

ICP

TEACHER
GUIDE

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



CAPA IN COLOR AND WHAT IS A PHOTOGRAPH?

**Exhibitions on view
January 31 – May 4, 2014**

DEAR EDUCATOR,

We are pleased to introduce and welcome you to the International Center of Photography (ICP) and our Winter 2014 exhibitions, *Capa in Color* and *What Is a Photograph?*

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

While other photographers were sticking with what they knew—black-and-white film—Robert Capa carried two cameras with him on assignment: one with black-and-white film and the other with color. Most of his published color photographs appeared in glossy magazines with stories on international travel or Hollywood film sets, but Capa regularly used color film from the late 1940s until his death in 1954 for a great variety of subjects. This facet of Capa’s career has rarely been recognized and the majority of his color images have never been printed, seen, or even studied. With more than 100 color prints by the famous photojournalist, *Capa in Color* presents this work for the first time, recognizing it as an integral part of his postwar career and fundamental to his continuing relevance in the competitive world of picture magazines. Drawn entirely from ICP’s collection and including contextual publications and personal papers, the exhibition takes a fascinating new look at this master of black-and-white photography during his centennial year. This exhibition is organized by ICP Curator Cynthia Young.

Like Capa, the photographers in *What Is a Photograph?* do not stick with what they know. They innovate. Organized by ICP Curator Carol Squiers, *What Is a Photograph?* explores the intense creative experimentation in photography that has occurred since the 1970s. Conceptual art introduced photography into contemporary art making, using the medium in ways that challenged it artistically, intellectually, and technically and broadened the notion of what a photograph could be in art. A new generation of artists began an equally rigorous but more aesthetically adventurous analysis, which probed photography itself—from the role of light, color, composition, to materiality and the subject. *What Is a Photograph?* brings together a wide variety of artists who are finding new ways of implementing both analog and digital technology, in many cases creating hybrid works that open up new possibilities for today’s image makers.

Through viewing these museum exhibitions, students explore how photographers innovate with photographic processes and the benefits and drawbacks of doing so. 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), junior high (6–8), and high (9–12) school students. They are designed to be integrated with Social Studies, Humanities, Arts, and English Language Arts curricula.

For the elementary school plans, students investigate how photography can represent what is important to us. They explore how the photographer's relationship to the subject can influence how he or she is depicted. They also explore how photographers can depict their subjects in concrete and abstract ways.

For the middle school plans, students explore ways in which photographers innovate or try something new. They debate the benefits and drawbacks of doing so. They create altered (and even three-dimensional) photographs inspired by the methods of an artist from the *What Is a Photograph?* exhibition.

For the high school plans, students explore changes in communication technologies and what we gain or lose from these changes. They consider how artists try to both preserve the past and embrace the future. They also explore how artists use communication technologies in new ways.

ACKNOWLEDGEMENTS

What Is a Photograph? is generously supported by the National Endowment for the Arts and Deborah Jerome and Peter Guggenheimer.

What Is a Photograph? and *Capa in Color* are made possible by the ICP Exhibitions Committee 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

**RECOMMENDED
GRADES: 2–5**

OVERARCHING QUESTION

What is important to you?

SUPPORTING QUESTIONS

How do our feelings about subjects influence how we represent them? How would different members of your family tell the story of your family? How would someone who is not in your family tell the story of your family?

OBJECTIVE

To explore what is important to us and how these things can be represented visually

SUGGESTED TIME FRAME

One class period

RESOURCES

Paper and pencils

RELATED IMAGE

Image 1



Image 2



DISCUSSION

1. Begin by asking students to brainstorm what is important to them. Have they ever photographed or recorded these aspects of their life? If so, ask them more about how they documented these aspects. For instance, if they photographed their family, what circumstances, events, or poses did they capture and how?
2. Robert Capa was a photojournalist best known for his photographs of the Spanish Civil War and World War II, but after the war he began to shoot and report on stories for lifestyle magazines—stories about celebrities or travel expeditions.

3. Look together at Capa's [Lapp family, Norway] (Image 1). Ask the students: What do you notice about the photograph? What can you guess about this family? What might it be like to live with them? What questions would you ask them if you could?
4. On assignment in Norway for a travel feature for the magazine *Holiday*, Capa decided to go in search of the Lapp people, known for being the quintessential outdoor people of Norway, people with distinctive traditional customs and dress. To get to Lapp country from the capital city, Oslo, he spent ten hours in a seaplane, twelve hours on a boat, and another six hours in a taxi. Capa wrote:

"[I] found a beautiful tent made of dried leather, surrounded by unfriendly dogs and lots of dried reindeer meat hanging from high poles. Behind the tent a young Lapp woman was playing with her children. She was enchanting and kind, refused our sandwiches and money, and invited us to a feast of dried reindeer meat." ¹

This excerpt comes from Capa's travelogue about Norway, which was published along with his photographs.

5. Ask students to compare Capa's writing about the family with his photograph of the family. What other words would they add to his account based on what they see in the image?
6. Capa loved photographing friends—many of whom were important actors or writers such as Ernest Hemingway and John Steinbeck. But he also photographed many important artists he didn't know as friends. In one series, he photographed Pablo Picasso and his family on the beach in southeastern France for a magazine story in which he was planning to investigate Picasso's ceramic work.
7. Look together at the photograph of Picasso with Claude, his young son (Image 2). Ask the students: What words come to mind when you look at this photograph? List the words on the board. What would you guess about Picasso based on this photograph?
8. Now look together at Picasso's own depiction of Claude only one year later: a painting entitled *Enfant dans sa voiture*, February 20, 1949. Ask the students to list the words that come to mind when viewing this work.
<http://www.nytimes.com/2012/05/11/arts/design/picasso-and-francoise-gi-lot-at-gagosian.html>

9. What are the similarities and differences between how Capa and Picasso depict Claude? How do the depictions tell you what's important to each about his subject?
10. Now, compare the photo of Picasso with Claude to the Norway Lapp family. What would students guess about the families from each? How would students compare the lives of these families to their own? What are some similarities and some differences?

ACTIVITY

1. For this activity, students should pair off. Each student should interview his/her partner about his/her family. They should ask at least five questions that are designed to reveal family dynamics and what family members look like.
2. Next, assign students to (a) draw their partner's family based on the interview and (b) draw their own family.
3. Finally, compare the drawings. What did the partner focus on in his/her drawing—based on interview knowledge alone? What did the student being interviewed focus on—based on more intimate knowledge of his/her family? Ask students to think about the question: How does your relationship to the subjects, or not knowing them personally, affect your depiction?

ELA Literacy Speaking and Listening

Grades 3-5

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.

Grade 3

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.

Grade 4

CCSS.ELA-Literacy.SL.4.2

Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-Literacy.SL.4.3

Identify the reasons and evidence a speaker provides to support particular points.

Grade 5

CCSS.ELA-Literacy.SL.5.2

Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-Literacy.SL.5.3

Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

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

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

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

OVERARCHING QUESTION

What is important to you?

**RECOMMENDED
GRADES: 2–5**

SUPPORTING QUESTIONS

How can you represent what is important to you visually—in both concrete and abstract ways?

OBJECTIVE

To explore what is important to us and how we can represent it abstractly and concretely

SUGGESTED TIME FRAME

Two class periods

RESOURCES

Paint, brushes, colored construction paper, scissors, photographs, photocopier, glue

RELATED IMAGES

Image 3



Image 4



DISCUSSION

1. Some artists represent the world in a more abstract way than a photojournalist like Robert Capa, who seeks to document concrete reality. Discuss the definition of *abstract* with students and elements of art such as color, shape, texture, and brushstroke that can convey meaning through abstraction.
2. Show students Gerhard Richter's *16.3.03* (Image 3). Ask them to compare this to Capa's photographs of families from the Pre-Activity, especially in terms of abstraction. What do they imagine Richter did in order to create this image?

3. This is a photograph of Richter's family. Ask the students what they can guess about his family from this photograph? How do his artistic choices affect their guesses?
4. To make this artwork, Richter took a snapshot of his family on the beach and then dragged oil paint—left on his squeegee from a day of painting—across the surface of the photo. He calls these pieces “overpainted photographs.”
5. Look at the photograph again and discuss the artist's choices. What did Richter choose to paint over? What did he leave exposed? What may have happened by accident?
6. Now show students Floris Neusüss' *Tango* (Image 4). Ask the students: What can you tell about this image from looking at it? What do you think Neusüss is depicting? What details are missing (that were included in works by Capa, for instance)?
7. Neusüss made this artwork by posing people against light-sensitive paper and then exposing the paper to light. This type of artwork is called a photogram. Photograms “always portray their subjects to scale, unlike photography” and have “no surface detail, so you can't identify distinctive features,” says Neusüss, who has worked with photograms for years.² What is lost when he chooses the photogram process over a more straightforward photographic process, and what is gained? Why might an artist choose this process over a standard photographic one?

ACTIVITY

1. Ask students to bring in a family photograph. Make a couple of photocopies of each student's family photograph.
2. Tell students they will alter these photographs with paint and/or collage. Provide watercolor paint, brushes, colored paper, glue, and scissors. Talk about different possibilities for altering the images. They can alter them in realistic or fantastical ways, concrete or abstract ways. Richter used paint on photographs in a way that obscured the image, but many artists have used paint simply to add color to a photograph. Students may want to control the process tightly or relinquish control by using their tools or materials in a chance-oriented way. (For instance, Richter does not control what type of paint is on his squeegee at the end of the day or how it gets applied exactly; this is left to chance.) They can use any of the materials available to alter the photos.
3. Have students share their final products with the class. Compare them to the original photograph. How did students change them? Did they simply add color like Richter? Or did they alter the photograph in abstract ways? Did their interventions change the meaning we take away from the photographs? How or how not?
4. If space and time permit, exhibit the students' artworks in the classroom.

COMMON CORE STATE STANDARDS

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.

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

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

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



Robert Capa, [Lapp family, Norway], 1951. © Robert Capa/International Center of Photography/Magnum Photos.

IMAGE 2



Robert Capa, [Pablo Picasso playing in the ocean with his son Claude, Vallauris, France], 1948. © Robert Capa/International Center of Photography/ Magnum Photos.

IMAGE 3



Gerhard Richter, *16.3.03*, 2003. © 2013 Gerhard Richter.

IMAGE 4



Floris Neusüss, *Tango*, 1983. © Floris Neusüss, courtesy the artist and Von Lintel Gallery, New York.

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

Neusüss, Floris. Interview by Lucy Davis. *The Telegraph*, October 8, 2010, at <http://www.telegraph.co.uk/culture/photography/8051406/Floris-Neususs-Interview>.

Squiers, Carol. *What Is a Photograph?* New York: ICP/DelMonico Books, 2014.

Young, Cynthia. *Capa in Color*. New York: ICP/DelMonico Books, 2014.

Common Core State Standards Initiative
www.corestandards.org

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

END NOTES

¹ Robert Capa, “No-Nights in Norway,” *Holiday* (September 1952), reprinted in Cynthia Young, *Capa in Color* (New York: ICP/DelMonico Books, 2014), p. 159.

² “Floris Neusüss: Interview,” at <http://www.telegraph.co.uk/culture/photography/8051406/Floris-Neususs-Interview.html>.