



ICP

**TEACHER
GUIDE**

*SEBASTIÃO SALGADO:
GENESIS*

**Exhibition on view:
September 19, 2014 – January 11, 2015**

PRE- AND
POST-VISIT
MATERIALS
FOR
HIGH SCHOOL

DEAR EDUCATOR,

We are pleased to introduce and welcome you to the International Center of Photography (ICP) and our fall 2014 exhibition, *Sebastião Salgado: Genesis*.

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 700 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

Sebastião Salgado is an internationally renowned photographer from Brazil known for his long-term projects investigating social, political, and economic issues of global significance. *Workers* (1993) documented manual laborers around the world while *Migrations* (2000) captured images of mass migrations driven by famine, natural disaster, and other hardships. Now the International Center of Photography will exhibit his latest body of work, *Genesis*. The result of an eight-year worldwide survey and over thirty trips to remote parts of the planet, Salgado has captured photographs of the “forty-six percent of the planet” that is “still as it was in the time of Genesis.” These 200 black-and-white photographs span the globe, from the Galapagos and its unique fauna to the icebergs of Antarctica, to the native peoples of the Amazon, to the dunes of the Sahara. Curated by his wife and long-time partner, Lélia Wanick Salgado, the exhibition seeks to raise public awareness about the urgent issues of environmental degradation and climate change.

Through viewing this exhibition, students explore how photographers inform us about our environment and inspire action to preserve it. The accompanying activities help students to deepen their understanding of the ideas addressed in the exhibition and provide them with hands-on activities that engage them with the photographs. These lessons and activities 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, English Language Arts, and Science curricula.

For the elementary school plans, students explore how nature and humans depend on each other. They investigate how humans can affect environments that are thousands of miles away. Students write a “love letter” to our planet as Salgado said he did with his photographs. Then they explore how native people in the Amazon region and the Arctic Circle depend on their environments to survive. Using cameras, students tell the stories of their own relationships to their environment.

For the middle school plans, students investigate how photographers can operate in the “world of information” or the “world of art.” They debate what they think photographs of the environment should convey to us. Students also explore how an artistic intervention can change a photograph, and use social media to experiment with how changes to photographs can alter perceptions.

For the high school plans, students explore how photographs can inspire action in viewers. They compare different ways of inspiring action around social issues. Using social media, students then compare different photographs from Salgado’s oeuvre and their impact on the viewer. Finally, they use photographs to inspire an action plan for their class to help preserve our environment.

ACKNOWLEDGMENTS

Sebastião Salgado: Genesis is curated by Lélia Wanick Salgado. Amazonas images wishes to thank UNESCO's World Heritage Center for a most valuable collaboration. The exhibition at ICP is generously supported by the Anne Fontaine Foundation, Robert Mapplethorpe Foundation, TASCHEN, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

TASCHEN



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:
A CALL TO ACTION**

**RECOMMENDED
GRADES: 9–12**

OVERARCHING QUESTIONS

Does photography have the power to change how we see the world and even to change our behavior? Can a photograph be a call to action?

SUPPORTING QUESTIONS

How might photographs of untouched nature affect us? How do they affect us differently than photographs of destroyed nature?

OBJECTIVE

To explore how and if photographs inspire action.

**SUGGESTED
TIME FRAME**

Two class periods

RESOURCES

Computer with internet access and projector or printer (in order to show online images), computers or smartphones for students (or bulletin board in school hallway)

RELATED IMAGE

Image 1



Image 2



Image 3



DISCUSSION

1. Ask students to brainstorm ways to create change in the world. What kind of action has the most impact on important social, political, and environmental issues and why?
2. Sebastião Salgado was trained as an economist before he decided to become a photographer. Talk to your class about what an economist does. Ask students how these two different careers compare in terms of how they can make an impact on social issues.

3. Salgado has worked on photographic assignments for agencies and magazines but for most of his career has focused on self-assigned long-term photography projects, chiefly *Workers*, *Migrations*, and *Genesis*. In *Workers*, Salgado captured hundreds of images of workers and labor conditions around the world; in *Migrations*, he documented people forced into migration because of famine, natural disaster, and war. As an activist, he believes in the possibility of mobilizing action through documentary photography.
4. Look for images of the first two projects online (*Migrations*: <http://www.amazonasimages.com/travaux-exodes>; *Workers*: <http://www.amazonasimages.com/travaux-main-homme>). Ask students to study them in groups and report on the impact these images have on them. Do they think these images could prompt them to action? Why or why not?
5. Salgado has said that *Migrations* left him uncertain about whether mankind deserved to survive. Imagine working on a project like *Migrations* for so many years. How do students think they would feel afterward?
6. After working on these projects, largely about human toil and struggle, Salgado decided to focus on a different kind of project. *Genesis* is his attempt to capture areas of the planet that have “so far escaped the long reach of today’s world.” Ask students to compare the images from *Migrations* to images from *Genesis*. (Photographs from *Genesis* are available at http://www.taschen.com/pages/en/catalogue/photography/all/05767/facts.sebastiao_salgado_genesis.htm.) Do the projects affect them in different ways? If so, how? Can they each inspire action? Why or why not?

ACTIVITY

1. For this activity, conduct an experiment in your school and/or on social media (such as Facebook or Instagram). Post a Salgado photograph from *Genesis* in a school hallway or on your Facebook or Instagram account. Ask students to write their reactions to the image and what kind of action it might inspire. Should these options pose challenges, you could also facilitate this activity in the classroom.
2. As an extension to this activity, students could post a photograph from Salgado’s *Migrations* or *Workers* projects and ask the same questions. What types of action do the different projects inspire? Are people more likely to act as a result of photographs that depict what is right with the world or what is in turmoil? Discuss as a class.

**COMMON CORE
STATE STANDARDS**

ELA 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

Interpret 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.

ELA History/Social Studies

Grades 9–10

CCSS.ELA-Literacy.RH.9–10.1

Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

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.

CCSS.ELA-Literacy.RH.9–10.8

Assess the extent to which the reasoning and evidence in a text support the author’s claims.

CCSS.ELA-Literacy.RH.9-10.9

Compare and contrast treatments of the same topic in several primary and secondary sources.

Grades 11-12

CCSS.ELA-Literacy.RH.11-12.1

Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

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.

CCSS.ELA-Literacy.RH.11-12.7

Integrate and evaluate multiple sources of information presented in diverse formats and media in order to address a question or solve a problem.

CCSS.ELA-Literacy.RH.11-12.8

Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.

CCSS.ELA-Literacy.RH.11-12.9

Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.

ELA Science and Technical Subjects

Grades 9-10

CCSS.ELA-Literacy.RS.9-10.9

Compare and contrast findings presented in a text to those from other sources (including their own experiments), noting when the findings support or contradict previous explanations or accounts.

Grades 11-12

CCSS.ELA-Literacy.RS.11-12.7

Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.

CCSS.ELA-Literacy.RS.11-12.9

Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.

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:
A CALL TO ACTION**

**RECOMMENDED
GRADES: 9–12**

OVERARCHING QUESTIONS

Does photography have the power to change how we see the world and even to change our behavior? Can a photograph be a call to action?

SUPPORTING QUESTIONS

How might photographs of untouched nature affect us? How do they affect us differently than photographs of destroyed nature?

OBJECTIVE

To explore actions that students can take to preserve our environment.

**SUGGESTED
TIME FRAME**

One class period (and the rest of the school year)

RESOURCES

Related image, paper and pencils, computers with internet access

RELATED IMAGE

Image 4



DISCUSSION

1. Salgado's captions help illuminate the dangers faced by the places, animals, and cultures he photographed as part of *Genesis*.
2. Look together at Salgado's photograph of an African elephant (Image 4) and brainstorm words or phrases to capture students' reactions to it. Write these on the board.
3. Now, read the caption that goes with it: *Africa. In Zambia elephants (loxodonta africana), hunted by poachers, are frightened of humans and vehicles. When they see a car coming, they run away to hide in the bush. Kafue National Park, Zambia, 2010.*

4. Write down words or phrases that come to mind now that they've heard the caption. How does Salgado's caption play a role in the photograph's impact?
5. Ask students which actions they think could most affect the African elephant's survival. Is taking a photograph like this one of them? Do they think a different kind of image could have more of an impact? Why or why not?

ACTIVITY

1. Salgado and Lélia Wanick Salgado, his wife and the exhibition curator, have written about the project:

"As well as displaying the beauty of nature, *Genesis* is also a call to arms. We cannot continue polluting our soil, water, and air. We must act now to preserve unspoiled land and seascapes and protect the natural sanctuaries of ancient peoples and animals. And we can go further: we can try to reverse the damage we have done."

Through their nonprofit organization Instituto Terra, they have reforested a property in Brazil over the past 15 years, planting two million trees.

2. For this activity, look at images from *Genesis* and devise a plan "to reverse the damage we have done" to parts of nature or culture that have not remained pristine like these. In groups of two or three, ask students to create a nonprofit organization of their own. Detail a one-year plan and/or a 5-year plan for their organization. Each plan can list goals and strategies for action. What would the organization be called? Time permitting, have students write a mission statement. What would be the organization's motto?
3. Share these ideas with the class. Which of these actions could be done now, without creating a nonprofit? Put together a plan as a class to accomplish certain action items in the remaining months of the school year.
4. Enjoy affecting change!

COMMON CORE STATE STANDARDS

ELA Speaking and Listening

Grades 9–10

CCSS.ELA-Literacy.SL.9–10.1

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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.

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Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

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Grades 11-12**CCSS.ELA-Literacy.RH.11-12.1**

Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

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CCSS.ELA-Literacy.RH.11-12.7

Integrate and evaluate multiple sources of information presented in diverse formats and media in order to address a question or solve a problem.

CCSS.ELA-Literacy.RH.11-12.8

Evaluate an author’s premises, claims, and evidence by corroborating or challenging them with other information.

CCSS.ELA-Literacy.RH.11-12.9

Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.

ELA Science and Technical Subjects

Grades 9–10

CCSS.ELA-Literacy.RS.9–10.9

Compare and contrast findings presented in a text to those from other sources (including their own experiments), noting when the findings support or contradict previous explanations or accounts.

Grades 11–12

CCSS.ELA-Literacy.RS.11–12.7

Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.

CCSS.ELA-Literacy.RS.11–12.9

Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.

**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



Sebastião Salgado, *Benako Rwandan refugee camp, Tanzania, 1994*. © Sebastião Salgado/Amazonas images—Contact Press Images.

IMAGE 2



Sebastião Salgado, *Serra Palada gold mine, Brazil*, 1986. © Sebastião Salgado/Amazonas images—
Contact Press Images.

IMAGE 3



Sebastião Salgado, *Amazon and Pantanal, State of Mato Grosso, Brazil*, 2005. © Sebastião Salgado/ Amazonas images—Contact Press Images.

IMAGE 4



Sebastião Salgado, *Africa*. In Zambia elephants (*loxodonta africana*), hunted by poachers, are frightened of humans and vehicles. When they see a car coming, they run away to hide in the bush. Kafue National Park, Zambia, 2010. © Sebastião Salgado/Amazonas images—Contact Press Images.

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**

Salgado, Lélia Wanick. *Sebastião Salgado: Genesis*. New York: TASCHEN, 2013.

Genesis Online Image Library

http://www.taschen.com/pages/en/catalogue/photography/all/05767/facts.sebastiao_salgado_genesis.htm

Common Core State Standards

www.corestandards.org

New York Learning Standards

www.p12.nysed.gov/ciai/standards.html

Migrations online

Amazonas images: Essays

<http://www.amazonasimages.com/travaux-exodes>

Workers online

Amazonas images: Essays

<http://www.amazonasimages.com/travaux-main-homme>