



ICP

TEACHER
GUIDE

PRE- AND
POST-VISIT
MATERIALS
FOR HIGH
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 20) and visit us online at www.icp.org/museum/education, email us at 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:
ADVANCING SOCIAL
JUSTICE ISSUES**

OVERARCHING QUESTION

How do photographers document and communicate their opinions about social justice issues?

**RECOMMENDED
GRADES: 9–12**

SUPPORTING QUESTION

How can photographs advance social justice causes?

OBJECTIVE

To explore the ways in which photographers document and advance social justice causes.

**SUGGESTED
TIME FRAME**

1 classroom period

RESOURCES

Related images, magazines and/or newspapers with social justice topics

RELATED IMAGES

Image 1



Image 2



DISCUSSION

1. Talk as a class about social justice issues that students care about. List the issues on a chalk or white board. What do students think can be done to advance the fight for these causes?
2. Now, look together at Adriana Lestido's *March for Life* (Image 1). What do students notice about the image? What do they feel when they look at it? What choices do they think the photographer made that make them feel that way?
3. Now, look at Armando Salgado's *The Falcons* (Image 2). Ask students to compare this image to *March for Life*. Encourage students to compare the images in terms of emotional effect, content, and technique (e.g., point of view, cropping, focus, etc.).
4. The first photograph is a march "for life" in the midst of Argentina's Dirty War, an infamous campaign waged from 1976 to 1983 by Argentina's

military dictatorship against suspected left-wing political opponents. (Tens of thousands were killed and many were “disappeared” — captured by the military and never heard from again.) The second is a photograph of a paramilitary group called the Falcons who attacked a peaceful students’ march in Mexico City in 1971, killing dozens of young people.

5. Ask the students how they think these images could affect the fight for social justice.
6. Project or hand out this quote from curators Alexis Fabry and María Wills:

“The relationship between photography and mass movements has been a constant in Latin America over the last hundred years. Indeed, it might even be said that protests have depended upon photography to transcend the immediate moment. The memory of these events is clearer in the image than in the written word: the joyful solidarity of collective action, the charismatic power of populist leaders, the faces convulsed with anger or set in grim determination . . . The image displaced the headline and the decisive moment came into play with greater force than ever, as the press began to condense stories into single dramatic photographs.”

Do students agree that “the memory of these events is clearer in the image than in the written word”? Why or why not?

7. What are some iconic images they can remember from the news that spoke powerfully to the issue being documented (for example 9/11, Boston Marathon bombing, etc.)?
8. What images would students like to see made of the social justice issues that interest them?

ACTIVITY

1. For this activity, ask students to search through newspapers and magazines for photographs of social justice issues mentioned in the class discussion. Have them cut out the images they are most interested in, making sure to note the date and name of the publication as well as the photographer’s name. They should read any accompanying text or article.
2. With a partner, they should discuss whether these images “transcend the immediate moment” and are “clearer in the image than in the written word.” Why or why not?
3. Ask them to imagine other images of this issue that might have a greater impact on the viewer and the cause.
4. Share in pairs or as a group.

ELA Literacy Speaking and Listening

Grades 9–10:

CCSS.ELA-Literacy.SL.9–10.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.9–10.2

Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally), evaluating the credibility and accuracy of each source.

CCSS.ELA-Literacy.SL.9–10.3

Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Grades 11–12:

CCSS.ELA-Literacy.SL.11–12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.11–12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

CCSS.ELA-Literacy.SL.11–12.3

Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

**COMMON CORE
STATE STANDARDS**

History/Social Studies Standards

Grades 9-10:

CCSS.ELA-Literacy.RH.9-10.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

Grades 11-12:

CCSS.ELA-Literacy.RH.11-12.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

**NEW YORK STATE
LEARNING STANDARDS**

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.

**POST-VISIT
ACTIVITY:
SOCIAL JUSTICE
PHOTOGRAPHY & ITS
CHALLENGES**

OVERARCHING QUESTION

How do photographers document and communicate their opinions about social justice issues?

**RECOMMENDED
GRADES: 9–12**

SUPPORTING QUESTION

What are the challenges and risks of standing up for what you believe in both as a participant and as a photographer?

OBJECTIVE

To explore the challenges and risks of standing up for what you believe in as a photographer.

**SUGGESTED
TIME FRAME**

Two class periods

RESOURCES

Related images, computers for typing (if available)

RELATED IMAGES

Image 3



Image 4



DISCUSSION

1. Ask students to discuss: What are the challenges and risks of standing up for what you believe in—especially in terms of the social justice issues discussed in the pre-visit lesson?
2. “Since its beginnings,” write curators Alexis Fabry and María Wills, “photography has been used to portray the lives of the economically oppressed and socially marginalized . . . Since photographers began taking their cameras out onto the street, they have sought to depict the city’s more disadvantaged inhabitants.” What makes photography uniquely suited to this pursuit? What are the challenges and risks of portraying the poor and disadvantaged?
3. Show students Adriana Lestido’s *Women prisoners with their daughters* (Image 3). What do students notice? How do they feel when they look at it?

4. Tell them the title and ask students how this affects their understanding of the work. Why do they think Lestido would choose a subject like this?
5. What can they imagine about the lives of the people in the image?
6. Over the course of a year, Lestido visited a prison in her native Argentina every week to take pictures of women living in prison with their children. Imagine what it was like to engage in a project like this. What do students think the challenges and risks of this project may be for a photographer? What may be the benefits to a photographer, to the subject, and to the world?
7. Curators Fabry and Wills ask about photographs of the disadvantaged: “How can the effects of underdevelopment be presented without taking advantage of the pain of others?” Do students think that these photographs may have “taken advantage of the pain of others”? Why or why not?
8. Now show students Héctor López’s *La Victoria, Santiago* (Image 4). Ask them what they notice about the people in the photograph and what they guess is happening. What is their emotional reaction to the image?
9. After the military coup in Chile in 1973, a generation of photographers committed themselves to documenting the “tragedy that pervaded the streets of Santiago during that period,” say the curators. The photographer, Héctor López, says: “These photographs are a testimony of life during the dictatorship. They show an atmosphere where the fear, the threat, the loneliness of the streets, and the resistance of the population were ever present.” Do students think these photographs communicate this atmosphere? What else would they want to see to get a sense of the atmosphere López describes?
10. What do students think the challenges and risks are of portraying people in this kind of atmosphere? What will the world think of them and of Chile? Does this photograph take “advantage of the pain of others”? Does it capture the subjects fairly? Why or why not?

ACTIVITY

1. For this activity, review the photographs clipped from magazines and newspapers in the pre-visit. Ask students to think about whether these photographs “take advantage of the pain of others.” How do they seem to treat their subjects? Are they fair and sympathetic, or do they seem exploitive?

2. Now, ask the students to write a letter to the photographer or newspaper/magazine editor relaying their thoughts about the photograph.
 - a. Is it powerful enough to “transcend the immediate moment”? Students should use evidence from the photograph to make their argument, including techniques such as point of view, cropping, etc.
 - b. Are the subjects of the photograph captured fairly or unfairly?
 - c. If you have criticized aspects of the photograph, explain how you would remedy these problems if you were the editor or photographer.
3. Invite students to read their letters aloud and talk about whether everyone agrees with the arguments. Do other students see these photographs differently?
4. Challenge students to revise their letters—especially if other students’ thoughts have made them think differently. Then, if appropriate, send the letters to the editors and/or photographers.

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Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Grades 11–12:

CCSS.ELA-Literacy.SL.11–12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.11–12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

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Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

**COMMON CORE
STATE STANDARDS**

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Grades 9–10:

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Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

**NEW YORK STATE
LEARNING STANDARDS**

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.

IMAGE 1



Adriana Lestido, *March for Life (Marcha por la vida)*, December 1982, Gelatin silver print. Collection Leticia and Stanislas Poniatowski. © Adriana Lestido.

IMAGE 2



Armando Salgado, *The Falcons (Los Halcones)*, Mexico City, 1971, Gelatin silver print. © Armando Salgado

IMAGE 3



Adriana Lestido, *Women prisoners with their daughters (Mujeres presas con sus hijas)*, 1991–92, Gelatin silver print. Collection Leticia and Stanislas Poniatowski. © Adriana Lestido.

IMAGE 4



Héctor López, *La Victoria, Santiago (Población La Victoria)*, 1986, Gelatin silver print. Collection Leticia and Stanislas Poniatowski. © Héctor López.

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.

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.

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.

**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

New York State Learning Standards
www.p12.nysed.gov/ciai/standards.html