



اللوفا أبو ظبي
LOUVRE ABU DHABI

EDUCATORS' GUIDE

PHOTOGRAPHS

Opening the Album
of the World
1842 - 1896



★ MUSÉE DU
QUAI BRANLY
JACQUES CHIRAC



The Educators' Guide helps teachers conduct a self-led tour with the students at Louvre Abu Dhabi. By using in-gallery activities that are intended for different age groups and curricula, the guide's purpose is to foster learning through students' observational, analytical, communication, and critical thinking abilities. We encourage you to adapt and build upon the activities to suit your classroom needs.

ABOUT THE CURRENT EXHIBITION

Photographs: An Early Album of the World

In collaboration with Musée du Quai Branly Jacques Chirac, Paris, this exhibition sheds light on the birth of photography and explores the earliest photographic images recorded on earth, especially in the Arabian Gulf.

GENERAL QUESTIONS

Why do photographers take pictures?

How did this medium of art develop over time?

How did photography contribute to the historical, social, and political events in the world?

What materials can photographers use?



EXPLORE the general questions with your students.



ENCOURAGE them to observe closely and read the artwork labels for more information and to help them answer questions.



REMEMBER and remind your students that there are no wrong or right answers, but it is important for students to ground their answers on what they see in front of them.



ACTIVITIES

The following activities are based on a selection of artworks. They are suitable for a range of age groups and subject areas, and can be modified to suit your curriculum and learning objectives. The artworks introduce different aspects of photography, and a number of activities that you can conduct in the museum galleries and back in your classroom.

Charles Guillain (1808-1875)

Majeerteen Woman

East Coast of Africa, 1847–1848
Daguerreotype
Paris, Musée du Quai Branly – Jacques Chirac

ARTWORK # 1

Suitable for Cycles 1, 2 & 3

Possible subject connections: Social Studies & Language Arts



ABOUT THE ARTWORK

Captain Charles Guillain was sent to explore Africa's Indian Ocean coastline by the French naval ministry. In his journey, he documented his voyage with a series of photographs. His albums indicate the complexity of the photographic process in his time. Notice how movement caused the girl's face to be blurry, and how a headrest supported the other girl's body.



OBJECTIVES

Students see how photography plays a role in **archiving** and **discovering** new **places** and **peoples**, and **write the story** of the Majeerteen Woman.



HEAD TO THE FIRST EXPOSURES

Find the Majeerteen Woman photograph.

Come closer to the photograph and invite your students to observe it.



ASK YOUR STUDENTS

1 *What do you see?*
Point to the details in the photograph.

2 *Where was this photo taken?*

3 *Try to imagine*

- Who do you think these women were?
- Why were they posing in this manner?
- What made Guillain take this photo?



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IN-GALLERY ACTIVITY

- Look closely at how the two women are photographed.
- Using notepads and pencils, imagine and outline their story.
- Divide your students into pairs.
- Ask each pair to imitate the women's pose.
- In the voice of one of the women, tell your story in one line!
- Don't forget to take pictures of your pairs.



CLASSROOM ACTIVITY

- Go through your students' outlines and photos taken at the exhibition.
- Compare the students' narratives and find similarities and differences.
- Use the outlines to write one-page stories in class.
- Create a book of short-stories for the class.
- Use a print or a drawing of the photograph as its cover.

Suggested Research Topics:

- East Coast of Africa
- Majeerteen Clan
- Daguerreotype

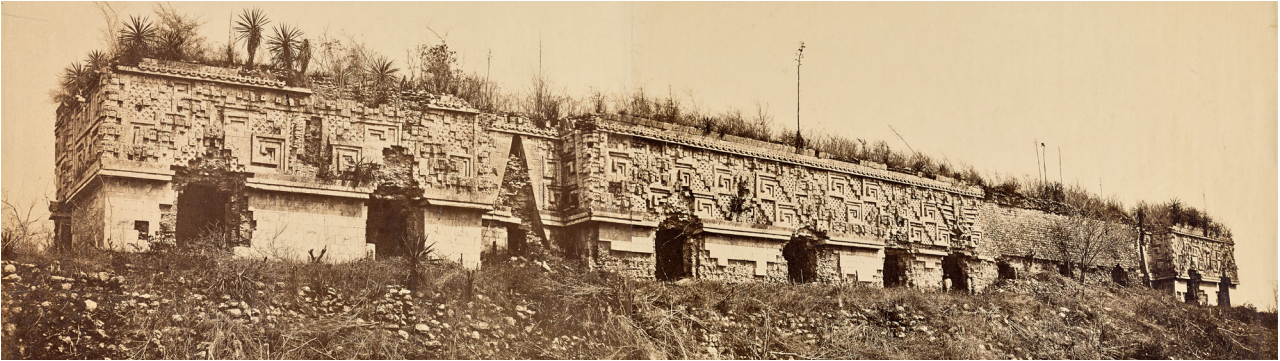
Désiré Charnay (1828-1915)

The Governor's Palace, Uxmal

ARTWORK # 2

Yucatan, Mexico, June 1860
Assemblage of two albumen prints
Paris, Musée du Quai Branly – Jacques Chirac

Suitable for Cycles 2 & 3
Possible subject connections: Social Studies & Science



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ABOUT THE ARTWORK

Désiré Charnay is remembered for being the first to bring back a series of photographs from archeological sites in Mexico. Although he worked mostly using collodions (an early photographic process), he was unafraid of trying new techniques like paper negatives like the one you see here. Charnay used his photographs to publish many travelogues on Mexico.



OBJECTIVES

Students explore **processes** and **materials** in photography, landscapes, and how **negatives** work.



HEAD TO CAPTURING THE OUTDOORS

Find The Governor's Palace photograph.

Come closer to the photograph and invite your students to observe it.



ASK YOUR STUDENTS

- 1 *What do you think this building is?*
- 2 *How can you know that it is a palace?*
- 3 *What if it was taken from above? Will it still look like a palace?*



IN-GALLERY ACTIVITY

- Compare the photograph to its negative. What are the similarities and the differences?
- Notice how the light areas of the photograph appear dark in the negative, and how the dark areas appear light.
- Explain how negatives are used in taking and processing photographs.
- Imagine: If this is the size of the negative, how big were the equipment used to take this photograph?



CLASSROOM ACTIVITY

On your way out, walk around the outdoors of the Louvre Abu Dhabi with your students.

- Take a number of landscape photos: the dome, the buildings, the water, the flag, etc.
- Consider how your perspective changes the look of the scene.
- Think about the angle of your lens. Which parts of the landscape do you want to include?
- How much of the dome, the sky, or the water do you want?
- How does the time of day play a role in taking your photograph?

Suggested Research Topics:

- Films and negatives
- Camera obscura
- Dark rooms

Bernhard Hagen (1853–1919)

People of Bogadjim performing a traditional dance, Astrolabe Bay

ARTWORK # 3

Papua–New Guinea, 1893–1895

Aristotype print

Paris, Musée du Quai Branly – Jacques Chirac

Suitable for Cycles 1, 2 & 3

Possible subject connections: Performing & Visual Arts



ABOUT THE ARTWORK

Bernhard Hagen settled in the island of Sumatra, Indonesia and worked as a doctor after studying medicine in Munich. He then was similarly employed in New Guinea, where he took this series of photographs. It shows indigenous people dancing in Bogadjim, a village located on the north coast on New Guinea.



OBJECTIVES

Students learn about capturing **movement** in photography, and how it plays a role in keeping the **world heritage**.



HEAD TO LIMITS OF VISIBILITY

Find the People of Bogadjim photographs.

Come closer to the photograph and invite your students to observe it.



ASK YOUR STUDENTS

- 1 What was happening in this village?*
- 2 Notice the stillness and movements in these photographs.*
- 3 Compare the two photographs. What are the similarities and the differences?*



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IN-GALLERY ACTIVITY

- Divide your students into three groups.
- Invite your groups to examine how the line of dancers changes throughout the three photos.
- Notice the lines and the curves in their blurred movement.
- What was their movement like? Were they swaying their costumes back and forth? Did they then go round in a circle?
- Ask your groups to imagine and perform the traditional dance!



CLASSROOM ACTIVITY

- Divide your class into: performers and photographers.
- Ask performers to carry out their traditional dances in the classroom.
- Ask photographers to use different cameras (digital and/or smartphones) and try to capture:
 - A photograph focusing on the subjects' movements
 - A photograph focusing on the background.
 - A short film clip of the dance showing the movements' details.

Suggested Research Topics:

- New Guinea
- People of Bogadjim
- Shutter speed