

ICP

TEACHER GUIDE

PRE- AND
POST-VISIT
MATERIALS
FOR
**MIDDLE
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 18) 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:
INTERNAL VERSUS
EXTERNAL IDENTITY**

OVERARCHING QUESTIONS

What is identity? How do a photographer's choices affect the way we see a subject's identity?

**RECOMMENDED
GRADES: 6–8**

SUPPORTING QUESTIONS

How does external appearance reflect one's internal identity? How do photographers express their subjects' identity through their photographs?

OBJECTIVES

To explore internal versus external identities, and to investigate photographers' techniques and how they express their own subjectivity.

**SUGGESTED
TIME FRAME**

1.5 classroom periods

RESOURCES

Copies of related images

RELATED IMAGE S

Image 1



Image 2



DISCUSSION

1. Discuss the concept of identity. Then, ask students to list three words to describe their identities (e.g., shy, rebellious, studious). Do students think their external appearances suggest these internal characteristics? Have students discuss this question in partners. What are the problems with trying to guess someone's internal identity based on their external appearance alone?
2. Now look together at Graciela Iturbide's *Our Lady of the Iguanas* (Image 1). What do they notice about the photograph? What do they notice about her external appearance (posture, facial expression, clothing, hairstyle, etc.)? What can they guess about the subject's internal identity?

3. Ask the students what they notice about the way the photographer took the image? (You can discuss the point of view, the focus, the cropping, the lighting, etc.) Does the way the photographer took the picture tell us anything about his/her personal ideas about the subject's identity?
4. In the year this photograph was taken, 1979, the photographer, Graciela Iturbide, was selected with a group of artists to document a town in Mexico called Juchitán. The majority of the town's population are indigenous Zapotec people with a unique culture dominated by women. This photograph of a woman selling iguanas was part of a series Iturbide made showing the role of women as healers, political leaders, and here, merchants. Ask the students how they would photograph women in their own cultures or in New York City? What are some symbols or objects which with they could be photographed?
5. Now, compare Iturbide's photograph to Marcos López's *Girl at Hairdresser* (Image 2). Describe her external appearance (posture, facial expression, clothing, hairstyle, etc.). Ask the students what they can guess about her internal identity based on her external appearance? What is *not* evident?
6. As a class, describe the photographic techniques López used to take this photograph. Describe the lighting, the cropping, etc. Now, tell students that López is famous for staging his photographs—even having people dress in costumes and hold props in invented settings.
7. His photographs are known for satirizing Latin American popular culture. What, if anything, do students think he is being critical of here? What is he critiquing about the external appearances of Latin Americans and what is he critiquing about their internal identity?
8. Iturbide and López use varied techniques (staged, posed, candid). What are the differences between a staged or candid photograph? Which do the students prefer and why?

ACTIVITY

1. For this pre-visit activity, students will prepare for the post-visit activity by thinking about and planning an “identity portrait.” Send students home with an assignment. They should try to identify a subject in their home or community for an identity portrait. Ask them to consider the following questions when they make their selection:
 - a. Whose identity intrigues you?
 - b. Whose external appearance interests you and why?
 - c. What internal qualities interest you and why?
 - d. What is your opinion of the person? Through your portrait, would you want to honor him/her or be critical of him/her, or something in between?
 - e. What techniques do you think you will use to convey your own opinions about the subject? Will the portrait be staged, posed, or candid? If staged, will it even involve that person or will someone else play a person inspired by them?
2. Students should jot down the answers to these questions and share them with a partner in class.

**COMMON CORE
STATE STANDARDS**

ELA Literacy Speaking and Listening

CCSS.ELA-Literacy.SL.6.1

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

CCSS.ELA-Literacy.SL.6.2

Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.

CCSS.ELA-Literacy.SL.6.3

Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.

History/Social Studies Standards

CCSS.ELA-Literacy.RH.6-8.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

**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:
IDENTITY &
DIFFERENCE**

OVERARCHING QUESTIONS

What is identity? How do a photographer's choices affect the way we see a subject's identity?

**RECOMMENDED
GRADES: 6–8**

SUPPORTING QUESTIONS

How do we define ourselves in terms of these concepts: difference vs. norms, group vs. individual, body vs. mind?

OBJECTIVES

To explore group identities and identities that differ from the “norm,” and to investigate photographers’ techniques and how they express their own subjectivity.

**SUGGESTED
TIME FRAME**

Two class periods

RESOURCES

Related images, cameras or, if these are not available, colored pencils, oil pastels, etc

RELATED IMAGES

Image 3



Image 4



DISCUSSION

1. Divide the class into three groups. Assign one of the following questions to each group for a small group discussion.
 - a. How do you define yourself in relation to the “norm”?
 - b. Do you define yourself as part of a group or only as an individual?
 - c. How does your body play into your identity?

Come together as a class and discuss these questions.

2. Look together at Armando Cristeto's *Urban Apollo* (Image 3). What do students notice about it? How do they think the subjects define themselves in relation to the “norm”? How does their group identity affect their identities as a whole? How do their bodies play into their identities?

3. Cristeto said that he was fond of an essay that describes these bodybuilders as follows: “many of these men are dispossessed on a social and economic level. All they can turn to is their own bodies. It is the only thing essential to standing out and rising up in a very competitive city.” Ask students to respond to this statement.
4. Talk to students about the concept of subculture. Have they seen subcultures in their own lives? Are they part of any? As it relates to Cristeto’s image, what are the advantages and what are the drawbacks, if any, of being in a subculture?
5. Now look together at Lourdes Grobet’s *Double Wrestle III* (Image 4). This photograph also documents a subculture: professional wrestlers in Mexico and other Latin American cultures who wear masks to compete. Compare the ways in which the photographers documented these two subcultures. How did the photographers document their bodies, identities, and group membership? Does the photographers’ approach to the subjects imply any opinions about them? How do students as viewers feel about the subjects and why?
6. Think back to the pre-visit lesson. Do students think Cristeto and Grobet are being critical, or are they honoring their subjects?

ACTIVITY

1. Students should continue with the work begun in the pre-visit activity. After selecting the subject of their “identity portrait” (and getting the subject’s permission), they should take a camera home, or use a smartphone, to photograph him or her.
2. If possible, students should work with a partner to look at the photographs they took, discussing each in terms of its technique and what it conveys about the subject. Then they should select one to print. (If this technology isn’t available, students can draw their subject with colored pencils etc.)
3. Line up the portraits on a table or hang them on walls in the classroom or school. Do a “gallery walk” so students can see all the portraits. Can students tell which are staged, posed, or candid? What can students guess about the identities of the subjects? What can they guess about the photographers’ opinions of the subject? Which subjects would they like to try to capture next?

**COMMON CORE
STATE STANDARDS**

ELA Literacy Speaking and Listening Standards

CCSS.ELA-Literacy.SL.6.1

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

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**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



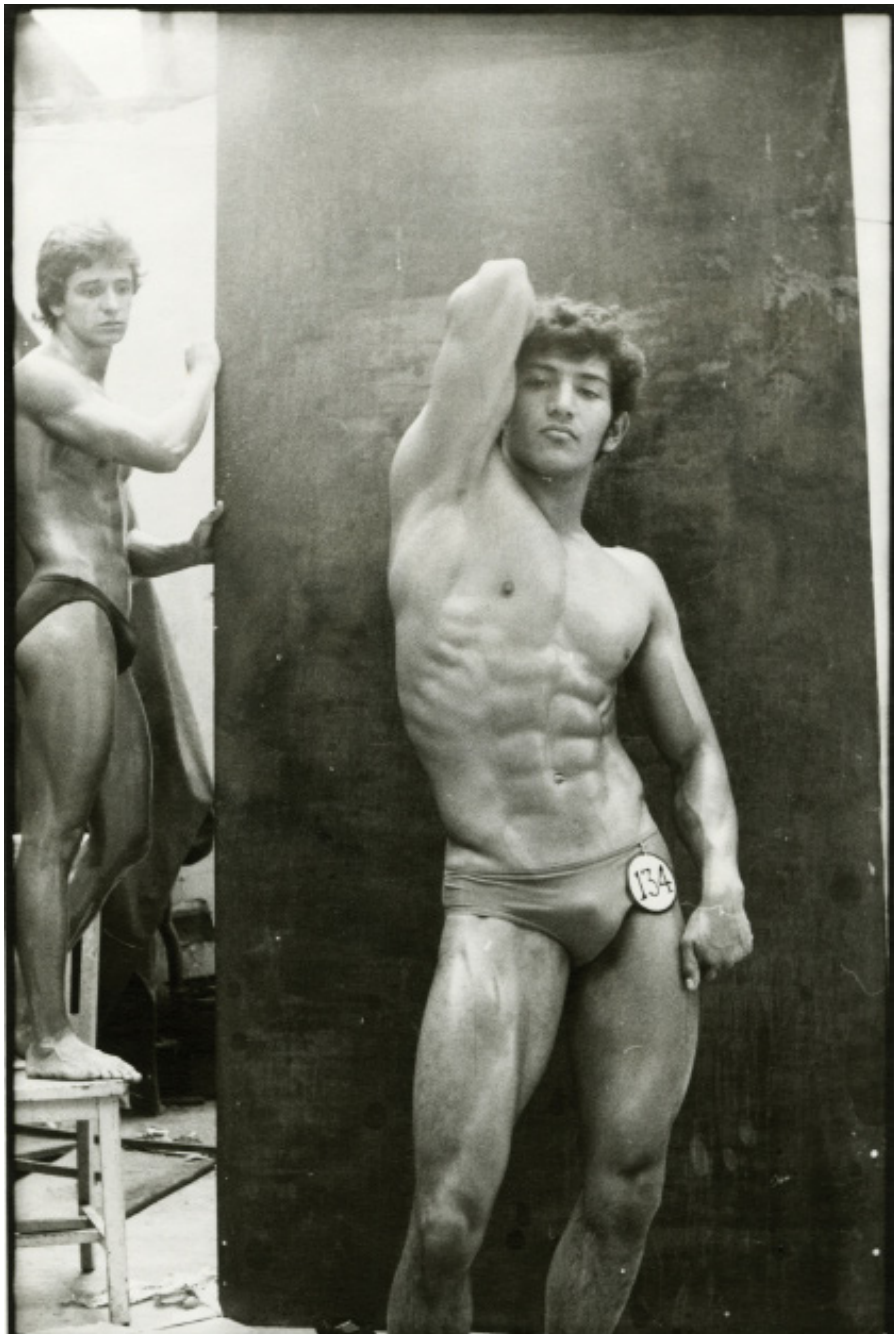
Graciela Iturbide, *Our Lady of the Iguanas (Nuestra Señora de la Iguanas)*, Juchitan, Oaxaca, 1979, Gelatin silver print. Collection Leticia and Stanislas Poniatowski. © Graciela Iturbide.

IMAGE 2



Marcos López, *Girl at Hairdresser (Chica en la peluquería)*, Bolivia, 2010, inkjet print. Collection Leticia and Stanislas Poniatowski. © Marcos López.

IMAGE 3



Armando Cristeto, *Urban Apollo (Apolo urbano)*, Mexico City, 1981, gelatin silver print. Collection Leticia and Stanislas Poniatowski. © Armando Cristeto.

IMAGE 4



Lourdes Grobet, *Double Wrestle III (La doble lucha III)*, 1981–82, gelatin silver print. Collection Leticia and Stanislas Poniatowski. © Lourdes Grobet.

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