

# ICP

## TEACHER GUIDE

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



## *CAPA IN COLOR AND WHAT IS A PHOTOGRAPH?*

**Exhibitions on view  
January 31 – May 4, 2014**

**DEAR EDUCATOR,**

We are pleased to introduce and welcome you to the International Center of Photography (ICP) and our Winter 2014 exhibitions, *Capa in Color* and *What Is a Photograph?*

To better acquaint you and your group with the content of the exhibitions, ICP provides Guided Tours 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. After scheduling your visit, you will speak directly with a Museum Educator who will customize a Guided Tour to your curricular needs.

In an effort to provide you with the most comprehensive museum-based learning experience, we have created pre- and post-visit activities for classroom use. They are tailored to grade-appropriate themes as well as Common Core State Standards and New York State Learning Standards. As the materials draw from a selection of works on view, we encourage you to further explore all of the exhibitions as their shared themes and unique content present multiple entry points across curricula.

To schedule a tour, please refer to the Tour Information and Guidelines (page 20) and 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 Common Core State Standards and 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 EXHIBITIONS

While other photographers were sticking with what they knew—black-and-white film—Robert Capa carried two cameras with him on assignment: one with black-and-white film and the other with color. Most of his published color photographs appeared in glossy magazines with stories on international travel or Hollywood film sets, but Capa regularly used color film from the late 1940s until his death in 1954 for a great variety of subjects. This facet of Capa’s career has rarely been recognized and the majority of his color images have never been printed, seen, or even studied. With more than 100 color prints by the famous photojournalist, *Capa in Color* presents this work for the first time, recognizing it as an integral part of his postwar career and fundamental to his continuing relevance in the competitive world of picture magazines. Drawn entirely from ICP’s collection and including contextual publications and personal papers, the exhibition takes a fascinating new look at this master of black-and-white photography during his centennial year. This exhibition is organized by ICP Curator Cynthia Young.

Like Capa, the photographers in *What Is a Photograph?* do not stick with what they know. They innovate. Organized by ICP Curator Carol Squiers, *What Is a Photograph?* explores the intense creative experimentation in photography that has occurred since the 1970s. Conceptual art introduced photography into contemporary art making, using the medium in ways that challenged it artistically, intellectually, and technically and broadened the notion of what a photograph could be in art. A new generation of artists began an equally rigorous but more aesthetically adventurous analysis, which probed photography itself—from the role of light, color, composition, to materiality and the subject. *What Is a Photograph?* brings together a wide variety of artists who are finding new ways of implementing both analog and digital technology, in many cases creating hybrid works that open up new possibilities for today’s image makers.

Through viewing these museum exhibitions, students explore how photographers innovate with photographic processes and the benefits and drawbacks of doing so. The accompanying activities help students to deepen their understanding of the ideas addressed in the exhibitions and provide them with hands-on activities that engage them with the photographs. These lessons are organized as pre-visit and post-visit activities for elementary (2–5), junior high (6–8), and high (9–12) school students. They are designed to be integrated with Social Studies, Humanities, Arts, and English Language Arts curricula.

**For the elementary school plans,** students investigate how photography can represent what is important to us. They explore how the photographer's relationship to the subject can influence how he or she is depicted. They also explore how photographers can depict their subjects in concrete and abstract ways.

**For the middle school plans,** students explore ways in which photographers innovate or try something new. They debate the benefits and drawbacks of doing so. They create altered (and even three-dimensional) photographs inspired by the methods of an artist from the *What Is a Photograph?* exhibition.

**For the high school plans,** students explore changes in communication technologies and what we gain or lose from these changes. They consider how artists try to both preserve the past and embrace the future. They also explore how artists use communication technologies in new ways.

## ACKNOWLEDGEMENTS

*What Is a Photograph?* is generously supported by the National Endowment for the Arts and Deborah Jerome and Peter Guggenheimer.

*What Is a Photograph?* and *Capa in Color* are made possible by the ICP Exhibitions Committee and by public funds from 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.

## PRE-VISIT ACTIVITY

RECOMMENDED  
GRADES: 9–12

### OVERARCHING QUESTION

How can we preserve the past and embrace the future at the same time?

### SUPPORTING QUESTIONS

How do changes in communication occur?  
What do we lose and what do we gain when changes in communication happen?

### OBJECTIVE

To explore changes in communication technologies and what we gain and lose from these changes.

### SUGGESTED TIME FRAME

One class period

### RESOURCES

Magazines, newspapers, pencils, paper

### RELATED IMAGE

Image 1



### DISCUSSION

1. Ask students to think about the technologies that they use to communicate. Which technologies are relatively new—within the last twenty years (such as email) or even five years (such as Instagram)—and which technologies have been around for a long time, even centuries (e.g., books)? Ask them to form groups of three or four and, within the group, compare the advantages and disadvantages of older versus newer technologies. What, if anything, would we lose if the older technologies disappeared tomorrow? What do we gain from the new technologies?

2. Robert Capa was a photojournalist at the cusp of a new era of photography. He made his name as a war photographer, capturing the Spanish Civil War and World War II on black-and-white film. By the early 1940s, color film was available to him and he began to use it, but he never gave up black-and-white film. Instead, he carried two cameras—one with color film and the other with black-and-white—and chose which to use depending on the context. Ask students to think about this. Why would Capa carry two cameras (despite the extra burden)? How do students choose between different technologies when they have a choice?
3. Now, look together at the photographs Capa made of soldiers during World War II on a supply ship from North Africa to Sicily (Image 1). Ask students to compare the black-and-white photograph to its color version. Ask them to compare the mood and meaning each conveys. Does the color offer significantly more or better information or does the extra information distract from the scene? Ask students to consider the question: Is the more advanced technology always better?
4. Capa was hired on assignment to cover World War II by magazines such as *Life* and *The Saturday Evening Post*. These magazines often chose to publish his black-and-white photographs rather than his color ones, or even changed the color to black-and-white. It wasn't that they were averse to using color photographs. In one issue of *Illustrated*, for instance, the editors chose Capa's black-and-white images but those were followed by two pages of rich color images of glowing steel mills taken by another photographer. What are some reasons students can think of for choosing black-and-white over color?
5. One of the reasons Capa's color work has not garnered attention in posthumous assessments is that, in the curator's words, it did not

“fit into the idea of what the preeminent mid-twentieth-century photojournalist did. In the 1960s, color was still the domain of commercial and amateur photographers,” not Capa's “concerned photographed” work on war, workers, demonstrations, or other types of social struggle.<sup>1</sup>

Most of Capa's color work was “judged for its ability to entertain” and was assigned and published by glossy magazines with glamorous travel features and segments on celebrities. Ask students if they think that color as opposed to black-and-white is better suited to certain topics such as travel and celebrity. Why or why not?

6. Capa often chose black-and-white over color for technical reasons. Color film had a slower processing time that made it less than ideal for time-sensitive news. It was also slower to capture images and therefore more difficult to use when photographing moving subjects. After 1943, Capa didn't use color again until 1947, after the war had ended. It was probably too difficult to obtain color film in the field and technically too slow to use once he entered the battlefield—not to mention that magazines had little interest or ability to publish it. Ask students if they ever face technical difficulties with newer communication technologies today. Do these difficulties stop them from choosing these technologies? Why or why not?

## ACTIVITY

1. Even if a photographer used color film, the results could be shown in black-and-white if the editor chose. For this activity, give students magazines and newspapers. Challenge them to go through one or two pages of a magazine or newspaper with another student and assess which photographs they think should be published in color or black-and-white.
2. Tell them to imagine that they are editors in Capa's era and that color photos require extra cost and time for the magazine or newspaper. Would they still make the same choices? Why or why not?
3. If time allows, ask students to write an essay defending an old technology against obsolescence, as well as advocating for a new technology.

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## **ELA Literacy Speaking and Listening**

### **Grades 9–10:**

#### **CCSS.ELA-Literacy.SL.9–10.1**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

#### **CCSS.ELA-Literacy.SL.9–10.2**

Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally), evaluating the credibility and accuracy of each source.

#### **CCSS.ELA-Literacy.SL.9–10.3**

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

### **Grades 11–12:**

#### **CCSS.ELA-Literacy.SL.11–12.1**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

#### **CCSS.ELA-Literacy.SL.11–12.2**

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

#### **CCSS.ELA-Literacy.SL.11–12.3**

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

**COMMON CORE  
STATE STANDARDS**

**History/Social Studies Standards**

**Grades 9–10:**

**CCSS.ELA-Literacy.RH.9-10.2**

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

**Grades 11–12:**

**CCSS.ELA-Literacy.RH.11-12.2**

Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

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**NEW YORK STATE  
LEARNING STANDARDS**

**Standard 3 for The Arts**

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.

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## POST-VISIT ACTIVITY

RECOMMENDED  
GRADES: 9–12

### OVERARCHING QUESTION

How can we preserve the past and embrace the future at the same time?

### SUPPORTING QUESTIONS

How can we transform technologies by using them differently?

### OBJECTIVE

To explore ways in which artists use technologies in new ways.

### SUGGESTED TIME FRAME

Two class periods

### RESOURCES

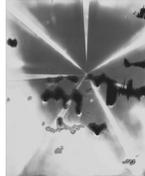
Variable, depending on what students need for activity

### RELATED IMAGES

Image 2



Image 3



### DISCUSSION

1. Have students look together at Kate Steciw's artwork (Image 2), but don't tell them the title. Ask them to list words describing what they see.
2. Now, share the title. How many of the words from their list are in the title? Of the words that aren't there, which words can students see in the photograph? Which words seem unrelated, if any?

3. Tell students that Steciw gets her two-dimensional and three-dimensional images by letting Internet searches lead her from one image to the next.

“For instance, I may start with a portion of an image of fitness equipment which via meta data and key-wording leads me to search a word like ‘power’ on Amazon, which leads me to the automotive section, which leads me to a chrome emblem of a Masonic sticker, which leads me to a bumper sticker that says ‘serenity.’”<sup>2</sup>

She then collages these images together using Photoshop to create abstract digital compositions. She also adds three-dimensional objects or materials she has ordered online. In this work, stickers have been applied to the work as well as the wall. The fox stickers are the logo of a West Coast-based motor-cross company.

4. What do students think about her process? Have they ever been led on a winding Internet search like the one she describes? How are the visual images and modes of communication of the Internet different from technologies that came before it?
5. One critic says that “central to Steciw’s process is a reckoning with the forces that motivate Internet shopping.”<sup>3</sup> What do students think Steciw’s work has to say about the Internet and Internet shopping? What do they think about Internet shopping as opposed to the old-fashioned form? What have we lost because of the advent of Internet shopping and what have we gained? How does Steciw’s artwork capture these ideas, if at all?
6. Steciw’s works as a retoucher for an agency specializing in photography for advertising and editorial clients with an online image archive. As a retoucher, she must manipulate images in post-production using programs such as Photoshop. How has this ability to manipulate images changed the way we live—for better or worse?
7. Eileen Quinlan is another artist who explores changes in communication in our era. However, in much of her work, she has chosen to employ Polaroid film, a type of technology that is becoming obsolete.

8. Show Quinlan’s *Night Flight #33* (Image 3). For this photograph, Quinlan used black-and-white Polaroid film that produces very fragile negatives.

“Despite my best efforts,” she says, “they always get damaged. For a change, I decided to stress the negatives to the max—even to the point of letting the images fall apart.”<sup>4</sup>

How do students see this in the work? Why do they think she would choose to stress the negatives “to the point of letting the images fall apart”?

9. Quinlan also scans and colorizes the film digitally. Thus, she, like Steciw, employs technology in ways in which it was not originally intended to be used. Ask students if they have ever used a technology in such a way, for instance, a cell phone camera? Why? What were the results?

## ACTIVITY

1. Both Quinlan and Steciw employ technologies in ways in which they were not originally intended to be used. Why might they do this? Sometimes they are trying to explore the possibilities of the technology or to revive it when it has been used in traditional ways for so many years.
2. For this activity, students will choose a communication technology in their lives. The “technology” can be something as common and old as a book. (After all, the printing press was once a new technology.) Or it could be something new like Instagram. Then, challenge students to think about ways that they could use their technology to make art. What possibilities for the technology have they never explored before? How could they expose something new or interesting about it?
3. Share the results as a group. What did students learn about the communication technologies by making and viewing the resulting works?

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**CCSS.ELA-Literacy.SL.11–12.1**

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**CCSS.ELA-Literacy.SL.11–12.2**

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

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Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

**COMMON CORE  
STATE STANDARDS**

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**NEW YORK STATE  
LEARNING STANDARDS**

**Standard 3 for The Arts**

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.

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IMAGE 1



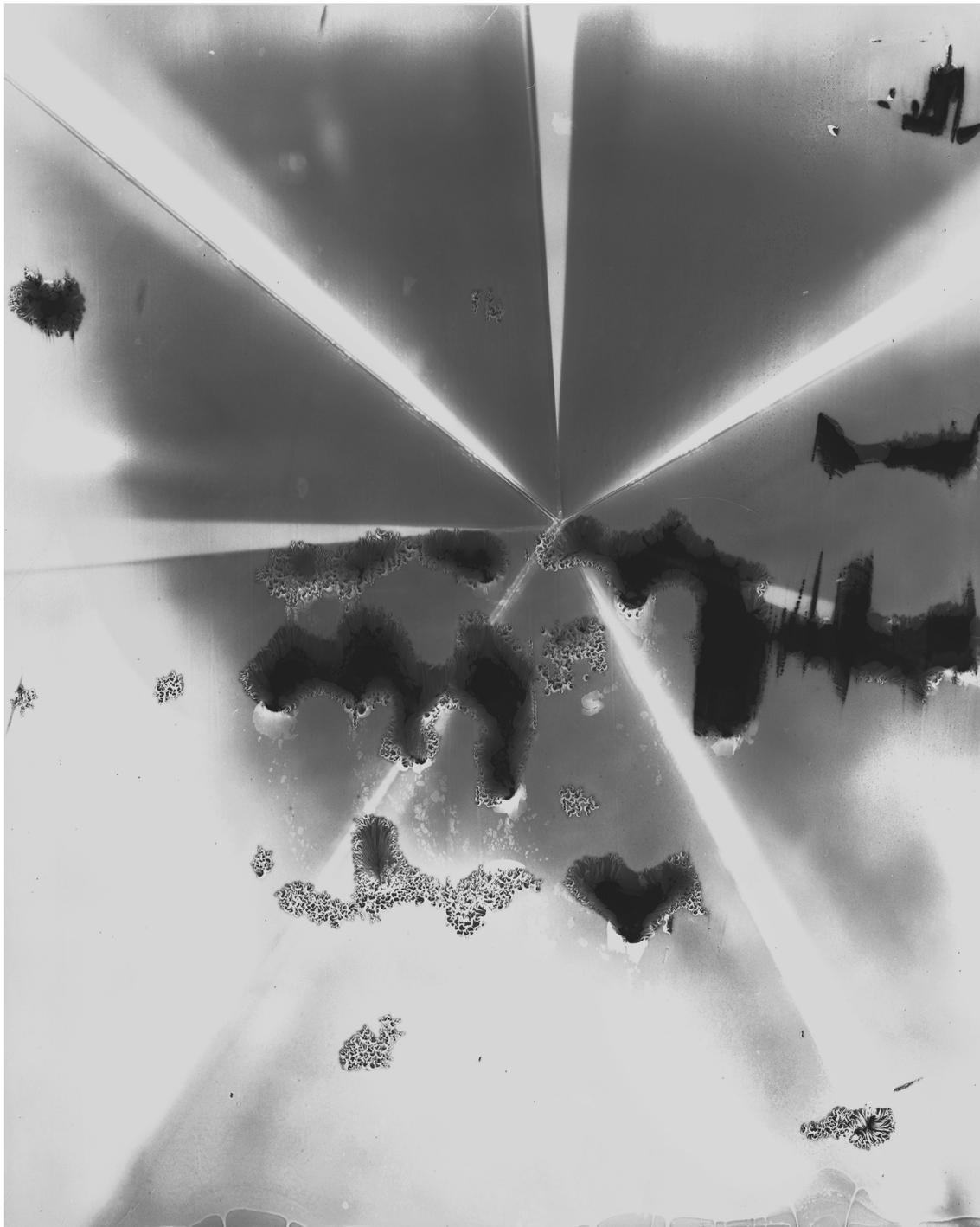
Robert Capa, [Crew on a supply ship from North Africa to Sicily], July 1943.  
© Robert Capa/International Center of Photography/Magnum Photos.  
*(color has been removed from the image to the right)*

IMAGE 2



Kate Steciw, *Armchair*. *Background. Basic. Beauty. Bed. Bedside. Bread. Breakfast. Bright. Cereal. Closeup. Cloth. Color. Contemporary. Couch. Crust. Day. Décor. Fox. Frame. Grain. Ingredient. Interior. Invitation. Irregular. Juice. Life. Living. Loaf. Luxury. Macro. Sofa. Speed. Style. Sweet. Texture*, 2013.  
© Kate Steciw.

IMAGE 3



Eileen Quinlan, *Night Flight #33*, 2008. © Eileen Quinlan, courtesy Miguel Abreu Gallery, New York.

## 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 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. 10 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.store.icp.org](http://www.store.icp.org).

## **BIBLIOGRAPHY AND LINKS**

Squiers, Carol. *What Is a Photograph?* New York: ICP/DelMonico Books, 2014.

Schultz, Charles Marshall. "Kate Steciw." *Art in America*, January 13, 2013, at <http://www.artinamericamagazine.com/reviews/kate-steciw>.

Stillman, Steel. "Eileen Quinlan." *Art in America*, March 8, 2011, at <http://www.artinamericamagazine.com/news-features/magazine/eileen-quinlan>.

Young, Cynthia. *Capa in Color*. New York: ICP/DelMonico Books, 2014.

Common Core State Standards Initiative  
[www.corestandards.org](http://www.corestandards.org)

New York State Learning Standards  
[www.p12.nysed.gov/ciai/standards.html](http://www.p12.nysed.gov/ciai/standards.html)

## **END NOTES**

<sup>1</sup> Cynthia Young, *Capa in Color* (New York: ICP/DelMonico Books, 2014), p. 9.

<sup>2</sup> Kate Steciw, quoted in Carol Squiers, *What Is a Photograph?* (New York: ICP/DelMonico Books, 2014), p. 39.

<sup>3</sup> Charles Marshall Schultz, "Kate Steciw," at <http://www.artinamericamagazine.com/reviews/kate-steciw/>.

<sup>4</sup> Steel Stillman, "Eileen Quinlan," at <http://www.artinamericamagazine.com/news-features/magazine/eileen-quinlan>.