



Iconic Images: The Stories They Tell

Curriculum Unit 11.01.06
by Kristin M. Wetmore

Introduction

An important dilemma for me as an art history teacher is how to make the evidence that survives from the past an interesting subject of discussion and learning for my classroom. For the art historian, the evidence is the artwork and the documents that support it. My solution is to have students compare different approaches to a specific historical period because they will have the chance to read primary sources about each of the three images selected, discuss them, and then determine whether and how they reveal, criticize or correctly report the events that they depict. Students should be able to identify if the artist accurately represents an historical event and, if it is not accurately represented, what message the artist is trying to convey.

Artists and historians interpret historical events. I would like my students to understand that this interpretation is a construction. Primary documents provide us with just one window to view history. Artwork is another window, but the students must be able to judge on their own the factual content of the work and the artist's intent. It is imperative that students understand this. Barber says in *History beyond the Text* that there is danger in confusing history as an actual narrative and "construction of the historians (or artist's) craft." ¹

The *Merriam Webster Dictionary* defines iconic as "an emblem or a symbol." ² The three images I have chosen to study are considered iconic images from the different time periods they represent. My students will determine if these images are historically accurate portrayals. The three images I will examine are: Dorothea Lange's *Migrant Mother*, Picasso's *Guernica*, and William Powell Frith's *Derby Day*.

These images do not have to be used consecutively, nor do they have to be used to build on each other. The images, from different time periods, have been recognized as iconic. They can be used individually at different points in the curriculum, if your curriculum is set up chronologically. This unit can be used for a photography course, art history course, US history course or even an English course studying literature of the Great Depression or of Dickens.

This unit will help me teach "reading for information," which has become a requirement in all classes that are taught at my school. The students will read historical documents that refer to the artist's background, biography, or reviews. This unit will give me the chance to bring to class not only documents that are effective and connected to the artists we are going to study, but also interesting documents that will certainly improve

the students' reading abilities and their knowledge of this subject. These will help improve their critical and thinking skills.

This unit directly analyzes how life is reconstructed through images, colors, details and shapes. Specifically, this unit will help me and my students to look at an image and determine whether certain details led the artist to alter the reality behind the image. I want students to questions and ask, "How is this image biased?" In this view, the image that makes history can open a window on the past and also teach what distortions are present in history and can be avoided in the future. As historians we must question all documents and media. They were not created with complete "factual accuracy and dispassion objectivity." ³

Background

I am a visual arts teacher at Cooperative Arts Magnet High School (Co-op), an inter-district magnet high school. Approximately 65% of the students are from the city of New Haven and 35% come from surrounding towns. The students apply for a lottery to come to Co-op and choose an area of the arts to study. This art form will be their area of intensive study for four years. The students may choose from music (choral or instrumental), visual art, theater, creative writing, or dance. The Visual Art students take a double period of art, approximately 90 minutes, everyday.

Students come from districts other than New Haven to attend Co-op rather than their local public high schools, primarily because they are interested in studying the arts in a smaller setting. Co-op has 624 students enrolled in grades 9-12. The student population is 65 % of female and 35% male, 49% Black students, 24% Hispanic, 26% White and 1% Asian American students. The main languages spoken are English and Spanish with 1% English language learners (ELLs). The school has 7% students with special education needs. The proportion of students eligible for free or reduced price lunches is 66%, a figure that is higher than the state average. ⁴

Co-op is fortunate to be located one block from two of Yale University's world-renowned museums, the Yale University Art Gallery and the Yale Center for British Art. Teachers often take their students on mini field trips to the galleries. The Art Gallery owns a copy of *Migrant Mothe*, and the Center for British Art owns an engraving by Auguste Blanchard after Frith's *Derby Day* .

The AP Art History students that I teach have a rigorous, college-based curriculum that includes the following objectives, which appears as follows in the syllabus that I wrote for the course:

Students will gain knowledge of architecture, sculpture, painting and other art forms within diverse historical and cultural contexts. Students will examine and critically analyze major forms of artistic expression from the past and present and from a variety of European and non-European cultures. Students will develop an understanding of artworks in their context, considering issues of patronage, gender, politics, religion and ethnicity. Students will examine the interpretation of a work based upon its intended use, audience and the role of both the artist and work of art in a particular society.

The unit will begin with several objectives: To use historical documents as educational tools for the experiencing of history, to use primary sources to make connections between artwork and history, and to examine works of art to determine if the images that we have named iconic are accurate depictions of history. I want my students to question the historical accuracy of the artworks in question as well as the intentions of the artist.

My unit will be essentially focused on the analysis of primary sources and their specific details to understand, interpret, and analyze, and draw conclusions about the artists' choices in depicting an event. Each primary source will be studied following the four levels of critique that we use in the art classroom. These questions are part of the critique process that the Visual Art department at Co-op has developed: Describe, Analyze, Interpret, and Judge.

The most challenging part for my AP Art History students is number 4 – Judge. In order to know the artist's intent the student must know the context of the work itself: the historical, political and societal connections. The students need to study historical documents to be able to synthesize the information that the artists used to construct the artwork. The students should also study the artist's background to understand how the art work is a reflection of the artist's beliefs and prejudices. Then students will be able to make judgments about whether the artwork accurately depicts historical events.

Part of my unit will also be reserved for the analysis of propaganda in representing an image of a specific event. My aim is to improve my students' skills as independent thinkers who do not accept every word or every image they see, on the Internet, in print, or in movies. Also, the students will be able to make a powerful, personal connection to their own artwork and that of others.

Images

Dorothea Lange's *Migrant Mother*

But time of course is a very great editor, and a great publicist. Time has given those things great value. ⁵ –Dorothea Lange

Dorothea Lange's (1895-1965) *Migrant Mother* is a photograph taken in February 1936 and has come to be synonymous with the Great Depression ⁶. *Migrant Mother* is the name that the image has been come to be known by. Its caption, provided by the artist, is "Destitute peapickers in California; a 32 year old mother of seven children, February 1936." ⁷ In February or March of 1936 in Nipomo, California, Dorothea Lange made a series of photographs of Florence Owens Thompson and her children. ⁸ When Lange took her photos for the FSA (Farm Security Administration), she didn't ask for the names of her subjects. It wasn't until years later that the woman was identified as Florence Owens Thompson.

Linda Gordon, author of *Dorothea Lange, A Life Beyond Limits*, says, "When I asked my university students if they knew who Dorothea Lange was, almost all said no. But when I asked them to tell me their visual images

of the Depression, many described this photograph." ⁹ This iconic image is recognizable because it has been reproduced so many times from textbooks to posters to magazines. According to Donald McQuade and Christine McQuade, authors of *Seeing and Writing 4* , "Since the early 1960s, it has been reproduced so often that many call it the most widely reproduced photograph in the entire history of photographic image making."

10

Lange's career as a photographer began in 1919 in San Francisco when she opened a portrait studio. She began working for the Resettlement Administration, which would later be named the Farm Security Administration, in 1935. "Lange was working for the Farm Security Administration as part of a team of photographers documenting the impact of federal programs in improving rural conditions." ¹¹ She held this position through 1939. ¹² "The Farm Security Administration (FSA) was created in the Department of Agriculture in 1937. The FSA and its predecessor, the Resettlement Administration (RA), were New Deal programs designed to assist poor farmers during the Dust Bowl and the Great Depression. Roy Emerson Stryker was the head of a special photographic section in the RA and FSA from 1935-1942. During its eight-year existence, the section created the 77,000 black-and-white documentary still photographs (also at the Library of Congress) for which it is world-famous." ¹³ The photos were to document loans from the Resettlement Administration given to farmers. ¹⁴

The New Deal was "the domestic program of the administration of U.S. President Franklin D. Roosevelt between 1933 and 1939, which took action to bring about immediate economic relief as well as reforms in industry, agriculture, finance, waterpower, labour, and housing, vastly increasing the scope of the federal government's activities. The term was taken from Roosevelt's speech accepting the Democratic nomination for the presidency on July 2, 1932." ¹⁵

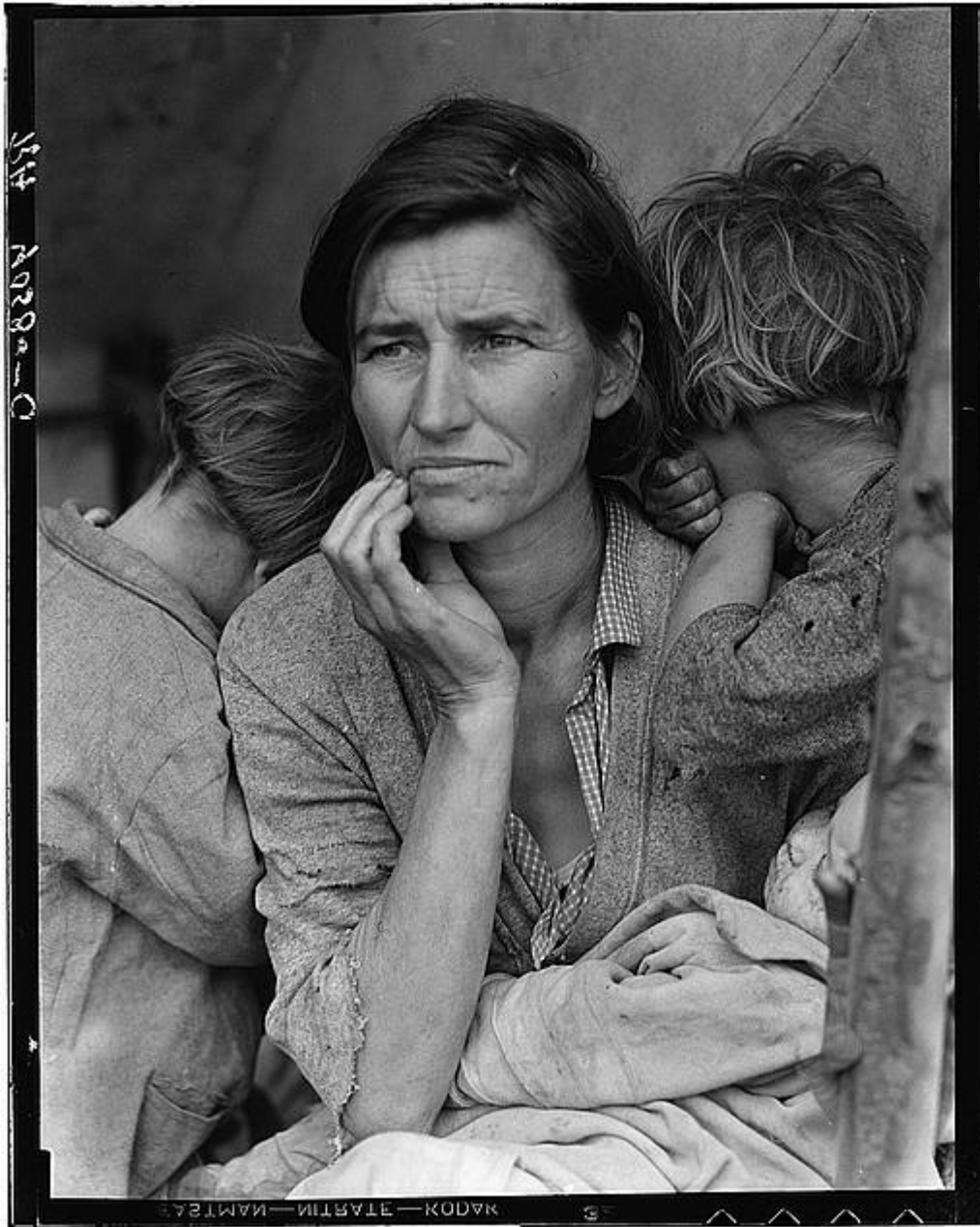
"Lange's photographs were intended to bolster support for the establishment of migrant camps in the area by the Resettlement Administration. On 12 March, five days after she returned home, Lange wrote Stryker that her 'negatives are loaded with ammunition.' She added that the situation was 'no longer a publicity campaign for migratory agricultural labor camps' but rather 'a major migration of people and a rotten mess.'" ¹⁶

One reason that this image is so widely reproduced is because it is in the public domain. The photographers were working for the U. S. Government, and works by the U.S. government were not eligible for copyright protection. ¹⁷ "The images are provided by the Library of Congress for educational and scholarly purposes." ¹⁸

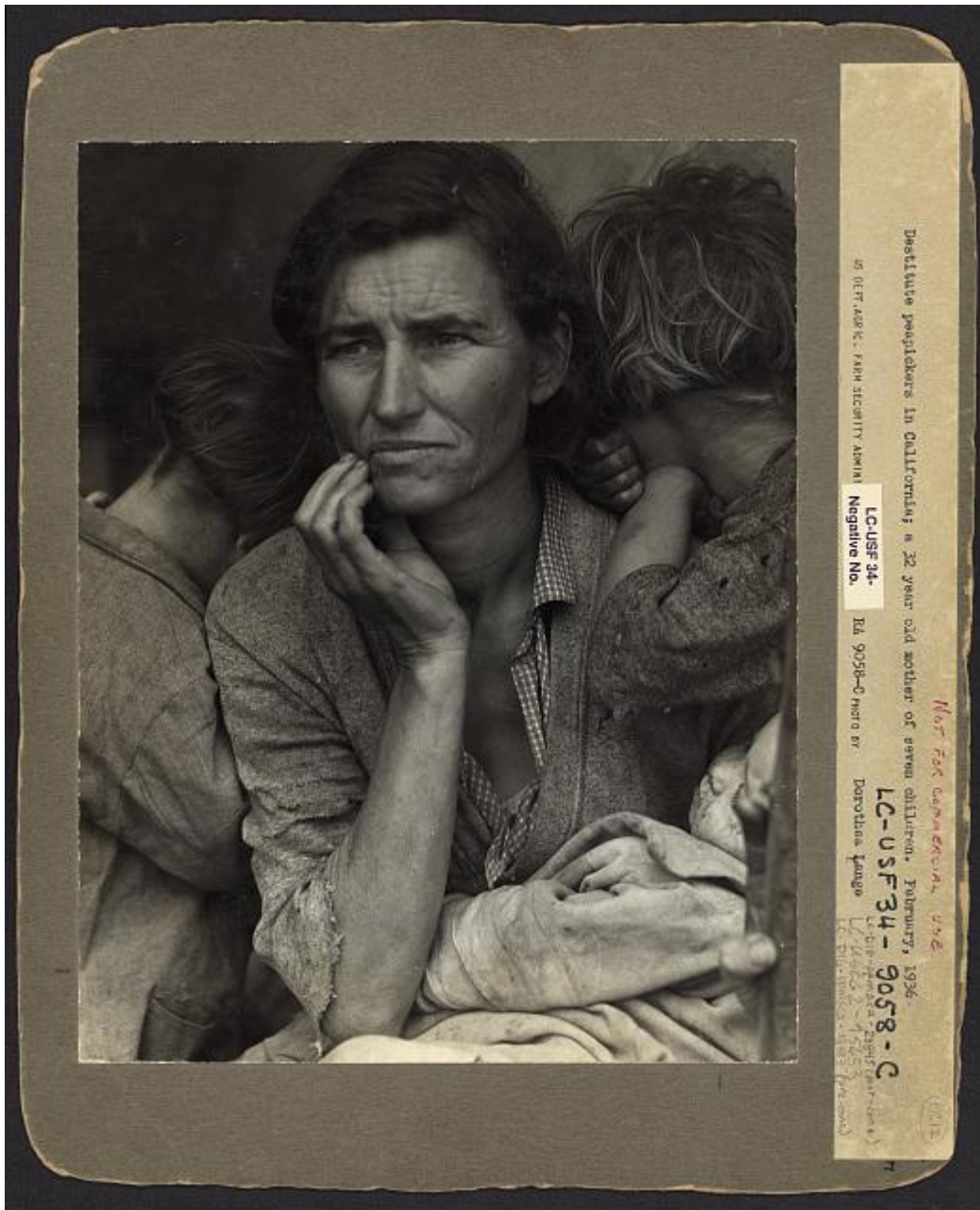
"Lange herself sometimes wondered why this photo in particular became so much used; she knew it to be a fine photograph, but she made others of equal strength." ¹⁹ Lange took a series of six photographs of Florence Owens Thompson and her children. Two show the family in their tent, one at long range, one at medium range. Three showed the children and their mother looking at the camera. The famous image is a closer range portrait with Florence holding her baby in her lap and her two other children facing away from the camera. It was this image that would come to be known as *Migrant Mother* . There was a sixth image that shows the mother and children in the tent, taken at a medium range and from an angle, but it was never submitted to the Library of Congress. ²⁰

The version that went on to be printed was actually retouched. In the original, there is a thumb in the right foreground. The thumb was later edited out. The photo that is owned by the Yale University Art Gallery is the retouched version. There was some controversy over the photographs being retouched. Roy Stryker was adamant about the photographs being "truthful" and not posed or altered. ²¹ However, we know that Lange

did, in fact, ask the children to look away from the camera. ²²



Retouched version: *Migrant Mother and Children* , Dorothea Lange, Gelatin Silver Print, Yale University Art Gallery, 12 13/16" x 9 13/16"



Unretouched version showing thumb in foreground, right: Dorothea Lange, "Destitute pea pickers in California. Mother of seven children. Age thirty-two. Nipomo, California," <http://www.loc.gov/pictures/resource/ppmsca.23845/>

In our Photoshop age, we might wonder why retouching or staging a photograph would be controversial at all. "The Anti-New Deal Republicans charged that FSA photographs were slanted." ²³ Roy Stryker insisted that they were not. The photographs were intended to be used as "evidence building a case for federal policy," and therefore any manipulation would be considered propaganda. ²⁴ Two years after she turned in the negative, Lange retrieved it to make a copy for a museum exhibition. This is when she removed the thumb from the picture. Stryker was furious with this retouching and later terminated Lange. ²⁵

Lange gives this account of the day in February or March 1936 in Nipomo, California:

I saw and approached the hungry and desperate mother, as if drawn by a magnet. I do not remember how I explained my presence or my camera to her, but I do remember she asked me no questions. I made five exposures, working closer and closer from the same direction. I did not ask her name or her history. She told me her age, that she was thirty-two. She said that they had been living on frozen vegetables from the surrounding fields, and birds that the children killed. She had just sold the tires from her car to buy food. There she sat in that lean-to tent with her children huddled around her, and seemed to know that my pictures might help her, and so she helped me. There was a sort of equality about it. ²⁶

There would later be debate about the accuracy of Lange's description of the woman. The family did not sell their tires. The man Thompson was involved with at the time, Jim Hill, had taken one of her sons to go have the radiator of the car repaired. The family was angry with this description, since a working automobile was vital to the family's survival. ²⁷

Since Lange did not ask her subjects their names or for any background information, she would have had no way of knowing that Florence Thompson was in fact full-blooded Cherokee. This fact was revealed many years later when journalist Bill Ganzel found Florence Thompson and others who were photographed by the FSA. ²⁸ There is speculation that had Roy Stryker known that Thompson was a full-blooded Cherokee, he would not have published the photo or that the photo would never have been so popular if the public had known this fact. ²⁹

Pablo Picasso's *Guernica*

Picasso's canvas is the horror of the future ... we see before us fragments of a shattered world, madness, hatred, despair, annihilation. ³⁰

Guernica by Pablo Picasso's (1881-1973) is an oil painting that was created for the Spanish Pavilion of the 1937 International Exposition of Arts and Technology in Modern Life. ³¹ The painting was created in reaction to the recent bombing of Guernica, a Basque town in Spain. "On April 26, 1937, Nazi planes flying for General Franco bombarded the town and machine-gunned people fleeing from collapsing and burning homes." ³² The town was unarmed and the people posed no threat. Many of the dead were women and children. They had been machine gunned down while they were trying to flee. The mural is 11' tall by 25.6' wide. The painting depicts animals and people suffering and dying. The mural has been called "modern art's most powerful antiwar statement." ³³ Picasso was living in Paris at the time of the attack and heard about the atrocities that took place in Guernica through the news of the bombings. He immediately began to paint the large-scale mural.

"The art historian and philosopher Max Raphael states that Picasso created 'a new form of the ancient, eternally changing tradition of historical painting.'" ³⁴ The mural is painted in black, white and grey. This use of black, white and grey is called grisaille. ³⁵ The use of grisaille mimics the style of newspapers making it appear

to be news that is being reported. ³⁶ By using black, white and grey, Picasso creates a feeling of "human suffering and death." ³⁷

Noel Monks, a new correspondent in Guernica at the time of the bombings, reported, "I was the first correspondent to reach Guernica, and was immediately pressed into service by some Basque soldiers collecting charred bodies that the flames had passed over. Some of the soldiers were sobbing like children. There were flames and smoke and grit, and the smell of burning flesh was nauseating. Houses were collapsing into the inferno. In the Plaza, surrounded almost by a wall of fire, were about a hundred refugees. They were wailing and weeping and rocking to and fro. One middle-aged man spoke English. He told me, 'At four, before the market closed, many aeroplanes came. They dropped bombs. Some came low and shot bullets into the streets.'" ³⁸

The mural is a collection of striking images. On the left hand side of the painting we see a howling mother carrying a dead child in her arms. Below that, a dead soldier holds a broken sword. On the lower central area a woman runs. Above her is another woman, coming out of a window, holding a lamp. On the far right is a figure with its head thrown back in agony with arms raised. In the upper central area we see a horse. Above the horse's head is an eye shape with rays coming from the lower section of the eye. In the center of the eye is a light bulb. A bull is in the top left corner of the painting. Many art historians, as well as Picasso himself, have commented on what the parts of the painting symbolize.

Picasso said while working on the mural, "the war in Spain is a war of reaction – against people, against liberty. My whole life as an artist has been a continual struggle against reaction, and the death of art. In the picture I'm now painting – which I shall call Guernica – and in all my recent work, I am expressing my horror of the military caste which is now plunging Spain into an ocean of misery and death." ³⁹

Picasso did agree that the bull could represent brutality, the horse the people, but he objected when Seckler stated that the bull represented fascism. "No, the bull is not fascism, but it is brutality and darkness", Picasso explained carefully." ⁴⁰ Brommer, author of *Discovering Art History* , names the bull as a Spanish symbol of human irrationality. ⁴¹

William Powell Frith's *Derby Day*

In the case of W. P. Frith's *Derby Day* (and *Railway Station*), the scope offered for this kind of sophisticated picture reading is unequaled by any other paintings of the day. ⁴²

Derby Day is an oil painting depicting the crowd at the race at Epsom Downs. William Powell Frith (1819-1909) was one of the most famous Victorian painters of historical genre and contemporary scenes. *Derby Day* has been described as a "satirical panorama of modern Victorian life." ⁴³ The painting shows three main groups of almost ninety figures. Frith used his painting to represent microcosms of contemporary society. ⁴⁴



Auguste Blanchard engraving after William Powell Frith's *Derby Day* , Yale Center for British Art

Frith was born at Aldfield near Ripon on January 9, 1819. He came from a family of gentlemen farmers. Frith proved his talent drawing copies of Dutch prints as a teenager. His father encouraged him to be an artist, and Frith was accepted into the Royal Academy.⁴⁵ Frith lived in Victorian London, the largest industrial and commercial city in the world at the time.⁴⁶ Frith is said to have "made his greatest and most original contribution to British Art with his panoramas of contemporary life."⁴⁷ The first of his panoramas, for which he is famous, was *Life at the Seaside (Ramsgate Sands)* in 1854. He painted *Derby Day* in 1858. *Derby Day* is a large oil-on-canvas panorama measuring 1016 mm x 2235 mm.

It was painting the faces of London crowds that drew Frith to create his panoramas.⁴⁸ Frith considered himself a physiognomist, one who studied character from external features.⁴⁹ Physiognomy is a pseudo-science that was popular in the nineteenth century that explains a person's character based on the characteristics of the head and features. Mary Cowling, author of *The Artist as Anthropologist* says, "It is clear that artists like Frith intended that every part of these pictures should be read, including the human face, its features and its expressions."⁵⁰

Frith's painting was immensely popular. "It was recognized as a unique historical record of a significant social event."⁵¹ We know that Frith used photographer Robert Howlett to record scenes of Epsom.⁵² But we also know that "physiognomy played an essential part in Frith's art. As one of his acquaintances put it, by definition, artists for whom the portrayal of character was the first aim simply had to be physiognomists. Prevalent ideas about how a particular type would look conditioned the way in which Frith selected and transferred them from life onto the canvas."⁵³ Though Frith used a photograph as reference, he constructed the painting using his knowledge of faces and features to create characters from all walks of life. Students should questions whether this is a historically accurate representation.

After *Life at Seaside* , Frith chose the Derby for his next panorama. "In Victoria's Day the Derby (horse race) was the major national holiday of the year; when even Parliament closed down to join the exodus to Epsom Down."⁵⁴

Frith first visited the Derby in 1856. He wasn't very interested in the gambling, but rather the crowd.⁵⁵ Cowling describes the scene of the painting: "*Derby Day* presented a virtual microcosm of contemporary

society, and Frith exploited this to the full, in a jostling, meandering crowd of almost ninety figures organized in groups, each with its own dramatic focus. Every person is individualized in terms of character and class: itinerant acrobats, gangs of gypsies and pickpocketing boys, policemen and fraudsters with their gaming tables. Especially striking are the neglected mistress, whose bored lover lolls against their carriage, and the foolish youth in top hat and checked trousers who has lost his money, watch and shirt studs to a gang of thimble-riggers." ⁵⁶

"One critic of Frith's *Derby Day* was most insistent that every figure in the painting had been studied from individuals belonging to the classes which are here represented; and he singled out the jockey, the thimble-riggers, the acrobats, and others, as all painted from life." ⁵⁷ What most likely occurred is that Frith had a preconceived notion of the type of model that he should look for, who would fit his thought of how an individual would look. He knew society's idea of a thimble-rigger. ⁵⁸ He would then find a model to fit that idea. Frith would have created his characters based on what the public would have expected these characters to be. This would have been based on the norms of the day. ⁵⁹

The problem that students would have in looking at this picture is that they are not aware of the "norms of the day" in Victorian England and may have no idea what a thimble-rigger, gypsies or a fraudster would look like. A helpful tool is the chart of drawings, numbers and names documenting each individual in the painting. This chart is on pages 236 and 237 in *The Artist as Anthropologist* by Mary Cowling. Discussion about this painting should be based on whether this is an actual representation of a Victorian era crowd or if Frith painted it to create each character.

Activities

Activity One

Students will visit the Yale University Art Gallery to view Lange's *Migrant Mother*. This work is not on permanent display, and an appointment must be made to view the photograph. The engraving of *Derby Day*, by Auguste Blanchard is at the Yale Center for British Art. This work is also not on display, and an appointment must be made for students to view the print. *Guernica* is under copyright, and students will have to see the image projected or in a book. Students should work in pairs or in groups of three to discuss the documents and artwork and then determine whether and how they reveal, criticize or correctly report the events that they represent.

For each of the images, students should go through the Describe-Analyze-Interpret-Judge exercise.

1. Describe - What do you see? What are the subject matter, medium, art style, and size?
2. Analyze -- How is the work organized as a complete composition? Name the Elements and Principles of Design?
3. Interpret -- What is happening in the artwork? How does it make you feel? What does the artwork make you think of?
4. Judge -- What was the artist trying to explain? The student will make inferences about the message in the

work, going beyond narration.

Activity Two

The art historian and philosopher Max Raphael states that Picasso created "a new form of the ancient, eternally changing tradition of historical painting." ⁶⁰ Students should compare *Guernica* with another painting that is a more traditional depiction of war such as *The Death of General Wolfe* by Benjamin West. Explain what Raphael means by his quote.

Compare *Guernica* with the photograph *A Harvest of Death, Gettysburg, Pennsylvania*, July, 1963 by Timothy Sullivan. Which artwork is more an accurate description of war? How does the artist project his own interpretation of events into the artwork?

Activity Three

Look at the series of photos taken by Dorothea Lange of Florence Thompson and her children. Why is the photo that we know as *Migrant Mother* so strong compositionally?

Does the retouching of the photograph change the historical accuracy of the photograph? How so?

Is photography a better recorder of history?

Activity Four:

All tenth grade students in Connecticut must pass the Connecticut Academic Proficiency Test (CAPT). One portion of this test is Reading for Information, which requires students to read three non-fiction articles and answer a combination of 12 multiple-choice and 6 open-ended questions. There are two types of open-ended questions: Developing and Interpretation and Demonstrating a Critical Stance. This activity will allow students to practice taking this type of test.

Students will read "Migrant Mother, 1936," *Eyewitness to History*, <http://www.eyewitnesstohistory.com/migrantmother.htm>, 2005 and complete the following statements.

Demonstrating a Critical Stance:

1. The author assumes that the reader of this article already knows
 - a. who John Steinbeck was.
 - b. what the Great Depression was.
 - c. what a homing pigeon is.
 - d. all of the above.
2. Based on the information in the article, is it fair to assume that
 - a. the woman in the photo was grateful.
 - b. the children didn't like being photographed.

- c. Lange was pleased she decided to take pictures that day.
- d. Lange wished she had never taken the photo.

Developing an Interpretation

3. Which of the following best describes the central idea of the article?

- a. Lange's most memorable photo happened by chance.
- b. Seasonal agricultural workers have a hard time finding work.
- c. John Steinbeck was influenced by Dorothea Lange.
- d. Lange took a great deal of photographs.

4. The article implies that

- a. pea pickers are lazy.
- b. the photo helped the mother and children by getting them food.
- c. Lange shouldn't have taken the photo.
- d. the Farm Security Administration had a great deal of money.

Open-ended Questions

1. What is the reason that Dorothea Lange turned around and drove back to the camp?
2. Why does the author include the quotation, "The pea crop at Nipomo had frozen and there was no work for anybody. But I did not approach the tents and shelters of other stranded pea-pickers. It was not necessary; I knew I had recorded the essence of my assignment"?

Activity Five

Students will read "The Bombing of Guernica, 1937," *Eyewitness to History* , <http://www.eyewitnesstohistory.com/guernica.htm> (2005) and complete the following statements:

Demonstrating a Critical Stance:

1. The author assumes that the reader of this article already knows
 - a. why the planes were flying low.
 - b. what the Luftwaffe is.
 - c. why Hitler supported Franco.
 - d. when World War II started.

2. The author of the article wants the reader to appreciate
 - a. the conviction of the Luftwaffe.
 - b. the effects of fascism.
 - c. the danger the reporter was in.
 - d. that unarmed women and children were killed.

Developing an Interpretation

3. Which of the following best describes the central idea of the article?
 - a. The bombing of this town was unjust.
 - b. The bombing of this town was part of the war effort.
 - c. The bombing of this town was necessary to secure the border.
 - d. The bombing of this town was the beginning of World War II
4. The article implies that
 - a. Picasso was outraged by the bombing.
 - b. Picasso supported Franco.
 - c. Picasso was in the town of Guernica at the time of the bombing.
 - d. Picasso was one of the volunteer fighters.

Open-ended Questions

1. Why does the author include the quote, "Unbeknownst to the residents of Guernica, they had been slated by their attackers to become guinea pigs in an experiment designed to determine just what it would take to bomb a city into oblivion"?
2. What evidence does the author provide that the bombing was unjust?

Activity 6

Students should look at the essay, "Composite Portraits" by Francis Galton which describe the process of combining many faces into one portrait:

<http://www.galton.org/essays/1870-1879/galton-1879-jaigi-composite-portraits.pdf> Students should examine other online documents concerning physiognomy.

Working in pairs, students should examine these documents. Students should report to the class how class and race are represented in Frith's painting and on the accuracy of his characters.

Bibliography

Anaheim, Rudolph. *The Genesis of a Painting, Picasso's Guernica* , Berkeley: University of California Press, 1962.

Barber, Sarah, and Corinna M. Peniston-Bird, eds. *History beyond the Text: A Student's Guide to Approaching Alternative Sources* . London: Routledge, 2009. An excellent essay on questioning the construction of artists and historians.

Becraft, Melvin. *Epilogues II - XXIII: Picasso's Guernica: Images within Images* . San Diego: M. Becraft, 2001. Descriptions of each image within the painting and the meanings and symbolism with sketches to reference the images.

"The Bombing of Guernica, 1937." *Eyewitness To History* , <http://www.eyewitnesstohistory.com/guernica.htm> (2005). Eyewitness account of the bombing that inspired Picasso's painting.

Borhan, Pierre. *Dorothea Lange, Le Cœur et les raisons d'une Photographe* . Paris: Éditions du Seuil, 2002. Shows the six photographs in the series, *Migrant Mother* , Nipomo, California, 1936.

Bromer, Gerald F. *Discovering Art History, 4th ed.* Worcester: Davis Publications, 2007. Art History textbook with section on *Guernica*.

Cowling, Mary. *The Artist as Anthropologist: The Representation of Type and Character in Victorian Art* . Cambridge: Cambridge University Press, 1989. Information regarding phrenology and useful chart of and key to *Derby Day* .

Cowling, Mary. "Frith and His Followers: Painters and Illustrators of London Life." In *William Powell Frith, Painting the Victorian Age*, ed. Mark Bills and Vivien Knight, 57-77. New Haven: Yale University Press, 2006. Information on the artist.

Davis, Keith F. *The Photographs of Dorothea Lange* . Kansas City: Hallmark Cards, Inc., 1995.

"Dorothea Lange's 'Migrant Mother'" Photographs in the Farm Security Administration Collection: An Overview, http://www.loc.gov/rr/print/list/128_migm.html.

Information on the photographs submitted by Dorothea Lange

FSA-OWI: About the Collection, <http://memory.loc.gov/ammem/fsahtml/fabout.html>

FSA-Owl: The Farm Security Administration, <http://memory.loc.gov/ammem/fsahtml/fsainfo.html>

Galton, Francis, <http://www.galton.org/essays/1870-1879/galton-1879-jaigi-composite-portraits.pdf>. Essay on composite portraits.

Gordon, Linda , *Dorothea Lange, A life Beyond Limits* . New York: W.W. Norton & Company, 2009.

"Guernica: Testimony of War", PBS Treasures of the World. <http://www.pbs.org/treasuresoftheworld/guernica/gmain.html>

Hamilton, George Heard. *19th and 20th Century Art, Painting, Sculpture, Architecture* . Englewood Cliffs: Prentice Hall, Inc., 1970.

Kleiner, Fred S., Christin J. Mamiya. *Gardner's Art Through the Ages, 12th Edition* . Belmont, CA: Wadsworth/Thompson Learning, 2005.

Knight, Vivien. "The Private Life of William Powell Frith" In *William Powell Frith, Painting the Victorian Age*, edited by Mark Bills and

Vivien Knight, 57-77. New Haven: Yale University Press, 2006.

Lewis, Eberhard Fisch, *Guernica by Picasso: A Study of the Picture and its Context* . Lewisburg: Bucknell University Press, 1988.

"Migrant Mother, 1936." *Eyewitness to History* , <http://www.eyewitnesstohistory.com/migrantmother.htm>, 2005. Primary source article on Lange's series of photographs of Florence Thompson.

"Migrant Workers." Photographer: Dorothea Lange, Imperial Valley, California, February and March 1937, Resettlement Administration, Lot 345, <http://memory.loc.gov/ammem/fsahtml/fachap03.html>

Morris, Linda and Christoph Grunenberg. *Picasso: Peace and Freedom* . Millbank, London: Tate Publishing, 2010.

"New Deal." Encyclopædia Britannica, <http://www.britannica.com/EBchecked/topic/411331/New-Deal> Information on Franklin D. Roosevelt's New Deal Program.

Nici, John B. *Barron's AP Art History* . Hauppauge, New York: Barron's Educational Series, Inc., 2008. AP Art History textbook with information on Picasso and Lange.

Noakes, Aubrey. *William Frith, Extraordinary Victorian Painter, A Biographical & Critical Essay* . London: Jupiter Books, 1978. Information on Frith's background and education.

Oppler, Ellen C. *Picasso's Guernica* . New York: W.W. Norton & Company, 1988. Contains chronology of Picasso's life including exhibitions, 75 images, sketches, studies, and photographs of the unfinished work.

Spence, David. *Great Artists: Picasso, Breaking the Rules of Art* . Hauppauge, New York: Barron's Educational Series, Inc., 1997. Excellent description of all the elements in the *Guernica* painting.

Turner, Jane. *The Dictionary of Art: Vol. 11 Ferrara to Gainsborough* . New York: Macmillan Publishers Limited, 1996. Entry about William Powell Frith.

"Rights and Restriction Information, U.S. Farm Security Administration/office of War Information/Office of Emergency Management/Resettlement Administration Black & White Photographs," http://www.loc.gov/rr/print/res/071_fsab.html. Information about use of government photos.

Images

Derby Day Engraving , Auguste Blanchard (after William Powell Frith's *Derby Day*), Yale Center for British Art, Paul Mellon Collection
19 7/8" x 43 7/8" Museum Number: B1978.43.871

Lange, Dorothea. <http://loc.gov/pictures/resource/ppmsca.23845/>

Unretouched image showing a thumb in the right foreground.

Lange, Dorothea. <http://loc.gov/pictures/resource/fsa.8b29516/>

Retouched version.

Lange, Dorothea. *Migrant Mother and Children* , Gelatin Silver Print, Yale University Art Gallery, 12 13/16" x 9 13/16"

Appendix A:

Implementing District Standards

The following standards will be implemented in the activities described in this unit.

New Haven Public Schools Power Standards for the Visual Arts

1. Reflect upon, decide, analyze, interpret, and evaluate one's artwork and that of others. (Response to Art)

Students will know how culture, history, and the visual arts influence each other.

2. Making connections between the visual arts, other disciplines, and daily life.

Students will recognize that the visual arts reveal information about the time in history and culture in which they were created.

Visual Arts Standards (Connecticut Frameworks)

Content Standard 1: Media

Students will understand, select and apply media, techniques and processes.

Content Standard 4: History and Cultures

Students will understand the visual arts in relation to history and cultures.

Content Standard 5: Analysis, Interpretation and Evaluation

Students will reflect upon, describe, analyze, interpret and evaluate artwork.

Social Studies Standards (Connecticut Frameworks):

Content Standard 1: Historical Thinking

Students will use primary source documents to analyze multiple perspectives.

Content Standard 3: Historical Themes

Students will apply their understanding of historical periods, issues and trends to examine such historical themes as ideals, beliefs and institutions: conflict and conflict resolution; human movement and interaction; and science and technology in order to understand how the world came to be the way it is.

Elements and Principals of Design

images/2011/1/11.01.06.04.jpg

Notes

- 1 Sarah Barber and Corinna M. Peniston-Bird, eds. *History beyond the Text: A Student's Guide to Approaching Alternative Sources* . (London: Routledge, 2009), 9
- 2 <http://www.merriam-webster.com/dictionary/iconic?show=0&t=1301500034>
- 3 Sarah Barber and Corinna M. Peniston-Bird, eds. *History beyond the Text: A Student's Guide to Approaching Alternative Sources* . (London: Routledge, 2009), 2
- 4 New Haven Public Schools Site-Based Budget, <http://files.nhboe.net/2011-12sitebasedbudgetbinder.pdf>
- 5 Migrant Workers, Photographer: Dorothea Lange, <http://memory.loc.gov/amen/fsahtml/fachap03.html>, 2
- 6 Dorothea Lange's "Migrant Mother" Photographs in the Farm Security Administration Collection: An Overview, http://www.loc.gov/rr/print/list/128_migm.html, 1
- 7 Ibid, 1
- 8 Ibid, 1
- 9 Linda Gordon , *Dorothea Lange, A life Beyond Limits* . (New York: W.W. Norton & Company, 2009), 238
- 10 Donald and Christine McQuade, *Seeing and Writing 4* . (New York: Bedford St. Martin's, 2010), 562
- 11 <http://www.eyewitnesstohistory.com/migrantmother.htm>
- 12 Keith F. Davis, *The Photographs of Dorothea Lange* . (Kansas City: Hallmark Cards, Inc., 1995), 7.
- 13 The Farm Security Administration, <http://memory.loc.gov/ammem/fsahtml/fsainfo.html>
- 14 FSA-OWL: About the Collection, <http://memory.loc.gov/ammem/fsahtml/fabout.html>
- 15 <http://www.britannica.com/EBchecked/topic/411331/New-Deal>
- 16 Migrant Workers, Photographer: Dorothea Lange <http://memory.loc.gov/amen/fsahtml/fachap03.html>, 2
- 17 Dorothea Lange's "Migrant Mother" Photographs in the Farm Security Administration Collection: An Overview, http://www.loc.gov/rr/print/list/128_migm.html
- 18 Restriction on FSA/OWL Black and White Images <http://memory.loc.gov/ammem/fsahtml/fares.html>
- 19 Linda Gordon , *Dorothea Lange, A life Beyond Limits* . (New York: W.W. Norton & Company, 2009), 239
- 20 Ibid.
- 21 Ibid. 239
- 22 Ibid. 237
- 23 Ibid. 239
- 24 Ibid. 240
- 25 Donald and Christine McQuade, *Seeing and Writing 4* . (New York: Bedford St. Martin's, 2010), 562
- 26 Dorothea Lange's "Migrant Mother" Photographs in the Farm Security Administration Collection: An Overview, http://www.loc.gov/rr/print/list/128_migm.html
- 27 Donald and Christine McQuade, *Seeing and Writing 4* . (New York: Bedford St. Martin's, 2010), 566
- 28 Ibid., 563
- 29 Linda Gordon , *Dorothea Lange, A life Beyond Limits* . (New York: W.W. Norton & Company, 2009), 241
- 30 Linda Morris and Christoph Grunenberg, *Picasso: Peace and Freedom* . (Millbank, London: Tate Publishing, 2010), 55
- 31 Ellen C. Oppler, *Picasso's Guernica* (New York: W.W. Norton & Co., 1988), 58
- 32 Ibid., 56
- 33 Guernica, Testimony of War, <http://www.pbs.org/treasuresoftheworld/guernica/gmain.html>
- 34 Linda Morris and Christoph Grunenberg, *Picasso: Peace and Freedom* . (Millbank, London: Tate Publishing, 2010), 16
- 35 <http://www.merriam-webster.com/dictionary/grisaille>

- 36 Linda Morris and Christoph Grunenberg, *Picasso: Peace and Freedom* . (Millbank, London: Tate Publishing, 2010), 17
- 37 Ibid., 70
- 38 Gerald F. Brommer, *Discovering Art History, Fourth Edition* . (Worcester: Davis Publications, 2007), 489
- 39 David Spence, *Great Artists: Picasso, Breaking the Rules of Art* . (Hauppauge, New York: Barron's Educational Series, Inc.), 1997
- 40 Ellen C. Oppler, *Picasso's Guernica* (New York: W.W. Norton & Co., 1988), 94
- 41 Gerald F. Brommer, *Discovering Art History, Fourth Edition* . (Worcester: Davis Publications, 2007), 468
- 42 Mary Cowling, *The Artist as Anthropologist, The Representation of Type and Character in Victorian Art* , (Cambridge: Cambridge University Press, 1989), 181
- 43 <http://www.tate.org.uk/servlet/ViewWork?workid=4672>
- 44 Mary Cowling, "Frith and his Followers: Painters and Illustrators of London Life." In *William Powell Frith, Painting the Victorian Age* , eds. Mark Bills, Vivien Knight,(New Haven: Yale University Press, 2006), 59
- 45 Ibid., 1-4
- 46 Ibid., 58
- 47 Ibid., 57
- 48 Ibid., 58-59
- 49 Ibid., 58
- 50 Mary Cowling, *The Artist as Anthropologist, The Representation of Type and Character in Victorian Art* , (Cambridge: Cambridge University Press, 1989), 2
- 51 Ibid., 62
- 52 Aubrey Noakes, *William Frith, Extraordinary Victorian Painter, A Biographical & Critical Essay* , (London: Jupiter Books, 1978), 62
- 53 Mary Cowling, *The Artist as Anthropologist, The Representation of Type and Character in Victorian Art* , (Cambridge: Cambridge University Press, 1989), 813
- 54 Mary Cowling, *William Powell Frith, Painting the Victorian Age* , eds. Mark Bills, Vivien Knight,(New Haven: Yale University Press, 2006), 59
- 55 Aubrey Noakes, *William Frith, Extraordinary Victorian Painter, A Biographical & Critical Essay* , (London: Jupiter Books, 1978), 60
- 56 Mary Cowling, *William Powell Frith, Painting the Victorian Age* , eds. Mark Bills, Vivien Knight,(New Haven: Yale University Press, 2006), 59
- 57 Ibid., 208
- 58 Ibid., 208
- 59 Mary Cowling, *The Artist as Anthropologist, The Representation of Type and Character in Victorian Art* , (Cambridge: Cambridge University Press, 1989), 181
- 60 Linda Morris and Christoph Grunenberg, *Picasso: Peace and Freedom* . (Millbank, London: Tate Publishing, 2010), 16

<https://teachersinstitute.yale.edu>

©2019 by the Yale-New Haven Teachers Institute, Yale University

For terms of use visit <https://teachersinstitute.yale.edu/terms>