

REFUGEE



© TOM STODDART

EDUCATOR RESOURCE GUIDE

ANNENBERG SPACE
FOR PHOTOGRAPHY





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JUERGEN NOGAI

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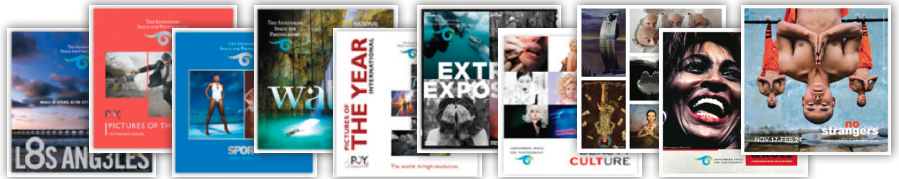
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THE ANNENBERG SPACE FOR PHOTOGRAPHY

HISTORY • EXHIBITS • DESIGN

HISTORY The Annenberg Space for Photography opened to the public on March 27, 2009. It is the first solely photographic cultural destination in the Los Angeles area. The Photography Space is an initiative of the Annenberg Foundation and its board of directors. Its creation builds upon the Foundation's long history of supporting visual arts.



EXHIBITS The Annenberg Space for Photography does not maintain a permanent collection of photographs; instead, exhibitions change every four to six months. The content of each show varies and appeals to a wide variety of audiences.

DESIGN The interior of the Space is influenced by the mechanics of a camera and its lens. The central, circular Digital Gallery is contained within the square building much as a convex lens is contained within a camera. The Digital Gallery's ceiling features an iris-like design reminiscent of the aperture of a lens. The aperture design also enhances the Gallery's acoustics.



THE DIGITAL GALLERY

Seamless 13' 4K glass screens display photography with stunning clarity and saturation. The Digital Gallery allows for the display of thousands of images in a comparatively small location. In addition to showing images from the exhibiting photographers, the Digital Gallery screens short documentary films created to accompany the print exhibits.

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THE CURRENT EXHIBIT

AGE RECOMMENDATION • OVERVIEW

REFUGEE

AGE RECOMMENDATION

REFUGEE is recommended for ages 12 and above, but with supervision, all ages are welcome. Some of the photographs in this exhibition show violence and death and may not be suitable for all visitors.

OVERVIEW

Through images created by five internationally acclaimed artists, *REFUGEE* explores the lives of refugees from a host of diverse populations dispersed and displaced throughout the world. The exhibit features photographs taken in Bangladesh, Cameroon, Colombia, Croatia, Germany, Greece, Mexico, Myanmar, Serbia, Slovenia, and the United States.

With the number of displaced people having reached some 60 million globally, according to UNHCR, the UN Refugee Agency, this timely exhibition allows audiences to engage with aspects of the plight of refugees not previously encountered, and to reflect on a full range of refugee experiences through singular images. The compelling exhibit offers visitors insight into the plight of refugees, including their efforts to survive, their needs, their dreams and their hopes for a better future.

UNHCR supported *REFUGEE* exhibition photographers throughout their endeavors, providing both valuable background information and facilitating logistical contact with refugees during and after their dangerous journeys to safety in Africa, Asia, Europe, Latin America and the Middle East.

An original documentary film captures *REFUGEE* exhibition photographers at work on location, delving further into the stories behind their images. The exhibit also offers a virtual reality (VR) experience, giving guests a first-person view of the lives of internally displaced youths in Soacha, Colombia.



THE CURRENT EXHIBIT

BIOGRAPHIES OF THE FEATURED ARTISTS

REFUGEE



LYNSEY ADDARIO

Lynsey Addario is an American photojournalist who regularly works for *The New York Times*, *National Geographic* and *TIME*. She began photographing professionally for the *Buenos Aires Herald* in 1996 with no previous photographic training. In 2000, she traveled to Afghanistan to document life under the Taliban, and has since covered conflicts in Afghanistan, Iraq, Libya, Lebanon, Darfur, South Sudan and Congo. In 2015, *American Photo Magazine* named Addario one of the five most influential photographers of the past 25 years. She has received the MacArthur Fellowship and the Overseas Press Club's Olivier Rebbot award for her series, "Veiled Rebellion: Afghan Women." Addario recently released a *New York Times* best-selling memoir, *It's What I Do*, which chronicles her personal and professional life as a photojournalist coming of age in the post-9/11 world.



OMAR VICTOR DIOP

Omar Victor Diop is a photographer whose portfolio is a testimony on the history and current mutations of African societies in and out of Africa. His body of work comprises conceptual projects, staged portraiture and self-portraitures, with visual references ranging from classical European paintings to postcolonial African studio photography. His practice not only includes photography but also involves costume design, textile research and creative writing. His work has been shown at venues including Paris Photo and FIAC, the Arles Photography Festival and 1:54 Contemporary African Art Fair in New York and London.



GRACIELA ITURBIDE

Graciela Iturbide has been a member of the Mexican Salon of Plastic Arts, the Foundation of Contemporary Arts and the Sistema Nacional de Creadores de Arte. She has received grants from the Mexican Council of Photography and the Guggenheim Foundation. Her work has been included in the San Francisco Museum of Modern Art, the San Diego Museum of Photographic Arts and in the Philadelphia Museum of Art's *Images of the Spirit* tour and catalogue.

Iturbide was first prize winner of the Photography Biennale of the National Fine Arts Institute in 1980 and the International Organization of Workers of the ONU for the portfolio *El Empleo O Su Carencia* in 1986. She was also the recipient of the 2008 Hasselblad Award, the 2009 National Prize of Arts and Sciences in Mexico, the 2010 Prize PhotoEspaña Baume & Mercier Award and the Lucie Award for Achievement in Fine Art.



THE CURRENT EXHIBIT

BIOGRAPHIES OF THE FEATURED ARTISTS

REFUGEE



MARTIN SCHOELLER

Martin Schoeller grew up in Germany and began his career in New York City as an assistant to Annie Leibovitz in 1993. Schoeller advanced as a freelance photographer producing portraits of people he met on the street.

In 1999, Schoeller joined *The New Yorker* as a contributing portrait photographer, where he continues to produce his award-winning images. His work has appeared in *National Geographic*, *TIME*, *Rolling Stone*, *Esquire*, *GQ*, *Entertainment Weekly*, *Vogue*, *Vanity Fair* and *W* magazine.

His portraits have been exhibited internationally, including several solo shows in Europe and the U.S. and are included in the permanent collection of the Smithsonian Institution's National Portrait Gallery.



TOM STODDART

Tom Stoddart began his photographic career on a local newspaper in England. In 1978, he moved to London and began working freelance for publications such as *The Sunday Times* and *TIME*. During a long and varied career, Stoddart has witnessed such international events as the war in Lebanon, the fall of the Berlin Wall, the election of President Nelson Mandela, the bloody siege of Sarajevo and the wars against Saddam Hussein in Iraq.

Stoddart's acclaimed work on the HIV/AIDS pandemic blighting sub-Saharan Africa won the POYi World Understanding Award in 2003. In the same year, his pictures of British Royal Marines in combat during hostilities in Iraq was awarded the Larry Burrows Award for Exceptional War Photography. His retrospective outdoor exhibition *iWITNESS* was visited by 250,000 people, and the accompanying book was honored as the best photography book published in 2004 by the POYi judging panel.



Recommended for Grades 9-12

Title: Push Factors in Refugee Migration

Connection to the Exhibit: According to UNHCR, the UN Refugee Agency, the definition of a refugee is “someone who owing to a well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his nationality, and is unable to, or owing to such fear, is unwilling to avail himself of the protection of that country.” In other words, a refugee is someone who must leave his or her native country because his or her life and freedom are under threat. As you can see in the above definition, the reasons that refugees flee their home countries--also known as “push factors”--are varied.

Throughout the *REFUGEE* exhibition you will see photographs of refugees from around the world. In the *New Americans* installation in Skylight Studios, you can see and hear stories of refugees who have been resettled in the U.S.

Common Core Standards for English Language Arts 6-12

College and Career Readiness Anchor Standards for Reading (CCR)

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- Determine two or more themes or central ideas of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

Common Core Standards for English Language Arts 6-12

College and Career Readiness Anchor Standards for Writing (CCR)

- Write arguments to support claims with clear reasons and relevant evidence.
- Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose, and audience.
- Draw evidence from literary or informational texts to support analysis, reflection and research.

Glossary of Relevant Terms and Concepts:

Refugee, boat people, Vietnam War, Camp Pendleton, Haitian Creole



Materials Needed:

- Internet and computer access (overhead projector/Smartboard access ideal to show *Los Angeles Times* article and photos)
- Photocopies of *Boat People* poem excerpt for each student

Large Group Activity:

- Introduce students to the term “boat people,” specifically with regard to refugees from Southeast Asian after the Vietnam War. Begin by outlining the history that Southern California has of resettling Vietnamese refugees in the 1970s; this *Los Angeles Times* article (<http://graphics.latimes.com/tent-city/>) provides background on the first group of Vietnamese refugees who were resettled in the U.S. at the end of the war.
- Ask students to look at an enlargement of two images that were taken at Camp Pendleton in Southern California (photos provided at end of Educator Resource Guide). The two images document what is referred to as Camp Pendleton’s “tent city” which housed nearly 20,000 Vietnamese refugees in the summer of 1975. Today many counties in California have large, vibrant Vietnamese communities, many of which originated with resettled refugees of the Vietnam War.
- Encourage students to deconstruct the images to identify what is happening in the photographs, why they think these photographs were taken and what interesting qualities of the photographs stand out to them.

Small Group Activity:

- Ask students to work in small groups to conduct research on the history of Vietnamese refugees resettling in the United States. Ask them to identify important push factors.
- Ask students to work in small groups to research the history of the Camp Pendleton tent city. Have students investigate who organized the creation of this tent city, what purpose it served, what some of the opinions of Vietnamese refugees held by Americans at the time were and what the legacy of these refugees in our country has been.

Individual Work:

“Boat people” is a term typically used to refer to the Southeast Asian refugees who fled their countries a few years after the end of the Vietnam War. *Boat People* is also the title of a poem written by a Haitian Creole poet named Felix Morisseau-Leroy. He uses the term “boat people” to identify a different group of people. Ask students to read the excerpt (provided at the end of the Educator Resource Guide), then answer the following questions in a written response.

1. What is the background of the speaker in this poem?
2. Who are “the boat people” the speaker is describing? Where did they originate?
3. The speaker mentions many specific places, including St. Domingue, Bossal Market, Fort Dimanche and Krome Detention Center. What are these places, and what is their significance?
4. Who do you think the intended audience is besides the reader of the poem?
5. How do you think the experiences of the boat people mentioned in this poem compare and contrast with those of the Vietnam War refugees who settled in the tent city at Camp Pendleton? In what ways are their experiences similar and different?



Recommended for Grades 9-12

The subjects of the photographs in *REFUGEE* include not only refugees, but internally displaced persons. Read below to learn the difference between the two groups.

Refugees: *A refugee is someone who fled his or her home and country owing to “a well-founded fear of persecution because of his/her race, religion, nationality, membership in a particular social group, or political opinion,” according to the United Nations 1951 Refugee Convention. In general, refugees are fleeing armed conflict, generalized violence and/or human rights violations.*

Internally Displaced Persons: *Internally Displaced Persons (IDPs) are people who have not crossed an international border to find sanctuary but have fled to a different region than the one they call home within their own country.*

Now that you are familiar with these definitions, please explore our galleries again with a focus on identifying the refugees you see depicted in the photographs using the definitions you’ve just learned.

Please select a photograph in each of the gallery sections listed. For each photograph selected, please record the person’s country of origin as well as where he or she were when the photograph was taken.

Finally, please list the reason(s) why the person was forced to leave his or her home (“push factors”).



EXHIBITION ACTIVITY

REFUGEE

AFRICA: Omar Victor Diop

- Description of Image: _____
- Refugee or IDP: _____
- Country of Origin: _____
- Location When Photographed: _____
- Push Factor(s): _____

ASIA: Lynsey Addario

- Description of Image: _____
- Refugee or IDP: _____
- Country of Origin: _____
- Location When Photographed: _____
- Push Factor(s): _____

EUROPE: Tom Stoddart

- Description of Image: _____
- Refugee or IDP: _____
- Country of Origin: _____
- Location When Photographed: _____
- Push Factor(s): _____

NEW AMERICANS: Martin Schoeller

- Description of Image: _____
- Refugee or IDP: _____
- Country of Origin: _____
- Location When Photographed: _____
- Push Factor(s): _____

THE AMERICAS: Graciela Iturbide

- Description of Image: _____
- Refugee or IDP: _____
- Country of Origin: _____
- Location When Photographed: _____
- Push Factor(s): _____

Recommended for Grades 9-12

Title: A Lively Debate

Connection to the Exhibit: In response to the refugee crisis, some countries have agreed to increase the number of refugees they will admit for resettlement. There has been much debate on the topic.

Common Core Standards for English Language Arts 6-12

College and Career Readiness Anchor Standards for Speaking and Listening (CCR)
Comprehension and Collaboration

- Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on topics, texts and issues, building on others' ideas and expressing their own clearly.
- Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.
- Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Presentation of Knowledge and Ideas

- Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Common Core Standards for English Language Arts 6-12

College and Career Readiness Anchor Standards for Writing (CCR)

- Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience.
- Conduct short as well as more sustained research projects to answer a question or solve a problem.



Large/Small Group Activity:

- Announce to students that your classroom will hold a debate where students will debate for and against increasing the numbers of refugees who will be admitted for resettlement in the United States.
- Divide the class into three groups: assign one group a “for” designation (six people) and one group an “against” designation (six people). The remaining students will be the audience and are in charge of assigning a winner of the debate. One student should also be selected as a mediator for the debate.
- Each group consists of four speakers, a summary speaker, and a chair or timekeeper.
- Allow time for individual and group brainstorming of ideas. Students can write their ideas in the form of key words or concepts rather than full sentences.
- Have students organize their ideas on another sheet of paper on which they write 1-10 down the side. From their brainstorming sessions, they should identify between 7-10 arguments for their side. Students should then divide the arguments among the first three speakers for their side; the fourth speaker does not present any new arguments.
- Students should work on the structure of their speeches. Their speech should include: an opening statement, a preview, rebuttal, point one through three, reminder, and a “vote for us” closing statement portion.
 - Opening statements for both sides = 3 minutes each
 - Arguments for both sides = 3 minutes each
 - Rebuttal conference = 1 minute
 - Rebuttals = 2 minutes each
 - Closing statements for both sides = 3 minutes each
- Encourage students to prepare their speeches making sure to develop their arguments with reason, evidence, analysis and a link.
- Before beginning the debate, set some ground rules for conduct on the part of the audience and the debaters. Some good examples of rules are:
 - No personal attacks or derogatory remarks.
 - Teams cannot interrupt each other’s presentations.
 - Team members cannot whisper or discuss points amongst themselves during the other team’s presentation.
 - Summarize the previous speaker’s argument before you respond.
 - Wait for the mediator to call on you before you speak.
 - At the end, the audience will choose a winning side.



Individual Work:

- Now that students have first-hand experience with crafting a persuasive argument and delivering it to a group of their peers who are also hearing the opposite argument, students should have a better understanding of how politicians and lawmakers feel when they debate amongst themselves.
- With this new knowledge and insight, ask students to watch highlights of a recent debate within the UK Parliament on the subject of whether the UK should allow more Syrian refugees into their country than they have previously promised. You can direct students to the article at the following link: <http://www.telegraph.co.uk/news/newsvideo/uk-politics-video/11850971/Watch-live-MPs-debate-Syrian-refugee-crisis.html>
- Ask students to watch the video and then dissect the arguments by labeling each part of the highlighted speeches, identifying opening statements, rebuttals, specific argumentative points, reminders and closing statements. If the students can't identify the specific speakers they should assign them a descriptive name (lady with green jacket, etc.) to help them keep their summary well-organized.
- Instruct students to turn in this summary as a written one-page report as an assignment to be completed at home.





ANNENBERG LEARNER

Annenberg Learner offers a broad selection of multimedia resources to help teachers increase their expertise and to use with students in the classroom.

Visit <https://learner.org/resources/refugees/> to see materials related to the themes of *REFUGEE*.

Visit www.learner.org to see the full library of resources.



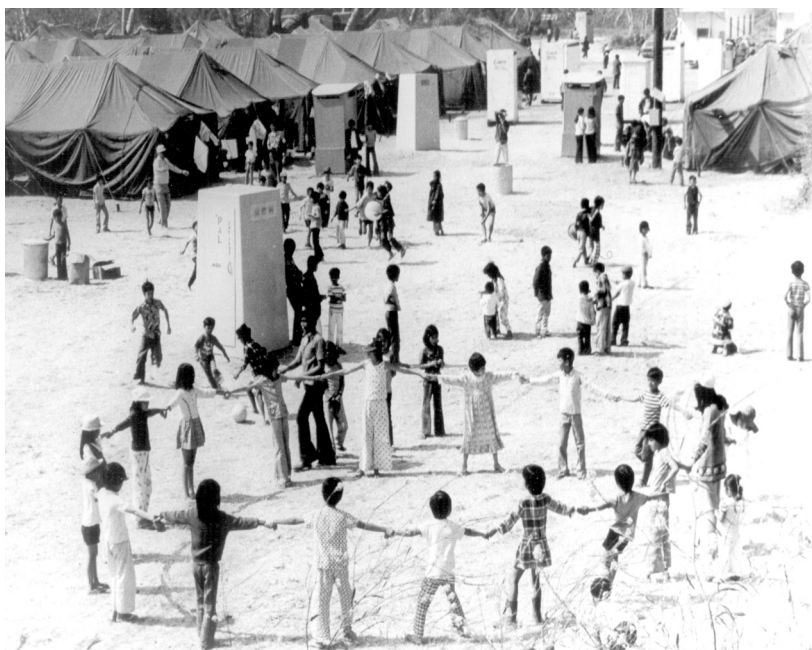


Photo: U.S. Marine Corps



Photo: U.S. Marine Corps

An Excerpt from *Boat People*
by Felix Morisseau-Leroy

We fight a long time with poverty
On our islands, the sea, everywhere
We never say we are not boat people

In Africa they chased us with dogs
Chained our feet, piled us on
Who then called us boat people?

Half the cargo perished
The rest sold at Bossal Market
It's them who call us boat people

We stamp our feet down, the earth shakes
Up to Louisiana, down to Venezuela
Who would come and call us boat people?

A bad season in our country
The hungry dog eats thorns
They didn't call us boat people yet

We looked for jobs and freedom
And they piled us on again: Cargo—Direct to Miami
They start to call us boat people

We run from the rain at Fort Dimanche
But land in the river at the Krome Detention Center
It's them who call us boat people

Miami heat eats away our hearts
Chicago cold explodes our stomach
Boat people boat people boat people