

Distributed on behalf of The Museum of Modern Art, New York

Catalogues the major exhibition at The Museum of Modern Art, providing a fresh approach to some of Lange's best-known and beloved photographs

Sarah Hermanson Meister

Dorothea Lange

Words + Pictures

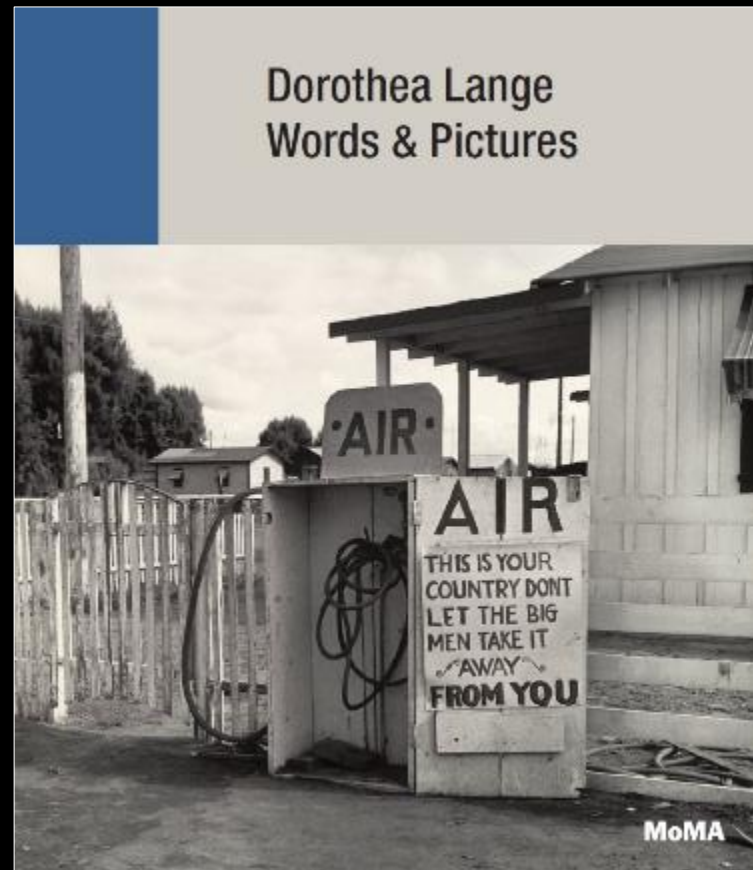
145 illustrations

26.7 x 22.9cm

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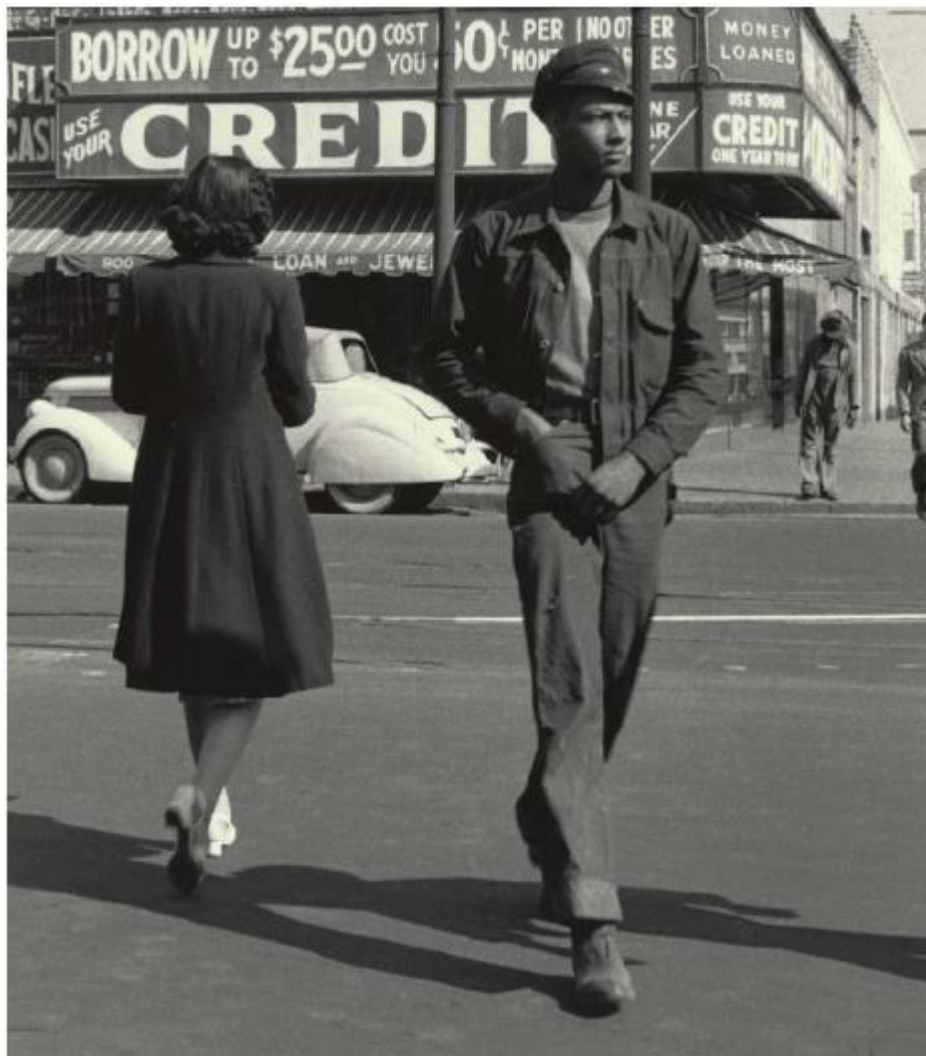
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Key Sales Points

- Accompanies the exhibition at The Museum of Modern Art from 9 February to 2 May 2020
- Offers a fresh approach to some of Lange's best-known photographs, highlighting the ways in which these images first circulated in magazines, government reports and books



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Clarence Dutton in 1880–81 — included topographic printmakers and illustrators on their explorations. Baron F. W. von Egloffstein (1824–1898), Heinrich Baldain Müllhausen (1825–1905), Thomas Moran (1837–1926), and William Henry Holmes (1846–1933) documented the Grand Canyon in published geological surveys. Thomas Moran's 1875 reproductive wood engravings commissioned by Scribner's Monthly, from Powell's expedition, along with his 1893 chromolithograph of the Grand Canyon, introduced the public to the magnificence of one of our greatest national treasures. These printmakers aimed for an accurate recording, yet varied greatly in their aesthetics. Egloffstein and Müllhausen added a stylized, fantastical element to their interpretations, while the landscape painter Moran added the aesthetic of the sublime to his prints. Holmes was able to vary his compositions by the viewpoints he chose. All of the artists were descriptive, but the elusive Canyon prevented them from achieving an exacting depiction.

The next generation of painter-printmakers shifted their focus away from representational views. They no longer utilized commercial printmaking techniques and instead experimented with original print media to create fine art, and to a large extent they transformed the role of printmaking in the United States. Lithography and woodcut, long used for reproductive work, took on new meaning with lithographer Joseph Pennell (1857–1926) and Sven Barger Sandzén (1871–1954) often referred to as Stuger Sandzén) and woodcut artists Gustave Baumann (1881–1971) and Howard Norton Cook (1901–1980). The etching revival movement flourished with numerous painters joining ranks. Many of them, including George Elbert Burr (1869–1939), moved to the West, making the desert their primary subject. Color became central to early-twentieth-century printmaking as the genre expanded to include monotypes and serigraphs in the work of Benjamin Chambers Brown (1865–1942) and Louis H. Ewing (1908–1982). These printmakers embraced American subject matter, and many traveled to the Grand Canyon not to explore it but to capture a personal and unique vision of this most majestic site.

Modernist printmakers also added the element of abstraction to their imagery. Each medium fosters different types of linear expression; therefore, the abstracted components range from linear patterns in the prints of Sandzén and Wallace Leroy



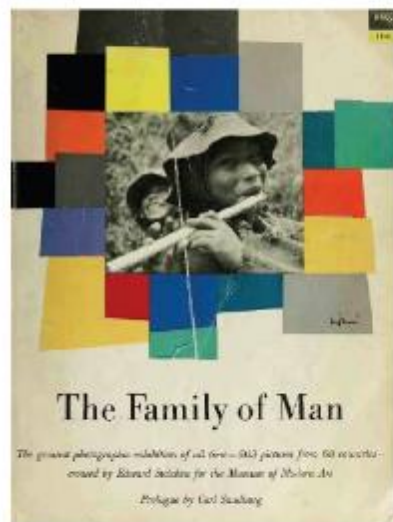
1. The page of *The Bulletin of Modern Art*, 1921

DeWald (1854–1930), to flatness of the picture plane in the prints of Cook and Ewing, to heightened color in the work of Baumann and Brown, to almost total abstraction in the work of Mies Kohn (1916–2002). None of their prints presents a purely naturalistic image of the Grand Canyon. In fact, it seems likely that original printmakers did not approach the Canyon until the tenets of modernism were well understood. What made the Grand Canyon unapproachable for artists was, in fact, resolved by the inherent qualities of abstraction available to printmakers, shifting the balance away from recording nature to constructing images based on line, color, and the elements of composition.

Topographers, illustrators, and painter-printmakers explored and created images of the Grand Canyon, and the evolution of these genres parallels the history of American

printmaking in the late nineteenth and early twentieth centuries. Beginning with geological studies and including prints for tourists and collectors, printmakers have approached the Canyon from the vantage point of line, tone, and pattern. In so doing, they made significant contributions to imaging one of the United States' most renowned geological monuments, yet their works have not been extensively studied like those of painters and photographers. This book traces the history of printmaking in the Grand Canyon from the topographical images of the first explorers to the abstracted works of twentieth-century modernists to show how a medium changed the way the Grand Canyon was represented and, thus, the public's perception of it.

The first explorers to the Canyon — Lieutenant J. C. Ives in 1857, John Wesley Powell in 1869 and 1871–72, and Clarence Dutton in 1880–81 — included topographic printmakers and illustrators on their explorations. Baron F. W. von Egloffstein (1824–1898), Heinrich Baldain Müllhausen (1825–1905), Thomas Moran (1837–1926), and William Henry Holmes (1846–1933) documented the Grand Canyon in published geological surveys. Thomas Moran's 1875 reproductive wood engravings commissioned by Scribner's Monthly, from Powell's expedition, along with his 1893 chromolithograph of the Grand Canyon, introduced the public to the magnificence of one of our greatest national treasures. These printmakers aimed for an accurate recording,



2. ed. Edward Steichen's *The Family of Man* (New York: Publisher Name Here, 1957). Cover and interior page showing 2 of Lang's photographs





The Photographs Of Dorothea Lange—A Critical Analysis

Willard Van Dyke

DOROTHEA LANGE has earned the title of the American Socrates with the intention of making an adequate photographic record of them. These people are to the right of great change—communist doctrine are related to their lives. A knowledge, ideas, a feeling before them, and Dorothea Lange is researching it through them.

She sees the final mission of her work is the mission to it of some people who might have it fifty years from now. It is not here that such a person would see it but work a record of the people of her time, a record which of the day and place whose work, although essentially unrelated to the sense of the entire contemporary movement.

One of the factors making for the incompleteness in the entire work, it may make us more and more, being the individuality of someone photographed as citizens rather than as persons. In approaching the subject or situation immediately before her she makes an attempt at a personal interpretation of the individual or situation. Neither does she recognize her work with the breadth of a political or economic basis. She perceives and depicts each as a certain quality of existence in her art. This existence although perhaps sometimes through herself (in order to appear in her advance and appears to certain subject matter). She is not concerned with the philosophy behind the present conflict. She is making a record of a struggle because of the individuals more sensitive to it or more concerned in it. The mission of this type of human subject does for in her work is not

OCTOBER, 1934

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Dorothea Lange

represented in the uncertainty and is even exposed in the present time.

Normally the range of human emotion which Dorothea Lange photographs are not those which a more expert in a studio setting. Some even as a portrait photographer have shown her that the range of a commonality into limited in the camera does, now as in her and in reality, to an extent of the objective conditions of the camera. When within the lens for a better subject than any could to see Dorothea capture the glances of their camera. She is aware in order to make pictures one must make observations and the limitations but Dorothea Lange do photographing people with to whom their photographic records of the world.

Most photographers under similar circumstances would have tried to photographically catch material in any form photographically, but Dorothea Lange's real interest is in human beings and her art is photograph in essence only when human values are concerned.

The equipment she uses are cameras. They are given the one who can be the other of these two for some time. One of them is a 35mm. camera equipped with a 75mm. lens which Dorothea Lange used in her work. She looks the whole in Dorothea which she considers in fact a general advantage in that it is less obtrusive and can be operated in close quarters. The class of optics by virtue of the sensitive

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CAMERA CRAFT



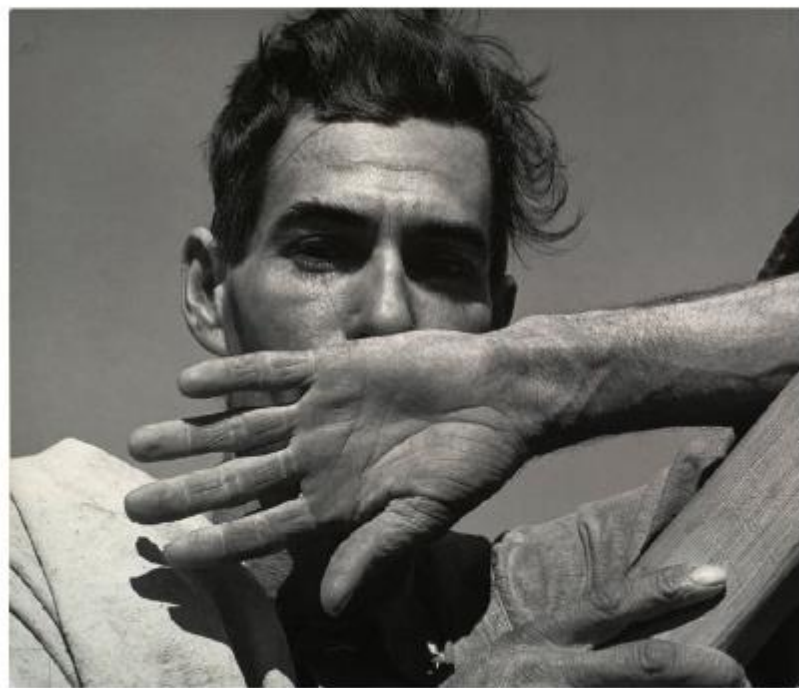
Dorothea Lange

"The Photographs of Dorothea Lange—
A Critical Analysis," by Willard Van Dyke,
Camera Craft 41, no. 10 (October 1934):
401-62



In-Slave with Long Memory
Albino c. 1937

Migrant Cotton Picker, Joplin
Albino 1940





Labor camp in the
Central Valley



Foreign labor
working in the fields

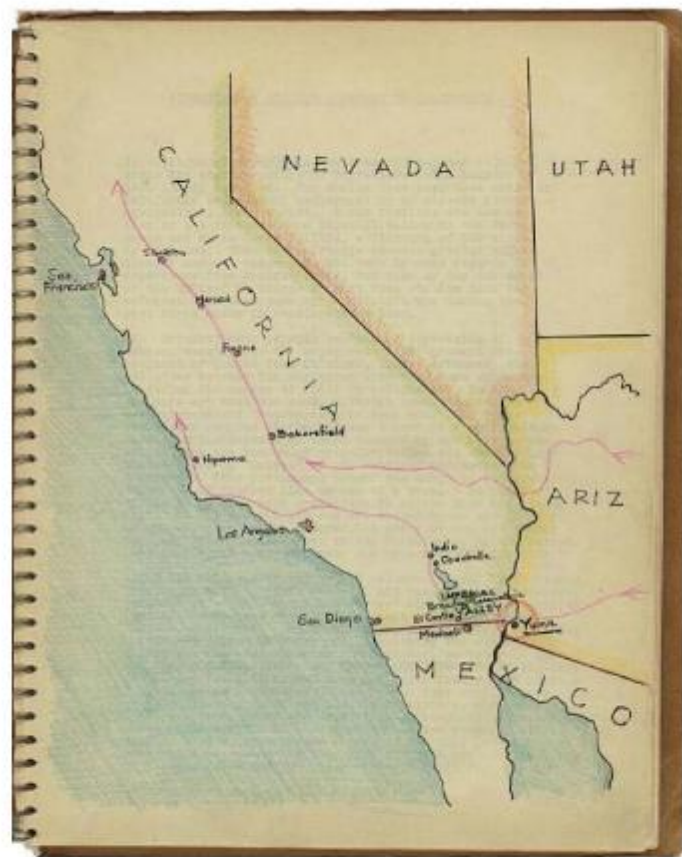
Thank it, you



Mexican field worker... labor of an
"Americanized" man "trained" in 1902

"Establishment of Rural Rehabilitation Camps for Migrants in California," report for California State Emergency Relief Administration (SERA) by Paul Schuster Taylor, March 15, 1935, 13, 25. Photographs by Dorothy Lange

"Migration of Drought Refugees to California" is often referred to as the "Orinich Report" after Harry C. Orinich, the state senator who submitted it. In addition to this report and "Establishment of Rural Rehabilitation Camps for Migrants in California," Lange and Taylor produced three further reports for SERA: "First Rural Rehabilitation Colonies: Northern Minnesota to Matanuska Valley, Alaska, Called from San Francisco May 1st 1935," "College Gardens," in 1934, and "Statement in Support of Project to Establish Camps for Migrants of California," in 1935.

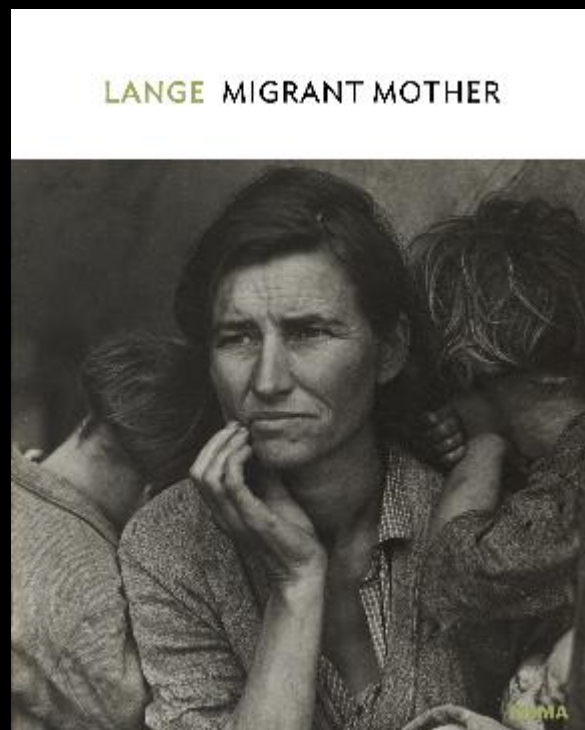


"Migration of Drought Refugees to California," California State Emergency Relief Administration (SERA) by Paul

Schuster Taylor, April 17, 1935, n.p. Unattributed map by Margaret Sloan



Related Titles



Migrant Mother

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Sarah Hermanson Meister

Dorothea Lange

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