways in which images of women are consumed and for what audience they are produced, and how identity and self can become torn from such images over time and repeated exposure. [The exhibition] *How to Remain Human* features a selection of her works, including *A World Without Men*, a massive wall collage constructed from an archive of magazine clippings. The title calls back to Feminist Separatist movements of the 1970s, when some women advocated for female-only societies. Some images are clipped from books on puberty designed to teach young girls about their changing bodies, while many of the advertisements, movie posters, and pin-ups in the piece were clearly made with the goal of appealing to the "male gaze". It may be a world without men; yet men are very much present." (https://www.mocacleveland.org/carmen-winant).

Teaching resources:
"A Brand New End: Survival and Its Pictures", The Print Center
https://vimeo.com/729245576

A Brand New End: Survival and Its Pictures *is a solo photography-based exhibition of new work by Carmen Winant. The project incorporates historical and contemporary representations of oppression, liberation, and self-expression drawn from the archives of Women In Transition (WIT) and the National Coalition Against Domestic Violence (NCADV).*

"Wide Rainbow Studio Visit: Carmen Winant", Wide Rainbow
https://www.youtube.com/watch?v=ljwhVxe-US8

"Join us as we explore artist Carmen Winant 's studio in Columbus, Ohio where she gives us an intimate tour and insight into her process of art making with found images."



Carmen Winant, *Pictures of Women Working,* 2017

Carmen Winant, *A Brand New End: Survival and Its Pictures*, 2022

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.

International Center of 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.