

**Migrant agricultural worker's family,
Nipomo, California**

March 1936

Gelatin silver print

Gift of Daniel Greenberg and Susan Steinhauser 2016.191.3

Aspects of University of California, Berkeley

1942, printed c. 1965

Gelatin silver print

Gift of Daniel Greenberg and Susan Steinhauser 2016.191.123

Joan Lange Bowly "The Wuz"

1916

Platinum print

National Gallery of Art, Washington, Gift of Susan and Richard
Moore 2024.103.1

White Angel Breadline, San Francisco, California

1933

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.4

A growing desire to capture the Depression's impact drew Lange to the White Angel Jungle, a San Francisco soup kitchen run by Lois Jordan, the "White Angel." There Lange photographed this downtrodden man leaning on a barricade, his jaw clenched, shoulders hunched, back to the crowd, and eyes covered by the brim of his hat. Though anonymous, he drew Lange's sympathetic eye and became a symbol of the nameless masses who faced economic hardship as the United States plunged deep into financial crisis.

**Nettie Featherston, Wife of a Migratory
Laborer with Three Children, near
Childress, Texas, from The American
Country Woman**

June 1938, printed c. 1950s

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.5

**Farm wife lives on the Great Plains.
Nebraska**

1940

Gelatin silver print

Gift of Daniel Greenberg and Susan Steinhauser 2016.191.73

Hand of Dancer, Java, Indonesia

1958

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.19

During a 1958 trip to Indonesia with Paul Taylor, Lange observed a practice session of traditional gamelan music and Javanese dance. In this photograph, she focused on a gesture known as Ngrayung/Nangreu. Although such gestures can carry different meanings depending on the choreography, each highly controlled movement is believed to embody an expression of the soul and requires deep concentration.

**Lyde Wall, friend and neighbor, who makes
"the world's best apple pie," and knows
everything going on
for miles around, Berkeley, California, from
The American Country Woman
1944**

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.21

On the Plains a Hat Is More Than a Covering

1938, printed c. 1965

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.24

Lange wrote in her field notes that a “hat is more than a covering against sun and wind . . . it is a badge of service . . . linking past and present.” This artfully cropped photograph of James Abner Turpen, a 70-year-old Texas tenant farmer, focuses on Turpen’s hand as his fingers curl around the brim of a hat. Both hand and hat are weathered, aged by time and work, and portray Turpen without showing his face.

Cotton Pickers and Farm Owners, Bakersfield, California

1938, printed c. 1950s

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.34

Once a Missouri farmer, now a Migratory Farm Laborer. San Joaquin Valley, California

February 1936, printed c. 1965

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.38

Although this farm laborer from Missouri seems to be alone behind the wheel of his car, he is actually seated beside his wife, in the passenger seat. Her overcoat and right arm are easily overlooked at the bottom left. By focusing only on the driver, with his gaunt features and intense gaze, Lange heightens our sense of his isolation to create an evocative portrait of a man grappling with the consequences of dislocation. The photograph also calls attention to the automobile as a means of transport and escape for some Depression-era migrants.

Mexican Workers Leaving for Melon Fields, Imperial Valley, California

June 1935, printed 1940s

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.42

In the summer of 1935, Lange traveled with Paul Taylor, working with his research team on a study of migrant laborers funded by California's State Emergency Relief Administration. Mexican farm laborers, like this trio of cantaloupe harvesters, saw wages plummet during the Depression as thousands of westbound American migrants flooded the labor market. Angling her camera upward, Lange silhouetted the workers against a hazy sky, producing a striking group portrait. Working together solidified Lange and Taylor's professional relationship, which developed into a romantic partnership and marriage later that same year.

**Formerly Enslaved Woman, Alabama, from
The American Country Woman**

1938, printed 1950s

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.58

**Line of men inside a
division office of the State Employment
Service office
at San Francisco, California, waiting to
register for unemployment benefits**

January 1938, printed c. 1960s

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.61

Black Woman Working in Field near Eutaw, Alabama

1936

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.67

Child of Impoverished Black Tenant Family Working on Farm, Alabama

July 1936

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.39

San Francisco Waterfront

1934

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.69

**Mexican American Child,
San Francisco**

1928

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.72

Untitled (Portrait of William)

1929

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.86

**Rebecca Dixon Chambers, Sausalito,
California, from The American Country
Woman**

1954

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.87

(left)

**Nora Kenneally, Widow, County Clare,
Ireland,
from **The Irish Countryman**
1954**

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.88

(right)

Annie Halloran's Hands
1954

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2018.189.13

Venezuela

1960

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.93

Lange joined Taylor on a trip to Venezuela, where he was consulting on agrarian reform. Here, she captured a man holding an axe in one hand and a machete in the other — blades used to clear corn stalks in the field. The presence of these sharp tools, along with the man's torn clothing and bare feet, hint at the physical and economic vulnerability of farm laborers working on the land.

**Dispossessed Arkansas farmers. These
people are resettling themselves on the
dump outside of Bakersfield, California,
from *An American Exodus***

1935

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.94

Egypt

1963

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.107

Egypt

1963

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.108

Working in Egypt proved both stimulating and challenging for Lange, as she periodically experienced hostility from locals who found her cameras intrusive. “You can imagine my difficulties with the little black box which is especially unwelcome,” Lange wrote of her camera. “Nevertheless, I have done what I could. . . . Egypt has been to me a living museum in which I circulate, peering into every situation.”

Lange focused on women and was interested in the social and religious practices that required Muslim women to cover their bodies. Describing this double portrait, Lange wrote: “Dark eyes, dimly seen through the veil . . . the hand that holds the veil down.”

Irish Child, County Clare, Ireland, from *The Irish Countryman*

1954

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.113

On assignment for *Life* magazine in 1954, Lange spent six weeks in Ireland with her son, Dan Dixon — her first time overseas. They stayed in Ennis, a small town in County Clare, and traveled extensively; Lange took some 2,400 photographs. Twenty-two of these were featured in *Life* the following year. Lange enjoyed working in Ireland and was particularly fond of this portrait of a smiling girl in a rain bonnet, which she pinned to a corkboard in her home kitchen. “Isn’t that a beautiful face?” she declared. “That’s pure Ireland.”

A Young Girl in Ennis, County Clare, Ireland, from *The Irish Countryman*

1954, printed c. 1965

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.112

Vietnam

1958

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.118

Campesino, Venezuela

1960

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.127

(left)

Indonesian Woman

1958

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.120

(right)

Korean Child

1958

Gelatin silver print

National Gallery of Art, Washington, Alfred H. Moses and Fern M. Schad Fund 2022.110.1

Lange and Taylor traveled to South Korea in 1958 and encountered people still reeling from a divisive war. When visiting a classroom, Lange focused on a group of excited students. But when she printed *Korean Child* for her 1966 retrospective exhibition, she radically cropped her negative to concentrate on one boy's serene features. Since her early portraits of the 1920s, Lange had used dramatic cropping to shape the meaning of her photographs. Here, by isolating the boy's calm face from the chaos surrounding him, she created a more universal exploration of the innocence of childhood in a nation then torn by war and poverty.

Wandering Boy, Camp Carlton, California

1935

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.137

Stenographer with Mended Stockings, San Francisco, California

1934, printed 1950s

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.138

Lange's portrait of a Depression-era stenographer omits her face to focus on her dark, creased dress, tattered hosiery, and woven shoes. Her stockings are stitched up the front, mended to keep them — and her — going for another day or two. They reveal the grit and fortitude of San Francisco's working women during a time when jobs were scarce and people had to conserve all their resources in the face of financial insecurity.

Unemployed Man, San Francisco, California

1934, printed before 1950

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.139

Migratory Pea Pickers, Nipomo, California

March 1936

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.142

Post Office and Postmistress, Widtsoe, Utah

April 1936

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2017.162.2

When Lange photographed Widtsoe, Utah, for the Resettlement Administration, the town's population had dwindled to 17 families. Cycles of drought devastated the region's agricultural economy and the RA stepped in to buy out landowners and relocate them. Signs of desolation are evident in this portrait of the town's postmistress at the post office. Perched on cinder blocks, surrounded by dusty earth, the building appears to teeter — an effect intensified by Lange's skewed composition. The stoic presence of the postmistress, who is posed neatly within the doorframe, hints at the stabilizing role women often play in Lange's compositions.

Drought Refugees from Oklahoma Camping by the Roadside, Blythe, California

August 17, 1936

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2017.162.4

As a result of droughts and erosion that destroyed tillable land and crops in Oklahoma and Arkansas, thousands of farmers moved west with their families to start their lives over in places such as Blythe. Zella, Jess, and Jesse Power were among these families. It is not clear when the Powers began their move to California, but Jesse was born in Blythe, so Zella may have been pregnant during their journey. Lange's field notes indicate that the Powers were a family of seven; an older sibling's foot may be glimpsed in the lower right. With her furrowed brow and slumped posture, Zella exemplifies the difficulties faced by migrant mothers seeking better lives for themselves and their families in places that did not promise immediate relief.

Bad Trouble over the Weekend, Steep Ravine, California

1964, printed later

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2018.189.1

For years, Lange and Taylor spent many weekends with their children and grandchildren at a rented cabin on Steep Ravine above Stinson Beach, just north of San Francisco. *Bad Trouble over the Weekend* was made during one such stay near the end of Lange's life — she had already been diagnosed with terminal cancer. She cropped the photograph to focus on her daughter-in-law Mia Dixon's hands, which cradle her unseen face. The gesture and the caption suggest the emotional weight of Lange's flagging health, although she provided few narrative details. The photograph communicates both a personal and a universal connotation of "trouble," telling an ambiguous story for viewers to imagine and, perhaps, identify with.

Country store on dirt road. Sunday afternoon. Note the kerosene pump on the right and the gasoline pump on the left. Rough, unfinished timber posts have been used as supports for porch roof. Black men are sitting on the porch. Brother of store owner stands in doorway, Gordonton, North Carolina

July 1939, printed later

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2018.189.14

Rainey Curry Baynes II, the store owner's brother, leans in the doorway conversing with five Black men. On the far right is Arthur Thorpe, and the man wearing overalls is Joe Carrington. The men appear relaxed in Baynes's presence, but it is unclear whether their demeanor is genuine or for the benefit of Lange's camera. They may have been sharecroppers or tenant farmers indebted to the Baynes brothers, or simply customers of the store.

This man is a labor contractor in the pea fields of California. "One-Eye" Charlie gives his views. "I'm making my living off of these people (migrant laborers) so I know the conditions," San Luis Obispo County, California

February 1936

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2018.189.16

Dorothy Brett, Painter, Taos, New Mexico

1931

Gelatin silver print

National Gallery of Art, Washington, Alfred H. Moses and Fern M. Schad Fund 2022.49.3

Lange met Dorothy Brett in 1931 when the photographer and her family spent several months in Taos. Born into an aristocratic British family, Brett rebelled against their expectations, attending art school and becoming a painter. In London she befriended writers associated with the Bloomsbury group, including D. H. Lawrence, who was recruiting people to go to New Mexico to form a utopian society. Brett was the only person who followed him, but she was so enchanted with the area that she lived there for the rest of her life.

(left)

Maynard Dixon

c. 1930

Gelatin silver print

National Gallery of Art, Washington, Alfred H. Moses and Fern M. Schad Fund 2022.114.3

(Right)

Maynard Dixon (Smoking Cigarette)

c. 1930

Gelatin silver print

National Gallery of Art, Washington, Alfred H. Moses and Fern M. Schad Fund 2022.114.2

(left)

Native American Girl, Taos, New Mexico

1931

Gelatin silver print

National Gallery of Art, Washington, Alfred H. Moses and Fern M. Schad Fund 2022.114.4

(Right)

Native American Girl, Taos, New Mexico

1931

Gelatin silver print

National Gallery of Art, Washington, Alfred H. Moses and Fern M. Schad Fund 2022.114.5

In summer 1931, escaping the Depression-era turmoil of San Francisco, Lange and Dixon bought their first car and drove to New Mexico with their children. Her few surviving photographs from this trip reveal significant steps in her transition away from studio portraiture and toward a more straightforward approach to photographing people. A series of pictures portrays this unidentified Indigenous girl in a direct documentary style. Although her expression reveals few emotions, she looks squarely at the lens in one photograph and seems comfortable in front of the camera.

Maynard and Dan Dixon

1930, printed c. 1960s

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.60

In fall 1919 Lange met Maynard Dixon, a painter and illustrator of western subjects and one of the best-known artists in California. Early the following year, Lange and Dixon were married. Their first son, Daniel, was born in 1925 and their second, John, in 1928. This intimate portrait presents a close-up view of Dixon's hands holding Dan in a gentle embrace, with the boy's tiny fingers quietly resting on top of his father's. Here Lange directed their pose to express both character and personal narrative, which recalls her training in New York portrait studios, as well as Alfred Stieglitz's "portraits" of Georgia O'Keeffe that focused on her hands to convey her personality



Alfred Stieglitz, *Georgia O'Keeffe — Hands*, 1917. Silver-platinum print, National Gallery of Art, Alfred Stieglitz Collection

Migrant Agricultural Worker's Family, Nipomo, California

March 1936

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.33

This image depicts a mother and three children at a migrant labor camp. Lange carefully composed the portrait to capture the woman's face — prematurely etched by years of labor and worry — and her daughters embracing her. *Migrant Mother*, as the photograph is commonly known, has been compared to a Renaissance-era Madonna and child and described as an icon of 20th-century art, revered for its empathetic portrayal.

Lange did not record the mother's name. Only in 1978 was she finally identified as Florence Owens Thompson, a woman of Cherokee descent from Oklahoma. At the time of the photograph, Owens Thompson and her family were driving back home from California, where her husband had been working in a sawmill. When their car broke down, they were stranded at a nearby pea pickers' camp.

First published in a newspaper editorial urging government aid for migrant laborers, *Migrant Mother* prompted support from the state and the picture became an emblem of the power of photography to bring about social change. It also raises questions about the ethics of documentary photography and the dynamics between photographer and subject. Lange recalled that Owens Thompson "seemed to know that my pictures might help her, and so she helped me. There was a sort of equality about it." Owens Thompson, however, received little benefit and was never given a copy of the photograph.

(left)

Formerly Formerly Enslaved Woman, Alabama, from *The American Country Woman*

1938, printed 1950s

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg
and Susan Steinhauser 2016.191.58

(right)

Woman, Alabama, from *The American Country Woman*

1938, printed c. 1955

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg
and Susan Steinhauser 2016.191.84

Lange's portraits of Depression-era people have inspired other artists, such as Elizabeth Catlett, to remember that time. In *Survivor*, Catlett translated the power of Lange's photograph of a formerly enslaved woman into a linocut, an image cut into a linoleum block, inked, and then pressed onto paper, which prints it in reverse from the original.



Elizabeth Catlett, *Survivor*, 1983, linocut,
National Gallery of Art, Purchased as the Gift
of the Roy Lichtenstein Foundation in Honor
of Mary Lee Corlett

Travel

Beginning in 1922, Lange traveled with her first husband, artist Maynard Dixon, to Arizona and New Mexico, where she produced portraits of Indigenous Americans. The few photographs that remain from these excursions show Lange testing new strategies. She started to experiment with portraits that featured just a fragment of a person—their hands or face, for example—perhaps inspired by the modernist work of photographer Alfred Stieglitz, whom she had met in 1923. She also shed the soft-focus pictorial style of her earlier studio portraits in favor of a more direct approach. Although Lange interacted only briefly with the Indigenous people she photographed, she witnessed some of the “harsh and unjust treatment” they faced. The sensitivity and experimentation seen in these early photographs helped establish Lange’s expansive concept of portraiture, which impacted her later work.

The Resettlement Administration and the Farm Security Administration

From mid-1935, Dorothea Lange worked for the federal government's Resettlement Administration (RA), reorganized as the Farm Security Administration (FSA) in 1937. Created to revitalize the country's faltering agricultural economy, the RA helped farmers acquire land through low-interest loans, administered projects on soil conservation and reforestation, and supported resettlement for those who could no longer work their land.

To document and report on its efforts, the RA established a historical division. Led by economist Roy Emerson Stryker, it enlisted some of America's finest documentary photographers, including Walker Evans, Russell Lee, Marion Post Wolcott, Arthur Rothstein, and Ben Shahn. Stryker hired Lange on the strength of her earlier photographs documenting agricultural conditions for the state of California. In pictures of migrant laborers in California, tenant farmers in Alabama, drought refugees from Oklahoma, and others, Lange recorded the work and aspirations of the agencies. She covered a wide range of socially engaged stories that highlighted themes of human struggle and resilience, but the federal agencies—eager to garner widespread public and congressional support—discouraged depictions of racial oppression.

Executive Order 9066

In February 1942, months after the Japanese attack on the Pearl Harbor naval base, President Franklin D. Roosevelt signed Executive Order 9066. The order paved the way for the removal of more than 120,000 individuals of Japanese ancestry—the majority of whom were American citizens—from the West Coast to inland incarceration camps. Denying individuals their civil liberties, the government registered and tagged people before loading them onto buses and transporting them to rudimentary “assembly centers” and, eventually, one of 10 detention camps spread across seven states. The last camp closed four years after Roosevelt issued the order.

Soon after the initial order, the government’s War Relocation Administration (WRA) hired Lange to document this process. Opposed to the government’s actions, Lange believed it was important to record for history “what we did.” Through poignant portraits, she also depicted the resilience of Japanese Americans forced to abandon the lives and businesses they had built and face incarceration. Fearing that Lange’s portraits would elicit too much sympathy, the WRA did not release the photographs during the war.

Documentary Portraiture

Lange's work during the 1930s synthesized her ideas about portraiture and documentary photography. With new purpose, she used the techniques, compositional strategies, and social skills she had cultivated in her portrait studio to frame the people and events she recorded. By 1940 she had distilled her understanding of documentary photography as an art form that "records the social scene of our time. It mirrors the present and documents for the future."

Yet these photographs were also documents that followed the government's New Deal economic doctrine—they emphasized getting the country back on its feet through perseverance, hard work, regulatory reforms, and government relief.

This mix of presumed objectivity, propaganda, and documentary storytelling in service of a critical national agenda proved to be particularly powerful. As photography historian Beaumont Newhall later wrote, Lange was "resolved to photograph the now, rather than the timeless; to capture somehow the effects on people of the calamity which overwhelmed America."

Lange's Titles

You will notice Lange's varied approach to titles across her career. Sometimes she simply used someone's name or the location where a picture was made. Other titles describe or poetically evoke what she saw. Lange also created elaborate captions, often taken from interviews or conversations with those whom she photographed. This was an experimental documentary technique, which relied on Lange's memory and prolific note-taking. These long captions are seen especially in work she made for government agencies during the 1930s and 1940s

(left)

Policeman on street, San Francisco, California

1934

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.83

(right)

Street Demonstration, San Francisco

1934

Gelatin silver print

National Gallery of Art, Washington,
Diana and Mallory Walker Fund and Robert Menschel and the
Vital Projects Fund,
in Honor of the 25th Anniversary of Photography at the National
Gallery of Art 2015.183.1

In spring and summer 1934, a longshoremen's strike gripped San Francisco and demonstrations took place throughout the city. Protesters also advocated for Japanese unions, which were being threatened by anti-labor forces in Japan. Lange wrote in her notes, "This was just before the New Deal during a time when Communists were very active. A few blocks away . . . soup was being distributed daily to the unemployed." Lange focused on a lone policeman standing before a crowd of protesters holding placards in English and Japanese. The policeman projects authority through his firm stance, crisp uniform, and shiny badge, creating a barrier between the photographer and the crowd.

(clockwise from top)

**Microphone,
May Day Demonstration,
San Francisco, California**
1934

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2018.189.17

Lange's photographs of May Day demonstrations at San Francisco's Civic Center Plaza document union organizers and protesters rallying for more secure jobs, including fair hiring practices and equitable pay and hours. This tightly focused picture of an impassioned activist mid-speech conveys the fervor of these demonstrations.

Lange's May Day photographs were exhibited at the Oakland studio of photographer Willard Van Dyke. After seeing the show, agricultural economist Paul Taylor asked to feature one of Lange's photographs in an essay he wrote about the General Strike — the beginning of a partnership that would continue until Lange's death in 1965.

**May Day, San Francisco,
California**

1934, printed c. 1960s

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.78

**Street Meeting,
San Francisco**

1934

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.125

(clockwise from top left)

**Man Walking Down a Country Road from
the Kenneally Family Farm, County Clare,
Ireland, from The Irish Countryman**

1954

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.18

**Patrick Flanagan on
Tubber Green, County
Galway, Ireland, from
The Irish Countryman**

1954, printed no later than 1965

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.105

**Man Walking Down a Country Road from
the Kenneally Family Farm, County Clare,
Ireland, from The Irish Countryman**

1954

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.56

(left)

**Native American Girl,
Taos, New Mexico**

1931

Gelatin silver print

National Gallery of Art, Washington, Alfred H. Moses and Fern M. Schad Fund 2022.114.4

(Right)

**Native American Girl,
Taos, New Mexico**

1931

Gelatin silver print

National Gallery of Art, Washington, Alfred H. Moses and Fern M. Schad Fund 2022.114.5

In summer 1931, escaping the Depression-era turmoil of San Francisco, Lange and Dixon bought their first car and drove to New Mexico with their children. Her few surviving photographs from this trip reveal significant steps in her transition away from studio portraiture and toward a more straightforward approach to photographing people. A series of pictures portrays this unidentified Indigenous girl in a direct documentary style. Although her expression reveals few emotions, she looks squarely at the lens in one photograph and seems comfortable in front of the camera.

(left to right)

**Residents, of Japanese ancestry, appearing
at
the Civil control station for registration in
response to the Army's exclusion order No.
20—The evacuees will
be housed in War relocation authority
centers for the duration, San Francisco,
California**

April 1942

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2018.189.21

**Grandfather and Grandson
of Japanese Ancestry at a War Relocation
Authority Center, Manzanar, California**

July 1942

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.126

**Japanese American-Owned Grocery Store,
Oakland, California**

March 1942

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser
2018.189.20

(bottom row, left to right)

Eighty-year-old woman living in squatters' camp on the outskirts of Bakersfield, California. "If you lose your pluck you lose the most there is in you—all you've got to live with"

November 1936

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2018.189.5

Eighteen-Year-Old Mother from Oklahoma, now a California Migrant

March 1937

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.32

Migratory Workers Harvesting Peas near Nipomo, California

Spring 1937

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2017.162.1

(top row, left to right)

Displaced Tenant Farmers, Goodlett, Hardeman County, Texas

July 1937, printed 1950s

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.20

During the 1930s, machines began to replace people in some cotton-growing regions like Hardeman County in Northeast Texas; consequently, many tenant farmers were evicted from their land. Already reckoning with severe drought and economic depression, these “tractored out” farmers were forced to seek work as day laborers, a precarious livelihood offering little security. In this picture, five displaced tenant farmers congregate outside the screened porch of a small house. Although they are united by a common plight, each man seems utterly alone, unable to find solace or support within an eroding agricultural system.

Calipatria (vicinity), California. Native of Indiana in a migratory labor contractor's camp. "It's root hog or die for us folks."

February 1937

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.79

Former Tenant Farmer on Relief Grant in the Imperial Valley, California

March 1937

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.49

(clockwise from top left)

**Fords are beginning to
appear among the tobacco sharecroppers.**

Douglas, Georgia

July 1938, printed 1960s

Gelatin silver print

Gift of Daniel Greenberg and Susan Steinhauser 2016.191.76

**Hitch-hiking from Joplin, Missouri, to a
sawmill job
in Arizona. On U.S. 66 near Weatherford,
western Oklahoma**

August 12, 1938, printed c. 1960s

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.75

**Funeral Cortege,
San Joaquin Valley, California**

1938, printed early 1950s

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and
Susan Steinhauser 2016.191.68

(left)

Arkansas mother come to California for a new start, with husband and eleven children. Now a rural rehabilitation client. Tulare County, California, from *The American Country Woman*

November 1938, printed 1965

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.43

(right)

Nettie Featherston, wife of a migratory laborer with three children, near Childress, Texas, from *The American Country Woman*

June 1938

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.25

When Lange photographed her on a North Texas farm, 40-year-old Nettie Featherston was accustomed to a life of hard labor and poverty. She and her family had left Oklahoma seeking work in California when they ran out of money in Texas and found work picking cotton. Lange's portrait reveals a gaunt survivor of the Dust Bowl, her right arm echoing the shape of the storm cloud behind her — a symbol of the difficult road ahead for migrant families looking for work. Reflecting on the photograph of herself years later, Featherston said, "It seems like . . . I have too much on my mind. I can just be burdened so bad, awful burdens they'll be."



Bill Ganzel, *Nettie Featherston in the four-room house she shares with her son, Lubbock, Texas, from *Dust Bowl Descent*, August 1979. Courtesy Bill Ganzel*

(left)

Migratory Field Worker Picking Cotton in San Joaquin Valley, California, from An American Exodus

November 1938, printed later

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.28

This photograph of hard stoop labor appeared in Lange and Paul Taylor's 1939 book *An American Exodus*. According to Taylor's field notes, "These pickers are paid seventy-five cents per hundred pounds of picked cotton. Strikers organizing under CIO union (Congress of Industrial Organizations) are demanding one dollar. A good male picker, in good cotton, under favorable weather conditions, can pick about two hundred pounds in a day's work."

(right)

Black sharecropper with twenty acres. He receives eight cents a day for hoeing cotton. Brazos river bottoms, near Bryan, Texas

June 1938, printed c. 1950

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.119

(clockwise from top left)

Richmond, California

1944, printed 1950s

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser
2018.189.19

End of Shift, 3:30, Shipyard Construction Workers, Richmond, California

September 1943

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.8

War Babies, Richmond, California

1944, printed c. 1965

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.55

While in Richmond, Lange photographed not only shipyard workers but also local people on the street, such as this pair of young mothers. Cradling swaddled infants, with a knee-high toddler between them, the two women personify the prosperity and growth generated by the wartime boom, which brought renewed economic stability to many Californians. Lange's pictures from Richmond capitalize on the symbolism presented by the backdrop of expanding production. In this photograph, for example, cruciform utility poles seem to watch over the women and children like industrial guards, symbolically guiding them away from the poverty of the Depression years.

(top row, left to right)

**Anne Carter Johnson,
Saint George, Utah**

1953

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.140

**Mary Ann Savage, a
Faithful Mormon All
Her Life, Toquerville, Utah**

1931, printed c. 1950

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.80

*Mary Ann Savage
was a faithful Mormon all her life.
She was a plural wife.
She was a pioneer.
She crossed the plains in 1856
with her family
when she was six years old.
Her mother
pushed her little children
across plain and desert
in a hand-cart.
A sister died along the way.
"My mother wrapped her in a blanket
and put her to one side."*

From *Dorothea Lange Looks at the American Country Woman*

**Woman from the Far West welcomes
friends gathering on Memorial Day in the
old cemetery of Berryessa Valley, California**

1956, printed no later than 1965

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.102

(bottom row, left to right)

Jake Jones's Hands, Gunlock County, Utah

1953

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2018.189.15

Riley Savage, Toquerville, Utah

1953, printed c. 1965

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.53

Riley Savage, son of Mary Ann Savage (pictured in the photograph nearby), was a third-generation Mormon settler whose grandmother had crossed the plains to the Utah Territory in 1856.

Richmond, California, from City Life

1952

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.143

Self-Portrait in Window, Saint George, Utah

1953

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.99

Among the places Lange visited for the *Life* magazine photo-essay *Three Mormon Towns* (produced with Ansel Adams and Paul Taylor) was Saint George, Utah. A formerly secluded pastoral community, the area had grown into a town with gas stations and motels to accommodate visitors to nearby Zion National Park. The town's modernization infringed upon the community's prior isolation from mainstream American culture, and Lange feared that some of its early pioneer

principles might be lost. Perhaps equating her own fragile health with the town's vulnerability, Lange photographed her face and camera reflected in the window of a dilapidated building, calling the picture a self-portrait.

(top row, left to right)

Edison, Kern County, California. Young girl looks up from her work. She picks and sacks potatoes on large-scale ranch.

April 11, 1940

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.114

Near Coolidge, Arizona. Migratory cotton picker with his cotton sack slung over his shoulder rests at the scales before returning to work in the field.

November 1940, printed c. 1965

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.89

Scandinavian Homesteader, Great Plains, South Dakota, from The American Country Woman

1939, printed 1950s

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.115

(bottom row, left to right)

Edison, Kern County, California. Young migratory mother, originally from Texas. On the day before the photograph was made, she and her husband traveled 35 miles each way to pick peas. They worked 5 hours each and together earned \$2.25. They have two young children...Live in auto camp.

April 11, 1940, printed 1950s

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.36

**Yazoo Delta, Mississippi,
from *An American Exodus***

1938, printed 1965

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.45

**Member of the congregation
of Wheeley's church who is called "Queen." She
is wearing the old-fashioned type of sunbonnet.
Her dress and apron were made at home. Near
Gordonton, North Carolina, from *The American
Country Woman***

July 1939, printed no later than 1965

Gelatin silver print

National Gallery of Art, Washington, Gift of Daniel Greenberg and Susan Steinhauser 2016.191.103

Wheeley's Church was a congregation of Primitive Baptists, conservative practitioners located primarily in the South. Lange had a knack for building rapport with people from various religious communities and worked to gain their trust and respect to make photographs. This portrait features one church member, "Queen" Bowes, a devout widow shaded by her elaborate sunbonnet. Lange captured her stern expression, with piercing eyes and a tightly closed mouth that hid her false teeth