



# ICP

TEACHER  
GUIDE

PRE- AND  
POST-VISIT  
MATERIALS  
FOR MIDDLE  
AND HIGH  
SCHOOL

## A DIFFERENT KIND OF ORDER: THE ICP TRIENNIAL

Exhibition on view  
May 17, 2013 – September 22, 2013



International Center of Photography

**DEAR EDUCATOR,**

We are pleased to introduce and welcome you to the International Center of Photography (ICP) and our current exhibition, *A Different Kind of Order: The ICP Triennial*.

To better acquaint you and your group with the content of the exhibition, ICP provides Guided and Self-Guided Tours. Led by Museum Educators, Guided Tours are tailored to the needs of each group by integrating selected themes from the exhibitions into your identified goals and/or classroom learning standards. These tours are conducted in an inquiry-based discussion format, encouraging participants to discover visual information and realize multiple interpretations and meanings.

In an effort to provide you with the most comprehensive museum-based learning experience, we have created the following pre- and post-visit activities to integrate across curricula. While these materials provide a framework for exploring various themes in the exhibition, we encourage you to modify them to the needs of your group.

For more information, please refer to our Tour Information and Guidelines (pages 27), visit us online at [www.icp.org/museum/education](http://www.icp.org/museum/education), email us at [grouptours@icp.org](mailto:grouptours@icp.org), or call 212.857.0005.

We look forward to welcoming you and your group to ICP!

**SINCERELY,**



**Lacy Austin**  
Director of Community Programs



**Carly Goldman**  
Coordinator of Community Programs

## ABOUT ICP

**The International Center of Photography (ICP)** is the world's leading institution dedicated to the practice and understanding of photography and the reproduced image in all its forms. Through our exhibitions, educational programs, and community outreach, we offer an open forum for dialogue about the role images play in our culture. Since our founding, we have presented more than 500 exhibitions and offered thousands of classes, providing instruction at every level. ICP is a center where photographers and artists, students and scholars can create and interpret the world of the image within our comprehensive educational facilities and archive.

# TEACHER GUIDE

## INTRODUCTION

**These materials are designed** to introduce you and your students to ICP's current exhibitions. Before your visit, you will have a discussion with one of our Museum Educators to customize a tour that is tailored to your identified curricular needs. Our goal is to help you integrate the exhibition content across disciplines. To this end we have created pre-visit activities as a starting point from which you and your group can view and discuss our exhibitions, and post-visit activities to use after your museum experience. All lessons include relevant New York State Learning Standards to support curricular connections. The following list of contents is a framework of these resources to begin your ICP experience:

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## INTRODUCTION TO THE EXHIBITION

**A Different Kind of Order: The ICP Triennial**, a global survey of contemporary photography and video, is on view at the International Center of Photography from May 17 to September 22, 2013. Filling ICP's entire gallery space as well as its exterior windows, the exhibition features 28 emerging and established artists from 14 countries whose works speak to and illuminate the new visual and social territory in which image making operates today. Artists include Nayland Blake, A.K. Burns, Thomas Hirschhorn, Elliott Hundley, Gideon Mendel, Wangechi Mutu, Sohei Nishino, Lisa Oppenheim, and Nica Ross. A complete list of participating artists is on page 6.

Starting from the premise that most photography is now produced, processed, and distributed in digital form, *A Different Kind of Order* explores the sometimes unanticipated consequences of this shift as revealed in the work of a wide range of international artists. For the younger artists in the Triennial, the digital revolution is something that happened during their childhood, and dealing with its ramifications has occupied most of their creative lives. For artists of this generation (such as Sam Falls, Andrea Longacre-White, and Oliver Laric), mixing the new idioms of digital image making with the existing visual language of painting, sculpture, and collage is almost second nature. Other Triennial artists, wary of the advent of "screen culture," emphasize the handmade qualities of their work, yet even they recognize that their efforts are situated within the space of a fully digitized, networked world.

"The ICP Triennial, the only recurring exhibition in the U.S. to focus on international contemporary photography and video, provides an unparalleled opportunity for visitors to encounter new works by established artists and to discover emerging artists," said Mark Robbins, Executive Director of ICP. "*A Different Kind of Order* reflects our present moment of a new kind of order shaped by social, political, and technological changes."

**A number of key themes serve as guidelines that link the works in the exhibition:**

**Artist as aggregator** identifies one of the main aesthetic offshoots of the digital image environment: the present-day descendants of the "image scavengers" of the 1980s who are now busy plundering and reorganizing found, online photographs into highly personal, web-based archives.

**The resurgence of collage** is evident in works that combine photographic fragments, digital images, paint, three-dimensional objects, and audio and video material to blast open and reconfigure the space of the photograph in unprecedented ways.

- At a time when all manner of power structures are being called into question, **mapping** has become a renewed subject of artistic inquiry—part of a wider fascination with the power of ordering systems that has emerged in response to the dematerialized disorder of the Internet’s environment.
- The Internet’s dissolution of geographic distance has spurred the development of **new forms of community**, allowing artists to explore new forms of connection, collaboration, and multiple authorship that do not depend on physical proximity.
- In cooperation with ICP Associate Librarian Matthew Carson, the exhibition also includes an installation of approximately 100 recent photo books, which testifies to the extraordinary boom in self-published and small-press photo books now occurring around the world.

## ACKNOWLEDGEMENTS

*A Different Kind of Order: The ICP Triennial* was organized by ICP curators Kristen Lubben, Christopher Phillips, Carol Squiers, and Joanna Lehan.

*A Different Kind of Order: The ICP Triennial* is made possible with support from the ICP Exhibitions Committee, Mark McCain and Caro Macdonald/Eye and I, Deborah Jerome and Peter Guggenheimer, Joseph and Joan Cullman Foundation for the Arts, Brown Penny Fund, Duggal Visual Solutions, The Japan Foundation, Consulate General of Germany New York, and the New York City Department of Cultural Affairs in partnership with the City Council.



Museum Education programs are made possible by a generous grant from the Agnes Varis Trust. Additional support is provided by The Houston Family Foundation and Sagalyn Family Fund.

**TRIENNIAL  
ARTISTS**

**featured in  
this packet**

**Roy Arden** b. 1957, Vancouver, British Columbia;  
lives and works in Vancouver

**Huma Bhabha** b. 1962, Karachi, Pakistan; lives and works in  
Poughkeepsie, New York

**Nayland Blake** b. 1960, New York City; lives and works in New York City

**A.K. Burns** b. 1975, Capitola, California; lives and works in New York City

**Aleksandra Domanovic** b. 1981, Novi Sad, former Yugoslavia; lives and  
works in Berlin

**Nir Evron** b. 1974, Herzliya, Israel; lives and works in Tel Aviv

**Sam Falls** b. 1984, San Diego; lives and works in Los Angeles

**Lucas Foglia** b. 1983, New York City; lives and works in San Francisco

**Jim Goldberg** b. 1953, New Haven; lives and works in San Francisco

**Mishka Henner** b. 1976, Brussels; lives and works in Manchester, England

**Thomas Hirschhorn** b. 1957, Bern, Switzerland; lives and works in Paris

**Elliott Hundley** b. 1975, Greensboro, North Carolina;  
lives and works in Los Angeles

**Oliver Laric** b. 1981, Innsbruck, Austria; lives and works in Berlin

**Andrea Longacre-White** b. 1980, Radnor, Pennsylvania;  
lives and works in Los Angeles

**Rafael Lozano-Hemmer** b. 1967, Mexico City; lives and works in Montreal

**Gideon Mendel** b. 1959, Johannesburg; lives and works in London

**Luis Molina-Pantin** b. 1969, Geneva; lives and works in Caracas, Venezuela

**Rabih Mroué** b. 1967, Beirut; lives and works in Beirut

**Wangechi Mutu** b. 1972, Nairobi, Kenya; lives and works in New York City

**Sohei Nishino** b. 1982, Hyogo, Japan; lives and works in Tokyo

**Lisa Oppenheim** b. 1975, New York City; lives and works in New York City and Berlin

**Trevor Paglen** b. 1974, Camp Springs, Maryland; lives and works in New York City

**Walid Raad** b. 1967, Beirut; lives and works in New York City

**Nica Ross** b. 1983, Tempe, Arizona; lives and works in New York City

**Michael Schmeling** b. 1973, Pittsburgh; lives and works in New York City

**Hito Steyerl** b. 1966, Munich; lives and works in Berlin

**Mikhael Subotzky and Patrick Waterhouse** b. 1981, Cape Town, South Africa; lives and works in Johannesburg / b. 1981 Bath, England; lives and works in Italy, England, and South Africa

**Shimpei Takeda** b. 1982, Sukagawa, Fukushima, Japan; lives and works in New York City

<b>PRE-VISIT LESSON: MAPPING SELF- AND COMMUNITY IDENTITY</b>	<p><b>SUGGESTED SUBJECT AREAS</b> The Arts, English Language Arts, Social Studies</p>			
<b>GRADE LEVEL</b> <b>MIDDLE TO HIGH SCHOOL</b>	<p><b>OBJECTIVE</b> <b>To present and explore multiple aspects of self- and community-based identity.</b></p>			
<b>SUGGESTED TIME FRAME</b>	<p><b>QUESTIONS</b></p> <ul style="list-style-type: none"> <li>• What makes up who I am?</li> <li>• What are the most important parts of my identity?</li> <li>• What makes up my community/communities?</li> <li>• What are the most important aspects of my community/communities?</li> <li>• How do we understand, relate, and connect to other peoples' identities and communities?</li> </ul>			
<b>MATERIALS</b>	<p>1 class period</p>			
<b>RELATED IMAGES</b>	<p>Paper, pencils, blackboard</p> <ul style="list-style-type: none"> <li>• Sohei Nishino, <i>New York</i>, from the series <i>Diorama Maps</i>, 2006 (IMAGE 1)</li> <li>• Jim Goldberg, <i>Proof</i> (detail), 2011 (IMAGE 2)</li> <li>• Wangechi Mutu, <i>Girl Specimen Series</i>, 2013 (IMAGE 3)</li> <li>• Gideon Mendel, <i>Shopkeeper Suparat Taddee, Chumchon Ruamjai Community, Bangkok, Thailand, November 2011</i> (IMAGE 4)</li> <li>• Lucas Foglia, <i>Homeschooling Chalkboard, Tennessee</i>, 2008 (IMAGE 5)</li> </ul>			
				
Image 1	Image 2	Image 3	Image 4	Image 5

## PROCEDURE

**Introduce the themes** of self- and community identity to your students. Ask them the leading questions from page 5. On the board, make a list with the students' answers about self-identity, and another list with their responses about community identity.

Present any or all of the images from the attached images (pages 22–26). Ask students to comment on what qualities of self- and community identity they can recognize in any of these images. Students can begin by making concrete observations on the images (e.g., for Gideon Mendel's image on page 25: "I see a woman with her legs in water."), and then move on to ideas they can infer about self- and community identity (e.g., "The subject is a young woman" and "It looks like there might a flood in this community," or "The furniture and pictures make me think this is not in America"). After students have brainstormed around the selected images, you can fill in the discussion with context about the artists and their work. Below find information on each artist/image to share with your students.



### IMAGE 1

Sohei Nishino uses his own photographs in his *Diorama Maps*. Nishino prints the images, edits, and cuts up a few thousand of them. Then they are obsessively pieced together to create his own vast panoramas of the city, in which familiar landmarks look skewed and streets run at crazy, reconfigured angles.



### IMAGE 2

Jim Goldberg's massive wall installation *Proof* assembles hundreds of portraits from his project *Open See*, a multiyear exploration of refugees and migration in Europe. Each image is a 4x5 contact print, many with notations handwritten on the prints by either the artist or the subject. "I was beaten by the Taliban" or "I had a narrow escape when the boat turned over" are fragments of individual stories too complex and varied to be lumped together or summarized in a unified statement on the subject of mass migration and refugee populations.



### IMAGE 3

Wangechi Mutu's collages are visually stunning as well as overtly political, addressing issues of race, colonialism, and gender in complex works composed of pictures taken from an array of sources, including fashion, pornography, medical, and men's magazines.



#### IMAGE 4

Gideon Mendel has tracked the worsening floods around the world, one of the most destructive and visible signs of climate change. He waits several weeks after a flood occurs before departing for the flood zones, looking for what happens to daily life in the countries he visits. This project, which Mendel calls *Drowning World*, reflects the reality that in poor countries, assistance is lacking and the floods take a long time to recede.



#### IMAGE 5

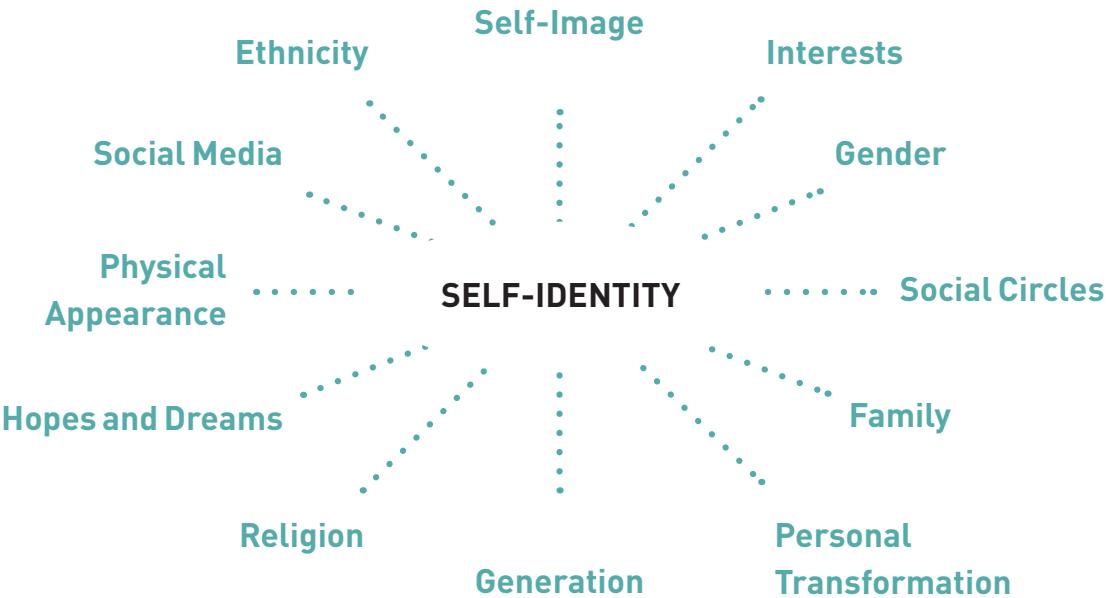
Lucas Foglia explored multiple off-the-grid communities in the woods and fields of the American southeast. He was especially interested in the ways these Americans negotiate their rustic lives, while adapting aspects of the modern world, such as solar panels, to suit their values.

Each student can now complete two concept-mapping exercises (see the examples of concept maps on page 12) around both self-identity and community identity. Some components may be applicable for both charts, such as students' individual hopes and dreams, or their hopes and dreams for their community.

Self-identity may include words like: age, family, physical appearance, social circles, ethnicity, social media, religion, interests, personal transformations, gender, self-image, generation.

Community-based identity may include words like: city, neighborhood, buildings, school, church, block, culture, shops.

**CONCEPT MAP:  
SELF-IDENTITY  
EXAMPLE**



**CONCEPT MAP:  
COMMUNITY IDENTITY  
EXAMPLE**



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## THE ARTS

**Standard 3:** Responding to and Analyzing Works of Art. Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

**Standard 4:** Understanding the Cultural Contributions of the Arts. Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

## ENGLISH LANGUAGE ARTS

**Standard 1:** Language for Information and Understanding. Students will listen, speak, read, and write for information and understanding. As listeners and readers, students will collect data, facts, and ideas; discover relationships, concepts, and generalizations; and use knowledge generated from oral, written, and electronically produced texts. As speakers and writers, they will use oral and written language that follows the accepted conventions of the English language to acquire, interpret, apply, and transmit information.

**Standard 4:** Language for Social Interaction. Students will listen, speak, read, and write for social interaction. Students will use oral and written language that follows the accepted conventions of the English language for effective social communication with a wide variety of people. As readers and listeners, they will use the social communications of others to enrich their understanding of people and their views.

## SOCIAL STUDIES

**Standard 3:** Geography. Students will use a variety of intellectual skills to demonstrate their understanding of the geography of the interdependent world in which we live—local, national, and global—including the distribution of people, places, and environments over the Earth’s surface.

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**MUSEUM VISIT  
LESSON: SELF-  
AND COMMUNITY  
IDENTITY**

**GRADE LEVEL**  
**MIDDLE TO  
HIGH SCHOOL**

**This lesson is suggested for groups electing to take a Self-Guided Tour. Guided Tours are led by a Museum Educator who will tailor the experience to the group's needs.**

**SUGGESTED SUBJECT AREAS**

The Arts, English Language Arts, Social Studies

**OBJECTIVES**

**To discover and present multiple aspects  
of self- and community-based identity.**

**QUESTIONS**

- Compared to the work we saw in class, do you notice anything different in the museum?
- Are there other works of art that relate to our theme? If so, how?
- What further images and ideas have you seen in the museum that connect to your own visual representation of identity?

**SUGGESTED  
TIME FRAME**

1 hour in ICP exhibition

**MATERIALS**

Self- and community identity maps completed in the Pre-Visit Lesson; pencils

**RELATED IMAGES**

- Sohei Nishino, *New York*, from the series *Diorama Maps*, 2006 (IMAGE 1)
- Jim Goldberg, *Proof* (detail), 2011 (IMAGE 2)
- Wangeci Mutu, *Girl Specimen Series*, 2013 (IMAGE 3)
- Gideon Mendel, *Shopkeeper Suparat Taddee, Chumchon Ruamjai Community, Bangkok, Thailand, November 2011* (IMAGE 4)
- Lucas Foglia, *Homeschooling Chalkboard, Tennessee*, 2008 (IMAGE 5)



Image 1



Image 2



Image 3



Image 4

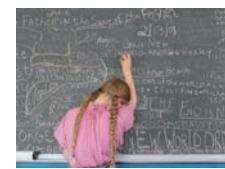


Image 5

## **PROCEDURE**

**Before visiting the museum,** review the concept mapping you did as a class together. Make a worksheet with the concept maps to hand out in the museum.

**Upon arrival at the museum,** distribute individual copies of the concept maps and pencils. Offer a series of questions that the students can use as guiding prompts throughout their visit. For instance: How does the photographer convey a sense of individual and/or community identity? What artistic/visual techniques does the photographer use to express this? What else can we see in this artwork?

**As a class, model an exploration of an artwork by using the above questions.**

**Then, students can break** into smaller groups (with chaperones) and have their own conversations around self-selected works. Encourage them to refer back to their concept maps to continue thinking of the identity themes.

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## THE ARTS

**Standard 3:** Responding to and Analyzing Works of Art. Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

## ENGLISH LANGUAGE ARTS

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**POST-VISIT  
LESSON 1:  
CREATING  
SELF-IDENTITY  
COLLAGES**

**SUGGESTED SUBJECT AREAS**

The Arts, English Language Arts, Social Studies

**OBJECTIVES**

To present and explore multiple aspects of self-identity.

**GRADE LEVEL  
MIDDLE TO  
HIGH SCHOOL**

**QUESTIONS**

- How do you visually represent your identity?
- What do you think are the most important aspects to represent?
- How might your individual collages relate to other students' collages?
- How might they relate to the representations of identity and collage that we saw in the museum?

**SUGGESTED  
TIME FRAME**

1 class period

**MATERIALS**

Magazines and newspapers; glue sticks; illustration paper or poster board cut for each student's collage; students' Xeroxed photographs of family and friends

**RELATED IMAGES**

- Jim Goldberg, *Proof* (detail), 2011 (IMAGE 2)
- Wangechi Mutu, *Girl Specimen Series*, 2013 (IMAGE 3)



Image 2



Image 3

## PROCEDURE

**Before class**, ask students to bring in Xeroxed photographs of their family and friends.

**Open the lesson** by revisiting your pre-visit discussion on identity. What are some aspects of identity that students saw represented in the exhibition? What components of identity does the entire class share (e.g., age, geography)? Which ones foster individuality (e.g., interests, self-image, gender, ethnicity)?

**Reexamine Wangechi Mutu's work** and use of collage (IMAGE 3). Revisit the photographs in Jim Goldberg's *Proof* (IMAGE 2) and discuss how his subjects also played a role in their own representation by using words and writing on the images. Ask students to think specifically about how they might translate their ideas concerning identity onto their collages using the provided materials (magazines, newspapers, etc.).

**Students will make a self-portrait** through collage, exploring the various aspects of identity established through the concept map, while in the exhibition, and through their class discussions.

**Provide an opportunity** for students to share their finished collages with the class, asking them to discuss what aspects of identity they chose to highlight, and how they chose to represent themselves.

## NEW YORK STATE LEARNING STANDARDS

### THE ARTS

**Standard 1:** Creating, Performing, and Participating in the Arts.

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theater, and visual arts) and participate in various roles in the arts.

**Standard 2:** Knowing and Using Arts Materials and Resources.

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

**Standard 3:** Responding to and Analyzing Works of Art. Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

**Standard 4:** Understanding the Cultural Contributions of the Arts. Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

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### **SOCIAL STUDIES**

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**POST-VISIT  
LESSON 2:  
COLLABORATIVE  
COMMUNITY  
IDENTITY  
COLLAGE**

**SUGGESTED SUBJECT AREAS**

The Arts, English Language Arts, Social Studies

**OBJECTIVES**

**To present and explore multiple aspects  
of community-based identity.**

**GRADE LEVEL  
MIDDLE TO  
HIGH SCHOOL**

**QUESTIONS**

- How do you visually represent your community/communities?
- What do you think are the most important aspects to represent?
- How does our class collage relate to the representations of mapping and community that we saw in the museum?

**SUGGESTED  
TIME FRAME**

1 class period

**MATERIALS**

Magazines and newspapers; maps of New York; glue sticks; large poster board or foam core for class to collage on

**RELATED IMAGE**

- Sohei Nishino, *New York*, from the series *Diorama Maps*, 2006 (IMAGE 1)



Image 1

## PROCEDURE

**Begin by reviewing** your museum visit and the ideas discussed around community-based identity.

**Reintroduce Sohei Nishino's New York** from his series *Diorama Maps* (IMAGE 1), and compare and contrast a map of New York City with Nishino's piece. Explain to students that Nishino chose to manipulate the traditional notion of a map in creating this series. What do they notice? How is this map different from a traditional map? How was it created? What landmarks do they recognize, and do they notice any missing?

**Explain to students** that the class will create a collaborative map of your school's community. Remind them of the concept maps they made about their own communities.

**Each student should make** one "piece" of the collage by focusing on one area in or around the school community. Some students may decide on the same store, building, or park, which will reflect the importance of that space within this community.

**As a class,** assemble the students' work together in one large collaborative collage.

**Once completed,** review the final collage together as a class. As in your discussion about Nishino's map, ask similar questions: What do the students notice? How does their map compare to a traditional map of the school community? What landmarks/aspects are represented, and are any missing?

**Discuss how** this process has influenced the classroom as a community, as well as how your extended explorations of images can influence your understanding of identity.

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## IMAGE 1



**Sohei Nishino**, *New York*, from the series *Diorama Maps*, 2006.  
Light jet print. Collection Javier Macaya, Courtesy the Michael Hoppen Gallery, London.

## IMAGE 2



**Jim Goldberg**, *Proof* (detail), 2011. Individually marked silver gelatin prints, chromogenic prints, pigmented ink prints, and mixed media. Courtesy the artist.

### IMAGE 3



**Wangechi Mutu**, *Girl Specimen Series*, 2013. Courtesy the artist and Victoria Miro Gallery, London.

**IMAGE 4**



**Gideon Mendel, Shopkeeper Suparat Taddee,  
Chumchon Ruamjai Community, Bangkok, Thailand November 2011.  
Courtesy the artist.**

IMAGE 5



**Lucas Foglia, Homeschooling Chalkboard, Tennessee, 2008.**

Chromogenic print. Courtesy the artist.

# TOUR INFORMATION AND GUIDELINES

## GUIDED TOURS

**ICP provides Guided and Self-Guided Tours.** For the most tailored experience, Museum Educators lead Guided Tours focusing on the themes of your curriculum, facilitating dynamic discussions that emphasize visual literacy and looking closely. ICP provides all educators with complimentary passes to view our exhibitions prior to their visits.

**Led by Museum Educators,** Guided Tours are available for all levels of school and adult audiences and encourage critical thinking and visual literacy. Working with personalized themes and subject matter, each tour is tailored to the educational goals of its participants. Reservations are required at least three weeks in advance.

Grades K-6: \$150 per 25 students plus 3 required chaperones

Grades 7-12: \$150 per 25 students plus 2 required chaperones

College Students and Seniors: \$13 per person (min 12 / max 25)

Adult Groups: \$18 per person (min 10 / max 25)

New York City Public Schools, K-12: FREE (min 10 / max 25)

## SELF-GUIDED TOURS

**Self-Guided Tours** are available for all levels of school and adult audiences and allow groups to explore the museum exhibitions at their own pace.

Grades K-12: \$5 per person, including 2 required chaperones (min 10 / max 25)

College Students and Seniors: \$7 per person (min 10 / max 25)

Adult Groups: \$10 per person (min 10 / max 25)

New York City Public Schools, K-12: FREE (min 10 / max 25)

**All tours last for one hour and are offered during the following times:**

Monday: Galleries closed

Tuesday-Thursday: 10 am–6 pm

Friday: 10 am–8 pm

Saturday & Sunday: 10 am–6 pm

**To request a tour,** please visit [www.icp.org/museum/education/group-tours](http://www.icp.org/museum/education/group-tours).

Museum Education programs are made possible by a generous grant from the Agnes Varis Trust. Additional support is provided by The Houston Family Foundation and Sagalyn Family Fund.

# MUSEUM EDUCATION POLICIES

## RESERVATIONS

**Reservations are required** for all group visits at least three weeks in advance. A calendar of our current and upcoming exhibitions indicates the opening and closing dates for each and can be found online at [www.icp.org](http://www.icp.org).

## PAYMENT FOR GROUP TOURS

**Payment is due 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, New York, NY 10036. Payment by credit card can be arranged by calling 212.857.0005. If paying on the day of your visit, please collect all entry fees from students before entering the museum.

Upon arrival, if the number of visitors has dropped below the required group-size minimum (stated above), the group is still held responsible for paying the minimum fee. For Guided Tours, all groups must pay a minimum of \$150. For Self-Guided Tours, all groups must cover the fees for 10 people at the applicable group rate. Please note that refunds will not be given for pre-payments if the number of the people in the group is less than the prepaid amount.

## CANCELLATIONS

**Cancellations:** If you need to cancel your tour, please contact 212.857.0005 as soon as possible.

Self-Guided Tours cancelled less than 3 days in advance will be charged 50% of their invoiced fee. Groups that do not give 24 hours' notice will be charged in full.

Guided Tours that are cancelled with less than 3 days' notice will be charged a \$100 fee. Groups that do not give 24 hours' notice will be charged in full. 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.

## GALLERY REMINDERS

- **Still photography and videotaping** are permitted in the lobby only.
- **Please do not touch** the photographs.
- **The use of cellular phones** is not permitted in the museum's galleries except in the lobby, or when using a Guide by Cell audio tour.
- **Outside food** and drinks are not permitted in the museum. Food and drinks are permitted only in the café and may not be carried into the galleries or other areas.
- **Please have no more** than 10 students visit the store at once.

# GENERAL MUSEUM INFORMATION

## REGULAR ADMISSION AND MUSEUM HOURS

### Regular rates for museum admission:

General: \$14

Students and Seniors (with a valid ID): \$10

ICP Members: Free

Children under 12: Free

Voluntary Contribution Friday: 5–8 pm

### The museum is open

Tuesday–Thursday: 10 am–6 pm

Friday: 10 am–8 pm

Saturday–Sunday: 10 am–6 pm

## ACCESSIBILITY

**The museum is wheelchair accessible.** Wheelchairs are available in the checkroom free of charge.

## DIRECTIONS

**The International Center of Photography** is located at 1133 Avenue of the Americas at 43rd Street, New York, NY.

By subway: B, D, F, or M to 42nd Street; 1, 2, 3, 7, N, R, Q, S to Times Square.

By bus: M5, M6, or M7 to 42nd 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). We ask that the group leader check in at the front desk, while the group gathers in the lobby. Upon arrival, your group will be greeted by a staff member to welcome you to ICP. School buses may unload and pick up students by ICP's main entrance.

## CAFÉ

**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 advance lunch reservations by calling 212.857.9715. Ten days' notice is required for reservations. Café seating is only for use by guests who purchase food/drink from the Café.

## MUSEUM STORE

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