



# ICP

**TEACHER  
GUIDE**

*SEBASTIÃO SALGADO:  
GENESIS*

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

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

**DEAR EDUCATOR,**

We are pleased to welcome and introduce 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 further encourage you to explore the entire exhibition as the content presents multiple entry points across curricula.

To schedule a tour, please refer to the Tour Information and Guidelines (page 16) and visit us online at [www.icp.org/museum/education](http://www.icp.org/museum/education), email us at [grouptours@icp.org](mailto: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:  
OUR RELATIONSHIP  
WITH NATURE**

**OVERARCHING QUESTION**

How do nature and humans depend on each other?

**RECOMMENDED  
GRADES: 2–5**

**SUPPORTING QUESTIONS**

How do you depend on nature? How does nature depend on you?

**OBJECTIVE**

**To explore how we depend on nature and how nature depends on us.**

**SUGGESTED  
TIME FRAME**

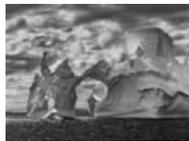
One to two class periods

**RESOURCES**

Related images, paper, pencils

**RELATED IMAGES**

Image 1



**DISCUSSION**

1. Ask your class the question: How do humans depend on nature? Write the question in a circle on the board, then write the answers on lines stemming from the circle.
2. Then ask students to consider the question: Does nature depend on us? If so, how?
3. Look together at Sebastião Salgado's photograph of an iceberg in Antarctica (Image 1). What do students notice about the image? For older elementary students: What do they notice about photographic elements such as the light, cropping, and point of view?
4. How does this photograph make them feel?
5. Ask them to imagine they took this photograph. What would it have felt like to be there? What do they imagine the challenges would have been in capturing this image?

6. To make this image, Salgado traveled on a 120-foot boat, which he describes as “designed so that it would rise above rather than be crushed by ice, but we were still trapped for three days before the wind changed and the ice pack moved away. Sailing into the Weddell Sea was particularly hazardous because of the number of icebergs, some barely visible, others almost alarmingly large.”
7. Ask students if they think they are affected by (or depend upon) environments as far away from them as this one. Can environments like this be affected by them and their actions? How?
8. Talk to students about climate change and how our actions even from a great distance can affect icebergs like these. For more on climate change, see <http://ncse.com/climate/climate-change-101>.
9. Salgado spent eight years photographing the images that comprise *Genesis*. His goal was to capture the way the world looked before the advent of modern life. He made over thirty trips to remote areas of the world to capture these images. Lélia Wanick Salgado, the exhibition curator and Salgado’s wife, says the project is a “visual tribute to a fragile planet that we all have a duty to protect.”
10. Ask students to consider what in nature they would like to make a visual tribute to. What do they feel we have a duty to protect?

## ACTIVITY

1. Salgado calls *Genesis* a “love letter to the planet.” For this activity, students compose their own love letter to the planet.
2. Ask students to begin the project by free-writing. First, students can think of all their favorite aspects of and/or experiences with nature, and brainstorm the parts of nature they would never want to disappear. They then can share these lists with a partner and if this exchange inspires additional ideas, continue writing.
3. Have students write a letter to our planet beginning “Dear Earth,” and continue to describe what they love about it. Encourage descriptive language. Have them talk about how and in what ways they depend on the planet. What would happen if what they love about Earth disappeared? How would they feel? How would they be affected?
4. Challenge them to end the letter with a statement of commitment about what they will do to protect the planet they love.
5. Ask students to volunteer to share these letters aloud. Revisit the initial questions: How do we depend on nature? How does nature depend on us?

**COMMON CORE  
STATE STANDARDS**

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**ELA 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 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.

**NEW YORK STATE  
LEARNING STANDARDS**

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**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.

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**POST-VISIT  
ACTIVITY:  
OUR RELATIONSHIP  
WITH NATURE**

**OVERARCHING QUESTION**

How do nature and humans depend on each other?

**RECOMMENDED  
GRADES: 2–5**

**SUPPORTING QUESTIONS**

How do people like the Nenets and Waura Indians depend on nature? How does nature depend on them?

**OBJECTIVE**

**To explore how the Nenets and Waura Indians depend on nature and how it compares to our own relationship to nature.**

**SUGGESTED  
TIME FRAME**

Two class periods

**RESOURCES**

Related image, cameras or smartphones, computer with printer or projector, and internet access

**RELATED IMAGES**

Image 2



Image 3



**DISCUSSION**

1. Look together at Salgado's image of the Nenets people of Siberia (Image 2). What do students notice about the photograph?
2. Ask them to imagine that they were in this place. What would they hear? What would they feel? What would they smell? Where would they explore further and what do they think they would find?
3. This photograph is of the Nenets people, a nomadic group that lives in northern Siberia. Show students Siberia on a map or globe. Talk about the climate in Siberia, near the Arctic Circle, where the average temperature is below zero. Now ask students to look back at the photograph and add to or revise their initial thoughts about what they would hear, smell, or feel.

3. The Nenets spend the winter in or near towns and then, from mid-March, they set off to herd reindeer across the Yamal Peninsula where, by summer, the animals can feed off of shrubs, grasses, and lichens by burrowing into the tundra. Some reindeer pull sleds but most are herded by dogs and the Nenets. Salgado traveled with a group of Nenets with a herd of 6,000 reindeer. One day, they trekked 32 miles but other days (like the day this photograph was made) they were trapped by storms and struggled to stay warm.
4. Ask students to discuss: How do they think the Nenets depend on nature? Have them compare the Nenets' relationship to nature with their own.
5. Now look together at the photograph of the Waura people living in the Upper Xingu region of Brazil (Image 3). What do students notice about the photograph?
6. Again ask students to imagine being in this place. What would they experience in terms of all five senses?
7. How do students think the Waura depend on nature?
8. The Waura fish in this lake near their village. They have more contact with modern society than some other groups of people living in the Amazon region. Salgado says that the Waura attribute their peaceful way of life to the large amount of fish in their diet.
9. Salgado has said: "I'm not an artist ... I'm a storyteller." How do these images tell stories? What story do they tell about these people's relationship with nature?

## **ACTIVITY**

1. For this activity, students tell stories about their relationships with nature through photographs.
2. Assign students to use a camera or smartphone for one day to capture images that tell the story of how they depend on nature and how nature depends on them. Before they begin, brainstorm examples of the kinds of photographs they might take. For instance, they might capture a moment playing among trees in the park or they might try to document the lack of nature where they live. They could even show examples of how they observe nature being harmed.

3. Have students share their photographs as a class—either by projecting them from a computer or by printing them out. From the photographs, what can students tell about their classmates’ interdependence with nature? How do the images compare to the ones Salgado took of the Waura and the Nenets?

## COMMON CORE STATE STANDARDS

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### **ELA 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 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**

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**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.

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IMAGE 1



Sebastião Salgado, *Iceberg between Paulet and South Shetland Islands on the Antarctic Channel, Antarctic Peninsula*, 2005. © Sebastião Salgado/Amazonas images—Contact Press Images.

IMAGE 2



Sebastião Salgado, *North of the Ob River, inside the Arctic Circle, Yamal Peninsula, Siberia, Russia*, 2011.  
© 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.

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

Common Core State Standards

[www.corestandards.org](http://www.corestandards.org)

New York Learning Standards

[www.p12.nysed.gov/ciai/standards.html](http://www.p12.nysed.gov/ciai/standards.html)