



Susan Meiselas

In History



CORNELL
CAPA

concerned photographer



Living with the Dead

W. Eugene Smith and World War II

Pre- and Post-Visit Materials for: High School

Susan Meiselas
Sandinistas at the walls of the Esteli National Guard headquarters, Esteli, Nicaragua, 1979
Chromogenic print
© Susan Meiselas/Magnum

W. Eugene Smith
Burial at Sea from the U.S.S. Bunker Hill, 1944
Gelatin silver print
© [1944], 2008
The Heirs of W. Eugene Smith

Cornell Capa
[Political dissidents arrested after the assassination of Nicaraguan dictator, Anastasio Somoza, Managua], September 1956
© Cornell Capa/Magnum



September 2008

Dear Educator,

We are pleased to introduce and welcome you to the International Center of Photography's (ICP) Fall 2008 exhibitions including: *Susan Meiselas: In History*, *Cornell Capa: Concerned Photographer*, and *Living with the Dead: W. Eugene Smith and World War II*.

To better acquaint you and your students with the content of the exhibitions, ICP provides Guided Tours, Self-guided Tours, Digital Workshops, and Writing Workshops. For the most tailored experience, our Museum Educators lead guided tours focusing on the themes of your curriculum, facilitating dynamic discussions that emphasize visual literacy and looking closely. Please see the attached Group Tour Guidelines and Information Page for more information.

In an effort to provide you with the most comprehensive museum-based learning experience, for every exhibition cycle we create pre-visit activities designed as a starting point from which you and your students can view and discuss our exhibitions and post-visit activities designed to transfer their museum experience to classroom learning and projects. While these materials provide a framework for exploring the themes presented in the exhibitions, we encourage you to modify these materials to the needs of your students. This packet contains activities designed for *Susan Meiselas: In History*, *Cornell Capa: Concerned Photographer*, and *Living with the Dead: W. Eugene Smith and World War II*.

Additionally, ICP has developed an array of Education and Public Programs to support all of these exhibitions including curator and artist panels. To learn more about public programming for these exhibitions, please call 212-857-0001 or visit us online at www.icp.org.

Again, we look forward to welcoming you and your students to the International Center of Photography for our Fall 2008 exhibitions!

Sincerely,

A handwritten signature in black ink that reads "Lacy Austin".

Lacy Austin
Director of Community Programs

A handwritten signature in black ink that reads "Wendy Jimenez".

Wendy Jimenez
Acting Coordinator of Community Programs



Susan Meiselas
Arbil Taymour Abdullah, 15, the
only survivor of mass execution,
shows his wound, Kurdistan,
Northern Iraq, December 1991
Chromogenic print
© Susan Meiselas/Magnum

Introduction

When Cornell Capa founded the International Center of Photography (ICP) in 1974, he hoped to create an institution that would present and disseminate the work of “concerned photographers.” Capa coined the phrase to describe photographers with the primary humanitarian goal of creating photographs that would educate and change the world, rather than simply explore aesthetic choices or record events. It is a phrase that describes not only Capa’s older brother Robert Capa, whose Spanish Civil War and World War II photographs informed the world about important political situations, but Cornell Capa himself, whose photos of socio-political struggles in Central and South America and elections in the United States are presented in *Cornell Capa: Concerned Photographer*. The exhibition has been organized in commemoration of his influential life which ended at the age of 90 on May 23, 2008.

The phrase, “concerned photographer,” can describe the work of Susan Meiselas and W. Eugene Smith as well, whose photographs will be the subject of simultaneous exhibitions on display at ICP. *Susan Meiselas: In History* will present the work of a photographer who has sought to develop a relationship with her subjects beyond what most photographers attempt. In the late 1970s, she documented the violent struggle of the Sandinistas against Nicaragua’s oppressive Somoza regime.

Twenty five years later, she returned to the site of her most famous photographs and filmed the residents’ reactions to these photographs. In the 1990s, she traveled to the Kurdish regions of the Middle East to document the mass graves and deportation of the Kurdish minorities from their homes. In addition, she also helped them gather existing photographs to create an archive of memories. *In Living with the Dead: W. Eugene Smith and World War II*, students will see eleven photographs by W. Eugene Smith, an intrepid war photographer who captured life on a naval vessel and during battle, despite the constant risk of injury.



Cornell Capa
[Robert F. Kennedy campaigning in Elmira, New York], September 1964
© Cornell Capa/Magnum

Through viewing these museum exhibitions, students will explore how photographers relate to and affect their subjects and what it means to be a “concerned photographer” who wants to educate and change the world with his or her pictures. The accompanying activities will 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 photography. These lessons and activities are broken down as pre-visit and post-visit activities for junior high (6 – 8) and high schools (9 – 12). They are designed to be integrated with Social Studies, Global History, Humanities, Arts, and English Language Arts curricula.

For the junior high school plans, students will delve into the relationship between

photographers and their subjects and how a photograph can help or hurt its subject. Students will conduct photographic studies of a person and share their work with that person in order to learn more about them.

For the high school plans, students will investigate the notion of the “concerned photographer.” They will develop persuasive photographic essays on an issue they feel strongly about and then will think about how best to share their essays with the world.

The lesson plans have been conceived of not as scripts but rather as suggestions to be applied to any grade and with any adaptations that teachers might feel are appropriate. They can stand alone or as lessons prior to and/or following a visit to ICP.

Susan Meiselas: In History, *Cornell Capa: Concerned Photographer*, and *Living with the Dead: W. Eugene Smith and World War II* educational materials were written by **Jackie Delamatre** for the International Center of Photography.

Susan Meiselas: In History is made possible by Shell.

Cornell Capa: Concerned Photographer was made possible with lead gifts from the ICP Exhibitions Committee, Robert and Gayle Greenhill, Joel and Anne Ehrenkranz, Linda Hackett for C. A. L. Foundation, Christian K. Keese, Rick and Ellen Kelson, The Liman Foundation, New York City Department of Cultural Affairs, The Marshall Rose Family Foundation, Arnold and Louise Sagalyn, The Bernard Lee Schwartz Foundation, and Lois and Bruce Zenkel. Additional support was provided by Lynne and Harold Honickman, Sanford Luger and Ellen Samuel, Robert and Meryl Meltzer, and other individual donors.

Living with the Dead: W. Eugene Smith and World War II brings together eleven works selected from a group of Smith’s original exhibition prints recently donated to the International Center of Photography by Leslie Teicholz, Smith’s studio assistant.

High School Pre-Visit: The Concerned Photographer

Overarching Question	What does it mean to be a “concerned photographer”?
Supporting Questions	How can a photograph make a difference? How are the goals of the fine art photographer different from those of the “concerned photographer” and even those of the traditional photojournalist?
Objective	To explore what it means to be a “concerned photographer.”
Suggested Time Frame	1 class period
Resources	• Visual image below
Related Image	Plate 1: <i>Political dissidents</i> , Cornell Capa Plate 2: <i>Sandinistas at the Wall</i> (also known as “Molotov Man”), Susan Meiselas Plate 3: <i>Returning Home</i> , Susan Meiselas
Preliminary Discussion	<ol style="list-style-type: none">1. Begin by asking your students to brainstorm the goals that a photographer might have for their photographs. These goals might include the aesthetic, political, or educational. You might want to show an array of photographs to help students think about the question (example resources: from newspapers, magazines, or online). Tell students that Cornell Capa, the recently deceased founder of the International Center of Photography, called himself a “concerned photographer” to distinguish himself from a photojournalist or a fine art photographer. “I’m not an artist,” he said. Rather he wanted to try to make a difference with his photographs by educating the world. Show students Capa’s Political dissidents and discuss with them how his quote applies. How would the photograph look different if he considered himself more of an artist than a “concerned photographer”?2. Show Susan Meiselas’s Sandinistas at the Wall to your students. Ask them what they notice about the photograph. What do they notice about the outfits, the facial expressions, the surroundings, and the actions of the subjects? Ask them to identify what the central subject is holding in his hands. (You might have to explain that it is known as a “Molotov cocktail” – an improvised weapon.)3. Ask your students to consider the photo further: What do they think happened after this photograph was taken? What do they think happened before? What do they think they might hear or smell if they were there? What do they think they would see beyond the borders of the photograph?4. Tell your students that this photograph was taken in Nicaragua in 1979 the night before the Somoza family – Nicaragua’s dictatorial dynasty – fled the country, ceding control to the revolutionary Sandinista forces. What would they

learn about the conflict if they saw this on the front page of a newspaper? What would they feel or think about it? What do they think the goal of this photograph might be?

5. Next, show students *Returning Home*. Compare this photograph to *Sandinistas at the Wall*. Each photograph shows different aspects of the conflict between the revolutionary forces in Nicaragua and the oppressive Somoza regime. How might these two photographs have a different effect upon viewers? What would this photograph make them think about the conflict that the other doesn't?

6. Imagine that these scenes were captured by a fine art photographer – interested more in the aesthetic aspects of photography than about educating the public. How might the photos be different?

7. Twenty-five years later, in 2004, the photographer, **Susan Meiselas**, returned to Nicaragua with enlarged versions of the photographs she'd taken and installed them at the sites where they were originally captured. She filmed the reaction to the photographs, including older men who were present at the scenes and children who didn't know about the history. How does this action fit into **Capa's** idea of the "concerned photographer"? What else can a "concerned photographer" do to educate and change the world through photography?

High School Post-Visit: The Concerned Photographer

Overarching Question	What does it mean to be a “concerned photographer”?
Supporting Questions	How can a photograph make a difference? How are the goals of the fine art photographer different than those of the “concerned photographer” and even those of the traditional photojournalist?
Objective	To explore what it means to be a “concerned photographer”
Suggested Time Frame	1-2 class period
Resources	<ul style="list-style-type: none">• Pencil and paper• Magazines, newspapers, internet• Presentation materials (copy machine, posterboard, etc.)• Optional: cameras
Related Images	Plate 1: <i>Political dissidents</i> , Cornell Capa Plate 2: <i>Sandinistas at the Wall</i> (also known as “Molotov Man”), Susan Meiselas Plate 3: <i>Returning Home</i> , Susan Meiselas
Preliminary Discussion	<ol style="list-style-type: none">1. Ask students to think about an issue they would like to educate the world about. What issue in their community or even the world at large seems underreported or misunderstood? What issue do they have a unique perspective on or strong opinions about? For example, students might have a serious interest in how to help post-Katrina New Orleans or in how to structure the curriculum for their high school.2. For this project, students will create a persuasive photo essay. Ask them to think about persuasive essays they have had to write for other classes. What are the elements of an essay (i.e. a thesis statement, supporting evidence, conclusion)? For this project, they will use photographs to support their persuasive thesis about their issue. Ask them how they think they can include all the elements of a persuasive essay without using words (except for captions or titles).3. First, students should either a) collect photographs about their issue from magazines, newspapers, and the internet or b) take photographs if they have the equipment and if the issue is accessible to them.4. Next, with their photographs spread before them, they should consider what it is they want the world to understand about their issue. What would they like the world to come away with as the primary message? For instance, would they like to focus on how New Orleans was not given immediate support in the Katrina aftermath or focus on how the levees were not and are still not properly fortified? They should select their photographs based on the focus or message they choose.

5. Next, students should think about what they can do as a “concerned photographer” to make their photographs matter by bringing them to the public. Encourage students to think out of the box and beyond limitations (i.e. monetary, copyright). Just like **Meiselas** brought her photographs back to the sites in Nicaragua, students should come up with a plan for how to share them with the subjects and the world at large. (As another example, **Meiselas** has also created a website of archived photographs showing the atrocities committed by Middle Eastern dictators against Kurdish minorities.) Students might want to post their photos somewhere, create a book or newsletter, install an exhibition at school, design a website, etc. Ask them to create a plan for their essay’s “publication.”

6. Finally, have students present their essays to the class emphasizing their thesis statements and their photographic evidence. Encourage their classmates to ask questions about the choices they made.

High School

Plate 1

Pre-Visit: The Concerned Photographer

Post-Visit: The Concerned Photographer



Cornell Capa

**[Political dissidents arrested after the assassination of
Nicaraguan dictator, Anastasio Somoza, Managua],
September 1956**

© Cornell Capa/Magnum

High School

Plate 2

Pre-Visit: The Concerned Photographer

Post-Visit: The Concerned Photographer



Susan Meiselas
Sandinistas at the walls of the Esteli National Guard
headquarters, Esteli, Nicaragua, 1979
Chromogenic print
© Susan Meiselas/Magnum

High School

Plate 3

Pre-Visit: The Concerned Photographer

Post-Visit: The Concerned Photographer



Susan Meiselas
Returning home, Masaya, Nicaragua,
September 1978
Chromogenic print
© Susan Meiselas/Magnum



TOUR GUIDELINES AND INFORMATION

GUIDED TOURS

Led by Museum Educators, Guided Tours are tailored for all levels of school and adult audiences and encourage critical thinking and visual literacy. Guided Tours are offered at flexible hours Tuesday through Thursday 10 a.m. to 4:30 p.m., Friday 10 a.m. to 6:30 p.m., Saturday and Sunday 10 a.m. to 4:30 p.m. The duration of the tour is one hour. Reservations are required at least three weeks in advance.

Grades K-6 - \$150 per 25 students plus 3 chaperones

Grades 7-12 - \$150 per 25 students plus 2 chaperones

College Students and Seniors - \$10 per person (Min 15/Max 25)

Adult Groups - \$15 per person (Min 10/Max 25)

New York City Public Schools – **FREE** (Min 10/Max 25)

SELF-GUIDED TOURS

ICP admits groups for Self-Guided Tours Tuesday through Sunday at flexible hours. However, all groups have to make advanced reservations and pay an admission fee in advance.

Grades K-12 - \$2 per person (Min 10/Max 25)

College Students and Seniors - \$4 per person (Min 10/Max 25)

Adult Groups - \$7 per person (Min 10/Max 25)

New York City Public Schools – **FREE** (Min 10/Max 25)

WRITING WORKSHOPS

Museum Educators help groups to investigate the narrative qualities of photographs and inspire participants to write based on the images in the gallery. Depending on the curriculum goals, examples of the written work include: poems, stories, and journal entries. Appropriate for any group with basic writing skills.

All age groups: \$250-\$350 based on location (Max 20)

POLAROID WORKSHOPS *

Participants learn basic photographic principles through hands-on Polaroid activities, which are tailored to the skill level and interests of any audience. Offered both on- and off-site, workshop fees vary according to location.

All age groups: \$300-\$500 based on location. (Max 20/\$10 per additional participant.)

Polaroid Bookmaking Workshops: \$350-\$550 (Max 20/\$15 per additional participant)

* Due to the discontinuation of Polaroid Film, we are unable to offer Polaroid Workshops at this time. We are currently in the process of redesigning the content using digital photography and will announce this new program option shortly.

RESERVATIONS

Reservations are necessary for all group visits at least three weeks in advance.

Please note that museum tours are only offered in conjunction with exhibitions. A calendar of our current and upcoming exhibitions lists the opening and closing dates for each and can be found online at www.icp.org.

CANCELLATIONS

If there are any changes to your reservation please contact (212) 857-0005. Upon receipt of the invoice, cancellations more than three days in advance will be charged a 30% cancellation fee. Cancellations less than three days in advance will be charged 30% for self-guided tours; \$75 for guided tours; \$200 for onsite workshops; and \$300 for offsite workshops. 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. If you cancel the day of your reservation, please call the front desk at ICP (212) 857-9700.

PAYMENT FOR GROUP TOURS

We ask for payment 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 at 43rd Street; New York, NY 10036.

REGULAR ADMISSION AND MUSEUM HOURS

The museum is open Tues. – Thurs. 10:00 a.m. - 6:00 p.m.; Fri., 10:00 a.m.- 8:00 p.m. and Sat. & Sun. 10:00 a.m. - 6:00 p.m. Closed Mondays. Regular rates for museum admission: \$12 for adults; \$8 for students and seniors; children under 12 are free; members free. Friday nights from 5:00 p.m. - 8:00 p.m. visitors can make voluntary contributions.

DIRECTIONS

The International Center of Photography is located at 1133 Avenue of The Americas at 43rd Street. By subway take the B, D, F or V to 42nd Street; 1, 2, 3, 7, 9, N, Q, R, S or W to Times Square. By bus take the 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). The group leader should check in at the main desk, while the group waits quietly outside or in designated areas. Please keep clear of the main entrance.

GALLERY GUIDELINES

To ensure the safety of the photographs and a pleasant experience for your group:

- * *Please* do not lean on the walls or partitions.
- * *Please* do not sit on the stairway or block passageways.
- * *Please* do not bring food, drinks, or lit cigarettes inside.
- * *Please* have no more than 10 students visit the store at once.
- * *Please* do not use cell phones.
- * *Please* speak softly.
- * *Please* do not touch the photographs.

LUNCH

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 advanced lunch reservations by calling 212-857-9715. 10 days notice is required for reservations.* The Café seating is only for use by guests who purchase food/drink from the Café. For groups bringing their own lunch/meals, we suggest Bryant Park, located at 42nd Street and Avenue of the Americas.

MUSEUM STORE

Photography books, postcards, and gifts are available for purchase at the museum or online at www.icpmuseumstore.org

The museum is wheelchair accessible. Wheelchairs available upon request.



International Center of Photography

GROUP TOUR REQUEST FORM

Welcome to the International Center of Photography! We look forward to your group visit. If you would like to submit a request for a tour or workshop, please read our Tour Guidelines and Information sheet, and then complete the form below.

Contact Name, Telephone, Fax, and Email:

School/Organization and Mailing Address (Indicate if NYC Public School):

Proposed Date(s) and Time(s) for Tour:

Please indicate the type of Tour or Workshop requested:

Guided _____ Self-Guided _____ Workshop _____

Name of Exhibition(s):

No. Students:

No. Adults:

Grade Level:

K-2 _____ 3-5 _____ 6-8 _____ High School _____ College _____ Adults _____

Please indicate any special themes or curricular concerns you hope to cover in your tour:

How Did you hear about Group Tours and Workshops at ICP?

ICP Website/Publications _____ Friend _____ "Class Trip Directory" _____ Return Visitor _____

Other:

You can return this form by fax: (212) 857-0091; email: grouptours@icp.org;
or mail: International Center of Photography, Attn: Community Programs
1114 Avenue of the Americas at 43rd Street New York, NY 10036