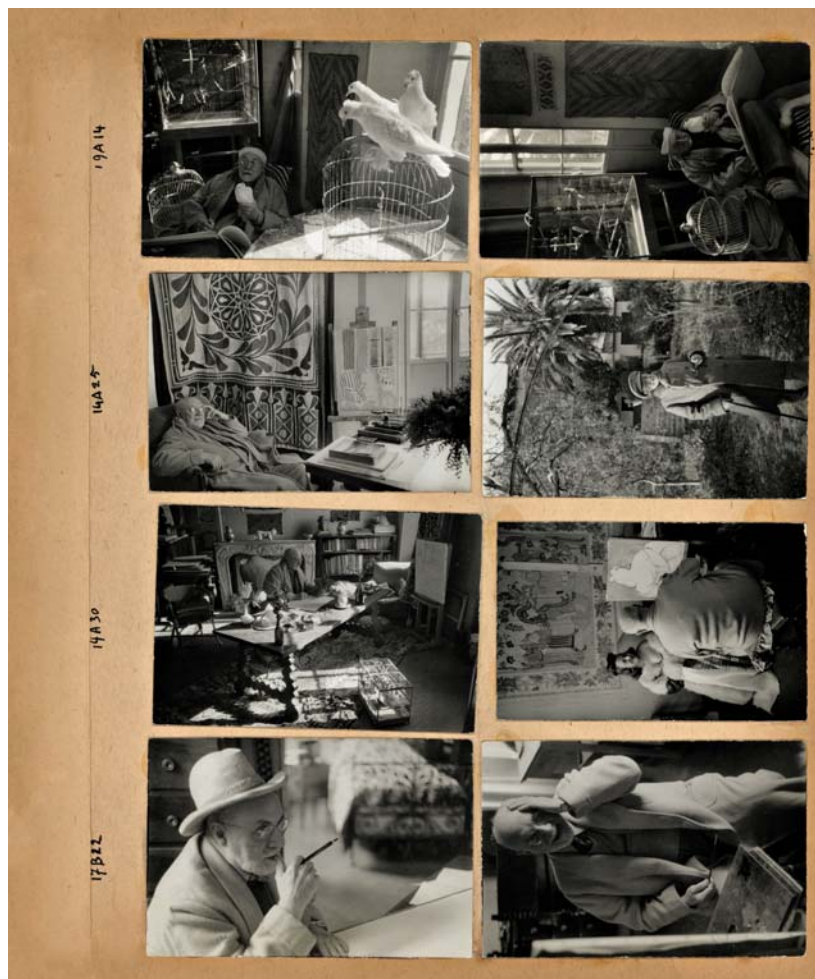




HENRI CARTIER-BRESSON'S SCRAPBOOK

photographs 1932-46



Pre/Post-Visit Materials for: Junior High School

Henri Cartier-Bresson

Henri Matisse at home, Villa "La Reve," Vence, South of France, 1943

© Henri Cartier-Bresson/Magnum

January 2007

Dear Educator,

We are pleased to introduce and welcome you to the International Center of Photography's (ICP) Winter 2007 exhibitions: *Henri Cartier-Bresson's Scrapbook: Photographs, 1932-46*; *Martin Munkacsi: Think While You Shoot!*; *America Fantastica: Recent Acquisitions 2007*; and *New Histories of Photography 11: Louise Brooks and the "New Woman" in Weimar Cinema*.

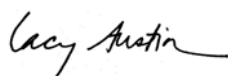
To better acquaint you and your students with the content of the exhibitions, ICP provides **Guided Tours, Self-guided Tours, Polaroid Workshops, and Writing Workshops**. For the most tailored experience, our Museum Educators lead guided tours focusing on the themes of your curriculum, facilitating dynamic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

In an effort to provide you with the most comprehensive museum-based learning experience, this packet contains *pre/post-visit activities* designed as either a starting point from which you and your students can view and discuss the exhibitions or as a continuation of their museum experience into classroom learning and projects after your visit. While these materials provide a framework for exploring the themes presented in the exhibitions, we encourage you to modify these materials to the needs of your students. The activities have been designed for the *Henri Cartier-Bresson's Scrapbook* and the *Martin Munkacsi* exhibitions.

Additionally, ICP has developed an array of Education and Public Programs to support these exhibitions including a curators' panel and lectures on the artists. To learn more about public programming for these exhibitions, please call 212-857-0001 or visit us online at www.icp.org.

Again, we look forward to welcoming you and your students to the International Center of Photography for our Winter 2007 exhibitions.

Sincerely,



Lacy Austin
Director of Community Programs



Bianca Bockman
Community Programs Associate

Junior High School Pre/Post-Visit Project: Decisive Moments

Overarching Question How can “decisive moments” capture the essence of an historical figure?

- Objectives**
- To research an historical figure
 - To depict their essence by showing “decisive moments” in their life

Suggested Time Frame 2 – 3 class periods

- Resources**
- Visual images listed below
 - Internet and library access
 - Drawing material and/or photography equipment

- Related Images**
- Plate 1: **Henri Cartier-Bresson**, *Henri Matisse at home, Villa “La Reve,” Vence, South of France*, 1943
 - Plate 2: **Henri Matisse**, *Birds Cut-Out Gouache*
 - Plate 3: **Henri Matisse**, *Self-Portrait*

- Preliminary Discussion**
1. As a class, examine **Henri Cartier-Bresson's** series of portraits of Henri Matisse. What do students notice about the photographs? What can they surmise about this man from looking at this series?
 2. Tell students that these photographs are of the artist Henri Matisse. **Cartier-Bresson** was commissioned to photograph him at his home, a serious honor for a photographer. Matisse was ill with cancer and had escaped air raids in Nice to live in the villa and finish his work before he died. He did not like to be photographed, hated posing, and worried that the intrusive photographer would take him away from his work. But Matisse was able to remain invisible, staying for hours without saying a word so that the artist and model nearly forgot he was there. (Since then, these photographs have become important to art historians because they capture images of projects Matisse worked on but wanted to destroy – including the African cloths in the background.)
Cartier-Bresson is known for capturing the “decisive moment” – what one critic has called a “telling picture seized from the flux of life” or a narrative climax that “reveals a truth about a subject.” **Cartier-Bresson** defined it in terms of aesthetics and meaning: “The decisive moment is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as the precise organization of forms which gives that event its proper expression.”
 3. Ask students to fold a white sheet of paper three times so that it has eight

squares. On each square, students should write a phrase or sentence about the corresponding photographs and what truths they reveal about Matisse. What is the significance of this event for Matisse's life? (For instance, the photograph may reveal that Matisse spends a lot of time alone, that he is pensive, that he is anxious, that he loves animals.) Have students share their answers and explain why they wrote each phrase or sentence. Then ask students what choices Matisse made in terms of form to reveal these truths. Why did he compose it the way he did?

4. Show students the images of Matisse's paintings (Plates 2 and 3). He was apparently hard at work experimenting with *gouaches* at the time that **Cartier-Bresson** photographed him. They were brightly colored paper cut-outs arranged into abstract, geometrical patterns. (Plate 2 is an example.) What more can they surmise about Matisse from seeing these images? What do you think **Cartier-Bresson** wanted to reveal about him?

Project Procedure

1. For this project, students should either choose an historical figure to research or learn about an historical figure as a whole class. They should research questions such as: Where did they live? What hobbies did they have? Did they own pets or have children? What are they best known for? What was their personality like -- based on what others have said about them or based on what they said about themselves?

2. Students should then think about what truths they would want to reveal about their figures. They should list four personality traits and four more concrete things about them that are essential for other people to know.

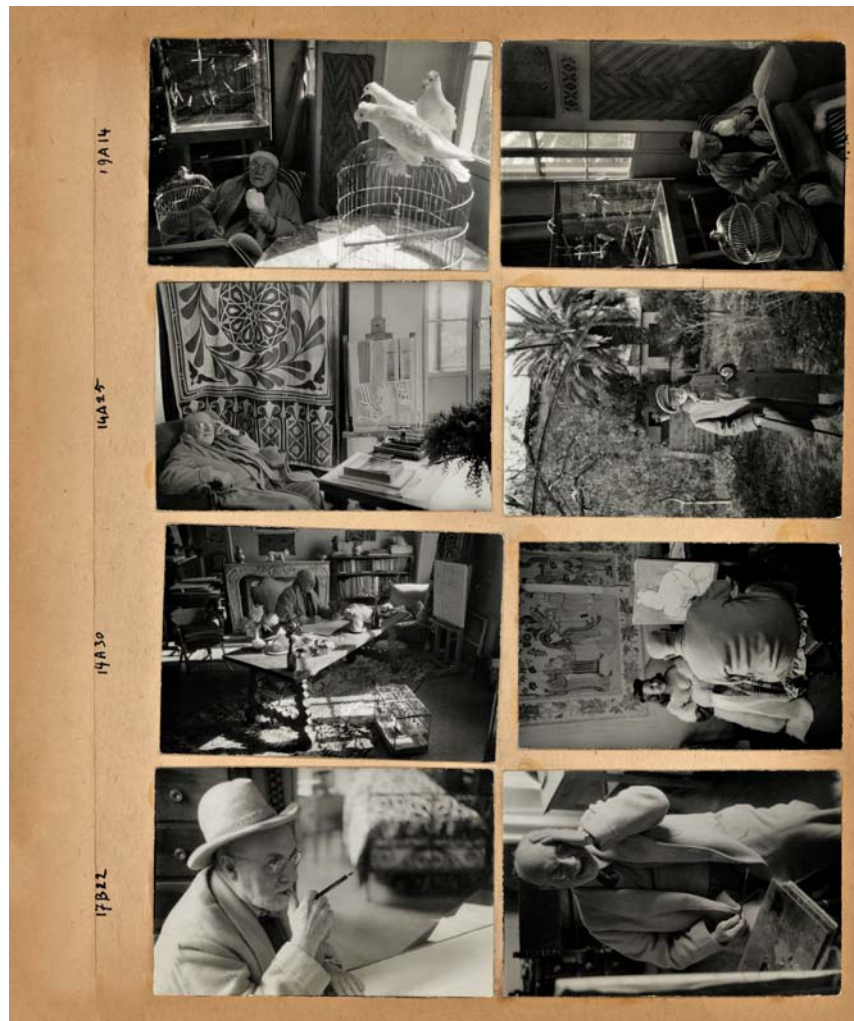
3. Students should brainstorm how they will represent these traits and other aspects of their figure's life through images. What pose would their figure be in to communicate a trait? What setting would they be in? What props would they be holding?

Make sure students think about composition and the "precise organization of forms" of the photographs. From what perspective would it be taken? What would be included within the frame? What would be left out? Remind students that **Cartier-Bresson** did not usually pose his subjects, but that this is an exercise in understanding how to communicate something about a person through their portrait.

4. Finally, students should draw these decisive moments with the planned poses, settings, and props. Students should share their drawings with a partner and ask what they can guess about the figure through looking at the drawings. What truths are being revealed? Students can then revise their drawings.

Plate 1

Junior High School
Pre/Post-Visit Project: Making Voices Heard



Henri Cartier-Bresson

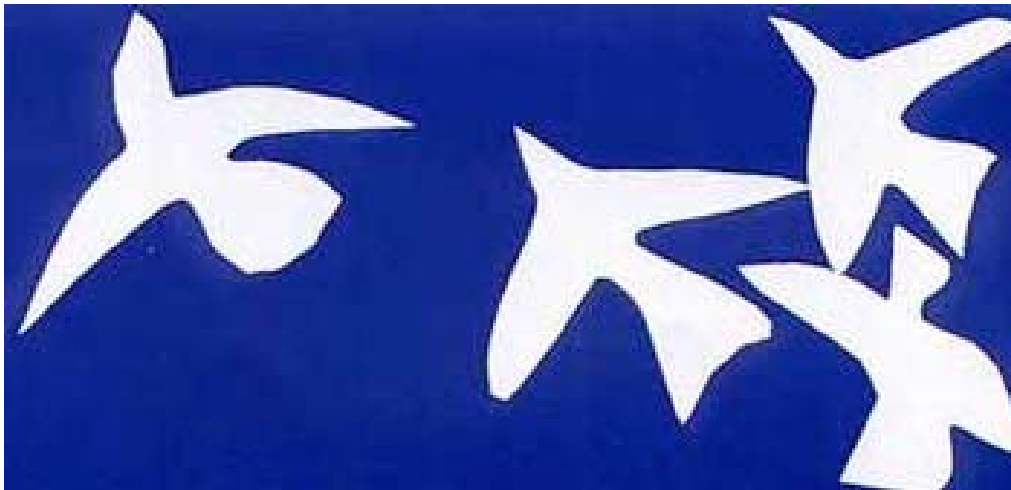
Original page of Cartier-Bresson's scrapbook

Henri Matisse at home, Villa "La Reve," Vence, South of France, 1943

© Henri Cartier-Bresson/Magnum

Plate 2

Junior High School
Pre/Post-Visit Project: Making Voices Heard



Henri Matisse
Birds
Cut-Out Gouache
1947

Plate 3

Junior High School
Pre/Post-Visit Project: Making Voices Heard



Henri Matisse
Self Portrait, 1919
Oil

TOUR GUIDELINES AND INFORMATION

GUIDED TOURS

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

Reservations are required at least three weeks in advance.

- Grades K-6** -- \$150 per 25 students plus 3 chaperones
- Grades 7-12** -- \$150 per 25 students plus 2 chaperones
- College Students and Seniors** -- \$10 per person (Min 15/Max 25)
- Adult Groups** -- \$15 per person (Min 10/Max 25)
- New York City Public Schools** – **FREE** (Min 10/Max 25)

SELF-GUIDED TOURS

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

- Grades K-12** -- \$2 per person (Min 10/Max 25)
- College Students and Seniors** -- \$4 per person (Min 10/Max 25)
- Adult Groups** -- \$7 per person (Min 10/Max 25)
- New York City Public Schools** – **FREE*** (Min 10/Max 25)

WRITING WORKSHOPS

Museum Educators help groups to investigate the narrative qualities of photographs and inspire participants to create a story based on an image in the gallery. Appropriate for any group with basic writing skills.

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

POLAROID WORKSHOPS

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

All age groups: \$300-\$500 based on location. (Max 20/\$10 per additional participant up to 25 total)
Polaroid Bookmaking Workshops: \$350-\$550 (Max 20/\$15 per additional participant up to 25 total)

RESERVATIONS

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

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

CANCELLATIONS

If there are any changes to your reservation please contact (212) 857-0005. Upon receipt of the invoice, cancellations more than three days in advance will be charged a 30% cancellation fee. Cancellations less than three days in advance will be charged 30% for self-guided tours; \$75 for guided tours; \$200 for onsite workshops; \$300 for offsite workshops. If the group is over 15 minutes late for a guided tour, your reservation will be considered cancelled and will be charged in full. If you cancel the day of your reservation, please also call the front desk at ICP (212) 857-9700.

PAYMENT FOR GROUP TOURS

We ask for payment in advance or on the day of your visit. Checks can be made out to the "International Center of Photography" and mailed to ICP Community Programs; 1114 Avenue of the Americas at 43rd Street; New York, NY 10036.

REGULAR ADMISSION AND MUSEUM HOURS

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

DIRECTIONS

The International Center of Photography is located at 1133 Avenue of The Americas at 43rd Street. By subway take the B, D, F or V to 42nd Street; 1, 2, 3, 7, 9, N, Q, R, S or W to Times Square. By bus take the M5, M6, or M7 to 42nd Street. School buses may unload and pick-up students by the main entrance.

ARRIVAL

Please enter the museum at our main entrance at 1133 Avenue of the Americas (northwest corner). The group leader should check in at the main desk, while the group waits quietly outside or in designated areas. Please keep clear of the main entrance.

GALLERY GUIDELINES

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

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

LUNCH

The Catherine K. Café, located on the lower level of the museum, is open for your convenience. However, there is limited seating. *Small groups of 10-20 people may make advanced lunch reservations by calling 212-857-9715.* The Café seating is only for use by guests who purchase food/drink from the Café. For groups bringing their own lunch/meals, we suggest Bryant Park, located at 42nd Street and the Avenue of the Americas or the Whitney at Altria (indoor public space) at 42nd Street and Park Avenue.

MUSEUM STORE

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

The museum is wheelchair accessible. Wheelchairs available upon request.



International Center of Photography

GROUP TOUR REQUEST FORM

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

Contact Name, Telephone, Fax, and Email:

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

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

Please indicate the type of Tour or Workshop requested:

Guided _____ Self-Guided _____ Polaroid _____ Writing _____

Name of Exhibition(s):

No. Students:

No. Adults:

Grade Level:

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

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

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

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

Other:

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