



ROMAN VISHNIAC

rediscovered

**Pre- and Post-Visit Materials
for Middle and High School**

Exhibition on View
January 18–May 5, 2013

January 2013

Dear Educator,

We are pleased to introduce and welcome you to the International Center of Photography's (ICP) Winter 2013 exhibitions, *Roman Vishniac Rediscovered* and *We Went Back: Photographs from Europe 1933–1956* by Chim.

To better acquaint you and your students with the content of the exhibitions, ICP provides Guided Tours and Self-Guided Tours. Led by Museum Educators, tours are tailored to the needs of each group by integrating selected themes from the exhibitions into identified goals and classroom learning standards. Tours are conducted in an inquiry-based discussion format, encouraging students 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 create pre-visit activities designed as a starting point from which you and your students can view and discuss our exhibitions, and post-visit activities designed to transfer their museum experience to classroom learning and projects. While these materials provide a framework for exploring the themes presented in the exhibitions, we encourage you to modify them to the needs of your students. This packet contains activities designed for *Roman Vishniac Rediscovered*.

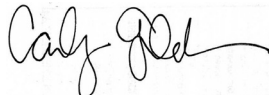
To schedule a tour, please refer to the Tour Guidelines and Information (pages 20–22) and visit us online at www.icp.org/museum/education/group-tours to submit a request form. For more information about our programs, please email grouptours@icp.org or call 212.857.0005.

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

Sincerely,



Lacy Austin
Director of Community Programs



Carly Goldman
Coordinator of Community Programs

Introduction

More than any other photographer, Roman Vishniac's images have profoundly influenced contemporary notions of Jewish life in Eastern Europe. Vishniac created the most widely recognized and reproduced photographic record of that world on the eve of its annihilation, yet only a small fraction of his work was published or printed during his lifetime. Known primarily for this poignant record, Vishniac was in fact a remarkably versatile and innovative photographer. His body of work spans more than five decades, ranging from early engagements with European modernism in the 1920s to highly inventive color photomicroscopy in the 1950s and '60s. *Roman Vishniac Rediscovered* introduces a radically diverse body of work—much of it only recently discovered—and repositions Vishniac's iconic photographs of Eastern European Jewry within a broader tradition of 1930s social documentary photography.

Born in 1897 to an affluent Russian-Jewish family, Vishniac was raised in Moscow, where he studied zoology and biology. He immigrated to Berlin in 1920 in the aftermath of the Bolshevik Revolution. As an amateur photographer he took to the streets, offering witty and wry visual commentary on his adopted city while experimenting with new approaches to framing and composition. As Vishniac documented the Nazi rise to power, foreboding signs of oppression soon became a focal point of his work. In 1935, he was commissioned by the European headquarters of the American Jewish Joint Distribution Committee (AJDC)—the world's largest Jewish relief organization—to photograph impoverished Jewish communities in Eastern Europe. Vishniac's four years of work on the project yielded the celebrated images that have largely defined his photographic legacy.

Arriving in New York on New Year's Day 1941, Vishniac opened a portrait studio, working to make ends meet by documenting American Jewish communal and immigrant life, while establishing himself as a pioneer in the field of photomicroscopy. In 1947, he returned to Europe and documented Jewish Displaced Persons' Camps, the efforts of Holocaust survivors to rebuild their lives, emigration and relief efforts, and the ruins of Berlin.

Roman Vishniac Rediscovered is a comprehensive reappraisal of Vishniac's total photographic output, from his early years in Berlin through the postwar period in America. The exhibition is drawn from the Roman Vishniac archive at ICP and serves as an introduction to this vast assemblage comprising more than 30,000 objects, including recently discovered vintage prints, rare moving film footage, contact sheets, personal correspondence, and exhibition prints made from his recently digitized negatives.

Roman Vishniac Rediscovered is organized by ICP Adjunct Curator Maya Benton.

This exhibition is made possible with support from Mara Vishniac Kohn, whose generosity founded the Roman Vishniac Archive at ICP, and from the Andrew and Marina Lewin Family Foundation, Estanne and Martin Fawer, The David Berg Foundation, Righteous Persons Foundation, National Endowment for the Arts, Olitsky Family Foundation, the ICP Exhibitions Committee, James and Meryll Tisch, Koret Foundation, Caryl and Israel Englander, Taube Foundation for Jewish Life and Culture of the Jewish Community Endowment Fund, Tamar and Eric Goldstein, Laura and Murray Huberfeld, additional anonymous donors, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council. We also acknowledge the continued collaboration of our partner, the United States Holocaust Memorial Museum, with whom we are developing a shared digital database of the Vishniac holdings at ICP.



Pre-Visit Lesson: What's the Story?

Grade Level:

- Middle to High School

Suggested Subject Areas:

- Arts, History, Language Arts, Social Studies

Objectives:

- To engage in close-looking and visual analysis of photographic works.
- To consider how a photographer's choices and motives influence his or her work.
- To become familiar with the work of Roman Vishniac.

Key Questions:

- What can photographs tell us about life in a particular time and place?
What can't they tell us?
- How do the choices a photographer makes influence the story being told?

Suggested Timeframe:

- One class session

Materials:

- Several photographs by Roman Vishniac (see "Images for Classroom Use" on pages 12–18)
- Paper and pencil
- Newspapers, magazines, or Internet for researching news images

Procedure:

1. Present students with one of the photographs by Roman Vishniac included in this packet, such as *Fish is the Favored Food for the Kosher Table*, ca. 1935-38, or *Haberdashery in the Open Market, Warsaw*, ca. 1935-38.
2. Ask each student to choose one “character” in the photograph (it could be a person, animal, or object) and write a monologue from that character’s point of view. In drafting their monologues, student should consider:
 - What do you imagine the character is thinking or feeling?
 - How does the character interact with or relate to the other people or objects in the photograph?
 - What clues are there in the photograph to help you figure out what’s happening or when and where the action is taking place?
3. Invite several students to read their monologues out loud to the class. You might ask the reader to refrain from identifying the main character at first and have the other students try to guess the character based on the reading.
4. Engage students in a discussion about the content of the photograph:
 - What do you see in the photograph?
 - When and where do you think it might have been taken? What clues are there to support your answers?
 - What can you tell about the people in the photograph?
 - Does anything about the photograph surprise you?
 - Does it remind you of anything you’ve seen before?
 - What questions does it raise for you?
5. Ask students to think about what makes the photograph visually engaging:
 - What draws you in—the expressions, the gestures, the shapes, the lines?
 - Is there movement in the photograph? Where?
 - How has the photographer divided up or organized the different parts of the picture?
 - Do you like the photograph? Why or why not?
6. Explain that this photograph was taken by Roman Vishniac, a photographer and scientist who was born in Russia in 1897, immigrated to Germany as a young man, and later came to the United States, where he lived until 1990. (You can find more information about Vishniac on the websites listed in the “Web Resources” section of this packet.) Vishniac photographed street scenes and daily life in Germany and the United States, but he was best-known for his pictures of Eastern European Jews taken during the late 1930s, including the one just examined. Show students some of Vishniac’s other photographs

taken during that period. Vishniac's photos tell stories—stories about the individuals in the photographs but also broader stories about people and communities in particular times and places. Ask students what they think his pictures communicate about Eastern European Jewish life in the 1930s.

7. Of course, we still use photographs to tell stories today—whether they're the photos we see in museums, in the news, or through social media. Divide the class into small groups, and ask each group to find three or more news photos (in newspapers, magazines, or online) that all depict the same recent event (each group can choose its own event, for example: the 2012 presidential election or Hurricane Sandy). Have students discuss in their groups:

- Which of the photographs do you think tells the story best? Why? What choices did the photographer make (in terms of subject, point of view, background, framing, focus, etc.)?
- Which photograph do you connect with the most? Why? Is it more important for a photograph to tell the story or engage with the viewer?
- Is there more than one story being told in the different photos of the same event? Does the story depend on the source of the photograph (i.e., who is telling the story)?
- In general, what role does a photographer play in how a story is told? How can a photographer's choices or motives influence the story being told?

Have each group stand in front of the class and present a summary of the group's discussion on the prior four questions.

8. Return to Vishniac's photos. Explain that Vishniac was commissioned by the American Jewish Joint Distribution Committee (JDC), a Jewish relief agency, to photograph the poor, religious Jews of Eastern Europe, in order to encourage support for the organization's relief efforts in that part of the world. While a high percentage of Eastern European Jews were poor and religious, Jewish life in Eastern Europe was, in fact, more diverse (religiously, economically, and culturally) than many of Vishniac's photos suggest. Ask students:

- Does this information change your perception of his work?
- What are the photographer's obligations in presenting "reality"? Is photography ever a true reflection of reality? Or is it always a distortion to some degree?
- What do you feel are the most important photographs for the world to see?

Post-Visit Lesson 1: Social Documentary Photography

Grade Level:

- Middle to High School

Suggested Subject Areas:

- Arts, History, Language Arts, Social Studies

Objectives:

- To investigate the methods and motivations of social documentary photographers.
- To consider social issues and needs within students' own communities.
- To produce an exhibition of students' own social documentary photography.

Key Question:

- What role can photography play in promoting social change?

Suggested Timeframe:

- Three or more class sessions

Materials:

- Photographs by Roman Vishniac and Dorothea Lange (Plate 7)
- Cameras*
- Internet access for student research
- Poster-board, glue, and other materials for displaying student photographs

**Depending on your budget and access to photographic resources, this project can range from using simple point-and-shoot digital cameras with prints done on a school printer to 35mm cameras used alongside a school darkroom facility.*

Procedure:

1. Begin with a recap and discussion of the class's visit to ICP. Ask students:

- What stood out most for you from the visit?
- What was most interesting/least interesting?
- What surprised you?
- What would you like to learn more about?

2. As students learned during their visit, Vishniac used an approach known as social documentary photography. Social documentary photographers record the everyday lives of particular groups or communities—often with the goal of highlighting social problems and injustices in order to inspire change. At the same time that Vishniac was photographing impoverished Jews in Eastern Europe, a cadre of American photographers was documenting the plight of the poor in this country. These photographers, such as Dorothea Lange, Walker Evans, and Ben Shahn, were sent across the United States by the federal government's Farm Security Administration (FSA) to capture the trials and tribulations of rural American life. Interestingly, Vishniac's photographs from the 1930s share many stylistic similarities with the work of the FSA photographers. Show students the photographs *Destitute peapickers in California* by Dorothea Lange and *Basement Dwelling, Warsaw, ca. 1935-38* by Roman Vishniac (Plate 7). Ask students to discuss the similarities between the two. For example:

- Compare the subject matter and composition in each of these photographs. How are they similar?
- What do you notice about the setting in each of these photographs? What choices did the photographer make?
- What kind of mood have the photographers created in these photographs? How have they accomplished this?
- What do you think is the story being told in each of these images?

3. You might ask students to research and report on the work of a social documentary photographer of their choosing. Several websites devoted to historical and contemporary social documentary photography can be found in the "Web Resources" section of this packet.

4. Discuss with students that many photographers still use this approach today. Social documentary photography can be a powerful way not only to capture life within a particular community but also to draw attention to social issues affecting that community. Together with your students, brainstorm some of the problems they see in their local community, such as hunger, homelessness, gun violence, vandalism, bullying, or traffic safety issues. Ask each student to choose an issue. He or she will then take pictures that draw attention to this issue in the community.

5. Students should think carefully about how to create interesting and engaging photographs that highlight their issues. Encourage them to consider not just the subject of a photograph, but also the composition, lighting, background, framing, camera angle, etc. How will their pictures capture the distinctiveness of their community as well as the importance of the social problems they've identified? How will they spur others to take action for social change?

6. After students have taken their photographs, they will create poster-board displays of their work. Each student should select five to 10 photos for display. He or she will print the selected images, title them, and arrange them for maximum effect. Each display should also include a short written statement by the photographer, known as an Artist's Statement, explaining the work.

7. Once the displays are completed, you can put them together to create a class exhibit. Hold an exhibition opening and invite the school community (as well as members of the larger community) to view the students' work.

Post-Visit Lesson 2: Image and Text

Grade Level:

- Middle to High School

Suggested Subject Areas:

- Arts, History, Language Arts, Social Studies
- More specifically, this lesson may be useful as part of a unit on the Holocaust or European Jewish History.

Objectives:

- To use Roman Vishniac's photographs as an entrée into the study of Jewish life in Eastern Europe before World War II.
- To consider the role of images and texts in communicating messages.

Key Questions:

- What can you learn from a photograph? What *can't* you learn?
- What was life like for Jews in Eastern Europe before World War II?

Suggested Timeframe:

- Three or more class sessions

Materials:

- Photographs by Vishniac (see "Images for Classroom Use" on pages 12–18)
- Internet access for student research
- Paper, pencils, markers, etc. for making brochures

Procedure:

1. If you haven't already done so, begin with a recap and discussion of the class's visit to ICP. Ask students:

- What stood out most for you from the visit?
- What was most interesting/least interesting?
- What surprised you?
- What would you like to learn more about?

2. As students learned, Vishniac is best-known for his series of photographs of Eastern European Jews from the late 1930s. His work offers a tender, sympathetic portrait of a community caught between tradition and modernity. Vishniac was one of the last people to document this community. Just a few years after he took these photographs, the population—and way of life—of Eastern Europe's Jews was decimated by the Holocaust.

3. Have students look again at Vishniac's photographs. Ask:

- What can you learn about this particular time, place, or community from the photographs?
- In general, what can you learn from photographs about life in a particular time and place? What *can't* you learn?

4. Remind students that Vishniac was commissioned by the American Jewish Joint Distribution Committee (JDC) to make photographs that could be used to promote their relief efforts in Eastern Europe. His photographs may have been used in brochures or posters intended to raise awareness and money. In small groups, have the students find a brochure or advertisement online that is intended to raise awareness for a social cause. Ask students to look first at the images and discuss what they communicate. Then, have students read the associated texts and discuss:

- How do the image and text work together? Do they complement each other?
- What role does each serve in communicating ideas or information?

5. Each group of students will then "step back into the 1930s" to create a pamphlet, using one or more of Vishniac's photographs, to raise awareness and funds for the plight of Eastern Europe's impoverished Jews.

6. In order to make sure their pamphlets are detailed, accurate, and substantive, students will need to do additional research to learn more about life among the Jews of Eastern Europe in the 1930s. What were conditions like? How many were suffering? What specific challenges did they face? (Some sources for information can be found in the "Web Resources" section of this packet.) Students may look to the photographs themselves to get ideas about what to research.

7. After students have completed their pamphlets, display their work in the classroom. Do a gallery walk, giving students time to read and examine each other's work. Discuss students' reactions:

- Which brochures were most effective? Why?
- Would you be spurred to action by these brochures? Why or why not?
- What did you learn about Jewish life in prewar Eastern Europe?

Then revisit the question of images vs. text:

- How do the images and texts work together? Do they complement each other?
- What role does each serve in communicating ideas or information?

Images for Classroom Use

PLATE 1:



Fish is the Favored Food for the Kosher Table, ca. 1935–38.

“This image of a boy bending over a vat of herring communicates the excitement of the marketplace and the sheer abundance of herring. The unparalleled quality of the print transmits every detail, from the wet cobblestones and circular motion of the swimming fish to the rapid, eager movement of hands reaching in to grab the herring. Rather than focusing on religious life, these early prints demonstrate the vitality and frantic charm of a town rushing to prepare for the Sabbath.” — Maya Benton, ICP Adjunct Curator

PLATE 2:



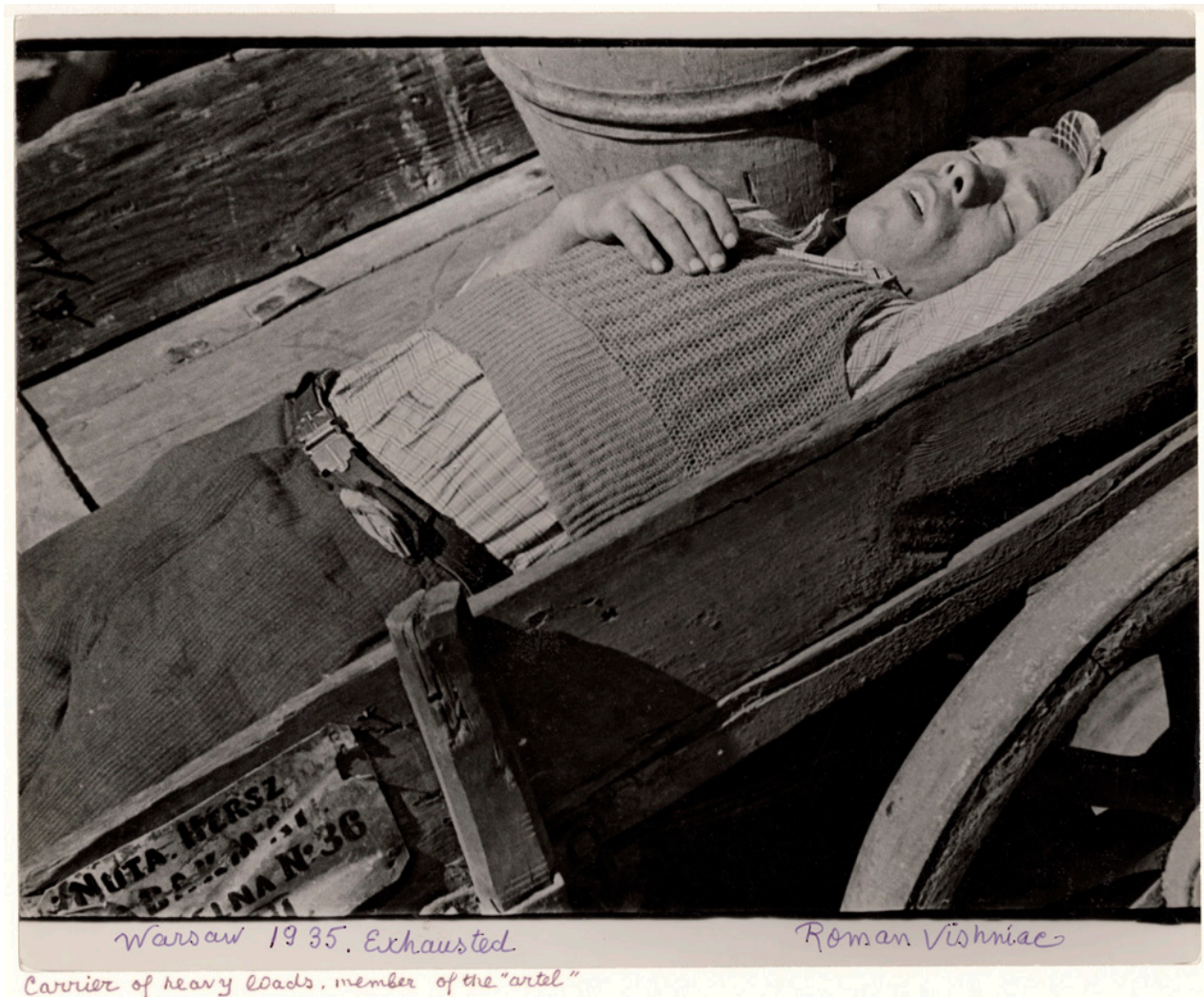
Haberdashery in the Open Market, Warsaw, ca. 1935–38.

“The subject of this unpublished print, a woman operating a haberdashery in the outdoor market of Warsaw, contrasts with many of Vishniac’s well-known images of observant Jewish male shopkeepers, often reproduced with captions describing their empty shelves, lack of customers, and the unbearable effects of the antisemitic boycotts. Here, a self-assured woman fixes her slightly stern gaze directly on the photographer, while an observant man in an adjacent stall tries to make a sale. The stalls and shelves overflow with merchandise, towers of ribbon and a platter of spools perch on the edge of the counter, and a thick band of empty countertop diagonally bisects the picture, creating a thoroughly modern composition.

Some of Vishniac’s best photographs of women were never published, possibly because Jewish women were not as easily identifiable by their dress as were religious Jewish men. This remarkable portrait, reminiscent of Brassai’s best work, raises questions about the gendered nature of our understanding of prewar Eastern European Jewish life.”

— Maya Benton, ICP Adjunct Curator

PLATE 3:



Exhausted. A Carrier of Heavy Loads, Warsaw, ca. 1935–38.

“This unpublished image of a porter at rest in his wagon demonstrates Vishniac’s modern aesthetic and the influence of the avant-garde on his work. The diagonal slope of the central figure, stretched out along a sloping plane, fills the entire frame. The intuitive amalgamation of patterns and textures, one of Vishniac’s greatest talents, is evident throughout the image: the light reflected on the ornamented belt buckle; the double-patterned cable knit of his shrunken wool vest, which barely conceals a plaid shirt; and the round shapes of a wheel and bucket that divide the angular line formed by the central figure. It is a triumph of textures, angles, and lines, yet the worn sign with the name Nuta Hersz and his porter license number reminds us that the subject of the photograph is the victim of anti-Semitic boycotts and the limited job opportunities (only vendors and porters) permitted to Jews in Poland at that time.” — Maya Benton, ICP Adjunct Curator

PLATE 4:



Villagers in the Carpathian Mountains, ca. 1935–38.

“Vishniac traveled to remote Jewish villages in rural Carpathian Ruthenia throughout the late 1930s, and in many cases was the only photographer to ever document these communities, which had been isolated for hundreds of years, yet maintained an enduring connection to Jewish observance, customs, and traditions.

Every detail of this image makes it a nearly perfect photograph: the sense of movement and the figures’ varied gestures and vibrant expressions; the carefully balanced horizontal bands of shadow and striped fabric; the detail of a woman peering out of a window while a glass pane on the facing structure points in the direction of an impossibly angled triangular building that vertically divides the frame in half; and the collective sense of surprise at encountering the photographer. Like much of Vishniac’s unpublished work, this composition recalls Henri Cartier-Bresson’s description of the decisive moment (a precise organization of forms that give a time and place its ideal expression) and places Vishniac on par with the great photographers of the 20th century.” — Maya Benton, ICP Adjunct Curator

PLATE 5:



PLATE 6:



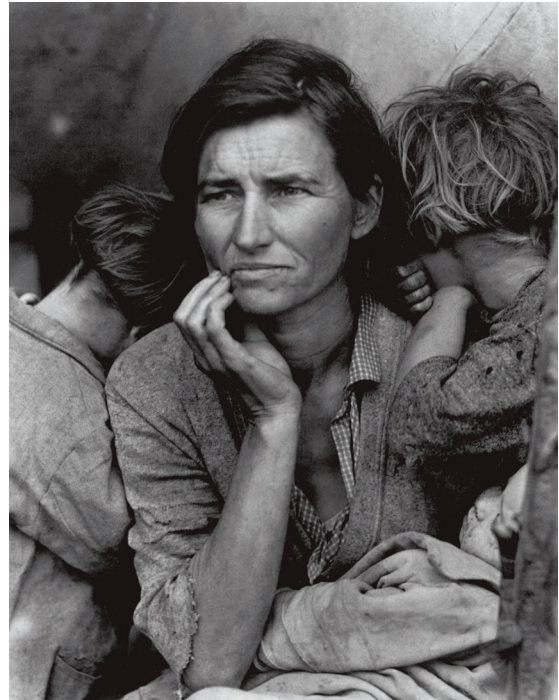
[David Eckstein, seven years old, and classmates in cheder (Jewish elementary school), Brod], ca. 1938.

“The boy in this photograph has been identified as David Eckstein, a Holocaust survivor currently living in a commune in the American Southwest. Born in 1930 in the small town of Brod, Eckstein was seven years old when Vishniac took several photographs of him, his classmates, and his teacher just before the onslaught of World War II. Vishniac later recalled, ‘I watched this little boy for almost an hour, and in this moment I saw the whole sadness of the world.’ This portrait was later selected as the cover of Vishniac’s first publication, *Polish Jews: A Pictorial Record* (1947), and reprinted on the cover of I. B. Singer’s National Book Award-winning collection of stories, *A Day of Pleasure: Stories of a Boy Growing Up in Warsaw* (1969).” — Maya Benton, ICP Adjunct Curator

PLATE 7:



Roman Vishniac, [Grandmother and grandchildren in basement dwelling, Krochmaina Street, Warsaw], ca. 1935–38



Dorothea Lange, *Destitute peapickers in California*; a 32 year old mother of seven children, February 1936.

“Vishniac documented urban poverty in Warsaw, often focusing on the dark, cold basement dwellings of families where hungry Jewish children lived in crowded conditions. Vishniac photographed this woman taking care of her grandchildren while their parents searched for work in one of 26 basement compartments, each inhabited by a large family. In June 1941, the *National Jewish Monthly* published this image with the caption ‘Polish Jewry, once the bulwark of world Jewry, is done for as a community. Even if Hitler were to lose power tomorrow, their institutions and organizations are hopelessly smashed, could not be rebuilt in generations. But individuals remain, starved and persecuted. This picture shows an old grandmother and her grandchildren. What is going to become of them, and of the millions of other innocent victims of Fascist violence and terror?’”

— Maya Benton, ICP Adjunct Curator

See page 7 for reference to above image by Dorothea Lange.

Web Resources

The Roman Vishniac Archive at ICP:

<http://vishniac.icp.org>

About Roman Vishniac:

<http://www.nytimes.com/2010/04/04/magazine/04shtetl-t.html>

http://www.yivoencyclopedia.org/article.aspx/Vishniac_Roman

<http://www.yiddishbookcenter.org/node/251>

<http://www.tabletmag.com/jewish-arts-and-culture/29901/out-of-focus>

Social Documentary Photographers:

<http://memory.loc.gov/ammem/fsahtml/fadocamer.html>

<http://www.pbs.org/ktca/americanphotography/features/social.html>

<http://www.laborarts.org/exhibits/fivephoto>

https://www.getty.edu/education/teachers/classroom_resources/curricula/dorothea_lange/background1.html

<http://www.spartacus.schoolnet.co.uk/USAriis.htm>

Contemporary Social Documentary Photography:

<http://socialdocumentary.net>

<http://www.collectivelens.com>

Eastern European Jewish Life between the Wars:

http://www.myjewishlearning.com/history/Modern_History/1914-1948/Polish_Jewry.shtml

<http://www.ushmm.org/wlc/en/article.php?ModuleId=10005161>

http://www.yivoencyclopedia.org/article.aspx/Poland/Poland_from_1795_to_1939#id0eonai

<http://motlc.wiesenthal.com/site/pp.asp?c=gVKVLcMVLuG&b=394839#2>

ICP Tour Guidelines and Information

ICP provides Guided and Self-Guided Tours. For the most tailored experience, our Museum Educators lead Guided Tours focusing on the themes of your curriculum, facilitating dynamic discussions that emphasize visual literacy and looking closely.

Museum Education Services

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

Monday: Galleries Closed
Tuesday: 10 am–4:30 pm
Wednesday: 10 am–4:30 pm
Thursday: 10 am–4:30 pm
Friday: 10 am–4 pm
Saturday & Sunday: 10 am–4:30 pm

Guided Tours

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 (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 Self-Guided tours for grades K–12 require two chaperones*

To request a Guided or Self-Guided Tour, please complete our online request form:
<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. Please note that museum tours are only offered in conjunction with exhibitions.

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.

Cancellations: If there are any changes to your reservation please contact 212.857.0005 as soon as possible.

- Self-Guided Tours: Self-Guided tours cancelled less than three 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: Guided tours that are cancelled with less than three 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. If you need to cancel the day of your reservation, please call 212.857.0005.

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 at 43rd Street, 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.

Gallery Guidelines

To ensure a pleasant experience for your group and the safety of the photographs:

- Please do not lean on the walls or partitions.
- Please do not use cell phones.
- Please do not sit on the stairway or block passageways.
- Please speak softly.
- Please do not bring food, drinks, or lit cigarettes inside.
- Please do not touch the photographs.
- Please have no more than 10 students visit the store at once.

General Museum Information

Regular Admission and Museum Hours

The museum is open Tuesday–Thursday 10 am–6 pm, Fridays 10 am–8 pm (voluntary contribution from 5–8 pm), Saturday–Sunday 10 am–6 pm. Closed Mondays. Regular rates for museum admission: \$14 for adults; \$10 for students and seniors; free for children under 12; free for ICP Members.

Directions

The International Center of Photography is located at 1133 Avenue of The Americas at 43rd Street.

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). The group leader should check in at the front desk, while the group waits quietly outside or in designated areas. Please keep clear of the main entrance.

Lunch

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 advanced lunch reservations by calling 212.857.9715. 10 days' notice is required for reservations. The Café seating is only for use by guests who purchase food/drink from the Café.

Museum Store

Photography books, postcards, and gifts are available for purchase at the museum store or online at www.icp.org/store.

The museum is wheelchair accessible. Wheelchairs available upon request.