

Slavery, the Prison Industrial Complex: Photographs by Keith Calhoun and Chandra McCormick

Hello from Art + Practice!

Thank you for scheduling your upcoming field trip to Art + Practice's exhibition space. A+P is excited to welcome your class for a self-guided tour of the exhibition titled *Slavery, the Prison Industrial Complex: Photographs by Keith Calhoun and Chandra McCormick*.

In preparation for your visit, A+P highly suggests that you review the following gallery rules, general information about A+P's exhibition space and provided educational resources prior to your visit. This will insure that you will be prepared to guide your students through the suggested activities. If you have any questions, please email A+P at education@artandpractice.org or call (323) 337-6887.

We look forward to welcoming your class to A+P soon.

Sincerely,

ART + PRACTICE

Teacher Resource Guide

ART + PRACTICE

Slavery, the Prison Industrial Complex: Photographs by Keith Calhoun and Chandra McCormick

GALLERY RULES

1. No food or drink allowed. If students bring their lunches, they can leave their food/drinks with A+P at the front gallery desk.
2. Please do not touch the artworks on display.
3. Visitors must keep a 3 foot distance from the artworks.
4. No running or skipping in the gallery.
5. Backpacks and large bags are not permitted in the gallery. Students can leave their belongings with A+P at the front gallery desk.
6. No pens allowed, only pencils; which A+P will provide students with for the tour.
7. No flash photography permitted.
8. Visitors should use inside voices while in the gallery.
9. Limited use of cell phones, kindly requested.



Keith Calhoun. Glenn Demourelle served 27 years in Angola State Prison, 1980. Archival Pigment print. Courtesy of the artist. © Keith Calhoun

GENERAL INFORMATION

Duration

Self-guided tours typically range between 45 minutes-1 hour.

Group Size and Chaperones Count

Groups of 30 are highly encouraged. Adult to student ratio should be 1:10.

Teacher Resource Guide

This packet contains tools and activities for you to facilitate with your students during your visit to A+P. This packet is meant to integrate into your curriculum and incorporate the California State Content standards.

Please follow the directions listed in this packet, and ask an A+P staff member if you have any questions before or during your visit. We'll be happy to help.

Student Handouts

This packet corresponds to a student handout, which A+P will have printed and ready for your students upon arrival to the exhibition space, along with clipboards and sharpened pencils.

Bathroom Code

A+P has women's and men's restrooms onsite. The code for entry is **52022**.

INCLUDED IN THIS PACKET

1. Tour Agenda
2. List of California State Content Standards applied to the tour's activities
3. Exhibition description, artist bio and facts
4. Tour activities (1-5)
5. Select artworks' descriptions

TEACHER RESOURCE GUIDE: 3rd - 5th Grades

TOUR AGENDA

1. Review the gallery rules with students. (page 02)
2. Provide students with background information about the artists Keith Calhoun and Chandra McCormick and the exhibition. (5 mins., page 04)
3. Introduce activity 01. Discuss with students the key vocabulary words and direct students to complete the *See, Think, Wonder* activity. (6-8 mins., page 03 & 05)
4. Introduce activity 02. Direct students to complete the *Essential Question* activity listed in their handouts. (7 mins., page 05)
5. Introduce activity 03. Direct student to complete the *Sentence Starters* activity. Facilitate a group discussion. (15 mins., page 06)
6. Introduce activity 04. Direct students to select an artwork of their choosing and complete the *Art Detective* activity by circling each key element used in a photograph.. (8-10 mins., page 07)
7. Introduce activity 05. Direct students to complete the *Take A Look - Reflection* activity listed in their handouts. (5-8 mins., page 07)

CALIFORNIA STATE CONTENT STANDARDS

While carrying out the following activities in this packet, please keep in mind the following California State Content Standards:

GRADE 3 ELA STANDARD 3.1b Form and use regular and irregular plural nouns.

GRADE 4 ELA STANDARD 4.1b Provide reasons that support the opinion.

GRADE 5 ELA STANDARD 5.1c Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).

CCSS.ELA-LITERACY.W.3.1.B Provide reasons that support the opinion.

CCSS.ELA-LITERACY.W.4.1B Provide reasons that are supported by facts and details.

VAPA STANDARD 4.1 Compare and contrast selected works of art and describe them, using appropriate vocabulary of art.

VAPA STANDARD 4.5 Describe how the individual experiences of an artist may influence the development of specific works of art.

VAPA STANDARD 4.1 Identify how selected principles of design are used in a work of art and how they affect personal responses to an evaluation of the work of art.

KEY VOCABULARY

Community - A group of people living in the same place or having a particular characteristics in common such as a school, classroom, or neighborhood.

Cultural Traditions - Include events, rituals, and customs that a society shares.

Documentary Photography - Usually refers to a popular form of photography used to chronicle events or environments both significant and relevant to history and historical events as well as everyday life.

ABOUT THE EXHIBITION AND ARTIST

Read the following summary to the students:

ABOUT *Slavery, The Prison Industrial Complex: Photographs by Keith Calhoun and Chandra McCormick*

New Orleans natives Keith Calhoun and Chandra McCormick have been documenting African American life in Louisiana for more than 30 years.

Since 1980, they have made regular visits to the Louisiana State Penitentiary at Angola to photograph life on the prison farm, which was founded on the consolidated land of several cotton and sugarcane plantations. Their poignant, mostly black-and-white images record the exploitation of the men incarcerated within the maximum-security prison farm while also showcasing the prisoners' humanity and individual narratives.

Calhoun and McCormick use their cameras as tools for social engagement, reminding their audiences of persistent racial inequities, especially throughout the American criminal justice system.

The exhibition is accompanied by a hardcover book published by Lucia | Marquand that features 70 plates, a foreword by Dr. Deborah Willis, chair of the Department of Photography & Imaging at the Tisch



School of the Arts at New York University, a career overview by photography historian Dr. Susan H. Edwards, and an essay placing the images of *Slavery, the Prison Industrial Complex* in the context of other prison photographs by Dr. Makeda Best, Richard L. Menschel Curator of Photography, Harvard Art Museums.

GENERAL THEMES / FAQ'S

TEACHERS: Provided are some general themes that are relevant with the context of the show. Feel free to discuss these themes with your students.

1. Cultural Traditions in African-American Communities in New Orleans, Louisiana.
 - + Mardi Gras
 - + Second Line (weddings, funerals, parades, etc.)
2. Storytelling through Documentary Photography
 - + Retelling
 - + Reframing
 - + Reimagining (of the life of the inmates in Angola)
3. Cultural Traditions
 - + Restoring Traditions
 - + Reframing misconceptions of a culture

More on Keith Calhoun + Chandra McCormick

Keith Calhoun (b. 1955) and Chandra McCormick (b. 1957) were both born and raised in the Lower 9th Ward of New Orleans, Louisiana. As a husband and wife team, they have been documenting Louisiana and its people for more than 30 years. They have captured the vibrant New Orleans music realm, which consists of brass bands, jazz funerals, social and pleasure clubs, benevolent societies, and the Black Mardi Gras Indians.

In addition to recording New Orleans' social and cultural history, Calhoun and McCormick have also covered religious and spiritual ceremonies throughout their community, as well as river baptisms in rural Louisiana.

They have created several photographic series devoted to preserving a vanishing way of life in Louisiana, including Louisiana dock workers, longshoremen, and freight handlers on the banks of the Mississippi River; sugarcane field scappers; cotton gin laborers, and sweet potato workers in East Carrol parish of Lake Providence, Louisiana.

TEACHER RESOURCE GUIDE: 3rd - 5th Grades

ACTIVITY 01 | See, Think, Wonder

OBJECTIVE: Using *See, Think, Wonder* as a platform to foster critical thinking. Students should develop their own initial drawn responses to the artwork titled *Our children endangered, the new prey for prison beds, New Orleans, 1982*.

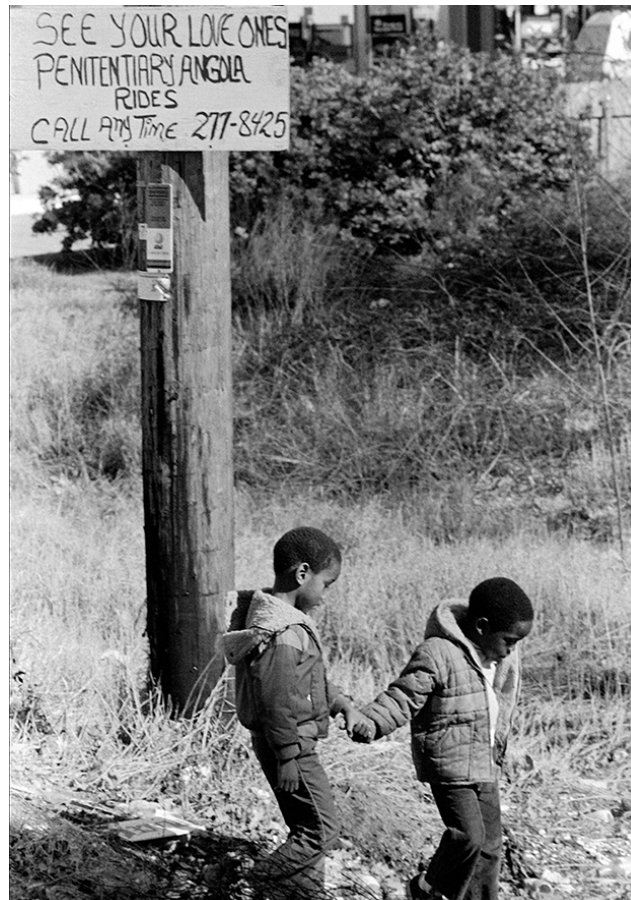
+Whole Group Activity+

ACTIVITY: *See, Think, Wonder* (6-8 mins)

1. Introduction (30 seconds to 1 minute)
Direct students to locate the artwork titled *Our children endangered, the new prey for prison beds, New Orleans, 1982*. and allow them to observe it.
2. Individual Exploration (4 minutes)
Guide students to write what they see, think, and wonder about the artwork.
3. Group Discussion (2 minutes)
Ask students to come back together for a group discussion. Ask students about their observations, inquiring about what they saw, thought, and wondered about *Our children endangered, the new prey for prison beds, New Orleans, 1982*.

CHECK FOR UNDERSTANDING:

The teacher should confirm that the students are not jumping to conclusions about the artwork. Students should only draw or write what they see, think, and wonder in the appropriate place.



Keith Calhoun. *Our children endangered, the new prey for prison beds, New Orleans, 1982*. Archival pigment print. Courtesy of the artist. © Keith Calhoun.

ACTIVITY 02 | Essential Question

OBJECTIVE: Students explore the works of Keith Calhoun and Chandra McCormick and determine their storytelling techniques through documentary photography.

+Individual Activity+

ACTIVITY: *Essential Question* (7 mins)

Ask Students:

Why do you believe it is important to have your story be told and documented by someone close to you? How would you like your story to be documented?

EVIDENCE OF LEARNING

ACT 01 & ACT 02:
Students are able to decipher elements of storytelling techniques within the work of Keith Calhoun and Chandra McCormick.

TEACHER RESOURCE GUIDE: 3rd - 5th Grades

ACTIVITY 03 | Sentence Starters (DOK Level 3: Strategic Thinking)

OBJECTIVE: Students will use sentence starters to formulate descriptions about an artwork being shown and develop their own responses about an artwork of their choosing. The students' thoughts will be shared in small or whole group discussions.

+Individual Activity+

ACTIVITY: Sentence Starters (20 mins total - 15 exploring 5 discussion)

1. Introduction (2 minutes)

Students select an artwork of their choosing to complete Activity #03. Students can roam the gallery with an accompanied adult. Students are to select and focus on an artwork of their choosing. Encourage students to think about what they see, think, and wonder about a piece before writing about it.

2. Individual Exploration (4 minutes per section, 12 minutes total)

Direct students to fill in the blanks to the following sentences by writing in the space provided in their handout.

The title of this artwork is _____.
It was taken in the year _____ by the photographer _____.

The artwork can be described as _____
and it makes me feel _____
because _____.

In my opinion, the most impactful element of this artwork is _____;
specifically _____.

If I were to photograph my community / family / friends, I would by _____.
I would want outsiders to see us as _____
and not as _____.

3. Group Discussion (4 minutes)

EVIDENCE OF LEARNING

Students grasp main concepts of highlighted artworks in the exhibition and use appropriate vocabulary to write descriptive sentences.



Keith Calhoun. *Two to a six-by-eight-foot cell at Angola Prison, 1980*. Archival pigment print. Courtesy of the artist. © Keith Calhoun

TEACHER RESOURCE GUIDE: 3rd - 5th Grades

ACTIVITY 04 | ART DETECTIVE (DOK Level 4: Extended Thinking)

Art Detective: A+P suggests that groups roam around the gallery with a dedicated adult.

OBJECTIVE: Students should use the gallery as a “scavenger hunt” to identify key photography elements in the show. Students should wander around the gallery and identify as many types of key elements. (8-10 mins)

+Individual Activity+

Art Detective:

Ask students to walk around the gallery and examine the photographs. Students should circle the elements they notice in several of the pieces.

Key Elements

Close Ups, Black & White Photography, Animals, Folks working, Farm, Children, Fences, Color Photography, Nuns

EVIDENCE OF LEARNING

Students are able to identify key elements in the scavenger hunt.

ACTIVITY 05 | Take A Look - Reflection



Keith Calhoun. *Glenn Demourelle at his mother's funeral, 1994*. Archival pigment print. Courtesy of the artist. © Keith Calhoun

OBJECTIVE: Students will examine *Glenn Demourelle at his mother's funeral, 1994* and utilize vocabulary words to express the importance of artist having a connection to their subject. (5 mins)

+Individual Activity+

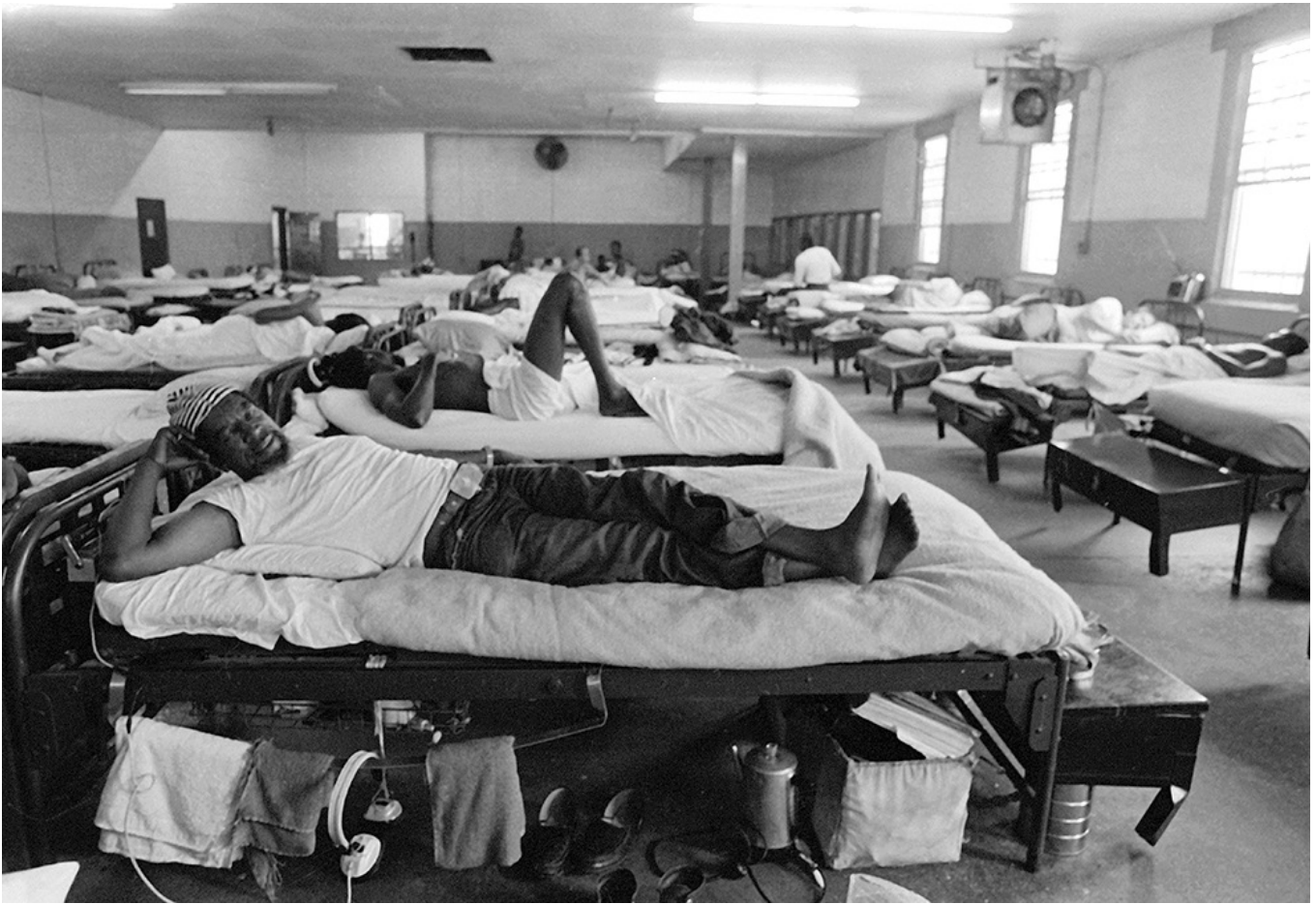
ACTIVITY: Ask students to spend sometime with this photograph, *Glenn Demourelle at his mother's funeral, 1994*. Explain to your students that Mr. Glenn Demourelle was granted something called furlough. Explain that this is when a person incarcerated has permission to leave prison due to a family emergency.

Ask Students:

Why do you think it is important for Chandra and Keith to get to know the people they photograph in order to capture these intimate moments? Utilize vocabulary words you learned today to explain your reasoning.

TEACHER RESOURCE GUIDE: 3rd - 5th Grades

SELECT WORKS | *An Angola dormitory for inmates can house as many as 100 to 200 men, 1981.*



Keith Calhoun. *An Angola dormitory for inmates can house as many as 100 to 200 men, 1981.* Archival pigment print. Courtesy of the artist. © Keith Calhoun

DESCRIPTION

In this image, taken towards the beginning of Calhoun's experiences at Angola, the photographer gives a glimpse into what life is like for some of the prisoners at the Louisiana State Penitentiary. The image serves to contrast some of the other images on view that depict the back-breaking, endless work days inmates are forced to endure under the hot Louisiana sun. The posture of the men in the foreground reminds the viewer that these bunks are their refuge, the closest thing they have to a home or a place to feel safe and comfortable as well as recover from tireless hours in the fields against their will. The title of the image draws further contrast between the idea of home (or what the viewer might think of as "home") and the situation depicted. Calhoun directly confronts some of the main basic freedoms stripped from these men's lives: privacy, security, property, physical comfort, and personal space.



Chandra McCormick. *Father forgive them*, 2013. Archival pigment print. Courtesy of the artist. © Chandra McCormick

DESCRIPTION

This image shows a man who generously engages in a moment of vulnerability with the photographer. Not only does Chandra McCormick position the camera so that the viewer stares into the eyes of the individual photographed, but at that same eye-level are the words "father forgive them," an honest statement that those he encounters at Angola find peace with their higher powers and themselves. With few freedoms in the Louisiana State Penitentiary, this individual has few ways to express his emotions, but chooses to share one of his precious creations, one of his deepest wishes, with the world. The viewer is encouraged to recognize his humanity and what she or he might have in common with this man. McCormick explains that, "my connection goes beyond the frame of looking at the people I photograph as subjects. I feel we are one. It's much more relatable to me - it often is me. I sometimes experience a feeling of being both in front of and behind the camera, and I want the viewers of my photographs to have the same intense experience of empathy."

PHOTOGRAPHS by
**KEITH CALHOUN &
CHANDRA McCORMICK**

SLAVERY THE PRISON INDUSTRIAL COMPLEX

student handout

name:

date:



Meet Keith Calhoun + Chandra McCormick

New Orleans natives Keith Calhoun and Chandra McCormick have been documenting African American life in Louisiana for more than 30 years.

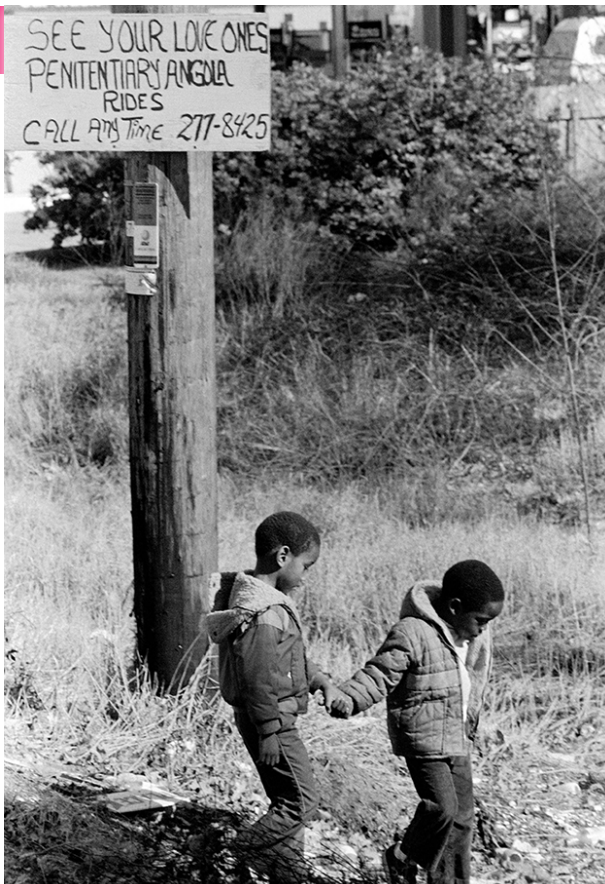
Keith and Chandra use their cameras as tools to remind their audiences of racial injustices that African Americans face in the United States, especially throughout the criminal justice system.

VOCABULARY

Community: A group of people living in the same place or having particular characteristics in common such as a school, classroom, or neighborhood.

Cultural Traditions: Includes events, rituals, and customs that a society shares.

Documentary Photography: Usually refers to a popular form of photography used to chronicle events or environments both significant and relevant to history and historical events as well as everyday life.



Keith Calhoun. *Our children endangered, the new prey for prison beds, New Orleans, 1982*. Archival pigment print. Courtesy of the artist. © Keith Calhoun.

ACTIVITY 01 | See, Think, Wonder

Walk over to
this image!

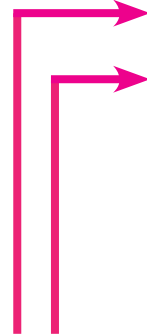
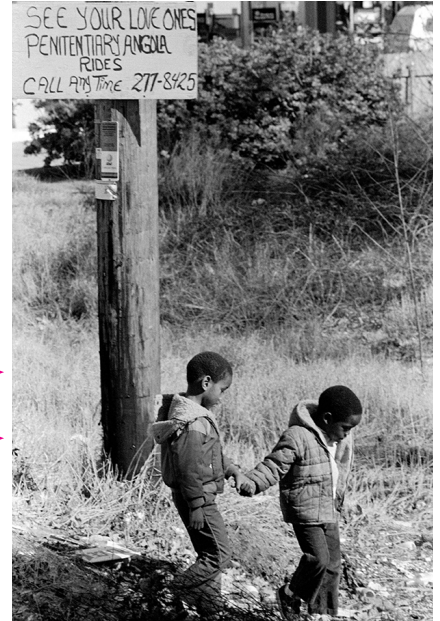


View *Our children endangered, the new prey for prison beds, New Orleans, 1982* and write or draw what you see, think and wonder about the work (see image):

TURN THE PAGE TO BEGIN THE ACTIVITY!

ACTIVITY 01 | See, Think, Wonder (Cont.)

See



Feel free to draw or write out your **Activity 01** response.

Now that you've made it to this photograph, feel free to write or draw your response below!

Think

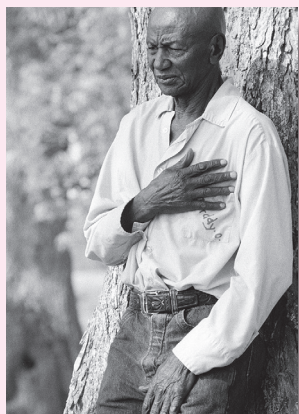
Wonder

ACTIVITY 02 | Essential Question

Why do you believe it is important to have your story be told and documented by someone close to you? How would you like your story to be documented?

+ Feel free to write or draw your response. +

ACTIVITY 03 | Sentence Starters



Chandra McCormick. *Daddy's*, the oldest inmate in Angola State Penitentiary, 2004. Archival pigment print. Courtesy of the artist. © Keith Calhoun

+ Fun Fact +

Keith Calhoun and Chandra McCormick spend years getting to know the folks they photograph. For the artists, the relationships formed is an important aspect of documentary photograph.



Keith Calhoun. *Two to a six-by-eight-foot cell at Angola Prison*, 1980. Archival pigment print. Courtesy of the artist. © Keith Calhoun.

Begin **ACTIVITY 03** here!

Feel free to **walk around** and **select** a work of art. Use the following sentence starters to help you **write** about Keith and Chandra's photographs!

The title of this artwork is _____

It was taken in the year _____

by the photographer _____

The artwork can be described as _____

and it makes me feel _____

because _____

ACTIVITY 03 CONTINUE >

ACTIVITY 0 | Sentence Starters (Cont.)

In my opinion, the most meaningful element of this artwork is _____

specifically _____

If I were to photograph my community / family / friends, I would by _____

I would want outsiders to see us as _____

and not as _____



Chandra McCormick. *Father forgive them*, 2013. Archival pigment print. Courtesy of the artist.
© Chandra McCormick

ACTIVITY 04 | Art Detective

Walk around the gallery and **examine** the photographs. **Pick two** art pieces and **circle** all elements that are preset in photograph.

Circle key elements that apply.

Close Ups Nuns Folks Working Fences

Children Color Photography Animals

Farm Black & White Photography Cars

Name of Photograph:

Circle key elements that apply.

Close Ups Nuns Folks Working Fences

Children Color Photography Animals

Farm Black & White Photography Cars

Name of Photograph:

Slavery, the Prison Industrial Complex: Photographs by Keith Calhoun and Chandra McCormick

Hello from Art + Practice!

Thank you for scheduling your upcoming field trip to Art + Practice's exhibition space. A+P is excited to welcome your class for a self-guided tour of the exhibition titled *Slavery, The Prison Industrial Complex: Photographs by Keith Calhoun and Chandra McCormick*.

In preparation for your visit, A+P highly suggests that you review the following gallery rules, general information about A+P's exhibition space and provided educational resources prior to your visit. This will insure that you will be prepared to guide your students through the suggested activities. If you have any questions, please email A+P at education@artandpractice.org or call (323) 337-6887.

We look forward to welcoming your class to A+P soon.

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ART + PRACTICE

Teacher Resource Guide

ART + PRACTICE

Slavery, the Prison Industrial Complex: Photographs by Keith Calhoun and Chandra McCormick

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7. No flash photography permitted.
8. Visitors should use inside voices while in the gallery.
9. Limited use of cell phones, kindly requested.



Keith Calhoun. *Glenn Demourelle served 27 years in Angola State Prison, 1980.* Archival Pigment print. Courtesy of the artist. © Keith Calhoun

GENERAL INFORMATION

Duration

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INCLUDED IN THIS PACKET

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2. List of California State Content Standards applied to the tour's activities
3. Exhibition description, artist bio and facts
4. Tour activities (1-4)
5. Select artworks' descriptions

TEACHER RESOURCE GUIDE: 3rd - 5th Grades

TOUR AGENDA

1. Review the gallery rules with students. (page 02)
2. Provide students with background information about the artists Keith Calhoun and Chandra McCormick and the exhibition. (5 mins., page 04)
3. Introduce activity 01. Discuss with students the key vocabulary words and direct students to complete the *See, Think, Wonder* activity listed in their handouts. (6-8 mins., page 03 & 05)
4. Introduce activity 02. Direct students to complete the *Fill in The Blank + Sentence Starters* activity listed in their handouts. (7 mins., page 05)
5. Introduce activity 03. Direct student to complete the *Argumentative Writing* activity listed in their handouts. Facilitate a group discussion. (15 mins., page 06)
6. Introduce activity 04. Direct students to complete *Take A Look - Reflection* listed in their handouts. (8-10 mins., page 07)

CALIFORNIA STATE CONTENT STANDARDS

While carrying out the following activities in this packet, please keep in mind the following California State Content Standards:

GRADE 6

CCSS.ELA-LITERACY.W.6.1 Write arguments to support claims with clear reasons and relevant evidence.

CCSS.LA-LITERACY.W.6.1.A Introduce claim(s) and organize the reasons and evidence clearly.

CCSS.ELA-LITERACY.W.6.1.B Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.

CCSS.ELA-LITERACY.W.6.1.E Provide a concluding statement or section that follows from the argument presented.

VAPA .4.1 Construct and describe plausible interpretations of what they perceive in works of art.

GRADE 7

CSS.ELA-LITERACY.W.7.1 Write arguments to support claims with clear reasons and relevant evidence.

CCSS.ELA-LITERACY.W.7.1.E Provide a concluding statement or section that follows from and supports the argument presented.

VAPA.4.3 Take an active part in a small-group discussion about the artistic value of specific works of art, with a wide range of viewpoints of peers being considered.

GRADE 8

CCSS.ELA-LITERACY.W.8.1 Write arguments to support claims with clear reasons and relevant evidence.

CCSS.ELA-LITERACY.W.8.1.A Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.

VAPA.4.3 Construct an interpretation of a work of art based on the form and content of the work.

KEY VOCABULARY

Documentary Photography - Usually refers to a popular form of photography used to chronicle events or environments both significant and relevant to history and historical events as well as everyday life.

Fearmongering - The action of deliberately arousing public fear or alarm about a particular issue.

ABOUT THE EXHIBITION AND ARTIST

Read the following summary to the students:

ABOUT *Slavery, The Prison Industrial Complex: Photographs by Keith Calhoun and Chandra McCormick*

New Orleans natives Keith Calhoun and Chandra McCormick have been documenting African American life in Louisiana for more than 30 years.

Since 1980, they have made regular visits to the Louisiana State Penitentiary at Angola to photograph life on the prison farm, which was founded on the consolidated land of several cotton and sugarcane plantations. Their poignant, mostly black-and-white images record the exploitation of the men incarcerated within the maximum-security prison farm while also showcasing the prisoners' humanity and individual narratives.

Calhoun and McCormick use their cameras as tools for social engagement, reminding their audiences of persistent racial inequities, especially throughout the American criminal justice system.

The exhibition is accompanied by a hardcover book published by Lucia | Marquand that features 70 plates, a foreword by Dr. Deborah Willis, chair of the Department of Photography & Imaging at the



Tisch School of the Arts at New York University, a career overview by photography historian Dr. Susan H. Edwards, and an essay placing the images of *Slavery, the Prison Industrial Complex* in the context of other prison photographs by Dr. Makeda Best, Richard L. Menschel Curator of Photography, Harvard Art Museums.

GENERAL THEMES / FAQ'S

TEACHERS: Provided are some general themes that are relevant with the context of the show. Feel free to discuss these themes with your students.

1. Cultural Traditions in African-American Communities in New Orleans, Louisiana.
 - + Mardi Gras
 - + Second Line (weddings, funerals, parades, etc.)
2. Storytelling through Documentary Photography
 - + Retelling
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3. Cultural Traditions
 - + Restoring Traditions
 - + Reframing misconceptions of a culture

More on Keith Calhoun + Chandra McCormick

Keith Calhoun (b. 1955) and Chandra McCormick (b. 1957) were both born and raised in the Lower 9th Ward of New Orleans, Louisiana. As a husband and wife team, they have been documenting Louisiana and its people for more than 30 years. They have captured the vibrant New Orleans music realm, which consists of brass bands, jazz funerals, social and pleasure clubs, benevolent societies, and the Black Mardi Gras Indians.

In addition to recording New Orleans' social and cultural history, Calhoun and McCormick have also covered religious and spiritual ceremonies throughout their community, as well as river baptisms in rural Louisiana.

They have created several photographic series devoted to preserving a vanishing way of life in Louisiana, including Louisiana dock workers, longshoremen, and freight handlers on the banks of the Mississippi River; sugarcane field scappers; cotton gin laborers, and sweet potato workers in East Carrol parish of Lake Providence, Louisiana.

TEACHER RESOURCE GUIDE: 3rd - 5th Grades

ACTIVITY 01 | See, Think, Wonder

OBJECTIVE: Using *See, Think, Wonder* as a platform to foster critical thinking, students should develop their own initial responses to the artwork.

+Whole Group Activity+

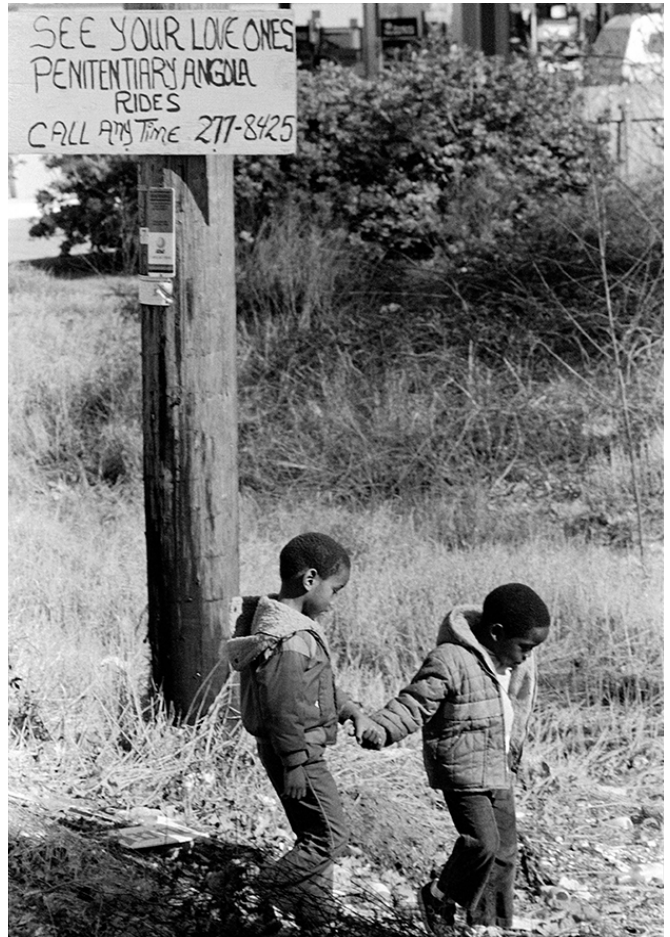
ACTIVITY: *See, Think, Wonder* (6-8 minutes)

Have students locate this photograph. →

1. Examine artwork (30 sec.)
Once they locate the photograph have them spend 30 seconds examining the work and the artwork's title.
2. Reflect (4 mins)
Afterwards, allow 4 minutes of critical thinking, writing and drawing. Students will respond with what they think the photographer is trying to convey.
3. Allow students to share their thoughts with one another (2 mins).

Check for Understanding:

Teachers should confirm that the students are not jumping to conclusions about the artwork. Students should only draw or write what they see, think, and wonder in the appropriate section.



Keith Calhoun. *Our children endangered, the new prey for prison beds, New Orleans, 1982.* Archival pigment print. Courtesy of the artist. © Keith Calhoun.

ACTIVITY 02 | Fill in the Blank + Sentence Starters

OBJECTIVE: Students will explain how fear mongering, rhetoric and imagery have historically been used to build support for mass incarceration of the communities of color in the United States.

+Individual Activity+

EVIDENCE OF LEARNING

ACT 02:
Students grasp main concepts applied in the creation of artworks presented in the exhibition, using appropriate vocabulary words to write descriptive sentences.

Activity: Fill in the Blank + Sentence Starters (20-25 mins)

Students will explain how fear mongering, rhetoric, and imagery have historically been used to build support for mass incarceration of the communities of color in the United States.

1. Have students explore the gallery to locate a photograph of their choosing for this assignment (3-5 mins).
2. Students will complete Activity 02 (10-12 mins).
3. Have student come together and begin sharing their experiences with the group (5-8 mins).

[ACTIVITY 02 Continue >](#)

TEACHER RESOURCE GUIDE: 3rd - 5th Grades

ACTIVITY 02 | Fill in the Blank + Sentence Starters (Cont.)

ACTIVITY 02 PT. 1

Fill in the Blank

Direct students to fill in the blanks utilizing given keywords to solve the hidden message! Use the space provided:

Keith Calhoun and Chandra McCormick have been photographing the life and labor practices at Louisiana State Penitentiary for more than thirty years. The _____ was once a plantation and is known as Angola, the country of origin for many of the slaves. At 18,000 acres, the complex is bigger than the island of Manhattan and operates as the largest maximum-security prison in the United States. The _____ of the US Constitution, which prohibits _____ servitude, does not apply to convicted inmates. In the minds of Calhoun and McCormick, _____ never really ended at Angola.

Keywords

Prison, 13th Amendment, 14th Amendment, 15th Amendment, voluntary, involuntary, work, education, slavery, fear mongering

ACTIVITY 02 PT. 2

Sentence Starters

Direct students to fill in the blanks to the following sentences by writing in the space provided: Make sure students have located a photograph at the beginning of this tour!

The title of this photograph is _____ taken by _____. In the artwork, one can see _____.
and _____. This photograph was taken in the year _____ at the _____ state prison. The photograph makes me feel _____ and _____ because it evokes ideas of _____. The purpose of the artwork is to _____. It contradicts common depictions of inmates in the media by _____. In my opinion, this artwork _____.

ACTIVITY 03 | Argumentative Writing

OBJECTIVE: Students will develop a argumentative writing statement surrounded by the concepts in the show.

+Individual Activity+

Activity: Argumentative Writing (12-15 mins)

Direct students to browse through the photographs for a couple of minutes. Students get the opportunity to write a brief argumentative statement that argues for or against prisoners being used for free labor.

EVIDENCE OF LEARNING

ACT 03:
Students are able to develop a strong, cohesive argument for their statements.

Teachers: Make sure you encourage students to use descriptive and key vocabulary words for completing this activity.

TEACHER RESOURCE GUIDE: 3rd - 5th Grades

ACTIVITY 04 | Take A Look - Reflection

OBJECTIVE: Students will examine *Glenn Demourelle at his mother's funeral, 1994* and utilize vocabulary words to express the importance of the artists having a connection to their subject.

+Individual Activity+

ACTIVITY: *Take a Look - Reflection* (5 mins.)

Ask students to spend sometime with this photograph, *Glenn Demourelle at his mother's funeral, 1994*. Communicate to students that Mr. Glenn Demourelle was granted something called "furlough." This is when a person incarcerated has permission to leave prison due to a family emergency.

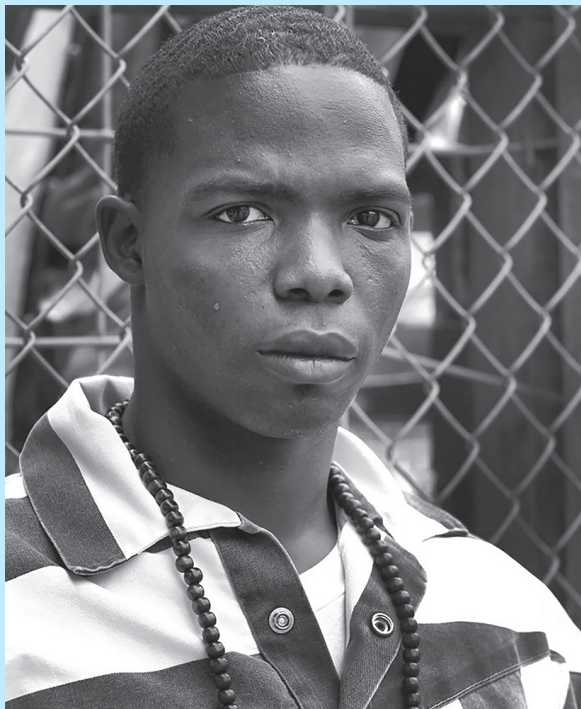
Ask students to consider:

Why do you think it is important for Chandra and Keith to get to know the people they photograph in order to capture these intimate moments? Students should utilize vocabulary words they learned today to explain their reasoning.

Direct students to think critically about the photograph. Allow them to have sometime to write their responses in the space provided in the Student Handout.



Keith Calhoun. *Glenn Demourelle at his mother's funeral, 1994*. Archival pigment print. Courtesy of the artist. © Keith Calhoun



Chandra McCormick. *Young man, Angola State Penitentiary, 2013*. Archival pigment print. Courtesy of the artist. © Chandra McCormick



Keith Calhoun. *Angola Rodeo, 2013*. Archival pigment print. Courtesy of the artist. © Keith Calhoun

TEACHER RESOURCE GUIDE: 3rd - 5th Grades

SELECT WORKS | *An Angola dormitory for inmates can house as many as 100 to 200 men, 1981.*



Kieth Calhoun. *An Angola dormitory for inmates can house as many as 100 to 200 men, 1981.* Archival pigment print. Courtesy of the artist. © Keith Calhoun

DESCRIPTION

In this image, taken towards the beginning of Calhoun's experiences at Angola, the photographer gives a glimpse into what life is like for some of the prisoners at the Louisiana State Penitentiary. The image serves to contrast some of the other images on view that depict the back-breaking, endless work days inmates are forced to endure under the hot Louisiana sun. The posture of the men in the foreground reminds the viewer that these bunks are their refuge, the closest thing they have to a home or a place to feel safe and comfortable as well as recover from tireless hours in the fields against their will. The title of the image draws further contrast between the idea of home (or what the viewer might think of as "home") and the situation depicted. Calhoun directly confronts some of the main basic freedoms stripped from these men's lives: privacy, security, property, physical comfort, and personal space.



Chandra McCormick. *Father forgive them*, 2013. Archival pigment print. Courtesy of the artist. © Chandra McCormick

DESCRIPTION

This image shows a man who generously engages in a moment of vulnerability with the photographer. Not only does Chandra McCormick position the camera so that the viewer stares into the eyes of the individual photographed, but at that same eye-level are the words “father forgive them,” an honest statement that those he encounters at Angola find peace with their higher powers and themselves. With few freedoms in the Louisiana State Penitentiary, this individual has few ways to express his emotions, but chooses to share one of his precious creations, one of his deepest wishes, with the world. The viewer is encouraged to recognize his humanity and what she or he might have in common with this man. McCormick explains that, “my connection goes beyond the frame of looking at the people I photograph as subjects. I feel we are one. It’s much more relatable to me - it often is me. I sometimes experience a feeling of being both in front of and behind the camera, and I want the viewers of my photographs to have the same intense experience of empathy.”

PHOTOGRAPHS by
SLAVERY KEITH CALHOUN &
THE PRISON INDUSTRIAL CHANDRA MCCORMICK
COMPLEX

student handout

name:

date:



Meet Keith Calhoun + Chandra McCormick

New Orleans natives Keith Calhoun and Chandra McCormick have been documenting African American life in Louisiana for more than 30 years.

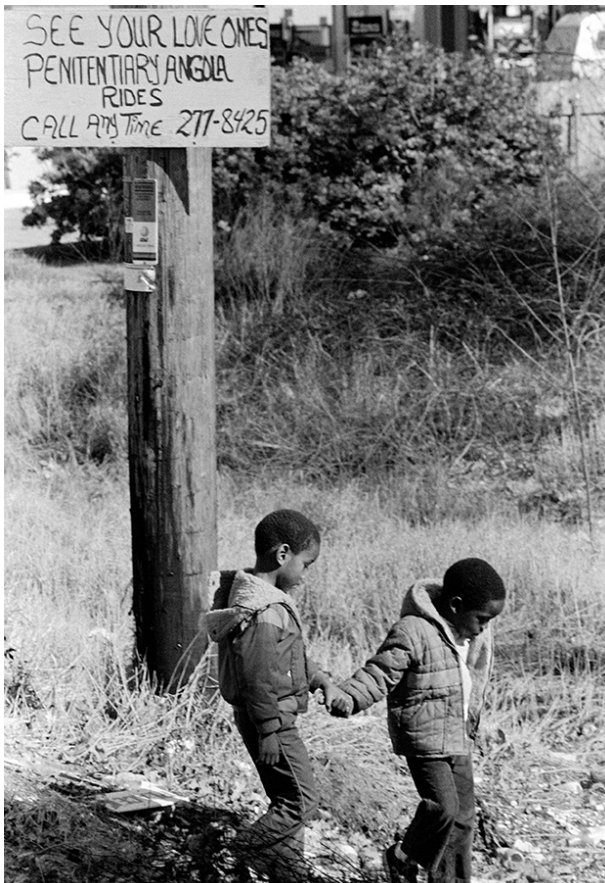
Calhoun and McCormick use their cameras as tools to remind their audiences of racial injustices that African Americans face in the United States, especially throughout the criminal justice system.

KEY VOCABULARY

Documentary Photography - Usually refers to a popular form of photography used to chronicle events or environments both significant and relevant to history and historical events as well as everyday life.

Fearmongering - The action of deliberately arousing public fear or alarm about a particular issue.

ACTIVITY 01 | See, Think, Wonder



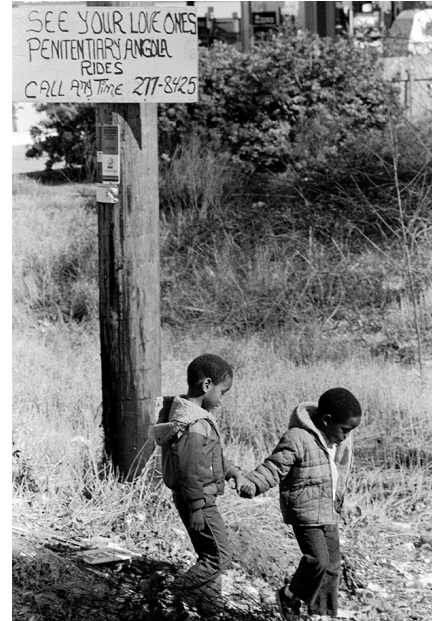
Walk over to
this image!

View [Our children endangered, the new prey for prison beds, New Orleans, 1982](#) and write or draw what you see, think and wonder about the work (see image):

TURN THE PAGE TO BEGIN THE ACTIVITY!

ACTIVITY 01 | See, Think, Wonder (Cont.)

See



Now that you've made it to this photograph, feel free to write or draw your response for [ACTIVITY 01](#).

Think

Wonder

ACTIVITY 02 | Fill in the Blank + Sentence Starters



Keith Calhoun. *Two to a six-by-eight-foot cell at Angola Prison, 1980*. Archival pigment print. Courtesy of the artist. © Keith Calhoun

ACTIVITY 02 PT. 1 | Fill in the Blank

Use the keywords below to help you solve the hidden message!

Keywords			
14th Amendment	Voluntary	Slavery	Fearmongering
Work	Prison	15th Amendment	
Education	13th Amendment	Involuntary	

Keith Calhoun and Chandra McCormick have been photographing the life and labor practices at Louisiana State Penitentiary for more than thirty years. The _____ was once a plantation and is known as Angola, the country of origin for many of the slaves. At 18,000 acres, the complex is bigger than the island of Manhattan and operates as the largest maximum-security prison in the United States. The _____ of the US Constitution, which prohibits _____ servitude, does not apply to convicted inmates. In the minds of Calhoun and McCormick, _____ never really ended at Angola.

ACTIVITY 02 | Fill in the Blank + Sentence Starters (Cont.)

ACTIVITY 02 PT. 2 | Sentence Starters

Pick an **artwork** that you connect with. Use these **sentence starters** to write descriptive statements about the artwork.

The title of this photograph is called _____

taken by _____. In the artwork, one can see _____

_____ and _____

_____. This photograph was taken in the year _____

at the _____ state prison. The photograph makes me feel _____

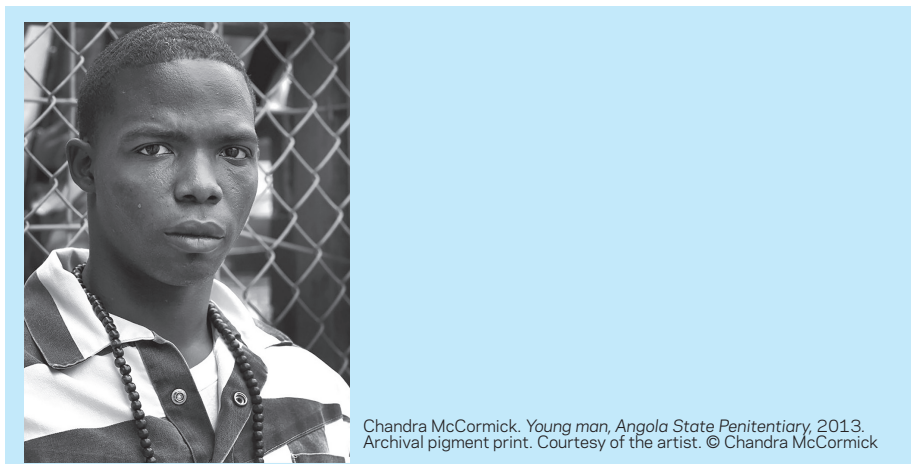
_____ and _____

because it evokes ideas of _____

_____. The purpose of the artwork is to _____

It contradicts common depictions of inmates in the media by _____

_____. In my opinion, this artwork _____



Slavery, the Prison Industrial Complex: Photographs by Keith Calhoun and Chandra McCormick

Hello from Art + Practice!

Thank you for scheduling your upcoming field trip to Art + Practice's exhibition space. A+P is excited to welcome your class for a self-guided tour of the exhibition titled *Slavery, The Prison Industrial Complex: Photographs by Keith Calhoun and Chandra McCormick*.

In preparation for your visit, A+P highly suggests that you review the following gallery rules, general information about A+P's exhibition space and provided educational resources prior to your visit. This will insure that you will be prepared to guide your students through the suggested activities. If you have any questions, please email A+P at education@artandpractice.org or call (323) 337-6887.

We look forward to welcoming your class to A+P soon.

Sincerely,

ART + PRACTICE

Teacher Resource Guide

ART + PRACTICE

Slavery, the Prison Industrial Complex: Photographs by Keith Calhoun and Chandra McCormick

GALLERY RULES

1. No food or drink allowed. If students bring their lunches, they can leave their food/drinks with A+P at the front gallery desk.
2. Please do not touch the artworks on display.
3. Visitors must keep a 3 foot distance from the artworks.
4. No running or skipping in the gallery.
5. Backpacks and large bags are not permitted in the gallery. Students can leave their belongings with A+P at the front gallery desk.
6. No pens allowed, only pencils; which A+P will provide students with for the tour.
7. No flash photography permitted.
8. Visitors should use inside voices while in the gallery.
9. Limited use of cell phones, kindly requested.



Keith Calhoun. Glenn Demourelle served 27 years in Angola State Prison, 1980. Archival Pigment print. Courtesy of the artist. © Keith Calhoun

GENERAL INFORMATION

Duration

Self-guided tours typically range between 45 minutes-1 hour.

Group Size and Chaperones Count

Groups of 30 are highly encouraged. Adult to student ratio should be 1:10.

Teacher Resource Guide

This packet contains tools and activities for you to facilitate with your students during your visit to A+P. This packet is meant to integrate into your curriculum and incorporate the California State Content standards.

Please follow the directions listed in this packet, and ask an A+P staff member if you have any questions before or during your visit. We'll be happy to help.

Student Handouts

This packet corresponds to a student handout, which A+P will have printed and ready for your students upon arrival to the exhibition space, along with clipboards and sharpened pencils.

Bathroom Code

A+P has women's and men's restrooms onsite. The code for entry is **52022**.

INCLUDED IN THIS PACKET

1. Tour Agenda
2. List of California State Content Standards applied to the tour's activities
3. Exhibition description, artist bio and facts
4. Tour activities (1-3)
5. Select artworks' descriptions

TEACHER RESOURCE GUIDE: 9th - 12th Grades

TOUR AGENDA

1. Review the gallery rules with students. (page 02)
2. Provide students with background information about the artists Keith Calhoun and Chandra McCormick and the exhibition. (5 mins., page 04)
3. Introduce activity 01. Discuss with students the key vocabulary words and direct students to complete the *T-Chart* activity listed in their handouts. (5 mins., page 03 & 05)
4. Introduce activity 02. Direct students to complete the *See, Think, Wonder* activity listed in their handouts. (8-10 min rotation each. 16-20 mins total., page 05)
5. Introduce activity 03. Direct student to complete the *Sentence Starters + Writing* activity listed in their handouts. Facilitate a group discussion. (10 mins roaming the gallery, 10 mins Writing, 5-7 mins group discussion. 25-27 mins total, page 06)

CALIFORNIA STATE CONTENT STANDARDS

While carrying out the following activities in this packet, please keep in mind the following California State Content Standards:

Visual and Performing Arts Common Core

4.2 Compare the ways in which the meaning of a specific work of art has been affected over time because of changes in interpretation and context.

4.5 Employ the conversations of art criticism in writing and speaking about works of art.

English/ Language Arts Common Core

Writing

Grade 9-10

CCSS.ELA-LITERACY.WHST.9-10.10 Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Literacy in History/Social Studies, Science, & Technical Subjects

Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical process.

Grade 11-12

CCSS.ELA-LITERACY.WHST.11-12.9 Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Grade 11-12

CCSS.ELA-LITERACY.WHST.11-12.9 Draw evidence from informational texts to support analysis, reflection, and research.

KEY VOCABULARY

Documentary Photography - Used to chronicle events or environments both significant and relevant to history and historical events as well as everyday life.

Composition - The placement or arrangement of visual elements or 'ingredients' in a work of art, as distinct from the subject. It can also be thought of as the organization of the elements of art according to the principles of art.

TEACHER RESOURCE GUIDE: 9th - 12th Grades

ABOUT THE EXHIBITION AND ARTIST

Read the following summary to the students:

ABOUT *Slavery, The Prison Industrial Complex: Photographs by Keith Calhoun and Chandra McCormick*

New Orleans natives Keith Calhoun and Chandra McCormick have been documenting African American life in Louisiana for more than 30 years.

Since 1980, they have made regular visits to the Louisiana State Penitentiary at Angola to photograph life on the prison farm, which was founded on the consolidated land of several cotton and sugarcane plantations. Their poignant, mostly black-and-white images record the exploitation of the men incarcerated within the maximum-security prison farm while also showcasing the prisoners' humanity and individual narratives.

Calhoun and McCormick use their cameras as tools for social engagement, reminding their audiences of persistent racial inequities, especially throughout the American criminal justice system.

The exhibition is accompanied by a hardcover book published by Lucia | Marquand that features 70 plates, a foreword by Dr. Deborah Willis, chair of the Department of Photography & Imaging at the



Tisch School of the Arts at New York University, a career overview by photography historian Dr. Susan H. Edwards, and an essay placing the images of *Slavery, the Prison Industrial Complex* in the context of other prison photographs by Dr. Makeda Best, Richard L. Menschel Curator of Photography, Harvard Art Museums.

GENERAL THEMES

TEACHERS: Provided are some general themes that are relevant with the context of the show. Feel free to discuss these themes with your students.

1. Storytelling:
 - + Retelling
 - + Reframing
 - + Reimagining
2. 13th Amendment
 - + US History connection standard: Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical process.
3. Prison Industrial Complex
 - The term "prison-industrial complex," derived from the + "military-industrial complex" of the 1950s, described the attributions of the rapid expansion of the US inmate population to the political influence of private prison companies and business that supply goods and services to for government prison agencies for profit.

More on Keith Calhoun + Chandra McCormick

Keith Calhoun (b. 1955) and Chandra McCormick (b. 1957) were both born and raised in the Lower 9th Ward of New Orleans, Louisiana. As a husband and wife team, they have been documenting Louisiana and its people for more than 30 years. They have captured the vibrant New Orleans music realm, which consists of brass bands, jazz funerals, social and pleasure clubs, benevolent societies, and the Black Mardi Gras Indians.

In addition to recording New Orleans' social and cultural history, Calhoun and McCormick have also covered religious and spiritual ceremonies throughout their community, as well as river baptisms in rural Louisiana.

They have created several photographic series devoted to preserving a vanishing way of life in Louisiana, including Louisiana dock workers, longshoremen, and freight handlers on the banks of the Mississippi River; sugarcane field scrappers; cotton gin laborers, and sweet potato workers in East Carrol parish of Lake Providence, Louisiana.

TEACHER RESOURCE GUIDE: 9th - 12th Grades

ACTIVITY 01 | T-Chart

OBJECTIVE: Students will use a T-Chart to draw upon their knowledge based on any of the “focus words” which explore themes found in the artworks photographed by Keith Calhoun and Chandra McCormick

+Individual Activity+

ACTIVITY: T-Chart (5 mins)

Ask your students:
What do you know about the prison industrial complex?
Has it affected you or anyone you know? How did it affect you?

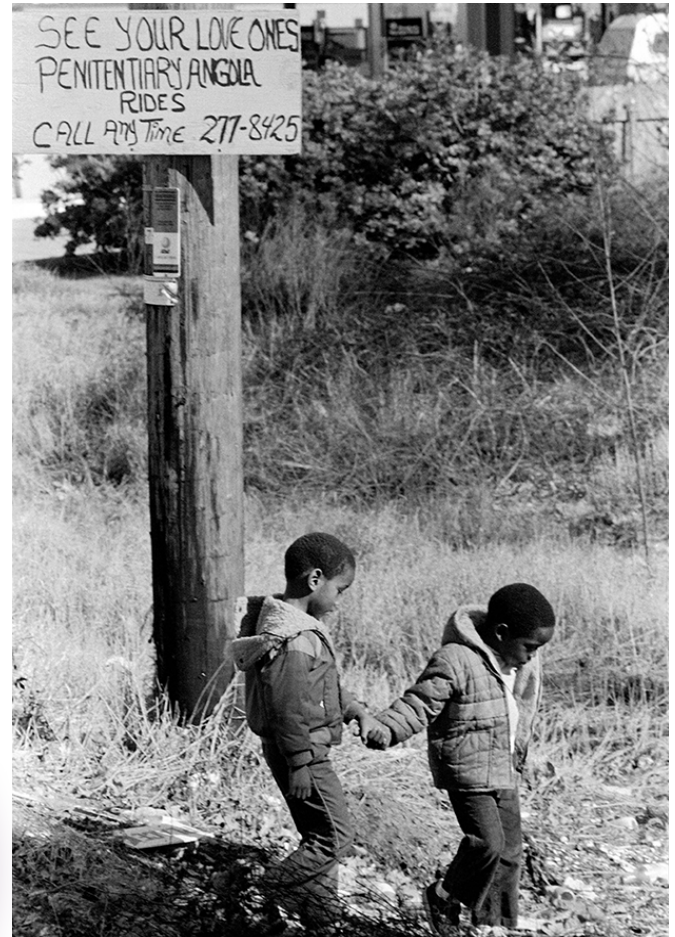
Information of what you may know, have heard of, or experienced regarding the Prison Industrial Complex.

Information that you learned during your A+P visit.

EVIDENCE OF LEARNING

ACT 01:

Students are able to draw upon the knowledge of the Prison Industrial Complex and begin to think about some of Calhoun and McCormick overall themes in the show.



Keith Calhoun, *Our children endangered, the new prey for prison beds, New Orleans, 1982*. Archival pigment print. Courtesy of the artist. © Keith Calhoun.

ACTIVITY 02 | See, Think, Wonder

OBJECTIVE: Using *See, Think, & Wonder* as a platform to foster critical thinking, students will be introduced to Keith Calhoun and Chandra McCormick’s photography. Through examining artworks, students will explore the nuances and complexities within the Angola State Prison.

+Whole Group Activity+

Activity: *See, Think, Wonder* (8-10 min rotation/writing each, 16-20 mins total)

1. Direct half of the students to picture A and the other half to picture B. Allow for 8-10 mins to analyze and write about the photo and then have students rotate.
2. Students should draw upon what they see, think, and wonder about the two photographs by Calhoun and McCormick.
3. Allow students to discuss their writings, ideas, and drawings.

EVIDENCE OF LEARNING

ACT 02:

Students grasp main concepts applied in the creation of artworks presented in the exhibition, using appropriate vocabulary words to write descriptive sentences.

ACTIVITY 02 Continued >

TEACHER RESOURCE GUIDE: 9th - 12th Grades

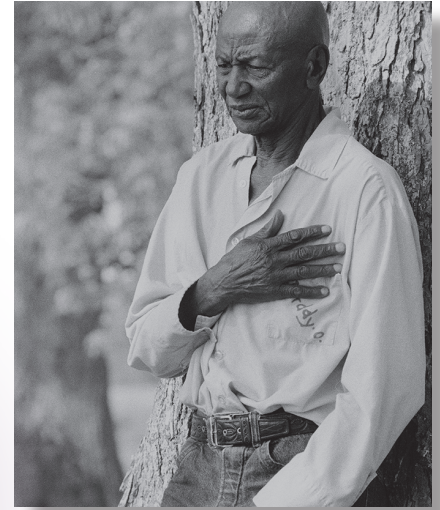
ACTIVITY 02 | See, Think, Wonder (cont.)

A.



Keith Calhoun. *Field work, Angola State Penitentiary*, 1980. Archival pigment print. Courtesy of the artist. © Keith Calhoun

B.



Chandra McCormick. *Daddy'o, the oldest inmate in Angola State Penitentiary*, 2004. Archival print. Courtesy of the artist. © Chandra McCormick

Students will locate these two photos in order to complete Activity 02



Check for Understanding

Teachers paraphrase what student has described in the work.

Students draw upon prior knowledge.

****Space for writing and drawing is provided in the student handouts.****

ACTIVITY 03 | Sentence Starts + Writing

OBJECTIVE: Students will use *Sentence Starters* to formulate descriptions about an artwork being exhibited at Art + Practice and develop their own responses to an artwork of their choosing.

+Individual Activity+

Activity: *Sentence Starters + Writing* (10 mins roaming gallery, 10 mins writing, 5-7 mins group discussion. 25-27 mins total.

Direct students to begin *Sentence Starters* in their handouts! Students should use this photograph for **Activity 03**.

Sentence Starters can be found in the next page.



Keith Calhoun. *Who's that man on that horse, I don't know his name, but they call him Boss*, 1980. Archival pigment print. Courtesy of the artist. © Keith Calhoun

EVIDENCE OF LEARNING

ACT 03:
Students are able to develop a strong, cohesive argument for their statements.

TEACHER RESOURCE GUIDE: 9th - 12th Grades

ACTIVITY 03 | Sentence Starts + Writing (Cont.)

Students will respond to the listed excerpts by keeping in mind the photographs, specifically to Calhoun's photograph, *Who's that man on that horse, I don't know his name, but they call him Boss, 1980*.

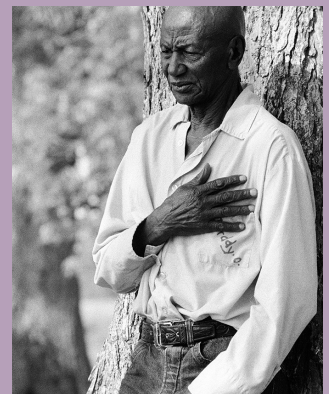
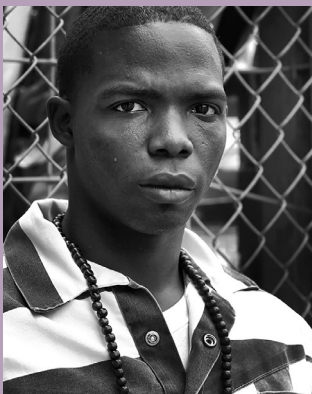
- I. The term “prison-industrial complex,” derived from the “military-industrial complex” of the 1950s, described the attribution of the rapid expansion of the US inmate population to the political influence of private prison companies and businesses that supply goods and services to government prison agencies for profit.

What are the general ideas that the artists are exploring through their photographs? What message are they telling us?

- II. Angola is also called “The Farm” because it continues to grow cash crops—as much as four million pounds a year—using inmate labor. “In the minds of Calhoun and McCormick, slavery never really ended at Angola,” says Frist Art Museum curator, Katie Delmez.

What are your thoughts regarding the photography taken at Angola?

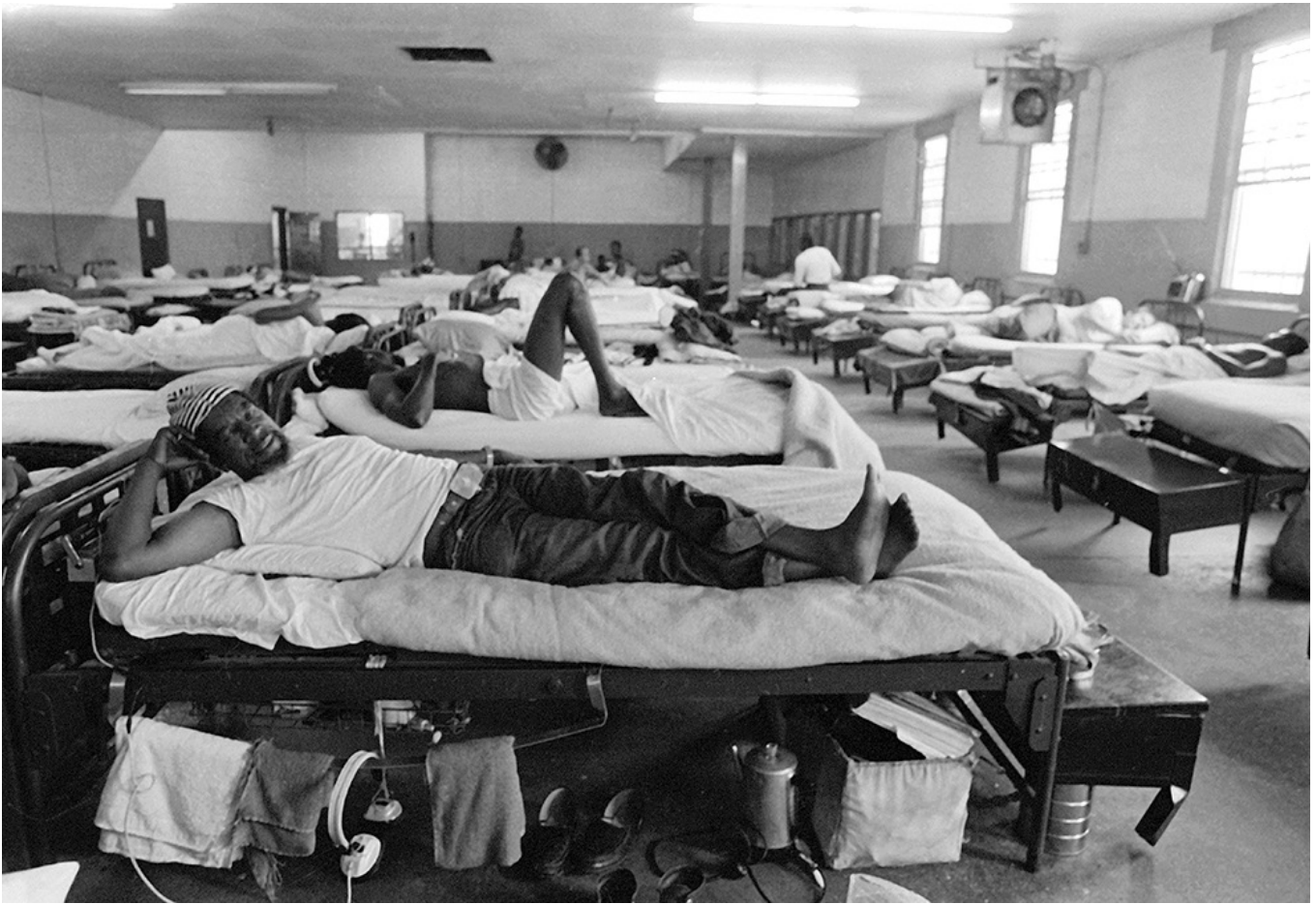
- III. How would you document something?



Chandra McCormick. *Young man, Angola State Penitentiary, 2013*. Archival pigment print. Courtesy of the artist. © Chandra McCormick. Keith Calhoun. *An Angola Dormitory for inmates can house as many as 100 to 200 men, 1981*. Archival pigment print. Courtesy of artist. © Keith Calhoun. Chandra McCormick. *Daddy'o, the oldest inmate in Angola State Penitentiary, 2004*. Archival pigment print. Courtesy of the artist. © Keith Calhoun.

TEACHER RESOURCE GUIDE: 9th - 12th Grades

SELECT WORKS | *An Angola dormitory for inmates can house as many as 100 to 200 men, 1981.*



Kieth Calhoun. *An Angola dormitory for inmates can house as many as 100 to 200 men, 1981.* Archival pigment print. Courtesy of the artist. © Keith Calhoun

DESCRIPTION

In this image, taken towards the beginning of Calhoun's experiences at Angola, the photographer gives a glimpse into what life is like for some of the prisoners at the Louisiana State Penitentiary. The image serves to contrast some of the other images on view that depict the back-breaking, endless work days inmates are forced to endure under the hot Louisiana sun. The posture of the men in the foreground reminds the viewer that these bunks are their refuge, the closest thing they have to a home or a place to feel safe and comfortable as well as recover from tireless hours in the fields against their will. The title of the image draws further contrast between the idea of home (or what the viewer might think of as "home") and the situation depicted. Calhoun directly confronts some of the main basic freedoms stripped from these men's lives: privacy, security, property, physical comfort, and personal space.



Chandra McCormick. *Father forgive them*, 2013. Archival pigment print. Courtesy of the artist. © Chandra McCormick

DESCRIPTION

This image shows a man who generously engages in a moment of vulnerability with the photographer. Not only does Chandra McCormick position the camera so that the viewer stares into the eyes of the individual photographed, but at that same eye-level are the words “father forgive them,” an honest statement that those he encounters at Angola find peace with their higher powers and themselves. With few freedoms in the Louisiana State Penitentiary, this individual has few ways to express his emotions, but chooses to share one of his precious creations, one of his deepest wishes, with the world. The viewer is encouraged to recognize his humanity and what she or he might have in common with this man. McCormick explains that, “my connection goes beyond the frame of looking at the people I photograph as subjects. I feel we are one. It’s much more relatable to me - it often is me. I sometimes experience a feeling of being both in front of and behind the camera, and I want the viewers of my photographs to have the same intense experience of empathy.”

PHOTOGRAPHS by
SLAVERY KEITH CALHOUN &
THE PRISON INDUSTRIAL CHANDRA McCORMICK
COMPLEX

student handout

name:

date:



Meet Keith Calhoun + Chandra McCormick

New Orleans natives Keith Calhoun and Chandra McCormick have been documenting African American life in Louisiana for more than 30 years.

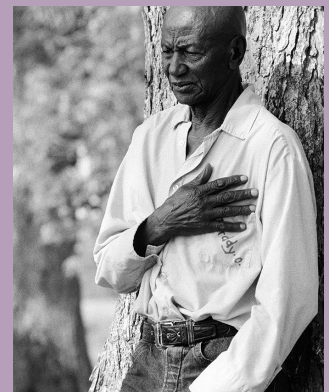
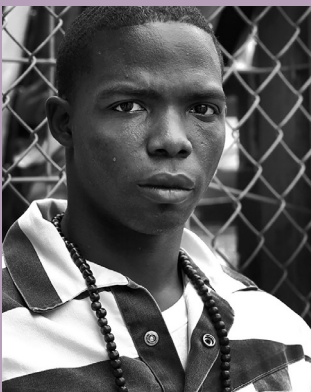
Calhoun and McCormick use their cameras as tools to remind their audiences of racial injustices that African Americans face in the United States, especially throughout the criminal justice system. In addition to recording New Orleans' social and cultural history, Calhoun and McCormick have also captured religious and spiritual ceremonies throughout their community, as well as river baptisms in rural Louisiana.

Key Vocabulary

Documentary Photography - Used to chronicle events or environments both significant and relevant to history and historical events as well as everyday life.

Composition - The placement or arrangement of visual elements or 'ingredients' in a work of art, as distinct from the subject. It can also be thought of as the organization of the elements of art according to the principles of art.

[BEGIN ACTIVITY 01 >](#)



Chandra McCormick. *Young man, Angola State Penitentiary*, 2013. Archival pigment print. Courtesy of the artist. © Chandra McCormick. Keith Calhoun. *An Angola Dormitory for inmates can house as many as 100 to 200 men, 1981*. Archival pigment print. Courtesy of artist. © Keith Calhoun. Chandra McCormick. *Daddy'o, the oldest inmate in Angola State Penitentiary*, 2004. Archival pigment print. Courtesy of the artist. © Keith Calhoun.

ACTIVITY 01 | T-Chart

Begin **Activity 01** by filling out what you already know about the prison industrial complex. At the end of the trip, fill in what you learned during your visit to A+P, here.

Information of what you may know, have heard of, or experienced regarding the Prison Industrial Complex.

Information that you learned during your A+P visit.

ACTIVITY 02 | See, Think, Wonder

After locating these two images, spend some time to *see, think, and wonder*. Feel free to write or draw out your responses.

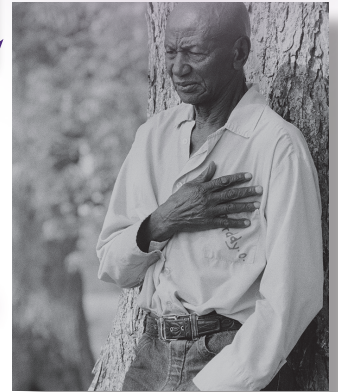
See



Keith Calhoun. *Field work, Angola State Penitentiary, 1980*. Archival pigment print. Courtesy of the artist. © Keith Calhoun.

++Now that you've found the respected works, feel free to write or draw your response!++

LOCATE THESE PHOTOGRAPHS!



Chandra McCormick. *Daddy'o, the oldest inmate in Angola State Penitentiary, 2004*. Archival pigment print. Courtesy of the artist. © Chandra McCormick

Think

Wonder

ACTIVITY 03 | Sentence Starters + Writing



Keith Calhoun. *Who's that man on that horse, I don't know his name, but they all call him Boss*, 1980. Archival pigment print. Courtesy of the artist. © Keith Calhoun

Take a look at the photograph, *Who's that man on that horse, I don't know his name, but they call him Boss, 1980*. Utilizing what you've learned and seen today, answer the following questions. Use the photograph to evoke emotion and to think critically.

1. The term "prison-industrial complex," derived from the "military-industrial complex" of the 1950s, described the attribution of the rapid expansion of the US inmate population to the political influence of private prison companies and businesses that supply goods and services to government prison agencies for profit.

What are the general ideas that the artists are exploring through their photographs?
What message are they telling us?

CONT. ACTIVITY 03 >

ACTIVITY 03 | Sentence Starters + Writing (Cont.)

II. Angola is also called “The Farm” because it continues to grow cash crops—as much as four million pounds a year—using inmate labor. “In the minds of Calhoun and McCormick, slavery never really ended at Angola,” says Frist Art Museum curator, Katie Delmez.

What are your thoughts regarding the photography taken at Angola?

III. How would you document something?

Thank you for visiting Art + Practice today!