

Appalachia USA

Photographs by Builder Levy



Florida State University
Museum of Fine Arts
February 12 - March 27

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Letter to Educators

Dear Leon County School Educators,

This packet was created by the Education Program at the Florida State University Museum of Fine Arts as a tool to help you teach students about the photographs of Builder Levy. Builder Levy is a photographer whose work introduces the viewers to social and economical injustices that many small towns have had and still suffer from today, particularly the coal mining towns surrounding the Appalachian Mountains. Within the packet, you will find information on Builder Levy and his art as well as educational articles regarding the movements and artists that inspired his photographs.

We would also like to extend to you an invitation to attend our upcoming exhibition in the Spring of 2016. This exhibition will be a solo show of Builder Levy's photographs, which provides a perfect opportunity for students to interact with his photos first-hand. The museum will be offering guided tours and events during the exhibition to help educators facilitate trips to the museum with their students. For more information about visits and tours please contact Teri Abstein at (850) 645-4681.

Feel free to use this packet to help you prepare students for a visit to the museum or as a part of your regular curriculum. This packet is in accordance with Florida's Common Core Standards. All images included in this packet are for educational use only. We hope that this packet will be a helpful tool for you and your classroom.

Sincerely,

Jason Anfinen
Annie Booth
Dianna Bradley
Janet Clement
Geena Jones
Olani Lightsy
Maghan Stone

Common Core

VA.68.C.1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

VA.68.C.1.1 - Apply a range of interests and contextual connections to influence the art-making and self-reflection processes.

VA.68.C.1.2 - Use visual evidence and prior knowledge to reflect on multiple interpretations of works of art.

VA.68.C.1.3 - Identify qualities of exemplary artworks that are evident and transferable to the judgment of personal work.

VA.68.C.2: -Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.

VA.68.C.2.1-Assess personal artwork during production to determine areas of success and needed change for achieving self-directed or specified goals.

VA.68.C.2.2- Evaluate artwork objectively during group assessment to determine areas for refinement.

VA.68.C.2.3- Examine artworks to form ideas and criteria by which to judge/assess and inspire personal works and artistic growth.

VA.68.C.2.4- Use constructive criticism as a purposeful tool for artistic growth.

VA.68.C.3: - The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.

VA.68.C.3.1- Incorporate accurate art vocabulary during the analysis process to describe the structural elements of art and organizational principles of design.

VA.68.C.3.2- Examine and compare the qualities of artworks and utilitarian objects to determine their aesthetic significance.

VA.68.C.3.3- Use analytical skills to understand meaning and explain connections with other contexts.

VA.68.C.3.4- Compare the uses for artwork and utilitarian objects to determine their significance in society.

VA.68.H.1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).

VA.68.H.1.1- Describe social, ecological, economic, religious, and/or political conditions reflected in works of art.

VA.68.H.1.2 -Identify suitable audience behavior needed to view or experience artworks found in school, art exhibits, museums, and/or community cultural venues.

VA.68.H.1.3 -Analyze and describe the significance of artwork from a selected group or culture to explain its importance to the population.

VA.68.H.1.4 -Explain the significance of personal artwork, noting the connections between the creative process, the artist, and the artist's own history.

VA.68.H.2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.

VA.68.H.2.1 Describe how previous cultural trends have led to the development of new art styles.

VA.68.H.2.2 Explain the impact artwork and utilitarian objects have on the human experience.

VA.68.H.2.3 Describe the rationale for creating, collecting, exhibiting, and owning works of art.

VA.68.H.2.4 Explain the purpose of public art in the community.

VA.68.H.3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.

VA.68.H.3.1 Discuss how knowledge and skills learned through the art-making and analysis processes are used to solve problems in non-art contexts.

VA.68.H.3.2 Discuss the use of background knowledge and critical-thinking skills, learned in the visual arts, to understand varying concepts, viewpoints, and solutions.

VA.68.H.3.3 Create imaginative works to include background knowledge or information from other subjects.

VA.68.O.1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.

VA.68.O.1.1 Make connections between the structural elements of art and the organizational principles of design to understand how artwork is unified.

VA.68.O.1.2 Identify the function of structural elements of art and organizational principles of design to create and reflect on artwork.

VA.68.O.1.3 Combine creative and technical knowledge to produce visually strong works of art.

VA.68.O.1.4 Create artworks that demonstrate skilled use of media to convey personal

VA.68.O.2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity

VA.68.O.2.1 Create new meaning in artworks through shared language, expressive content, and ideation.

VA.68.O.2.2 Investigate the problem-solving qualities of divergent thinking as a source for new visual symbols and images.

VA.68.O.2.3 Create a work of personal art using various media to solve an open-ended artistic problem.

VA.68.O.2.4 Select various media and techniques to communicate personal symbols and ideas through the organization of the structural elements of art.

VA.68.O.3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.

VA.68.O.3.1 Select and use the structural elements of art and organizational principles of design to document images in various formats for public audiences.

VA.68.O.3.2 Discuss the communicative differences between specific two- and three-dimensional works of art.

VA.68.S.1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

VA.68.S.1.1 Manipulate content, media, techniques, and processes to achieve communication with artistic intent.

VA.68.S.1.2 Use media, technology, and other resources to derive ideas for personal art-making.

VA.68.S.1.3 Use ideas from cultural, historical, and artistic references to create personal responses in personal artwork.

VA.68.S.1.4 Use accurate art vocabulary to explain the creative and art-making processes.

VA.68.S.1.5 Explore various subject matter, themes, and historical or cultural events to develop an image that communicates artistic intent.

VA.68.S.2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

VA.68.S.2.1 Organize the structural elements of art to achieve artistic goals when producing personal works of art.

VA.68.S.2.2 Create artwork requiring sequentially ordered procedures and specified media to achieve intended results.

VA.68.S.2.3 Use visual-thinking and problem-solving skills in a sketchbook or journal to identify, practice, develop ideas, and resolve challenges in the creative process.

VA.68.S.3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.

VA.68.S.3.1 Use two-dimensional or three-dimensional art materials and tools to understand the potential and limitations of each.

VA.68.S.3.2 Develop spontaneity and visual unity in artwork through repeated practice and refined craftsmanship.

VA.68.S.3.3 Demonstrate understanding of safety protocols for media, tools, processes, and techniques.

VA.68.S.3.4 Demonstrate respect for copyright laws and intellectual property ownership when creating and producing works of art.

VA.68.S.3.5 Apply two-dimensional techniques and media to create or enhance three-dimensional artwork.

Big Idea VA.912.C: Critical Thinking and Reflection

VA.912.C.1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

VA.912.C.1.1 Integrate curiosity, range of interests, attentiveness, complexity, and artistic intention in the art-making process to demonstrate self-expression.

VA.912.C.1.2 Use critical-thinking skills for various contexts to develop, refine, and reflect on an artistic theme.

VA.912.C.1.3 Evaluate the technical skill, aesthetic appeal, and/or social implication of artistic exemplars to formulate criteria for assessing personal work.

VA.912.C.1.4 Apply art knowledge and contextual information to analyze how content and ideas are used in works of art.

VA.912.C.1.5 Analyze how visual information is developed in specific media to create a recorded visual image.

VA.912.C.1.6 Identify rationale for aesthetic choices in recording visual media.

VA.912.C.1.7 Analyze challenges and identify solutions for three-dimensional structural problems.

VA.912.C.1.8 Explain the development of meaning and procedural choices throughout the creative process to defend artistic intention.

VA.912.C.2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.

VA.912.C.2.1 Examine and revise artwork throughout the art-making process to refine work and achieve artistic objective.

VA.912.C.2.2 Assess the works of others, using established or derived criteria, to support conclusions and judgments about artistic progress.

VA.912.C.2.3 Process and apply constructive criticism as formative assessment for continued growth in art-making skills.

VA.912.C.2.4 Classify artworks, using accurate art vocabulary and knowledge of art history to identify and categorize movements, styles, techniques, and materials.

VA.912.C.2.5 Develop and use criteria to select works for a portfolio and defend one's artistic choices with a written, oral, and/or recorded analysis.

VA.912.C.2.6 Investigate the process of developing a coherent, focused concept in a body of work comprised of multiple artworks.

VA.912.C.2.7 Assess the challenges and outcomes associated with the media used in a variety of one's own works.

VA.912.C.2.8 Compare artwork, architecture, designs, and/or models to understand how technical and utilitarian components impact aesthetic qualities.

VA.912.C.3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.

VA.912.C.3.1 Use descriptive terms and varied approaches in art analysis to explain the meaning or purpose of an artwork.

VA.912.C.3.2 Develop and apply criteria to determine how aesthetic works are aligned with a personal definition of "art."

VA.912.C.3.3 Examine relationships among social, historical, literary, and/or other references to explain how they are assimilated into artworks.

VA.912.C.3.4 Use analytical skills to examine issues in non-visual art contexts.

VA.912.C.3.5 Make connections between timelines in other content areas and timelines in the visual arts.

VA.912.C.3.6 Discuss how the aesthetics of artwork and utilitarian objects have changed over time.

VA.912.H.1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).

VA.912.H.1.1 Analyze the impact of social, ecological, economic, religious, and/or political issues on the function or meaning of the artwork.

VA.912.H.1.10 Describe and analyze the characteristics of a culture and its people to create personal art reflecting daily life and/or the specified environment.

VA.912.H.1.2 Analyze the various functions of audience etiquette to formulate guidelines for conduct in different art venues.

VA.912.H.1.3 Examine the significance placed on art forms over time by various groups or cultures compared to current views on aesthetics.

VA.912.H.1.4 Apply background knowledge and personal interpretation to discuss cross-cultural connections among various artworks and the individuals, groups, cultures, events, and/or traditions they reflect.

VA.912.H.1.5 Investigate the use of technology and media design to reflect creative trends in visual culture.

VA.912.H.1.6 Create a timeline for the development of artists' materials to show multiple influences on the use of art media.

VA.912.H.1.7 Research and report technological developments to identify influences on society

VA.912.H.2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.

VA.912.H.2.1 Identify transitions in art media, technique, and focus to explain how technology has changed art throughout history.

VA.912.H.2.2 Analyze the capacity of the visual arts to fulfill aesthetic needs through artwork and utilitarian objects.

VA.912.H.2.3 Analyze historical or cultural references in commemorative works of art to identify the significance of the event or person portrayed.

VA.912.H.2.4 Research the history of art in public places to examine the significance of the artwork and its legacy for the future.

VA.912.H.2.5 Analyze artwork from a variety of cultures and times to compare the function, significance, and connection to other cultures or times.

VA.912.H.2.6 Analyze artistic trends to explain the rationale for creating personal adornment, visual culture, and/or design.

VA.912.H.3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.

VA.912.H.3.1 Synthesize knowledge and skills learned from non-art content areas to support the processes of creation, interpretation, and analysis.

VA.912.H.3.2 Apply the critical-thinking and problem-solving skills used in art to develop creative solutions for real-life issues.

VA.912.H.3.3 Use materials, ideas, and/or equipment related to other content areas to generate ideas and processes for the creation of works of art.

VA.912.F.1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

VA.912.F.1.1 Use divergent thinking, abstract reasoning, and various processes to demonstrate imaginative or innovative solutions for art problems.

VA.912.F.1.2 Manipulate or synthesize established techniques as a foundation for individual style initiatives in two-, three-, and/or four-dimensional applications.

VA.912.F.1.3 Demonstrate flexibility and adaptability throughout the innovation process to focus and re-focus on an idea, deliberately delaying closure to promote creative risk-taking.

VA.912.F.1.4 Use technological tools to create art with varying effects and outcomes.

VA.912.F.1.5 Create a digital or time-based presentation to analyze and compare artists, artworks, and concepts in historical context.

VA.912.F.3: The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.

VA.912.F.3.1 Use technology applications and art skills to promote social and cultural awareness regarding community initiatives and/or concerns.

VA.912.F.3.10 Apply rules of convention to create purposeful design.

VA.912.F.3.11 Demonstrate proficiency in creating individual and sequential images, animation, or media in motion with sound to solve visual problems.

VA.912.F.3.12 Use digital equipment and peripheral devices to record, create, present, and/or share accurate visual images with others.

VA.912.F.3.2 Examine the rationale for using procedural, analytical, and divergent thinking to achieve visual literacy.

VA.912.F.3.3 Discuss how the arts help students develop self-reliance and promote collaboration to strengthen leadership capabilities as priorities change.

VA.912.F.3.4 Follow directions and use effective time-management skills to complete the art-making process and show development of 21st-century skills.

VA.912.F.3.5 Use appropriately cited sources to document research and present information on visual culture.

VA.912.O.1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.

VA.912.O.1.1 Use the structural elements of art and the organizational principles of design in works of art to establish an interpretive and technical foundation for visual coherence.

VA.912.O.1.2 Use and defend the choice of creative and technical skills to produce artworks.

VA.912.O.1.3 Research and use the techniques and processes of various artists to create personal works.

VA.912.O.1.4 Compare and analyze traditional and digital media to learn how technology has altered opportunities for innovative responses and results.

VA.912.O.1.5 Investigate the use of space, scale, and environmental features of a structure to create three-dimensional form or the illusion of depth and form.

VA.912.O.2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.

VA.912.O.2.1 Construct new meaning through shared language, ideation, expressive content, and unity in the creative process.

VA.912.O.2.2 Solve aesthetic problems, through convergent and divergent thinking, to gain new perspectives.

VA.912.O.2.3 Investigate an idea in a coherent and focused manner to provide context in the visual arts.

VA.912.O.2.4 Concentrate on a particular style, theme, concept, or personal opinion to develop artwork for a portfolio, display, or exhibition.

VA.912.O.3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.

VA.912.O.3.1 Create works of art that include symbolism, personal experiences, or philosophical view to communicate with an audience.

VA.912.O.3.2 Create a series of artworks to inform viewers about personal opinions and/or current issues.

VA.912.S.1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

VA.912.S.1.1 Use innovative means and perceptual understanding to communicate through varied content, media, and art techniques.

VA.912.S.1.2 Investigate the use of technology and other resources to inspire art-making decisions.

VA.912.S.1.3 Interpret and reflect on cultural and historical events to create art.

VA.912.S.1.4 Demonstrate effective and accurate use of art vocabulary throughout the art-making process.

VA.912.S.1.5 Compare the aesthetic impact of images created with different media to evaluate advantages or disadvantages within the art process.

VA.912.S.1.6 Describe processes and techniques used to record visual imagery.

VA.912.S.1.7 Manipulate lighting effects, using various media to create desired results.

VA.912.S.1.8 Use technology to simulate art-making processes and techniques.

VA.912.S.1.9 Use diverse media and techniques to create paintings that represent various genres and schools of painting.

VA.912.S.2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information

VA.912.S.2.1 Demonstrate organizational skills to influence the sequential process when creating artwork.

VA.912.S.2.2 Focus on visual information and processes to complete the artistic concept.

VA.912.S.2.3 Demonstrate visual-thinking skills to process the challenges and execution of a creative endeavor.

VA.912.S.2.4 Use information resources to develop concepts representing diversity and effectiveness for using selected media and techniques in a sketchbook or journal.

VA.912.S.2.5 Demonstrate use of perceptual, observational, and compositional skills to produce representational, figurative, or abstract imagery.

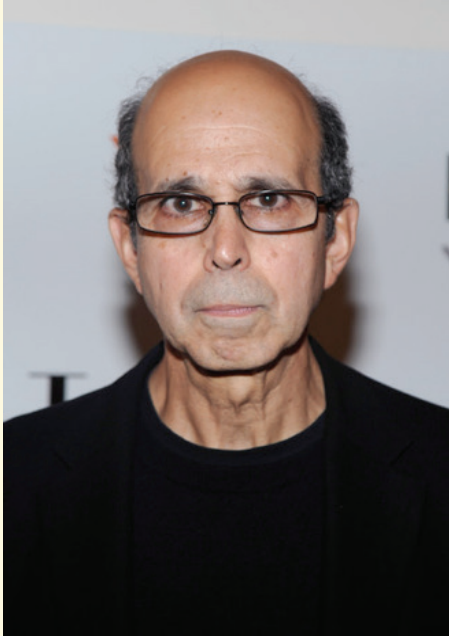
VA.912.S.2.6 Incorporate skills, concepts, and media to create images from ideation to resolution.

VA.912.S.3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.

VA.912.S.3.5 Create multiple works that demonstrate thorough exploration of subject matter and themes.

VA.912.S.3.6 Develop works with prominent personal vision revealed through mastery of art tasks and tools.

Builder Levy, the Man Behind the Lens



Builder Levy. New York City,
New York, 2010

Builder Levy was born in Tampa, Florida in 1942, but he spent his child and young adulthood in Brooklyn, New York. As a child growing up during the **Cold War** and **McCarthy era**, Levy's parents encouraged the creation of art that would bring awareness to the people that the world needed to change. Holding onto the ideology that his parents advocated for, Levy earned his B.A. in art from Brooklyn College of City University of New York in 1964. As an undergraduate, he studied painting with Ad Reinhardt, photography with Walter Rosenblum, and art history with Milton Brown. While Levy was earning his M.A. in art education, he was also studying the Photo League and the photography program of the Farm Security Administration that would ultimately become his inspiration for his photographic works.

As a versatile artist, Levy discovered that photography was the medium that allowed him to achieve the same raw energy, sensuality, and grittiness that **Willem de Kooning**, **Robert Rauschenberg**, and **John Chamberlin** produced in their works. Levy wanted his art to be an extension of real life. He found that his paintings and sculptures were lacking that connection. Levy found that with photography, he was able to immerse himself in real life within the rectangle of his viewfinder and with the release of his shutter. The subjects of his photography over the years have ranged from inner-city New York from his time as a schoolteacher for at-risk adolescents, the coal mining towns of the Appalachian Mountains, civil rights and peace demonstrations during the 1960s and the new millennium, Mongolia and other developing nations that include Mexico, Brazil, Cuba, and Bolivia.

Movements in Photography

The Photo League

The American organization of photographers was founded in New York in 1936. It was an offshoot of the earlier radical **Film and Photo League**, and its members were dedicated to urban social imagery. At first they saw the camera as a weapon in the social and political struggles of the time, but towards the end of the 1930s their outlook broadened, although they remained strongly committed to documentary photography. Photo League members later included many renowned photographers whose only common bond was their devotion to the medium as an expressive visual form.

The Photo League maintained darkrooms, meeting spaces and operated a school under the directorship of the photographer Sid Grossman (1913–55). Grossman sponsored workshops and projects (for example the **Harlem Document**, an in-depth photographic documentation of life in **Harlem**, led by Aaron Siskind, that lasted for three years) and published **Photo Notes**, a periodical that was praised by Edward Weston as the most provocative photographic reading of its time. The League also provided gallery space for exhibitions, on 21st Street and later on 10th Street. The breadth of its presentations is indicated by a spectrum that included the work of Weegee, Lisette Model, Dorothea Lange, Barbara Morgan, László Moholy-Nagy, French photojournalism and photographs for the Farm Security Administration (FSA) project.

During the anti-liberal climate that emerged towards the end of the 1940s the Photo League, with its broad social outlook, found itself listed by the US Attorney-General as a 'subversive' organization. When anti-libertarian ideology became further entrenched and the League was unable to clear itself—there being no procedure for this—its membership drained away and in 1952 it was forced to cease its activities.

The Farm Security Administration

The **Farm Security Administration** (FSA) was created in the Department of Agriculture in 1937. The FSA and its predecessor, the Resettlement Administration (RA), created in 1935, were **New Deal** programs designed to assist poor farmers during the **Dust Bowl** and the **Great Depression**.

On March 9, 1933, new president, Franklin D. Roosevelt called a special session of Congress, telling them that unemployment could only be solved through “direct recruiting by the Government itself.” For the next three months, Roosevelt proposed, and Congress passed, a series of important bills that attempted to deal with the problem of unemployment. These programs became known as Roosevelt’s New Deal.

The Resettlement Administration (RA) was created in 1935 with the goal to relocate struggling urban and rural families to communities planned by the federal government.

However, this objective was unpopular among the majority in Congress, as it appeared to be socialistic to some and threatened to deprive influential farm owners of their tenant workforce. Its focus then changed to building relief camps in California for migratory workers, especially refugees from the drought-stricken Dust Bowl of middle America and the Southwest. Though this objective was highly resisted by a large share of Californians, who did not want destitute migrants to settle in their midst, 95 camps were built that gave migrants clean quarters with running water and other amenities. Though the program assisted some 75,000 people, they were only a small percentage of those in need and were only allowed to stay temporarily.

Drought refugees in California, in 1936, caused enormous criticism for poor management, the Resettlement Administration was transferred to the Department of Agriculture in September, 1937 as part of the Farm Security Administration (FSA). This department, established in 1935, was responsible for support to small farmers and the refurbishment of land and communities ruined during the Great Depression. Focused on improving the lifestyle of sharecroppers, tenants, poor landowning farmers, and a program to purchase sub-marginal land and resettle them on government-owned group farms; this program also had its critics. One of the largest – Farm Bureau, strongly opposed the FSA as an experiment in collectivizing agriculture.

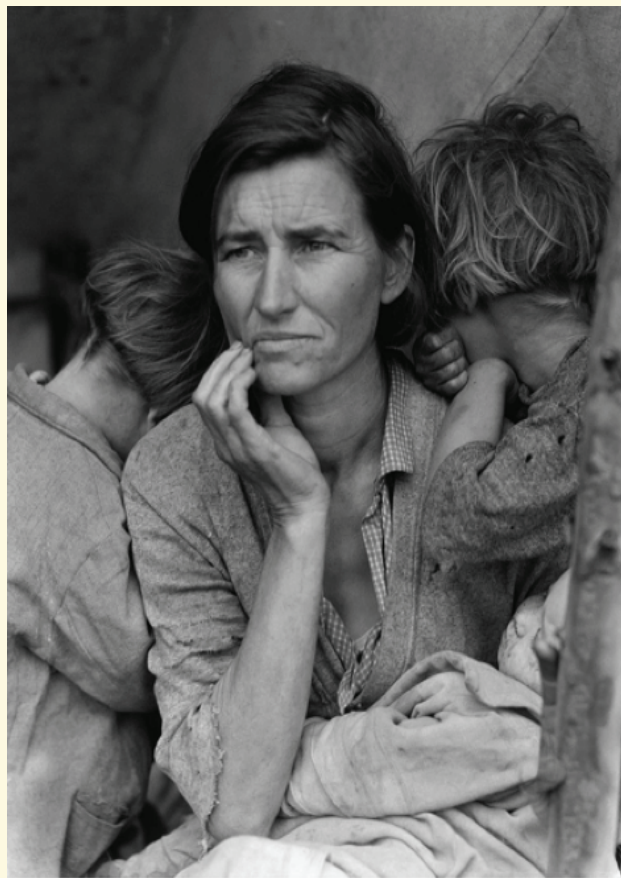
In the end, the program failed because the farmers wanted ownership and when the United States entered World War II in 1941, millions of jobs became available in the cities. By 1943, Congress greatly reduced FSA's activities and the following year, transferred its remaining responsibilities to the Office of War Information.

During the FSA's peak, a small, but highly influential photography program was set up intending to show the program's provisions for rural communities instead it more often portrayed the challenges of rural poverty. The program was managed by **Roy Stryker**, who initially headed the photography division of the Resettlement Administration. When that program moved to the FSA, Stryker went with it. Under him, the Information Division of the FSA adopted a goal of "introducing America to Americans," via a focus on photography and written narratives.

At first, the **photo division** focused on the lives of sharecroppers in the South and of migratory agricultural workers in the Midwestern and western states. However, the scope of the project expanded over time and the photographers began to record rural and urban conditions throughout the United States and mobilization efforts for World War II.

To carry out these tasks, Roy Stryker employed a small group of photographers that included Jack Delano, Walker Evans, Dorothea Lange, Russell Lee, Gordon Parks, Marion Post-Wolcott, Arthur Rothstein, Ben Shahn, John Vachon, and other well-known Depression era photographers.

The photographs of the Farm Security Administration (FSA) and Office of War Information (OWI), began to transfer to the Library of Congress in 1944. These many photographs form an extensive pictorial record of American life between 1935 and 1944. More than 250,000 images of rural poverty were taken by the RA-FSA and about half of these images survive.



Migrant Mother, Dorothea Lange: FSA,
California, 1936.

ARTISTS THAT INSPIRED LEVY

Walker Evans



Walker Evans 1937
Profile, Hand up to Face

Walker Evans was born on November 3, 1903 in St Louis, Missouri. Evans originally wanted to become a writer as he looked up to, and was inspired by famous poets such as of T. S. Eliot, James Joyce, and E. E. Cummings. Evans first attended Williams College in Massachusetts, but left the school after attending for only one year, in order to move to New York City. Because of his passion for writing and books, Walker Evans worked in bookstores and at the famous New York Public Library. It is said that Evans' love of books and writing greatly informed his photography, which is often described as having a narrative or poetic quality. Using the word narrative to describe Evans' works is to say that his photographs tell the viewer a story. Evans' photographs are poetic because they often inspire an emotion in the viewer, or capture the emotion of the subject in the photograph in a very deliberate way. Evans' earlier photographs were very formalist, meaning that they were more about the basic qualities of a photograph, rather than depicting anything emotional or subjective; it was in his later work that Evans developed his own more emotional and narrative style.

It is thought that the years 1935 and 1936, during the Depression, were the most productive and accomplished years for Evans. In 1935 Evans accepted a job from the US Department of the Interior to photograph a government built resettlement community of unemployed coal miners in West Virginia (Met Museum, 2004). This temporary position offered to Evans became a full-time position making Evans the “information specialist” in the Resettlement (Farm Security) Administration (Met museum, 2004). The FSA photographers including Dorothea Lange, Arthur Rothstein, and Russell Lee were assigned by the government to document farm workers in rural communities throughout the United States. These photographs were meant to convey what the government was doing to make life better for the farmers in the country.

Evans took a different approach while photographing for the FSA. Instead of photographing based on the ideals encouraged by the FSA, Evans took images that captured the essence of American life at the time. Evans’ photographs provide people today with an unedited perspective of what the Depression really looked like, by capturing images of real people and the emotions they were experiencing at the time. The images are relatable and human, giving a genuine voice to the people of the time period that we can appreciate and hear today.

Robert Frank



Shooting from the hip, Robert Frank and wife, June Leaf.

Robert Frank (b.1924, Zürich) is a renowned American photographer and filmmaker. His approach to the photographic medium is improvisational and intuitive. Frank captures images with an objective immediacy, and often sequences the results in a nonlinear structure that is both conceptual and confrontational. His 1958 book, *The Americans*, is widely considered to be one of the most important collections of photographs in post-World War II American history. Supported by a Guggenheim Fellowship, Robert Frank travelled across the United States, and through his loose documentary style, chronicled an America that was starkly different than that of an optimistic nation standing at the threshold of a future leading to postwar prosperity.

Frank became a concise narrator, meticulously editing 27,000 frames, and intently structuring 83 pictures in what he called a “distinct and intense order.” Frank’s photographic poem of his newly adopted country did not reveal subjects living in locations that reflected the American dream. Factory workers in Detroit, transvestites in New York and black passengers on a segregated trolley in New Orleans, were just some of the controversial images captured in urban, rural, and middle class areas. The images tackled themes such as race, politics, alienation, consumerism, power, and injustice. In the introduction of *The Americans*, the beat poet Jack Kerouac said Robert Frank, “sucked a sad poem right out of America onto film, taking rank among the traffic poets of the world.”

Dorothea Lange



Dorothea Lange atop Automobile, California. 1935

Dorothea Lange was an American photographer who was heralded for her documentary-style work. While her work is often recognizable, many do not recognize Lange as the photographer and very few know anything about her. This is partly because most of her photographs were published anonymously. Born into a middle class German-American family in New Jersey, Lange grew up battling both physical and emotional demons that shaped the way she navigated the world. Diagnosed with polio at an early age, she was left with a permanent limp that became more debilitating as she aged. This illness would cause Lange to be more receptive to those with disabilities, both visible and invisible.

A move to New York resulted in an overall gain of social awareness that would ultimately prepare her for her move to San Francisco, where she would open up her own studio, 540 Sutter Street, displaying human portrayals of economically and agriculturally ravaged families during the Great Depression.

Though her earlier works were portrait style pieces revealing the array of characters in the world of Bohemian San Francisco. Lange's "White Angel Breadline" signaled her transition into documentary photography, a genre she helped to define.

In order to understand Lange's work, one must hone in on one of her key influences: Paul Shuster Taylor, an economist and Lange's second husband. Taylor's expertise was migratory labor and he frequently took photos to accompany reports on workers flocking to California. After urging colleagues to also take snapshots, Taylor insisted that Lange use her lens to tell the stories of those on the fields.

Lange's work impacted the world beyond the confines of studios—the Farm Security Administration's historical section took notice of her photography, and marked her most iconic piece, "Migrant Mother," (see on page 18) as the visual definition of the FSA. Lange's images and field notes from Imperial Valley helped sway officials to fund a camp for migrants in the state of California.

"Migrant Mother" was taken at a campsite of unemployed pea pickers. The main subject of the photograph, was Florence Owen Thompson, who disclosed to Lange that her family had been living off of frozen vegetables and birds hunted by the children. Lange's photographs are some of the most recognized in the world--often lingering in viewers' memories because of their smoldering intensity.

Lewis Hine



Self-Portrait of Lewis Hine. 1930

Lewis Hine, a native of Oshkosh, Wisconsin, was a revolutionary man in the early 1900s, whose work and dedication still affects us today. While he may have been seen as just a photographer, or even a menace to the industrial factory managers, he revealed the disreputable face of harsh child labor in America. Hine, furthermore, helped shape the laws on child labor on a wide scale. Starting out as a schoolteacher, Hine had already acquired an appreciation and respect for the youth early in his career. Having this respect only helped him in his passion to change the great child-labor problem of this period.

Lewis Hine was born September 26th, 1874 to Sarah Hayes Hine, a school teacher, and a Civil War veteran, Douglas Hull Hine. After his father was in a fatal accident in 1892, Hine was forced to work to help sustain his family. Hine's early work included being a janitor at a bank and furniture upholsterer at a factory where he worked 13 hour days, 6 days a week making \$4 each week. This gave Hine his first encounters with the harsh realities of child labor in America. Hine used this as inspiration to work to make changes towards the

erroneous nature of industry. Determined to become educated, Hine took extensive courses with Frank Manny at the State Normal School in Oshkosh. Manny encouraged Hine to become a teacher, studying under two prestigious instructors of his time: John Dewey and Ella Flagg Young. Lewis then began taking courses on sociology, biology and nature. Manny's relationship with Hine took a great role in orchestrating the changes he wished to create. Hine was then given a camera to record the different aspects in nature and sociology and social aspects of academics and students at the university. In 1905 after photographing immigrants at Ellis Island, New York, Hine coupled with Manny at The Ethical Culture School to create a project for his students on immigrants; the project would help them gain respect for the vast number of immigrants coming into the United States. Hine was inspired to focus on issues that were affecting the well-being and justice of the common people. With these tools, Hine used photography as a source of education as he was commissioned to submit his works to articles for The Elementary School Teacher, The Photographic Times and The Outlook. Hine also worked with the Works Progress Administrations (WPA).

Attending a number of universities, Hine began to build relationships with people who would help make imperative changes. At the Columbia School of Social Work, Hine met Arthur Kellogg who worked for the Commons and Charities and later introduced Lewis to the National Child Labor Committee where he worked as a freelance photographer. The National Child Labor Committee (NCLC) was an agency that aided in the abolition of child labor, enforcing laws against its standing.

During the industrialization, workers were moved from home workshops and farms into urban areas and factory work. Unfortunately, children were often preferred simply because factory owners viewed them as more frugal components for their industry, more manageable, and less likely to strike. From 1890-1910, the number of children under the age of 15 who worked in industrial jobs outrageously climbed from 1.5 million to 2 million. Hine was sent to the factories where children worked, to document and photograph the conditions.

Hine would secretly interview working children before taking their photos for proper documentation. He would even wait outside until the children were leaving to photograph them after a day of being overworked and underpaid. Hine photographed the children directly at eye level so that the viewer would connect with the child and the situation. After revealing these conditions and truths, Hine's work was used in universities and lectures and to help illustrate exhibitions, pamphlets and magazine articles on the abolition of child labor under Social Photography.

In addition, Hine also photographed the conditions of the workers of the Empire State building from 1930-1931. Though we are still fighting for gradual changes in our social systems, Hine was able to greatly influence child labor laws through his painfully revealing photographs of the industrial era. Many of the industrial managers worried more about profit over the humanity of children and adult workers alike. Hine felt it was his duty to facilitate this type of change saying, "There is work that profits children, and there is work that brings profit only to employers. The object of employing children is not to train them, but to get high profits from their work."



Spinner in New England Mill
Lewis Hine. 1913



Paris Gamin
Lewis Hine. 1918

Lesson Plans

Compare and contrast Builder Levy to his inspirations!

Key Objective: Students will learn about the photographs of Builder Levy and the historical significance his photographs highlighted in society. Not only will they learn about Builder Levy, they will learn about the photography movements and the photographers that came before Levy's time. By studying Levy's photographs and his inspirations, students will be given an example of a Builder Levy photograph and one created by his inspirations.

Relevant Standards: VA.912.H.2

Grade Level: 9-12

Time Needed: 1-2 class sessions

Materials: examples of Builder Levy photographs
examples of photographs created by one of his inspirations

PROCEDURE: Show examples of a Builder Levy photograph to compare and contrast with a photograph created by one of his inspirations. Discuss what kinds of similarities are depicted in each photograph and the importance historical importance each photograph is highlighting.

Discussion Questions:

1. What are the similarities that you have noticed between the two photos? What historical importance do both photos depict?
2. What are the differences that you have noticed between the two photos? What elements in the photos tell you that they represent two different historical times in history?

Evaluation: Were the students able to fully understand the photography movements that the photos represented? Are they able to identify the elements in the photos that signal a historical event in history? Were they able to compare and contrast the two photographs to show that they fully understood the connections?

Join the Photo League!

Key Objective: Students will demonstrate an understanding and appreciation for photography and its ability to show our culture, lives, and stories.

Grade: 6-12

Time Needed: A week to complete at home and 2 class periods.

Relevant Standards: VA.68.F.1-2; VA.68.O.1-2; VA.68.S.1-3; VA.68.C.1-3; VA.912.C.1-3; VA.912.H.1-3; VA.912.F.1-2; VA.912.O.1-2; VA.912.S.1-3

Materials: Camera and Printer

Procedure:

1. Brief introduction to the Photo League and what they did in New York City, especially Harlem.
2. Explain the purpose of the photo project and what will be expected of them. To appreciate the Photo League, have students take a week to photograph the area they live in, their homes, and their lives in a way that shows the viewer the life and time of the photographer.
3. Have students print the photo or photos they find most telling of their life and write a small artist statement, and bring it to class one week after project is set.
4. Students should have an in class critique of each other's projects and discuss their own artwork and how it relates to that of the photo league.

Evaluation: Students should be able to discuss and critique each other's projects from an artistic point of view. Students should be able to defend their piece and explain how they find it to be a raw window into their life, time, and culture.

The Power of the Narrative in Photography

Key Objective: To understand the potential of photography to tell stories, express and inspire different perspectives, and to make change by communicating different perspectives with peers.

Time Needed: Two class periods

Grade Level: 9-12

Relevant Standards: VA.912.C.3.3; VA.912.C.2.2; VA.912.O.2.1

Procedure: In this activity, students will be asked to bring in a photograph that is important to them in some way. The photographs will be placed in a pile and randomly handed out to the students in the class. Each student will be given the same prompts to choose from in writing a narrative for their randomly chosen photograph. A few ideas for prompts are:

- What do you think happened before and after this photograph was taken?
- What do you think the people in the photograph are doing?
- Who do you think the people in the photograph are? What do you think they are feeling?
- What story is this photograph telling you?

After writing a page long narrative, students will be asked to share what they wrote about the randomly chosen photograph. The student who originally brought in the photograph can share why the photograph is important to them and share its context.

Essential Question: How do our stories differ? How differently do we each perceive our shared photographs? Does our perception of a photograph have to be accurate for it to be meaningful?

Evaluation: Students will develop an understanding of how Walker Evans' works have a narrative quality. Students will learn about the power of a photograph to tell viewers a meaningful story. Use visual cues to develop an understanding of the intended meaning of a photograph. Students will learn that their perceptions of photographs can be alike, different, accurate to the photo's meaning or inaccurate, but that each of these perceptions is meaningful because it is relative to the individual.

VISUAL ART ACTIVITY

Key Objective: Students will incorporate current events and the subject of study, Lange's work, into an investigation and presentation on various methods of subject analysis in order to create a reflective and didactic written/verbal interpretation of the image and plotline selected for study.

Relevant Standards: VA.912.C.1.2, VA.912.C.1.3, VA.912.C.1.8, VA.912.C.2.2, VA.912.F.3.1, VA.912.F.3.4, VA.912.H.1.1

Grade Level: 10-12

Time Needed: 2 Class Sessions

Materials: Notebook paper, Pen, (At home): Computer

Procedures: Locate and print out a news article that revolves around the struggles or plight of an individual/community

The article must include a photo and firsthand quotes

Read the article, look at the photograph, and think about where you would go to create a photo series like Lange's

Why would you go here?

What topics are you interested in investigating/presenting?

Discussion Questions:

1. Do you think the impact that Lange's photographs had on media and legislature is still replicable today? Why or why not?
2. What about "Migrant Mother" strikes a chord with you?
3. Can you think of any modern (1950s onward) photographs that have reached similar iconic status by showcasing the plight of a people?
4. How has social media affected the way photographs like these are consumed?

Evaluation:

Were students clear in their thought patterns and expressing them? Did they effectively respond to questions posed by peers? Was the analysis in depth and constructive towards the overall goal of the assignment?

PHOTO ESSAY

Key Objectives: Students will consider social-documentary photography and image sequencing, and create a photo essay based on the special interest topic of their choice.

Relevant Standards: VA.68.C.1.1; VA.68.C.2.1; VA.68.C.3.1; VA.68.H.2.1; VA.68.H.3.1; VA.68.O.3.1; VA.68.S.1.1; VA.68.S.2.1; VA.912.C.1.1; VA.912.C.2.1; VA.912.C.3.1; VA.912.H.1.1; VA.912.F.1.1; VA.912.F.3.1; VA.912.O.1.1; VA.912.O.2.1; VA.912.O.3.1; VA.912.S.1.1; VA.912.S.2.1; VA.912.S.3.5

Grade Levels: 6-12

Time Needed: Roughly 5 class periods

Materials: Digital Cameras, Computer, Internet access, Memory Stick/Flash Drive, Photography Software (iPhoto, Flickr, or photo archive)

Procedure:

1. Students will take their pictures spontaneously, capturing improvised moments with an objective eye.
2. Students will examine context, consider themes to construct a narrative, and develop a linear sequence for their images.
3. Students will edit images and complete photo essay that tells a story based on overlapping themes.
 - a. Students will be introduced to the photographer Robert Frank (b.1924, Zürich), renowned American photographer and filmmaker.
 - b. Students will view and discuss *The Americans* and focus on how the photo essay comments on the United States during the late 1950s.
 - What response do you have to the carefully sequenced book of images?
 - What story is the photographer telling?
 - Why do you think the artist took these pictures and included them in a book called *The Americans*?
 - What social issue, community, event, or group is being addressed?

c. Students will share examples of images from *The Americans* that tell a story and discuss how disparate images relate to each other in order to create new meaning.

- What is the subject matter of this image and how does it relate to social-documentary?
- Are captions with explanatory text needed to provide a narrative? Did you want to see them with the images?
- Explain what a photo-essay can do, say, or mean, that a single photograph cannot.

d. Students discuss photo essay topics and toss around ideas about how to best visually express them.

- What can photography as an art form say about a social issue or community?
- What story would you like to tell with your photo essay?
- Can you provide examples of where separate images sequenced together in a photo essay made a powerful impact?

e. Students will take pictures based on their special interest topic to begin creating their own personal photo essay.

f. Students will select final images and lay out their photo essay with captions and texts using photo presentation software.

g. Students will write and include a personal artist statement demonstrating the skills needed to apply art, design, and photography elements into a concise photo essay.

Evaluation:

Students will be evaluated on class participation, group discussion, research and analysis of topic images, completion of photo essays, and artist statement.

Industrial Children

Key Objectives: Students will be able to understand the importance of human rights and revolutionary changes by examining the disadvantages and history behind child labor in America. Students will be able to create a dichotomy of industrial work and child's play.

Relevant Standards:

Grade Levels: 6-12 **Time Needed:** 6 hours (two 3 hour sessions)

Materials: Drawing paper, charcoal, pencils, cameras, children's toys and children's small, old clothing.

Procedure: Begin with asking students how they think children should be able to enjoy their youth and how old they think is an appropriate age to start working. Introduce Lewis Hine and show pictures of his work. With charcoal, pencils and drawing paper, have students draw factory machines next to children's toys and create a photograph of working children from industrial era by taking pictures of one another with old clothing and with charcoal on clothes and hands.

Discussion Questions:

1. Do the photos/drawings look convincing?
2. What kind of message does this convey?
3. How does this effect the way you feel about children and work in America? (Is this any different for children working overseas?)
4. Photography was used in those times to convey a particular message in Art. Lewis Hine used this medium to make revolutionary change. If given an opportunity, how would you use your creativity to make change? What methods did Hine use in photography to evoke empathic emotion?
5. Can you think of any other human rights violations America needs to change? Why? How do you think the Industrial Era changed America overall?

Evaluation: Were the students able to understand the dichotomy between child labor and child's play? Are the students able to understand the importance of Lewis Hine in his contribution to the change in child labor laws?

Glossary

Abstract Expressionism : an art movement that occurred in America after the ending of World War II. Abstract Expressionist artists resisted the definition of a cohesive style; instead, they choose to convey strong emotional or expressive content abstractly. It breaks away from traditional methods of art in the sense of large-scale canvases that are taken off the easel and painted with house paint. Abstract Expressionism has been applied to other artistic medias as well, such as drawing and sculpture.

The Americans : Robert Frank's seminal work of photography first published as *Les Américains* in Paris in 1958 by Grove Press, and in the United States in 1959.

Chamberlin, John : an Abstract Expressionist sculptor. He was best known for making his sculptures out of old automobiles or their parts.

Cold War: : the nonviolent conflict between the United States and the Soviet Union that began a few years after the end of World War II and ended in 1991. Although the war was a nonviolent conflict between the two, there was no shortage of threats or incidents that came close to declaration of war.

Contact Print : A print made by exposing a photosensitive surface in direct contact with a photographic negative.

Willem de Kooning

One of the few Abstract Expressionist to paint recognizable figures in his works, though the figures are still warped and abstracted with aggressive brushstrokes. He is well-known for his Women series.

Dust Bowl

Name given to drought stricken farming areas in America, plagued by dust storms during the depression of the 1930.

Farm Security Administration

The Farm Security Administration (FSA) was created in 1937 under the Department of Agriculture. The FSA helped famers and rural workers with rebuilding their homes and farms, loans and subsistence homestead programs. One of the most lasting programs of the FSA is the collection of photographs that document the rural conditions from the Information Division of the Resettlement Administration. These photos helped to promote the programs of the RA and to show the people, cultures, and landscapes of rural America. Walker Evans was one of the photographers who set out to photograph for the FSA.

Film and Photo League

an organization of filmmakers, photographers, writers and projectionists in the 1930s, dedicated to using film and photography for social change

Florence Owen
Thompson

Thompson and some of the children set up a temporary camp. As Thompson waited, Dorothea Lange, working for the Resettlement Administration, drove up and started taking photos of Florence and her family. She took 6 images in the course of 10 minutes.

Formalism

The study of art based solely on an analysis of its form – the way it is made and what it looks like

The Great Depression

Lasted from 1929 through 1939, and was the result of the stock market collapse of October 1929. It is said to be “the deepest and longest-lasting economic downturn in the history of the Western industrialized world”. By 1933, between 13 and 15 million Americans were unemployed.

Harlem

A large neighborhood within the northern section of Manhattan. Since the 1920s, Harlem has been known as a major African-American residential, cultural, and business center.

Harlem Document

an in-depth photographic documentation of life in Harlem, led by Aaron Siskind, that lasted for three years

Leica

1925, proprietary name of cameras made by firm of Ernst & Leitz Gesellschaft, Wetzlar, Germany.

Maquette

A small model or study in three dimensions for a sculptural or architectural project

McCarthy Era

The years 1950-1956 in which Joseph McCarthy, a Republican Senator, led the campaign for rooting out Communists in the United States. Thousands of Americans were accused of being Communists or sympathizers. The accused were aggressively investigated and questioned by government committees or agencies. Many artists during this time were subjected to this behavior.

NCLA

National Child Labor Committee

New Deal

A series of programs put into place by President Franklin D Roosevelt with the purpose of pulling the American economy out of the Great Depression.

Paul Shuster Taylor

Dorthea Lange's second husband; economist and photography enthusiast whose subjects were the migrant fields where he urged Lange to take photos as well.

Photo Division

Focused on the lives of sharecroppers in the South and of migratory agricultural workers in the Midwestern and western states.

Photo League

American organization of photographers founded in New York in 1936 who pushed the boundaries of photography

Photo Notes

A periodical that was praised by Edward Weston as the most provocative photographic reading of its time

Robert Rauschenberg

One of the few artists at the time of Abstract Expressionism to react against the movement. During his career as an artist in the 1950s, Rauschenberg coined a new term for his style of work called “Combines,” which combine aspects of painting and sculpture.

The Resettlement Administration

Created in 1935 with the goal to relocate struggling urban and rural families to communities planned by the federal government.

Rolleiflex

Long-running and diverse line of high-end cameras originally made by the German company Franke & Heidecke, and later Rollei-Werk. The “Rolleiflex” commonly refers to a medium format twin lens reflex (TLR) camera.

Roy Stryker

Initially headed the photograph division of the Resettlement Administration. When that program moved to the FSA, Stryker went with it.

Social Photography

subcategory of photography focusing upon the technology, interaction and activities of individuals who take photographs

WPA

Works Progress Administration

Image List

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Preachers, Builder Levy
Appalachia USA

Evaluation Sheet

Appalachia USA

Please return to:
FSU Museum of Fine Arts
530 W. Call St.
Room 250 Fine Arts Building
Tallahassee, FL 32306-1140

Was this material adaptable for introduction to your students?

All Some None

Did you feel the packet adequately provided the information and materials on the topics covered by the exhibition?

All Some None

Was the packet presented in an organized manner?

All Some None

Would you like to continue to receive materials from FSU Museum of Fine Arts?

Yes No

Did you use any of the suggested activities in your classroom?

All Some None

If so, were they successful?

All Some None

Do you have any other comments or suggestions for us regarding the Education Packet?