

WALLS

DEFEND
DIVIDE
and the
DIVINE



ANNENBERG SPACE
FOR PHOTOGRAPHY



EDUCATOR RESOURCE GUIDE



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TABLE OF CONTENTS

ANNENBERG SPACE FOR PHOTOGRAPHY

03 HISTORY • EXHIBITS • DESIGN • DIGITAL GALLERY

THE CURRENT EXHIBIT:

WALLS: DEFEND, DIVIDE, AND THE DIVINE

04 AGE RECOMMENDATION • OVERVIEW

05 BIOGRAPHIES OF PHOTOGRAPHERS

EDUCATOR RESOURCE GUIDE

06 REFERENCE

07 PRE-VISIT ACTIVITY

09 IN-GALLERY GAME

10 POST-VISIT ASSIGNMENT

HISTORY • EXHIBITS • DESIGN

HISTORY 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 Photo Space is an initiative of the Annenberg Foundation and its board of directors. Its creation builds upon the Foundation's long history of supporting the visual arts.



EXHIBITS 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 Print Gallery curves around the Digital Gallery, representing the way film winds within a camera. The curvature of the ceiling line in the Print Gallery mimics the design of a film canister.



THE DIGITAL GALLERY

Our custom 13' rear projection glass screens are paired with the latest true 4K digital projectors to display photography with stunning clarity, brightness and contrast. 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.



THE CURRENT EXHIBIT

AGE RECOMMENDATION • OVERVIEW

AGE RECOMMENDATION

WALLS: Defend, Divide, and the Divine is an exhibition appropriate for visitors of all ages.

OVERVIEW

WALLS: Defend, Divide, and the Divine examines civilization's relationship with historic and contemporary barriers, both real and imagined. For centuries, walls have been central to human history, from Hadrian's Wall built by the Romans, to the current debate over the U.S.–Mexico border. This complex and intriguing exhibit explores the various aspects of walls – artistic, social, political, and historical – in six sections: *Delineation*, *Defense*, *Deterrent*, *Decoration*, *The Divine*, and *The Invisible*. These categories overlap and change meaning according to context, much like the walls themselves: erected for one reason, their appearance and function is modified over centuries, reflecting how societies grow and change around them.

THE CURRENT EXHIBIT

BIOGRAPHIES OF FEATURED PHOTOGRAPHERS



TANYA AGUIÑIGA

Tanya Aguiñiga is a Los Angeles-based artist, designer, and craftsperson who was raised in Tijuana, Mexico and is the founder and director of AMBOS (Art Made Between Opposite Sides).



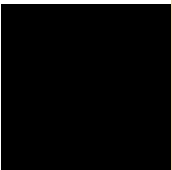
CAROL GUZY

The first photojournalist to receive a fourth Pulitzer, Carol Guzy specializes in long-form documentary human-interest projects, news, and feature stories – both domestic and international.



JOSÉ PARLÁ

José Parlá has emerged in the past decade as one of his generation's most fervent champions of painting, working for more than 20 years to establish a style that transforms the language of the street into a hybrid form of abstraction and urban realism.



MOISES SAMAN

Born in Lima, Peru, from a mixed Spanish and Peruvian family, Moises Saman and his family relocated to Barcelona where he spent most of his youth. Saman blends traditional conflict photography with a deeply personal point of view.



SWOON

Caledonia Curry – whose work appears under the name Swoon – is a Brooklyn-based artist and is widely known as the first woman to gain large-scale recognition in the male-dominated world of street art.



RAYMOND THOMPSON JR.

A photographer whose work focuses on race, identity and contested histories, Raymond Thompson Jr. currently works as a multimedia producer and is working on an MFA in photography from West Virginia University.



AMI VITALE

Ami Vitale's journey as a photographer, writer, and filmmaker has taken her to over 100 countries where she has witnessed civil unrest and violence, but also surreal beauty and the enduring power of the human spirit.



SHAN WALLACE

SHAN Wallace is a nomadic award-winning visual artist, photographer, educator, and freedom fighter from East Baltimore, MD. Inspired by the harsh racial, social and economic realities of her surroundings in Baltimore, SHAN learned about the importance of service, the power of collaboration, and the effects of social change at an early age.

REFERENCE

Common Core Standards for English Language Arts & Literacy, Grades 6-12

Reading College and Career Readiness (CCR) Anchor Standards

- Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- Assess how point-of-view or purpose shapes the content and style of a text.
- Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Speaking and Listening College and Career Readiness (CCR) Anchor Standards

- Prepare for and participate effectively in a range of conversations and collaboration with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
- Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.
- Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
- Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

Writing College and Career Readiness (CCR) Anchor Standards

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

PRE-VISIT ACTIVITY

Goals: Identify and understand the themes presented in *WALLS*

Connection to the Exhibit: *WALLS: Defend, Divide, and the Divine* explores the various aspects of walls – artistic, social, political, and historical – in six sections: *Delineation*, *Defense*, *Deterrent*, *The Divine*, *Decoration*, and *The Invisible*. These categories explore the ever-changing meaning, appearance, and use of walls over centuries, reflecting the civilizations that have grown and changed around them. In this activity, students will analyze and identify these themes while doing research about important walls throughout history.

Glossary of Relevant Terms and Concepts:

- **Exhibition Terms:** Delineation | Defense | Deterrent | Divine | Decoration | Invisible
- **Important walls included in the exhibition:** Berlin Wall, Great Wall of China, Western Wall, 9/11 Memorial Wall, U.S.–Mexico Border, Hadrian’s Wall, Peace Walls, DMZ, 8-Mile Wall.

Materials Needed:

- Internet access, PowerPoint or Keynote, Illustrator or similar software

Part 1 – Large Group Activity: Teacher Introduces Concepts to Group

Introduce the six major themes of the *WALLS* exhibition. Give both their general definitions, as well as their exhibit-specific significance:

- **Delineation**
 - *General definition:* the act of indicating the exact position of a border or boundary.
 - *Exhibit-specific definition:* walls used to demarcate boundaries between groups of people or territories (i.e. between Israel and Palestinian, or the Peace Walls separating Protestants and Catholics in Belfast, Northern Ireland).
- **Defense**
 - *General definition:* fortifications or barriers against attack.
 - *Exhibit-specific definition:* walls used as protection from outside groups or invaders (i.e. ancient walled city of Dubrovnik, Croatia).
- **Deterrent**
 - *General definition:* a thing that discourages, or is intended to discourage, someone from doing something.
 - *Exhibit-specific definition:* a wall that is designed to dissuade outsiders from entering (i.e. national border walls at the U.S.-Mexico border or in Korea’s DMZ).
- **The Divine**
 - *General definition:* something that is sacred or holy.
 - *Exhibit-specific definition:* walls that have religious significance and have a role in religious rituals and practice (i.e. the Western Wall in Jerusalem, the memorial wall at the National September 11 Memorial & Museum).



- Decoration
 - *General definition:* ornamentation.
 - *Exhibit-specific definition:* walls which don't serve a practical purpose but rather an aesthetic or symbolic one (i.e. graffiti, street art, and murals).
- The Invisible
 - *General definition:* unable to be seen; not visible to the eye.
 - *Exhibit-specific definition:* walls as a concept or idea (often within the psyche or between social bodies) rather than a physical form.

Part 2 – Small Group Activity (Homework to be done in groups of two)

Divide students into groups of two and task them to research one of the important walls included in exhibition (mentioned above). Have them answer the following questions:

- Why was this wall originally built?
- Who/what was being divided?
- How has the construction of the wall impacted the community around it?
- Has the significance of this wall transformed over time? If so, how?

IN-GALLERY GAME

Materials: Blank piece of paper, clipboard for drawing (available at the front desk), and pen or pencil.

Instructions:

1. Gather students in groups of four to five.
2. Select one person from the group to be the **describer**; the others are **artists**.
3. The **describer** will select their favorite photo from the exhibit – without revealing their choice – and fill out the photo details in the section provided below.
4. Have the entire group sit in a location away from the chosen image.
5. The **describer** will give a detailed description of their chosen image to the rest of the group.

Below are some aspects for the describer to consider in the photograph:

- **Image Orientation:** landscape (horizontal), portrait (vertical)
 - **Content** in foreground, background, middle ground. Consider various shapes (squares, circles, triangles, rectangle) and colors.
 - **Structure:** Centered, asymmetrical, symmetrical, balanced, unbalanced, lopsided, off-center.
 - **Arrangement and description of subject matter:** overlapping, cluttered, chaotic, separate, spacious, empty.
 - **Space Positioning:** negative, positive.
6. The **artists** should draw the image to the best of their ability.
 7. Have the group compare and contrast their drawings and then attempt to guess the original image chosen from the exhibition.
 8. Once the photograph has been identified, ask students to take note of the major differences. These differences will be discussed during the post-visit activity.

Brief description of image:

- Exhibit section where photograph is displayed:
- Photographer:
- Title:
- Location:

POST-VISIT ASSIGNMENT

(Reference Common Core Standards for English Language Arts 6-12 above.)

Goal: To understand how descriptive language, memory, and individual subjectivities color the way people perceive reality.

Connection to the Exhibit: Walls are spectacular as architectural structures, but also fascinating as barriers that inform our thinking and shape our cultures. In fact, the power of walls and fences come vastly from the impression their physical existence makes on our psyche.

In this post-visit activity, students will reflect on the drawings they made during the In-Gallery Game and consider how they represented the spoken descriptions of the chosen photographs. In order to better understand how walls and borders affect our thinking and individual perspectives, we will examine the details in each student's drawing and the reasons that led students to differently interpret (and draw) what was communicated to them.

Glossary of Relevant Terms and Concepts: perception, subjectivity, individual perspectives

Materials Needed:

- Internet access

Large Group Assignment:

- Collect students' drawings from museum visit; place them with their respective group and on the board for comparison.
- On the blackboard, write the descriptions the describer originally recorded about the chosen photograph.
- Have each group review their drawings as a whole, note the major differences, and discuss their findings. Questions to consider:
 - How are people similar to, and different from, each other?
 - How do walls shape our identities and create or minimize these differences?
 - How can we celebrate what we have in common while also honoring our differences?
- Have each participant provide the reasoning behind their drawings, and reflect on what might inform their own subjectivities.

Individual Homework Assignment:

- Pick one of the six categories of walls (*Delineation*, *Defense*, *Deterrent*, *The Divine*, *Decoration*, and *The Invisible*) and write a short essay about how this type of wall has unified or created differences in your own world, community, or individual identity.