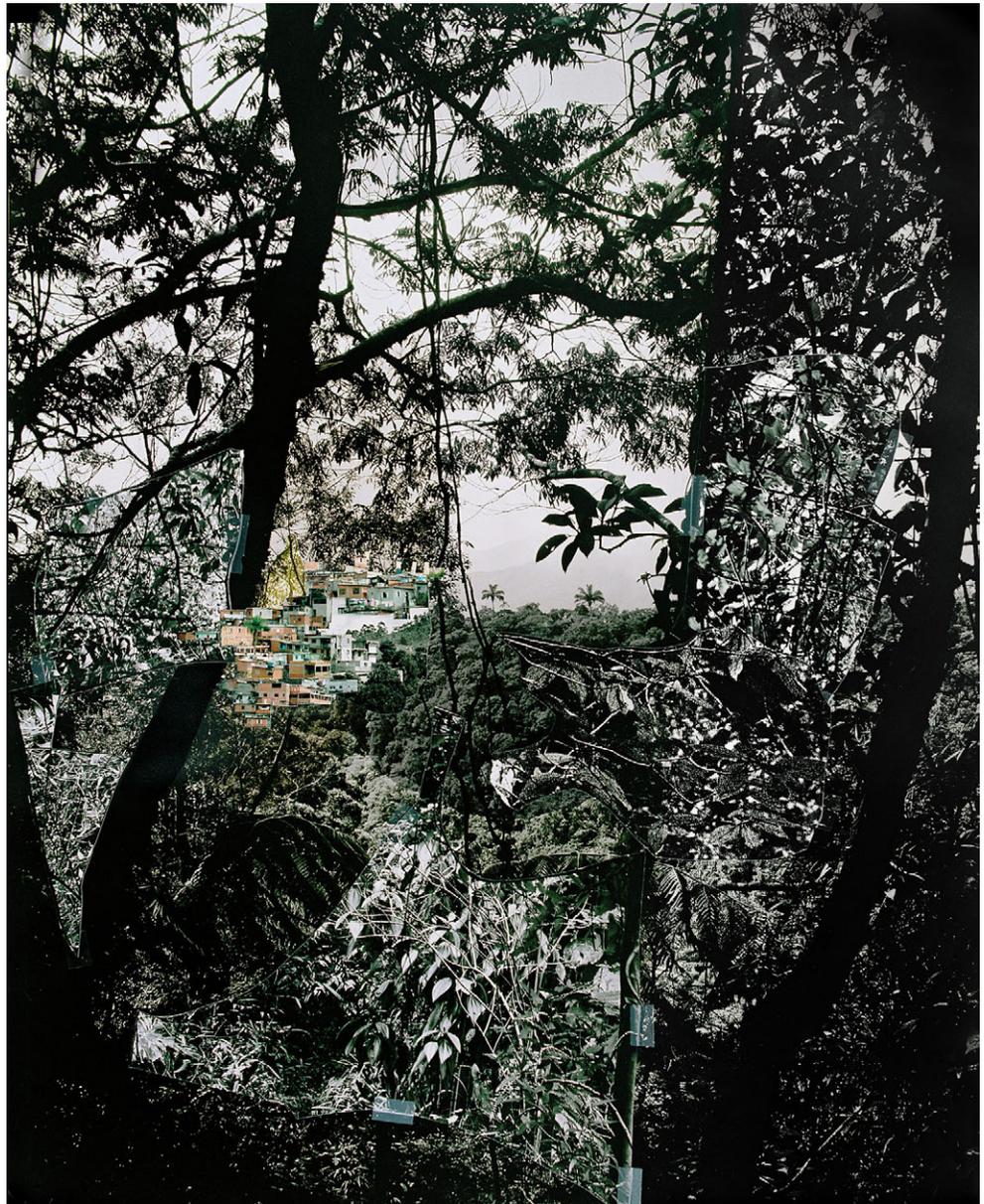


# ICP

## TEACHER GUIDE

PRE- AND  
POST-VISIT  
MATERIALS  
FOR  
**ELEMENTARY  
SCHOOL**



*URBES MUTANTES: LATIN AMERICAN  
PHOTOGRAPHY 1944–2013*

*AND CAIO REISEWITZ*

**Exhibitions on view:**

**May 16 – September 7, 2014**

**DEAR EDUCATOR,**

We are pleased to introduce and welcome you to the International Center of Photography (ICP) and our Summer 2014 exhibitions, *Urbes Mutantes: Latin American Photography 1944–2013* and *Caio Reisewitz*.

To better acquaint you and your group with the content of the exhibitions, ICP provides Guided Tours and Self-Guided Tours. Led by Museum Educators, Guided Tours are tailored to the needs of each group by integrating selected themes from the exhibitions into your identified goals and/or classroom learning standards. These tours are conducted in an inquiry-based discussion format, encouraging participants to discover visual information and realize multiple interpretations and meanings. After scheduling your visit, you will speak directly with a Museum Educator who will customize a Guided Tour to your curricular needs.

In an effort to provide you with the most comprehensive museum-based learning experience, we have created pre- and post-visit activities for classroom use. They are tailored to grade-appropriate themes as well as Common Core State Standards and New York State Learning Standards. As the materials draw from a selection of works on view, we encourage you to further explore all of the exhibitions as their shared themes and unique content present multiple entry points across curricula.

To schedule a tour, please refer to the Tour Information and Guidelines (page 16) and visit us online at [www.icp.org/museum/education](http://www.icp.org/museum/education), email us at [grouptours@icp.org](mailto:grouptours@icp.org), or call 212.857.0005.

We look forward to welcoming you and your group to ICP!

**SINCERELY,**



**Lacy Austin**  
Director of Community Programs



**Carly Goldman**  
Coordinator of Community Programs

## **ABOUT ICP**

**The International Center of Photography (ICP)** is the world's leading institution dedicated to the practice and understanding of photography and the reproduced image in all its forms. Through our exhibitions, educational programs, and community outreach, we offer an open forum for dialogue about the role images play in our culture. Since our founding, we have presented more than 500 exhibitions and offered thousands of classes, providing instruction at every level. ICP is a center where photographers and artists, students and scholars can create and interpret the world of the image within our comprehensive educational facilities and archive.

# TEACHER GUIDE

## INTRODUCTION

**These materials are designed** to introduce you and your students to ICP's current exhibitions. Before your visit, you will have a discussion with one of our Museum Educators to customize a tour that is tailored to your identified curricular needs. Our goal is to help you integrate the exhibition content across disciplines. To this end we have created pre-visit activities as a starting point from which you and your group can view and discuss our exhibitions, and post-visit activities to use after your museum experience. All lessons include relevant Common Core State Standards and New York State Learning Standards to support curricular connections. The following list of contents is a framework of these resources to begin your ICP experience:

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## INTRODUCTION TO THE EXHIBITIONS

The Latin American city is the focus of ICP's exhibition *Urbes Mutantes: Latin American Photography 1944–2013*. During decades of political and social upheaval, the city's constantly morphing, occasionally chaotic, and even "mutant" existence provided the inspiration for street photography. This exhibition is a major survey of photographic movements in Argentina, Brazil, Chile, Colombia, Cuba, Mexico, Peru, and Venezuela and is divided into sections exploring public spaces as platforms for protest, popular street culture, poverty, identity, urban architecture, and more. Drawn from the collection of Leticia and Stanislas Poniatoski, the exhibition was first shown at the Museo de Arte del Banco de la República in Bogotá in 2013. It was co-curated by Alexis Fabry and María Wills, and is accompanied by a bilingual catalogue published by Toluca Editions.

Like the photographers of *Urbes Mutantes*, Caio Reisewitz is also concerned with the ways in which cities are changing. His large-scale color photographs explore the shifting relationship between urban and rural in his native Brazil during this time of rapid economic development. Reisewitz is also fascinated by Brazil's architecture—from its colonial period to 20th-century modernist buildings. Other works in his exhibition depict the dense forests around his hometown of São Paulo that are now threatened by urban sprawl. More recent smaller-scale photocollages insert urban elements into photographs of the Brazilian forest in playful, jazz-like ways. Reisewitz has frequently exhibited in South America and in Europe, and represented Brazil at the 2005 Venice Biennale. This is his first major solo show in the U.S. It is organized by ICP Curator Christopher Phillips.

Through viewing these exhibitions, students explore how photographers depict urban issues such as the environment, identity, and social justice. The accompanying activities help students to deepen their understanding of the ideas addressed in the exhibitions and provide them with hands-on activities that engage them with the photographs. These lessons are organized as pre-visit and post-visit activities for elementary (2–5), middle (6–8), and high (9–12) schools. They are designed to be integrated with Social Studies, Humanities, Arts, and English Language Arts curricula.

**For the elementary school plans**, students explore how photographers tell a story by documenting an environment and its architecture. They investigate the changes we make in and to our environments, and the interventions photographers make on their photographs. Students consider what kinds of environments they would like to live in or visit. Inspired by Caio Reisewitz, they also create their own photocollages about the relationship between nature and the city.

**For the middle school plans**, students investigate the concept of identity and how

photographers' choices affect the way in which we understand a subject's identity. Students think about how external appearance reflects internal identity—and how it doesn't. Students explore group versus individual identity, "norms," and how the body plays into identity. Finally, students create "identity portraits" of a subject at home or in their community.

**For the high school plans,** students explore how photographers document social justice issues. They think about how photography can advance various causes, as well as the risks and challenges that photographers face when documenting these issues. Finally, students write a letter to an editor or photographer about a photograph from a magazine or newspaper.

## ACKNOWLEDGMENTS

*Urbes Mutantes: Latin American Photography 1944–2013* is supported by Quilvest, the ICP Exhibitions Committee, Artworkers Retirement Society, Joseph and Joan Cullman Foundation for the Arts, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



*Caio Reisewitz* is supported by Itaú Cultural and Itaú BBA, Artworkers Retirement Society, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



Museum Education programs are made possible by a generous grant from the Agnes Varis Trust. Additional support is provided by The Houston Family Foundation.

**PRE-VISIT  
ACTIVITY:  
OUR ENVIRONMENT  
& ITS ARCHITECTURE**

**OVERARCHING QUESTION**

How does our environment tell a story?

**RECOMMENDED  
GRADES: 2–5**

**SUPPORTING QUESTION**

How does architecture tell a story?

**OBJECTIVE**

**To explore how our environments reveal things about people, society, and history.**

**SUGGESTED  
TIME FRAME**

One class period

**RESOURCES**

Related images, paper, pencils, crayons or colored pencils

**RELATED IMAGES**

Image 1



Image 2



**DISCUSSION**

1. Ask students to imagine someone walking into their classroom for the first time. What would that person notice about the classroom environment? What do students think someone would guess about the teacher and students, how their year has been, and what it's like to be a part of the class, all based on the classroom environment? What evidence would they base their interpretations on?
2. Photographs can tell us a lot about the people, culture, and history of a place just by capturing an environment. Ask students to divide a piece of paper into two columns
3. Show students *Caracas and Its Architecture* (Image 1) by Paolo Gasparini. In the second column, students should list words that come to mind for this artwork.
4. Next, look together at one of the images from the series *Sad Tropics* by Marcos López (Image 2), but don't reveal the title of the series yet. In the first column, students should list words that come to mind when they see this artwork.

5. What would they guess about who lives in each environment, the history of these locations, and the moods of these places? What do they think they would hear, smell, and feel in each place? They should give evidence from the pieces for their answers. Continue adding words to the lists based on this discussion.
6. Now, look together at the lists. How do the words compare?
7. These photographs both depict places in South America. Gasparini's image is from Caracas, Venezuela and López's from Buenos Aires, Argentina. While Gasparini's photograph captures the modern architecture of a university, López's image looks at a more typical kind of architecture in South America and the advertisements plastered on it. López's work is part of a series of photographs called *Sad Tropics*. Ask students what they think of this series title. Do they think it fits with the image? If not, what do they think the title should be?
8. Ask students which environment is more like their own. Then ask which they would rather visit and why.

## ACTIVITY

1. Ask students to circle the words on the lists that describe an environment they would like to live in.
2. Now, draw a third environment with crayons or colored pencils that can be described by these circled words.
3. Ask the students to share with a friend: What would you do in this place? Who else would be there? Why would you like to live there?
4. Time permitting, students could each present their drawings to the class.

## COMMON CORE STATE STANDARDS

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### **ELA Literacy Speaking and Listening**

#### **CCSS.ELA-Literacy.SL.3.1**

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners ... building on others' ideas and expressing their own clearly.

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**COMMON CORE  
STATE STANDARDS**

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**CCSS.ELA-Literacy.SL.3.2**

Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

**CCSS.ELA-Literacy.SL.3.3**

Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

**ELA Literacy Reading Information Text Standards**

**Grade 3**

**CCSS.ELA-Literacy.RI.3.7**

Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).

**Grade 4**

**CCSS.ELA-Literacy.RI.4.1**

Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**Grade 5**

**CCSS.ELA-Literacy.RI.5.3**

Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

**CCSS.ELA-Literacy.RI.5.7**

Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

**NEW YORK STATE  
LEARNING  
STANDARDS**

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**Standard 3 for The Arts**

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

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**POST-VISIT  
ACTIVITY:  
OUR ENVIRONMENT  
& HOW WE CHANGE IT**

**OVERARCHING QUESTION**

How does our environment tell a story?

**RECOMMENDED  
GRADES: 2–5**

**SUPPORTING QUESTIONS**

What is the relationship between people and their environment? How do people change their environment in negative and positive ways? What do these changes tell us about the people, culture, and history of a place?

**OBJECTIVES**

**To explore the relationship between people and their environment; to investigate how people change their environment in negative and positive ways; and to examine what these changes reveal about the people, culture, and history of a place.**

**SUGGESTED  
TIME FRAME**

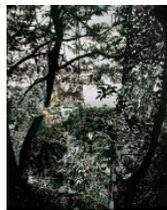
Two or three class periods

**RESOURCES**

Related image, cameras, printer, magazines/newspapers, glue, scissors, paper

**RELATED IMAGE**

Image 3



**DISCUSSION**

1. As in the pre-visit lesson, begin the activity by asking students to look around their classroom for ways in which the room has changed since the year started. What changes or additions have they made in this environment? How have these changes affected their learning, the mood, etc.? Which have been positive and which, if any, have been negative? If they could make other changes, what would they do? Encourage them to be creative.
2. Look together at Caio Reisewitz's *Suíára* (Image 3). What do students notice about it? What is surprising about the artwork?
3. What would it be like to step into this photograph? Where would you go? What would you do?

4. Reisewitz is a Brazilian photographer who has made many photographs about the relationship between forest and city in his country. Before this artwork, he photographed many images of deforestation, including a disappearing forest right outside of one of Brazil's biggest cities and smoke rising from a forest floor after land-clearing. How does knowing this about Reisewitz's work help you interpret the image?
5. For *Suíára* and other works after 2009, Reisewitz used a new method. He made a photocollage by hand, combining photographs of a favela and a Brazilian forest. Favelas are slums in Brazil, places where very poor people live in cramped, often dangerous or unsanitary conditions. Why do students think Reisewitz has combined these two images in the way he has (i.e., with a trick of scale—a favela the size of a mushroom)? What is he saying about the relationship between forest and city by making this intervention?

## ACTIVITY

1. The curator says Reisewitz's most recent work focuses on a "struggle between primeval nature and the unrelenting human appetite to exploit it"—in other words, the ways in which humans use up nature's resources. Ask the students where they see examples of this in their own lives?
2. What changes have they seen humans make to their neighborhood that use up nature's resources? Have they seen any changes that help restore resources?
3. For this activity, students will "intervene" in a photograph like Reisewitz. First, take a walk around the neighborhood with cameras. If students don't have access to cameras, they can also use a parent's smartphone. Students should photograph their environment—particularly instances in which nature and city collide.
4. Ask students to email you their photographs so they can be printed for the in-class project.
5. In class, challenge students to create photocollages with the printed photos and magazine and newspaper cut-outs. Students should choose images to combine that focus attention on this struggle between nature and humans.
6. Reflect together on their collages. Which images did they combine? How did they combine them? What do the juxtapositions say about the relationship between city and nature? Ask volunteers to share their pieces with the class.

**COMMON CORE  
STATE STANDARDS**

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**ELA Literacy Speaking and Listening Standards**

**CCSS.ELA-Literacy.SL.3.1**

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners ... building on others' ideas and expressing their own clearly.

**CCSS.ELA-Literacy.SL.3.2**

Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

**CCSS.ELA-Literacy.SL.3.3**

Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

**ELA Literacy Reading Informational Text**

**Grade 3**

**CCSS.ELA-Literacy.RI.3.7**

Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).

**Grade 4**

**CCSS.ELA-Literacy.RI.4.1**

Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**Grade 5**

**CCSS.ELA-Literacy.RI.5.3**

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Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

**NEW YORK STATE  
LEARNING STANDARDS**

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**Standard 3 for The Arts**

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

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IMAGE 1



Paolo Gasparini, *Caracas and Its Architecture (Caracas y su arquitectura)*, 1967–68, Gelatin silver print. Collection Leticia and Stanislas Poniatowski. © Paolo Gasparini.

IMAGE 2



Marcos López, From the series *Sad Tropics (De la serie Triste Trópicos)*, 2003–12, Silver dye bleach print, printed 2012. Collection Leticia and Stanislas Poniatowski. © Marcos López.

IMAGE 3



Caio Reisewitz, *Suiára*, 2009, Inkjet print. Courtesy the artist and Luciana Brito Galeria, São Paulo.  
© Caio Reisewitz.

## TOUR INFORMATION AND GUIDELINES

### GUIDED TOURS

**ICP provides Guided and Self-Guided Tours.** For the most tailored experience, Museum Educators lead Guided Tours focusing on the themes of your curriculum, facilitating dynamic discussions that emphasize visual literacy and looking closely. ICP provides all educators with complimentary passes to view our exhibitions prior to their visits.

**Led by Museum Educators,** Guided Tours are available for all levels of school and adult audiences and encourage critical thinking and visual literacy. Working with personalized themes and subject matter, each tour is tailored to the educational goals of its participants. Reservations are required at least three weeks in advance.

Grades K–6: \$150 per 25 students plus 3 required chaperones  
Grades 7–12: \$150 per 25 students plus 2 required chaperones  
College Students and Seniors: \$13 per person (min 12 / max 25)  
Adult Groups: \$18 per person (min 10 / max 25)  
New York City Public Schools, K–12: FREE (min 10 / max 25)

### SELF-GUIDED TOURS

**Self-Guided Tours** are available for all levels of school and adult audiences and allow groups to explore the museum exhibitions at their own pace.

Grades K–12: \$5 per person, including 2 required chaperones (min 10 / max 25)  
College Students and Seniors: \$7 per person (min 10 / max 25)  
Adult Groups: \$10 per person (min 10 / max 25)  
New York City Public Schools, K–12: FREE (min 10 / max 25)

**All tours last for one hour and are offered during the following times:**

Monday: Galleries closed  
Tuesday–Thursday: 10 am–6 pm  
Friday: 10 am–8 pm  
Saturday & Sunday: 10 am–6 pm

**To request a tour,** please visit [www.icp.org/museum/education/group-tours](http://www.icp.org/museum/education/group-tours).

## MUSEUM EDUCATION POLICIES

### RESERVATIONS

**Reservations are required** for all group visits at least three weeks in advance. A calendar of our current and upcoming exhibitions indicates the opening and closing dates for each and can be found online at [www.icp.org](http://www.icp.org).

### PAYMENT FOR GROUP TOURS

**Payment is due in advance** or on the day of your visit. Checks should be made out to the “International Center of Photography” and mailed to ICP Community Programs, 1114 Avenue of the Americas, New York, NY 10036. Payment by credit card can be arranged by calling 212.857.0005. If paying on the day of your visit, please collect all entry fees from students before entering the museum.

Upon arrival, if the number of visitors has dropped below the required group-size minimum (stated above), the group is still held responsible for paying the minimum fee. For Guided Tours, all groups must pay a minimum of \$150. For Self-Guided Tours, all groups must cover the fees for 10 people at the applicable group rate. Please note that refunds will not be given for pre-payments if the number of the people in the group is less than the prepaid amount.

## CANCELLATIONS

**Cancellations: If you need to cancel your tour**, please contact 212.857.0005 as soon as possible.

Self-Guided Tours cancelled less than 3 days in advance will be charged 50% of their invoiced fee. Groups that do not give 24 hours' notice will be charged in full.

Guided Tours that are cancelled with less than 3 days' notice will be charged a \$100 fee. Groups that do not give 24 hours' notice will be charged in full.

If the group is over 15 minutes late for a Guided Tour, your reservation will be considered cancelled and you will be charged in full.

## GALLERY REMINDERS

- **Still photography and videotaping** are permitted in the lobby only.
- **Please do not touch** the photographs.
- **The use of cellular phones** is not permitted in the museum's galleries except in the lobby, or when using a Guide by Cell audio tour.
- **Outside food** and drinks are not permitted in the museum. Food and drinks are permitted only in the café and may not be carried into the galleries or other areas.
- **Please have no more** than 10 students visit the store at once.

## GENERAL MUSEUM INFORMATION

### REGULAR ADMISSION AND MUSEUM HOURS

**Regular rates for museum admission:**

General: \$14

Students and Seniors (with a valid ID): \$10

ICP Members: Free

Children under 12: Free

Voluntary Contribution Friday: 5–8 pm

**The museum is open**

Tuesday–Thursday: 10 am–6 pm

Friday: 10 am–8 pm

Saturday–Sunday: 10 am–6 pm

### ACCESSIBILITY

**The museum is wheelchair accessible.** Wheelchairs are available in the checkroom free of charge.

### DIRECTIONS

**The International Center of Photography** is located at 1133 Avenue of the Americas at 43rd Street, New York, NY.

By subway: B, D, F, or M to 42nd Street; 1, 2, 3, 7, N, R, Q, S to Times Square.

By bus: M5, M6, or M7 to 42nd Street. School buses may unload and pick up students by the main entrance.

### ARRIVAL

**Please enter the museum** at our main entrance at 1133 Avenue of the Americas (northwest corner). We ask that the group leader check in at the front desk, while the group gathers in the lobby. Upon arrival, your group will be greeted by a staff member to welcome you to ICP. School buses may unload and pick up students by ICP's main entrance.

### CAFÉ

**The Catherine K. Café** located on the lower level of the museum is open for your convenience; however, there is limited seating. Small groups of 10–20 people may make advance lunch reservations by calling 212.857.9715. 10 days' notice is required for reservations. Café seating is only for use by guests who purchase food/drink from the Café.

### MUSEUM STORE

**Photography books**, accessories, clothing, and gifts are available for purchase at the museum store or online at [www.store.icp.org](http://www.store.icp.org).

**BIBLIOGRAPHY  
AND LINKS**

Fabry, Alexis, and María Wills. *Urbes Mutantes: Latin American Photography 1941–2012*. Paris: RM/Toluca Editions, 2013.

Common Core State Standards Initiative  
[www.corestandards.org](http://www.corestandards.org)

New York State Learning Standards  
[www.p12.nysed.gov/ciai/standards.html](http://www.p12.nysed.gov/ciai/standards.html)