



# Susan Meiselas

In History



**CORNELL**  
**CAPA**

concerned photographer



**Living with the Dead**

W. Eugene Smith and World War II

## Pre- and Post-Visit Materials for: Junior High School

**Susan Meiselas**  
*Sandinistas at the walls of the Esteli National Guard headquarters, Esteli, Nicaragua, 1979*  
Chromogenic print  
© Susan Meiselas/Magnum

**W. Eugene Smith**  
*Burial at Sea from the U.S.S. Bunker Hill, 1944*  
Gelatin silver print  
© [1944], 2008  
The Heirs of W. Eugene Smith

**Cornell Capa**  
*[Political dissidents arrested after the assassination of Nicaraguan dictator, Anastasio Somoza, Managua], September 1956*  
© Cornell Capa/Magnum



September 2008

Dear Educator,

We are pleased to introduce and welcome you to the International Center of Photography's (ICP) Fall 2008 exhibitions including: *Susan Meiselas: In History*, *Cornell Capa: Concerned Photographer*, and *Living with the Dead: W. Eugene Smith and World War II*.

To better acquaint you and your students with the content of the exhibitions, ICP provides Guided Tours, Self-guided Tours, Digital 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, for every exhibition cycle we create pre-visit activities designed as a starting point from which you and your students can view and discuss our exhibitions and post-visit activities designed to transfer their museum experience to classroom learning and projects. 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. This packet contains activities designed for *Susan Meiselas: In History*, *Cornell Capa: Concerned Photographer*, and *Living with the Dead: W. Eugene Smith and World War II*.

Additionally, ICP has developed an array of Education and Public Programs to support all of these exhibitions including curator and artist panels. To learn more about public programming for these exhibitions, please call 212-857-0001 or visit us online at [www.icp.org](http://www.icp.org).

Again, we look forward to welcoming you and your students to the International Center of Photography for our Fall 2008 exhibitions!

Sincerely,

A handwritten signature in black ink that reads "Lacy Austin".

Lacy Austin  
Director of Community Programs

A handwritten signature in black ink that reads "Wendy Jimenez".

Wendy Jimenez  
Acting Coordinator of Community Programs



**Susan Meiselas**  
***Arbil Taymour Abdullah, 15, the***  
***only survivor of mass execution,***  
***shows his wound, Kurdistan,***  
***Northern Iraq, December 1991***  
**Chromogenic print**  
**© Susan Meiselas/Magnum**

## Introduction

When Cornell Capa founded the International Center of Photography (ICP) in 1974, he hoped to create an institution that would present and disseminate the work of “concerned photographers.” Capa coined the phrase to describe photographers with the primary humanitarian goal of creating photographs that would educate and change the world, rather than simply explore aesthetic choices or record events. It is a phrase that describes not only Capa’s older brother Robert Capa, whose Spanish Civil War and World War II photographs informed the world about important political situations, but Cornell Capa himself, whose photos of socio-political struggles in Central and South America and elections in the United States are presented in *Cornell Capa: Concerned Photographer*. The exhibition has been organized in commemoration of his influential life which ended at the age of 90 on May 23, 2008.

The phrase, “concerned photographer,” can describe the work of Susan Meiselas and W. Eugene Smith as well, whose photographs will be the subject of simultaneous exhibitions on display at ICP. *Susan Meiselas: In History* will present the work of a photographer who has sought to develop a relationship with her subjects beyond what most photographers attempt. In the late 1970s, she documented the violent struggle of the Sandinistas against Nicaragua’s oppressive Somoza regime.

Twenty five years later, she returned to the site of her most famous photographs and filmed the residents’ reactions to these photographs. In the 1990s, she traveled to the Kurdish regions of the Middle East to document the mass graves and deportation of the Kurdish minorities from their homes. In addition, she also helped them gather existing photographs to create an archive of memories. *In Living with the Dead: W. Eugene Smith and World War II*, students will see eleven photographs by W. Eugene Smith, an intrepid war photographer who captured life on a naval vessel and during battle, despite the constant risk of injury.



**Cornell Capa**  
**[Robert F. Kennedy campaigning in**  
**Elmira, New York], September 1964**  
© Cornell Capa/Magnum

Through viewing these museum exhibitions, students will explore how photographers relate to and affect their subjects and what it means to be a “concerned photographer” who wants to educate and change the world with his or her pictures. The accompanying activities will 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 photography. These lessons and activities are broken down as pre-visit and post-visit activities for junior high (6 – 8) and high schools (9 – 12). They are designed to be integrated with Social Studies, Global History, Humanities, Arts, and English Language Arts curricula.

For the junior high school plans, students will delve into the relationship between

photographers and their subjects and how a photograph can help or hurt its subject. Students will conduct photographic studies of a person and share their work with that person in order to learn more about them.

For the high school plans, students will investigate the notion of the “concerned photographer.” They will develop persuasive photographic essays on an issue they feel strongly about and then will think about how best to share their essays with the world.

The lesson plans have been conceived of not as scripts but rather as suggestions to be applied to any grade and with any adaptations that teachers might feel are appropriate. They can stand alone or as lessons prior to and/or following a visit to ICP.

*Susan Meiselas: In History, Cornell Capa: Concerned Photographer, and Living with the Dead: W. Eugene Smith and World War II* educational materials were written by **Jackie Delamatre** for the International Center of Photography.

*Susan Meiselas: In History* is made possible by Shell.

*Cornell Capa: Concerned Photographer* was made possible with lead gifts from the ICP Exhibitions Committee, Robert and Gayle Greenhill, Joel and Anne Ehrenkranz, Linda Hackett for C. A. L. Foundation, Christian K. Keese, Rick and Ellen Kelson, The Liman Foundation, New York City Department of Cultural Affairs, The Marshall Rose Family Foundation, Arnold and Louise Sagalyn, The Bernard Lee Schwartz Foundation, and Lois and Bruce Zenkel. Additional support was provided by Lynne and Harold Honickman, Sanford Luger and Ellen Samuel, Robert and Meryl Meltzer, and other individual donors.

*Living with the Dead: W. Eugene Smith and World War II* brings together eleven works selected from a group of Smith’s original exhibition prints recently donated to the International Center of Photography by Leslie Teicholz, Smith’s studio assistant.

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## Junior High School Pre-Visit: The Photographer-Subject Relationship

Overarching Question	What is the relationship between photographers and their subjects?
Supporting Questions	How are a photographer's perceptions of a subject different from the subject's perceptions? How can a photograph help forge a relationship? How can a photograph misrepresent and even hurt its subject?
Objective	To explore how photographs can help or hurt their subjects
Suggested Time Frame	1 class period
Resources	<ul style="list-style-type: none"><li>• Visual image below</li></ul>
Related Image	Plate 1: <i>The family of Kamaran Abdullah Saber</i> , <b>Susan Meiselas</b> Plate 2: <i>The exhumation</i> , <b>Susan Meiselas</b> Plate 3: <i>Wounded, dying infant</i> , <b>Eugene Smith</b>
Preliminary Discussion	<ol style="list-style-type: none"><li>1. The day before this lesson, ask students to bring in a photograph and article from a newspaper or magazine in which some community issue has been reported on. For instance, if teenage pregnancy is a big issue in the community they might bring in an article and photograph about it. At the start of the lesson, ask students to discuss with a partner how the issue has been represented by the newspaper or magazine. Do they agree with how the subjects have been portrayed? For instance, they may think that teenage mothers are portrayed as naïve when they know many who are not.</li><li>2. Next, show the photograph of the family of Kamaran Abdullah Saber to your students. Ask them to describe what they see. What assumptions might they have about the people in this photograph? What can they guess about the story behind the photograph?</li><li>3. This is a photograph <b>Susan Meiselas</b> took of a Kurdish family whose relative (Kamaran Abdullah Saber, seen in the photograph they hold) was killed in a student demonstration against Saddam Hussein in Iraq in 1991. <b>Meiselas</b> went to the Middle East to document the lives of the Kurds, a minority ethnic group that lives in many Middle Eastern countries, including Iran, Iraq, and Turkey. Throughout the years, the Kurds have sought autonomy within these countries but have faced violent opposition from the country's rulers. In the 1980s, the Iraqi government murdered, deported, and/or destroyed the villages of thousands of Kurds in part to make way for an influx of the majority ethnic group, the Arabs, to the oil-rich parts of the country. In 1988, this Iraqi government campaign was called Anfal ("the Spoils of War").</li><li>4. Now that they know what the Kurds experienced before this photograph was taken, ask students if their assumptions about the people have changed.</li></ol>

5. Show students *The exhumation*. Ask them to use clues in the photograph to make guesses about what is happening in the photograph. Tell them that it depicts the exhumation of a mass grave of Kurds killed near an Iraqi military headquarters (double-check with curator). An exhumation is a digging up of a grave – often to collect evidence of crimes perpetrated.

6. Ask them to imagine that they are photographers entering an area in which such atrocities had occurred. What would their goals be as photographers? What would they want the world to understand about their subjects? What might the Kurdish people want the world to see through these photographs? In what circumstances might a photographer's goals conflict with a Kurd's goals?

7. Finally, as a class, look at **W. Eugene Smith's** *Wounded, dying infant*. What do students notice? This photograph was taken in 1944 during World War II. Ask students to imagine that they are one of these soldiers looking at this photograph many years after it was taken. What might they think about the way they are portrayed? Would they be comfortable with this portrayal or would they wish to change it?

## Junior High School Post-Visit: The Photographer-Subject Relationship

Overarching Question	What is the relationship between photographers and their subjects?
Supporting Questions	How are a photographer's perceptions of a subject different than the subject's perceptions? How can a photograph help forge a relationship? How can a photograph misrepresent and even hurt its subject?
Objective	To explore how photographs can help or hurt their subjects.
Suggested Time Frame	3 short class periods
Resources	<ul style="list-style-type: none"><li>• Visual images below</li><li>• Cameras (disposable, Polaroid, or more advanced)</li><li>• Photo albums or other display materials</li></ul>
Related Images	Plate 1: <i>The Family of Kamaran Abdullah Saber</i> , <b>Susan Meiselas</b> Plate 2: <i>The Exhumation</i> , <b>Susan Meiselas</b> Plate 3: <i>Wounded, dying infant</i> , <b>Eugene Smith</b>
Preliminary Discussion	<p>1. For this activity, students will choose a person in their community to make the focus of a photographic essay. They will then bring the photographs back to the person to see if the subject thinks the photographs represent them accurately. For <b>Susan Meiselas</b>, this return to the subjects was an important part of her process. Tell students that <b>Meiselas</b> returned both to the Middle East and to another site of her photography, Nicaragua, many times after photographing there. "We take pictures away and we don't bring them back," <b>Meiselas</b> said. "That became a central quest for me." She considered it a gesture of respect to bring the photographs back. "I was fascinated by the difference in how I saw people and how they saw themselves," she said. "I wanted them to look at the photographs and tell me what they did or didn't share about who they were."</p> <p>2. First, students must choose their photo essay's subject. They might choose this person by focusing on an important issue, such as poverty and selecting someone who is integral to the issue. Or they might just select a person who is important to them, such as an inspiring teacher or a grandmother. After receiving the subject's permission, they should do some preliminary research about them. Generate a list of questions with your class that they might ask their subject before they photograph them:</p> <ol style="list-style-type: none"><li>a. What is most important to them in life?</li><li>b. How do they want to be known or remembered?</li><li>c. What do they consider their greatest accomplishment?</li></ol>

3. Equip students with cameras and send them to capture their particular subject in their daily life or involved in a special event. If your class is not a photography class with the necessary equipment, you can provide them with disposable cameras for the day. If students already have cameras, they can use their own. Make sure students arrange the visit beforehand so that the subject is aware of when they will be photographed.

4. Back in the classroom, ask students to arrange their photographs in albums (or in another format, possibly with quotes or captions). Then have them share their photographs with a partner. Ask them to talk to each other about what the photographs might imply about the subject. What kinds of assumptions does their partner have about the subject based on the photo? Do these assumptions match with what the student photographer wanted to capture? Do they match with what they know their subject wanted captured?

5. Finally, send the students back to their subjects to share the photographs they've taken. **Meiselas** has said that in each return to the scene you discover new facts or knowledge. Encourage students to ask their subjects what they think about the photographs. Do the photos represent them the way they would like to be represented? Have the subjects shared who they are or have they been guarded?

6. As a class, discuss and present the results. Were the subjects surprised by anything they saw? Were they upset by any of it? Were they pleased by the effort? Did the students learn something new by returning to the scene, as **Meiselas** did?

**Junior High School**

**Plate 1**

**Pre-Visit: The Photographer-Subject Relationship**

**Post-Visit: The Photographer-Subject Relationship**



**Susan Meiselas**

***Photographs of 20-year-old Kamaran Abdullah Saber are held by his family at Saiwan Hill cemetery. He was killed in July 1991 during a student demonstration against Saddam Hussein, Kurdistan, Northern Iraq, 1991***

**Chromogenic print**

**© Susan Meiselas/Magnum**

**Junior High School**

**Plate 2**

**Pre-Visit: The Photographer-Subject Relationship**

**Post-Visit: The Photographer-Subject Relationship**



**Susan Meiselas**

***Villagers watch exhumation at a former Iraqi military headquarters outside of Sulimaniyah, 1991, from the series Kurdistan, 1991–present***

**Chromogenic print**

**© Susan Meiselas/Magnum**

**Junior High School**

**Pre-Visit: The Photographer-Subject Relationship**

**Post-Visit: The Photographer-Subject Relationship**

**Plate 3**



**W. Eugene Smith**  
*Wounded, dying infant found by  
American soldier in Saipan Mountains, 1944*  
Gelatin silver print  
© [1944], 2008 The Heirs of W. Eugene Smith



## TOUR GUIDELINES AND INFORMATION

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### 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 write based on the images in the gallery. Depending on the curriculum goals, examples of the written work include: poems, stories, and journal entries. 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.)

**Polaroid Bookmaking Workshops:** \$350-\$550 (Max 20/\$15 per additional participant)

\* Due to the discontinuation of Polaroid Film, we are unable to offer Polaroid Workshops at this time. We are currently in the process of redesigning the content using digital photography and will announce this new program option shortly.

### 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](http://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; and \$300 for offsite workshops. 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. If you cancel the day of your reservation, please 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 should be made out to the “International Center of Photography” and mailed to ICP Community Programs; 1114 Avenue of the Americas at 43<sup>rd</sup> 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 43<sup>rd</sup> Street. By subway take the B, D, F or V to 42<sup>nd</sup> Street; 1, 2, 3, 7, 9, N, Q, R, S or W to Times Square. By bus take the M5, M6, or M7 to 42<sup>nd</sup> 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 lean on the walls or partitions.
- \* *Please* do not sit on the stairway or block passageways.
- \* *Please* do not bring food, drinks, or lit cigarettes inside.
- \* *Please* have no more than 10 students visit the store at once.
- \* *Please* do not use cell phones.
- \* *Please* speak softly.
- \* *Please* do not touch the photographs.

## **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. 10 days notice is required for reservations.* 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 Avenue of the Americas.

## **MUSEUM STORE**

Photography books, postcards, and gifts are available for purchase at the museum or online at [www.icpmuseumstore.org](http://www.icpmuseumstore.org)

***The museum is wheelchair accessible. Wheelchairs available upon request.***

