

Sonoma County Museum

Educator Guide



Graciela Iturbide, *Our Lady of the Iguanas*, Juchitan, Oaxaca, Mexico

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Spanish version of the first four pages of Education Guide available upon request.

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— This exhibition offers a survey of the last century of photography in Mexico, extending from the period of political and cultural reconstruction that began in the 1920s following the Mexican Revolution to recent works that investigate contemporary social, political, and economic concerns. Drawn from the collection of the San Francisco Museum of Modern Art, the presentation highlights the range and variety of the work that has been made in Mexico by Mexican photographers as well as those who came to the country from abroad.

The period of recovery following the political upheavals of the early twentieth century revitalized Mexican cultural life and attracted artists and intellectuals from around the world. International photographers were particularly inspired by Mexico's stunning scenery and diverse population, and their presence in turn motivated Mexican photographers to pursue the medium's potential as a form of artistic expression. Given the tumultuous political landscape, it is not surprising that the aesthetic explorations of post-revolutionary Mexican photography are often fused with profound social concerns.

Such concerns also fueled Mexico's long-standing and vigorous tradition of photo reportage and documentary photography. While some photographers created images documenting popular traditions and valorizing Mexico's indigenous groups, others focused on the ongoing political and social turbulence of post-revolutionary Mexican life. With an increasingly critical stance, photographers active today are addressing contemporary issues such as urbanization, land use, migration, and widening class disparities. By bringing together works from different time periods and branches of the medium, this exhibition emphasizes the degree to which a complex synthesis of art and politics has been and remains central to photography in Mexico.

A PERIOD OF VITAL EXCHANGE

In November 1920, war hero Alvaro Obregon became the first post-revolutionary Mexican president. His Ministry of Education quickly established a series of initiatives aimed at beginning a spiritual and creative reconstruction that would recover Mexican history, legends, and traditions presumed lost to centuries of colonial oppression. Mexico became the focus of international attention, attracting artists and intellectuals from around the world to join in its vibrant cultural renaissance.

Among the most significant international artists to work in Mexico during this period were Tina Modotti (1896-1942) and Edward Weston (1886-1958), who arrived there together in 1923. Both took radical approaches to photography that would inspire a generation of Mexican artists. Already an established photographer in Los Angeles, though not yet the prominent modern artist he would later become, Weston captured distinctly Mexican subject matter with a direct, precise formalism and sought innovative ways of revealing beauty in the mundane. His experiments in Mexico would prove pivotal in his efforts to redefine the photographic medium in America.

Though Modotti's earliest work is indebted to Weston's influence, she quickly developed her own distinctive style. Employing elements that bring to mind both Weston's cool, formal studies and the ethnographic feel of the photographs Paul Strand would make ten years later, Modotti's photographs of indigenous people, workers, and market scenes are infused with intense political critique and reveal a deep commitment to the Mexican people.

THE BEGINNING OF A NEW ART

The work of Tina Modotti and Edward Weston, introduced to many Mexican artists through the photography exhibitions they organized in Mexico City in the 1920s, modeled an alternative to the picturesque mode that dominated early twentieth-century photographic practice. Their example proved particularly influential for Manuel Alvarez Bravo (1902-2002), who would go on to become Mexico's most famous photographer and a key figure in the international history of photography. Inspired by Weston, Alvarez Bravo began with modernist abstractions and experiments with light and shadow, but soon developed his own approach, recording observations of everyday life in poetic photographs layered with symbolic meaning. Though he has been associated with Surrealism a connection strengthened by the publication of his work in Andre

Breton's magazine *Minotaure* Alvarez Bravo is more closely allied with the Mexican muralist movement in his concern with indigenous history, culture, and identity. Lola Alvarez Bravo (1903-1993), Manuel's first wife, learned to photograph by working alongside her husband, first as his assistant and later as

his collaborator. After separating from Manuel in 1934 she made a living as a photographer, taking assignments for magazines, shooting for government agencies and publications, and serving as chief photographer for Mexico's national institute of fine arts. She sought to create a visual chronicle of her country and its rapid transformation, recording disappearing ways of life in the decades following the revolution.

MEXICO IN PRINT

A nationwide state of upheaval continued for decades after the formal conclusion of the Mexican Revolution, manifesting in labor strikes, assassinations, and other forms of political unrest. Such events, along with portrayals of everyday life in post-revolutionary Mexico, provided rich subject matter for the everexpanding field of newspapers and magazines that sprang up to serve an eager national audience. These publications offered the sole source of employment for many photographers active from the 1940s through the 1960s, including such notable figures as Nacho Lopez, Hector Garcia, Rodrigo Maya, and Enrique Metinides.

Lopez (1923-1986), one of the most famous photojournalists in Mexico, was known for carefully crafted photo-essays that gave voice to the downtrodden, exposing abuses of power, poor living conditions, and other social and economic inequities. Maya and Garcia were likewise dedicated to portraying the lives of anonymous citizens in Mexico City. Maya (born 1934) created a number of powerful photographs that depict people on the fringes of society with genuine empathy. Similarly, Garcia (born 1923) used his position as photographer for an influential Mexico City newspaper to expose social injustice. Although Manuel Carrillo (1906-1989) was never employed as a photojournalist, his depictions of ordinary Mexicans engaged in work and leisure were frequently published in the national and foreign press. Metinides (born 1934), meanwhile, focused on a different side of Mexican life. During more than fifty years as the country's leading crime photographer he captured stabbings, airplane crashes, auto wrecks, suicides, mudslides, and explosions. His photographs often feature the horrified faces of spectators, reflecting both their shock and their fascination.

A NEW DOCUMENTARY IMPULSE

The Tlatelolco student demonstrations and massacre of 1968 initiated a period of intense reassessment among a new generation of Mexican photographers who, in the wake of these events, found that they could no longer relate to the idealized notion of national unity. Their subsequent investigations of the harsh and raw realities of political upheaval, cultural backlash, and a fragmented society redefined documentary photography as a vital form of political critique.

Mariana Yampolsky (1925-2002) and Graciela Iturbide (born 1942) created extended photographic studies of indigenous communities that illuminate the challenges of maintaining cultural traditions in an increasingly globalized world. Acting as collaborators rather than objective observers, they allowed their subjects to engage in the documentary process and help determine how they would be represented.

Pedro Meyer (born 1935) and Pablo Ortiz Monasterio (born 1952) have focused on the world close at hand. Meyer unsympathetically photographs Mexico's middle class and wealthy and presents many commonly stereotyped and exoticized rituals and ways of life with a glint of sarcasm. Monasterio portrays Mexico City as a dystopian wasteland, a heaving metropolis where more than twenty million residents live amid the poverty, crime, and unfulfilled promises of a failed state. Lourdes Grobet (born 1940), meanwhile, turns her lens away from indigenous groups and folklore to depict the culture of Mexican professional wrestling, known as *lucha libre*. Picturing masked wrestlers in and out of the ring, Grobet's striking photographs document a tradition of spectacle, passion, and ritual in which the mask equally enables a retreat into anonymity and a disorienting attack on an opponent.

THE CHANGING LANDSCAPE OF CONTEMPORARY MEXICO

Contemporary Mexican photographers have moved away from the picturesque views that drew the attention of so many twentieth-century artists, often turning instead to the country's sprawling cities and suburbs to offer a critical look at where and how Mexicans live. While Alejandro Cartagena investigates the effects of rapid urbanization on the landscape around Monterrey, Pablo Lopez Luz creates expansive aerial views that reinterpret the topography of Mexico City through color and form and examine the tension between the natural and developed environment. Eduardo del Valle and Mirta Gomez, meanwhile, have focused on the disappearing vernacular architecture of Yucatan, returning to the same location over several years to document the ways individual dwellings survive seasonal change and the passage of time.

Katya Brailovsky and Oscar Fernando Gomez present different facets of the urban landscape in their views of city life. Brailovsky's theatrical nighttime photographs of Mexico City are dark and disorienting, capturing isolated fragments of experience in the spaces between public and private life. Gomez's images of the streets of Monterrey, taken from the window of a taxi, offer attention to moments of whimsy and the daily life of the city's working class. In contrast, Yvonne Venegas spent years documenting the life of Marfa Elvia de Hank, wife of millionaire entrepreneur and ex-mayor of Tijuana Jorge Hank Rohn; the resulting photographs reveal the simultaneous freedom and isolation of exceptional privilege. Daniela Rossell's photographs of Mexico's wealthiest women in their extravagant homes likewise offer a rare glimpse into the world of the Mexican elite, whose ostentatious lifestyles stand in stark contrast to the poverty that characterizes life in much of the country.

Select Photographers' Bios

(See additional photographers' bios within pages 3-5.)

Edward Weston, American, 1886–1958

Juguetes mexicanos (Mexican Toys)

1926, Platinum print (1 of 6 photographs in exhibition), Byron R. Meyer Fund purchase

In 1926 Edward Weston and Tina Modotti were commissioned by the young anthropologist Anita Brenner to make two hundred photographs of Mexican folk objects and architecture to illustrate her book *Idols Behind Altars: Modern Mexican Art and Its Cultural Roots* (1929). They set off in June with Weston's son Brett, who had joined them in Mexico in the fall of 1925, and spent three months traveling hundreds of miles to significant sites in Michoacán, Jalisco, Oaxaca, and elsewhere, visiting ancient monuments and colonial towns, photographing pottery and textiles, and composing still lifes with handcrafted objects found in village markets, such as these delightful *juguetes* (toys). They returned to Mexico City in August to begin the arduous process of printing all the negatives. Once the project was complete in mid-November, Weston and Brett returned to California for good.

Graciela Iturbide Mexican, born 1942

Nuestra Señora de las Iguanas (Our Lady of the Iguanas, Juchitan, Oaxaca, Mexico)

1986, Gelatin silver print (1 of 5 photographs in exhibition), Gift of the artist

As an apprentice and assistant to Manuel Álvarez Bravo in the 1970s, Graciela Iturbide began photographing the everyday lives of indigenous groups in Mexico, living in their communities for extended periods and allowing her subjects to become participants in her work. In 1981 Iturbide was commissioned by the Instituto Nacional Indigenista to document the life of the Seri Indians, a remote population living in an area of the Sonoran Desert close to Hermosillo. This photograph, made on a trip into the desert during which the Seris offered to show her some cave paintings, is a symbol of the contradictions of living in isolation from contemporary society. The young woman in the photograph wears traditional dress and moves into the landscape her people have inhabited for centuries, yet carries a boom box in her outstretched hand, creating a startling state of suspension between history and modernity.

Lourdes Grobet, Mexican, born 1940

Ponzoña, Arena Coliseo,

1983, Gelatin silver print, gift of Larry and Jane Reed (1 of 3 photographs in the exhibition).

Insisting that depicting indigenous groups or the urban underclass serves only to exoticize and aestheticize poverty, Lourdes Grobet turned instead to the spectacle of Mexican professional wrestling, known as *lucha libre*. She believes that the ritual and passion of the sport make it just as “of Mexico” as indigenous folklore. Grobet has photographed *luchadores* in many contexts—inside and outside the ring—but always in their signature masks. Here India Sioux is shown in her bedroom, far away from the chaotic festival atmosphere of the stadium. Softly filtered light reveals the subject’s comfortable domestic surroundings—a stuffed toy, a dresser covered in cosmetics and draped with jewelry, dried flowers, candles, and rosary beads. This particular *luchadora*’s mask, decorated with the beads and feathers of a Sioux ceremonial headdress, adds to the layers of incongruity in this complex photograph

Alejandro Cartagena, Mexican, born Dominican Republic, 1977

Negocio en un suburbia recién construido de Juárez, de la serie Suburbia Mexicana

Business in a Newly Built Suburb in Juarez, from the series **Suburbia Mexicana**

2009 , Inkjet print , Accessions Committee Fund purchase (1 of 2 in exhibition)

Growing up in Monterrey, Alejandro Cartagena witnessed the city’s rapid growth and the eventual sprawl of hastily built housing developments into the surrounding landscape—accompanied by few parks, town squares, shopping centers, or public transportation hubs. Cartagena questions the functionality and sustainability of these densely packed communities, supported by government policies that encourage growth without adequate consideration for the well-being of the burgeoning populations. After photographing such developments for years, Cartagena returned to many of the finished housing complexes to speak with residents about what he calls their “many misfortunes,” including the impact of these new communities on the surrounding land, and the isolation created by the distance between the new peripheral cities and the urban center. Ultimately Cartagena employs landscape photography and portraiture to examine the social, urban, and environmental issues that pervade not only Mexico but also much of Latin America.

Rodrigo Moya, Mexican, born Colombia, 1934

Che Melancólico, La Habana, Cuba (Melancholy Che, Havana, Cuba)

(Portrait of Che Guevara, revolutionary)

1964, printed 2010, gelatin silver print, Gift of the artist and Etherton Gallery, Tucson, Arizona

Rodrigo Moya was born in Colombia in 1934 and moved to Mexico as a young man. He worked as a documentary photographer from 1956 to 1968 and collaborated with Mexican magazines such as *Impacto*, *El Espectador*, *Siempre!* and *Política y Sucesos*, among others. During these years, he covered many revolutionary movements in Mexico and Latin America. He took a break from photography in 1967 and founded a publishing house. He wrote *de lo que pudo haber sido.....* (What Could Have Been, 1996), and the book *Cuentos para leer junto al mar* (Tales to be Read by the Sea), which won a Mexican national literary award in 1997. *Rodrigo Moya: Foto insurrecta* (Ediciones Milagro) was his first photographic monograph, published in 2005. He lives in Cuernavaca, Mexico. - The Wittliff Collections

Heavily influenced by Evans, Smith, and Lange (as well as Italian Neo-Realist Cinema), Mexican photographer Rodrigo Moya brought a documentary approach to his work as a magazine photographer. Not constricted by the daily deadlines of a newspaper, he was able to devote more time to the stories he covered and engage in street photography as well. However, in 1967, he decided to leave photography and concentrate on literature. Not until thirty years later, after a bout with cancer, did Moya reconsider his photographic work and review his negatives in a new light and released limited-edition prints of his iconic photographs.

There is the fascination with the “other”. But it is not in the sense of a foreign “exotic” other; rather it is of the other as a conscious reflection of the self. The empathy in these portraits and the physical closeness is evident, particularly in the portraits of children. (In interviews Moya has noted being moved by Robert Capa’s words, “If your picture isn’t good enough, you’re not close enough.”)- *Fascination with the Other*, Ed Baranas.

Glossary of Terms

Photography: Invented in 1839, its various forms and styles have increased exponentially—longstanding approaches to the medium range from documentary photography and photojournalism to photo-abstraction. At the same time, every age seems to come with its own photographic movements, and the past century, the influence of Modernist Photography, New American Color Photography.

Mexican Muralism : the promotion of mural painting starting in the 1920s, generally with social and political messages as part of efforts to reunify the country under the post Mexican Revolution government. It was headed by “the big three” painters: **Diego Rivera, José Clemente Orozco** and **David Alfaro Siqueiros**. (A photo of Orozco by Hector Garcia is included in the exhibition.)

Modernism: a general term used to encompass trends in photography from roughly 1910-1950 when photographers began to produce works with a sharp focus and an emphasis on formal qualities, exploiting, rather than obscuring, the camera as a technological tool. Also referred to as Modernist Photography, Paul Strand and Edward Weston helped to establish it as an independent art form.

Pictorialism: the dominant tendency in photography during the second half of the 19th century throughout the United States, Latin America, Africa, and Europe . An effort to make photographs look artistic through the use of “painterly” techniques like soft focus, staged or stylized scenes, or the manipulation of negatives or prints.

Abstract Photography: photography lacking identifiable imagery, or whose subject matter is noticeably obscured. In the early 20th century, particularly through the work of abstract photography gained appreciation and recognition as a realm for experimentation.

Documentary Photography: Photography seeking to chronicle actual events, places, and experiences in a truthful and objective manner. It also has characteristically carried a social imperative: to expose what life is like truthfully—in cities, in poverty, in disasters—and to encourage societal progress.

Surrealism: founded by French writer and critic André Breton. A cultural movement that began in the early 1920s, best known for its visual artworks and writings. The aim was to “resolve the previously contradictory conditions of dream and reality” through the use of symbols.

Indigenous : originating or occurring naturally in a particular place; native.

Ethnographic Photography : aimed at documenting cultural phenomena. The result reflects the knowledge and system of meanings in the lives of a cultural group, often from the point of view of the subject, not photographer.

Additional historical events and figures that influenced the era and artists in the exhibition: Mexican Revolution, fascism, communism, dictatorship , **Porfirio Díaz** and **Alvaro Obregon** and **Ernesto "Che" Guevara**. (Photo of the latter, *Che Melancólico* by Rodrigo Moya, is displayed in the exhibition.)

- Definitions derived (with edits) from artsy.net and Wikipedia



MANUEL ÁLVAREZ BRAVO, *Parábola Óptica (Optical Parable)*

In-Class Activity: Adjust for Grades 3rd -5th

QUESTIONS TO ASK

- What is the first thing you notice about the image? Why do you think you noticed that first?
- How many references to vision or “looking” can you find?
- What is the point of view of the photographer? How does the vantage point of the photographer affect our understanding of the photograph?
- Look in the Glossary for the term Surrealism? Does this image look surreal to you? What do you see that makes you say that?

ARTIST

Manuel Álvarez Bravo was not formally trained in photography, was encouraged by Tina Modotti and Edward Weston to pursue photography as a professional and became one of the most influential photographers in Mexico’s history. He was a pioneer of art photography in Mexico and became fascinated with everyday industrial scenes from city streets including signage and storefronts. He incorporated humor and metaphor into his work, and though he was not a Surrealist, he was beloved by the Surrealist leader, André Breton, because of the odd juxtapositions of images and symbology in his photographs. He was also called “Don Manuel” and mentored some of Mexico’s finest photographers such as Graciela Iturbide and Pablo Ortiz

Monasterio. He died at the age of 100 in October, 2002.

CONTEXT

Parábola Óptica (Optical Parable) is a photograph of an optician's shop that was printed in reverse. The meaning behind the image is multi-layered and hints at the idea of the human eye "playing tricks." The image also represents a visual play on words with the store's name, "La Óptica Moderna," which means "The Modern Optician," but could also be interpreted as "The Modern Viewpoint."

The title of the photograph alludes to a parable, which is a story with multiple meanings, just as the photograph conveys multiple ideas about human perception and the modernist art movement by using wordplay and a mirrored image to encourage viewers to question their own established viewpoints.

Artists in *SFMOMA's Photography in Mexico* at Sonoma County Museum

The number after the artists' names denotes the amount of photographs displayed

Tina Modotti (2)

Paul Strand (4)

Brett Weston (1)

Edward Weston (6)

Lola Alvarez Bravo (3)

Manuel Alvarez Bravo (8)

Manuel Carrillo (1)

Hector Garcia (4)

Nacho Lopez (1)

Enrique Metinides (6 -series)

Rodrigo Moya (2)

Graciela Iturbide (5)

Mariana Yampolsky (1)

Lourdes Grobet (3)

Pedro Meyer (1)

Pablo Ortiz Monasterio (4)

Alejandro Cartagena (2)

Oscar Fernando Gomez Rodriguez (2)

Pablo Lopez Luz (2)

Daniela Rossell (1)

Yvonne Venegas (2)

Elsa Medina (2)

STORYTELLING IN PHOTOGRAPHY



Graciela Iturbide, *Our Lady of the Iguanas*, Juchitan, Oaxaca, Mexico

Lesson Plans: Adjust for Grades 6th– 8th

How do photographs tell a story? How can the medium of photography inform, alter, or change our perception of reality?

Activity overview: Our interpretation of history is often based on images that tell stories. These images may be truthful and candid, or deliberately constructed to illustrate historical events. Discuss the relationship between photography and truth by looking at *Our Lady of the Iguanas* by Graciela Iturbide. You may also search images from the *Photography in Mexico* exhibition, either at the museum, via SFMOMA's website of images, or by researching the featured artists online.)

Does this image have a documentary style, or do you think it may have been staged to represent a story or metaphor? In this activity, you will select one image of focus, create both a written expression of the story behind the photograph and staged photographic reinterpretation of the original scene.

Look Closely: Consider all the visual elements in your selected image: color, composition, perspective, mood, and message. Who or what are the people and/or objects represented? What do you think happened right before and after the photo was taken? Use these questions to direct your interpretation of the story being conveyed.

Objectives:

- Analyze how truth is represented in photograph
- Use creative writing to express the meaning of an image
- Make a contemporary recreation of an art photograph
- Participate in a class critique

Assessment:

- Contribution to class discussion
- Creativity and composition of your photograph and written text
- Participation in critique
- Depth of understanding of reflection

Activity Steps: Research and write a story an image from the *Photography in Mexico* exhibit that resonates with you, then re-stage that image to reflect your written interpretation of the story that is being depicted. How can you use contemporary elements to re-imagine a scene from the recent or distant past? Your photograph does not need to look identical to the original, but should reference it in multiple ways.

RESTAGE THE STORY

Reflect: Analyze your selected image and write a short story about what you think is happening in the scene. Make sure to connect the details of your story with specific evidence in the photograph.

Find: Look for a location, objects, props, and subjects to stage your reinterpretation of the photograph. Work with partners to play the roles of the original subjects. Alternatively, use toys, miniature props, or drawings cut from paper to stage the scene as a diorama that you will photograph.

Compose: Construct your image, thinking about the composition, colors, people, and objects in the photograph you are reinterpreting. Recreate the scene with as much detail as possible. Consider the actions or poses of your subjects, and make clear references to the original photograph. Take multiple shots using a digital camera or mobile device camera, and choose the one that best represents the story that you are retelling.

Produce: Use filters and photo editing software to adjust the colors and lighting to more closely reflect the original. After finalizing your photograph, revise and edit your short story so that it describes the fictional interpretation you've created. Print your photograph and story together on one page.

Present: Display your work, and critique each project as a group.

Discuss: As a class, compare and contrast the original and recreated photographs. How are they the same? How are they different? Is the same story conveyed? (Why or why not?) Does the scene seem “real”? How does the medium of photography impact our perception of what is happening in the image?

Extension: Compile the stories and photographs, and create a class anthology or magazine. Work in groups to design the cover, layout, and graphic elements.

STANDARDS ADDRESSED

Visual Arts:

Artistic Perception

Creative Expression

Connections

Language Arts:

Writing

Writing Strategies

CULTURAL INVESTIGATION

Adjust for grades 6th-12th

How are Mexico and other countries represented through photography?

Activity overview: How does photojournalism and the media frame our perception of places that are unfamiliar to us? What can photography teach us about the history, culture, and sociopolitical events around the world? In this activity, you will create a photo essay about a specific country.

Look Closely: Choose one country to research through photographs and news articles. Find images that illustrate the cultural traditions, political climate, and socioeconomic status of the population.

Objectives:

- Research and analyze photographic representations of world cultures.
- Discuss how photography can contribute to truthful or fictional representation.
- Compare and contrast art photography and photojournalism.
- Participate in a class discussion.

Assessment:

- Synthesis and depth of research.
- Presentation of findings.
- Depth of understanding of reflection.
- Contribution to class discussion.

Activity Steps:

Select a country to research online and in publications like National Geographic and Newsweek. Record facts about your selected country and match them up with photographic evidence, then create a digital slideshow with captions.

FOUND PHOTO ESSAY

Research: Read about the country you have selected and through your research, record 5-10 facts about the country's population, current events, and history.

Find: Illustrate your research with found photographs, matching images to the facts you recorded. Each image should represent a different aspect of the country you researched such as people, landscape, politics, traditions, aesthetics, agriculture, and so on.

Compose: Create a digital slideshow presentation or photo essay of the images, using captions for each image to present your facts about the country you have researched.

Present: Describe your findings to the class, using your presentation as evidence, and describing how you collected your information.

Analyze: Describe the overall mood or feeling conveyed through these images, and discuss whether your perception of the country has changed through your research.

Discuss: As a group, discuss how accurately each collection of images represents different world cultures.

Extension: Do the same activity with a focus on art photography. Compare and contrast how photojournalism and art photography represent history, contemporary life, and current events around the world.

STANDARDS ADDRESSED

Visual Arts:

Creative Expression

Historical and Cultural Context

Connections

Language Arts:

Reading

Writing

Social Studies

Research and Evidence

Point of View

Historical Interpretation

Chronological Thinking

Relations and Applications

POLITICAL SYMBOLS

Lesson Plans for Grades 9th – 12th

How do artists use symbols, words, and actions to convey political or social beliefs? How are artists revolutionary?

Activity overview: Many artists make work that communicates their thoughts and feelings about the political issues of their time. This activity will give you a sense of the different ways artists have used individualized styles and visual symbols to create politically charged, thought-provoking works. Next, you will identify your own personal symbols and create a photographic montage or still life that communicates a contemporary political message.

Look Closely: Spend time viewing the photographs in the exhibition and reading accompanying text about the artists and their work. Be sure to look closely at the works of art, either online or in person. You may also use the images included in this guide.

Objectives:

- Discover different ways in which artists use symbols
- Create a work of art with a political message
- Participate in a class critique
- Reflect on your work

Assessment:

- Contribution to class discussion
- Creativity, style, and composition of your photomontage or photographic still life
- Participation in critique
- Depth of understanding of reflection

Activity Steps: Decide on a current political or social issue to represent in an artwork. How can you express your point of view visually?

STANDARDS ADDRESSED

Visual Arts:

Artistic Perception

Creative Expression

Aesthetic Valuing

Historical and Cultural Context

Connections

Social Studies

Research and Evidence

Point of View

Relations and Applications

RESOURCES

Photography in Mexico at SFMOMA

http://www.sfmoma.org/exhib_events/exhibitions/447

SFMOMA ArtThink

<http://www.sfmoma.org/artthink>

Art Talk Video Interview with Enrique Metinides

<http://www.youtube.com/watch?v=nEStbR03vDs>

Tina Modotti Workers' Parade on MoMA.org

http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A4039&page_number=24&template_id=1&sort_order=1

Manuel Álvarez Bravo Association's Web site

<http://www.manuelalvarezbravo.org/>

Lourdes Grobet's Web site

<http://www.lourdesgrobet.com/index2.htm>

Daniela Rossell's Ricas y Famosas at Blaffer Art Museum, University of Houston

http://www.class.uh.edu/blaffer/exhibit_daniela_rossell.html

Paolo Pellegrin Magnum Photography Profile

http://www.magnumphotos.com/C.aspx?VP=XSpecific_MAG.PhotographerDetail_VPage&l1=0&pid=2K7O3R13CHLN&nm=Paolo%20Pellegrin

Hay Tiempo (There is Time): A Poetic Journey and Interview with Graciela Iturbide
(Sound issues occur intermittently but entire film is subtitled for clarity.)

<http://www.youtube.com/watch?v=oOIk4Z4VdB4>