

**Video #3: LIVES**

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TIME CODE	AUDIO
01:00:45	<p><b>NARRATOR:</b>  <b>PHOTOGRAPHS CAN PROVIDE INSIGHTS INTO THE LIVES OF OTHERS – WHAT THEY CARE ABOUT, HOW THEY SURVIVE, WHY THEY PERSEVERE – ESPECIALLY IN THE FACE OF ADVERSITY.</b></p>
01:00:55	<p><b>NARRATOR:</b>  <b>IN THIS VIDEO, YOU’LL MEET FIVE PEOPLE WHO ILLUMINATE AND ILLUSTRATE THE LIVES OF OTHERS THROUGH PHOTOGRAPHY...</b></p> <p>...DOCUMENTARY PHOTOGRAPHERS KEITH CALHOUN AND CHANDRA MCCORMICK...</p> <p>...HISTORIAN LINDA GORDON...</p> <p>...PHOTO CURATOR BEVERLY BRANNAN...</p> <p>...AND EDUCATOR DONALD ROSE.</p>
	<p><b>DONALD ROSE</b></p>
01:01:14	<p><b>DONALD ROSE:</b>            Students in this day and age are very used to looking at images and they make up their mind very quickly. If you think about someone going through an Instagram feed, a Twitter feed, or a Facebook feed, they’re looking at thousands of images a day, I bet you. And what we want them to do is to slow down to value the artistry and value the story being told.</p>
01:01:37	<p><b>DONALD ROSE:</b>            My name is Donald Rose. I teach 8<sup>th</sup> Grade Language Arts and Social Studies at Beaumont Middle School in</p>

	Portland, Oregon.
01:01:44	<p><b>NARRATOR:</b>  <b>DONALD ROSE IS USING THE WORK OF PHOTOGRAPHER DOROTHEA LANGE TO TEACH A SOCIAL STUDIES CLASS ON THE GREAT DEPRESSION.</b></p> <p><b>HE'LL BE USING PHOTOS FROM THE ESSENTIAL LENS COLLECTION.</b></p>
01:01:55	<p><b>DONALD ROSE:</b>  Today, we're going to go over a lesson that looks at the Great Depression through photographs. And so the first thing that we need to do is go over a couple terms so that we can kind of collectively get some definitions so that when we're looking at these photographs we have words to put to them.</p>
01:02:12	<p><b>NARRATOR:</b>  <b>THE STUDENTS TACKLE EACH TERM – “SHARECROPPER,” “DISPLACED FAMILIES,” “MIGRANT WORKER,” “DUST BOWL,” AND “GREAT DEPRESSION.” THEN THEY SHARE THEIR THOUGHTS IN TEAMS.</b></p>
01:02:24	<p><b>FEMALE STUDENT #1:</b>  I thought it was a person who planted crops or a farmer.</p> <p><b>FEMALE STUDENT #2:</b>  I thought it was a farmer who plants crops and shares his crops with other farmers.</p>
01:02:35	<p><b>DONALD ROSE:</b>  Let's move on to the next: “displaced families.” And this is a term that's universal. So what did you come up with, Nate?</p> <p><b>MALE STUDENT NATE:</b>  I thought ‘displaced families’ were like that people that weren't really that wealthy and like didn't have like homes to—like a home to live in.</p> <p><b>DONALD:</b>  Good. That's a great definition. Right? So ‘displaced’ means not having any place, right?</p>
01:02:59	<p><b>NARRATOR:</b>  <b>IN THIS WAY, THE STUDENTS NOW HAVE A VOCABULARY WITH WHICH TO VIEW DOROTHEA LANGE'S PHOTOS.</b></p>
01:03:05	<p><b>DONALD ROSE:</b>  The first thing you're gonna do is think about perspective to the photo, okay? So if I'm right here I get a nice clear sense of this photo but I might take a step in and another step in and then I may see where my eye draws</p>

	<p>me. When I look at this photo, my eye's drawn to this woman in the front but there's a lot going on in this photo.</p> <p>So on your sheet of paper it says, "Photo 1" you're gonna write, 'I see a woman sitting in a chair'. Okay? I want you to use the most descriptive words you know how to use.</p>
01:03:34	<p><b>DONALD:</b> Another thing to remind yourself of is go deep. Look in ever corner. Get close if you need to. Be descriptive. Make sure you get down as many details as you can.</p> <p>Give people their space. If you get close you may want to move back just give people something to look at.</p> <p>Changing perspective helps. So if you're very close you may want to move far away. If you're very far away, you may want to move closer.</p>
01:04:05	<p><b>NARRATOR:</b> <b>TO CONCLUDE THE EXERCISE, THE STUDENTS ARE ASKED TO MAKE A SELECTION.</b></p>
01:04:09	<p><b>DONALD ROSE:</b> Which photo do you think is the most powerful in telling the story of rural America during the Depression?</p> <p><b>FEMALE STUDENT DESTINY:</b> We chose this photo because in the other photos it just showed the mom and like one or two children. But in this one it showed all her children and you couldn't have a better look of like the conditions they're living in like the tent like it's a very small place to be—for like five people to live in. And they look tired and hungry and sad.</p> <p><b>MALE STUDENT NATE:</b> We chose this photo 'cause it like I guess it shows like their pain and like all the stuff that they've been through.</p> <p><b>FEMALE STUDENT:</b> I pointed out like the baby's face because it's all dirty and how there are holes in the children's clothes and the fact that the kids are kinda like behind the mother's shoulders for protection.</p> <p><b>FEMALE STUDENT DELORES:</b> I thought that this photo was a good representation 'cause there is like the empty food bowl [<i>Okay</i>] which shows that they're hungry and also after I looked at it a second time I notice that she was wearing a wedding ring or something. She's wearing a ring and it kinda just makes me wonder where like the husband is.</p> <p><b>DONALD ROSE:</b> Ooh, interesting. So what word that we covered earlier does that make you think of again?</p> <p><b>FEMALE STUDENT DELORES:</b> - - The family thing?</p>

	<p><b>DONALD ROSE:</b> Displaced families, [<i>Yeah</i>] right?</p>
01:05:35	<p><b>DONALD ROSE:</b> Now when I see that photograph again it's mine. I own a piece of it because I've discussed it, I've looked at it, and seeing kids do that that's where memories are created; that's what learning is, right, when you're-you've taken something and you said, 'This is the most persuasive thing to me.'</p>
	<p><b>DR. LINDA GORDON</b></p>
01:05:53	<p><b>LINDA GORDON:</b> She was interested in people and in the expressiveness that she could draw out of her subjects.</p>
01:06:02	<p><b>LINDA GORDON:</b> I'm Linda Gordon. I teach history at New York University.</p>
01:06:10	<p><b>NARRATOR:</b> <b>DR. LINDA GORDON IS THE AUTHOR OF TWO BOOKS ON THE EARLY 20<sup>TH</sup> CENTURY PHOTOGRAPHER, DOROTHEA LANGE.</b></p>
01:06:25	<p><b>NARRATOR:</b> <b>DURING HER WORK ON LANGE, SHE SPENT MANY HOURS HERE AT THE LIBRARY OF CONGRESS IN WASHINGTON, DC.</b></p>
01:06:32	<p><b>LINDA GORDON:</b> The Library of Congress is to me like the mother institution. I couldn't have done any of my work without it. But the Prints and Photographs Division, in particular, is a diamond for anyone interested in this stuff.</p> <p>And it is the repository of basically the whole visual history of this country. It has everything in it.</p>
01:06:58	<p><b>NARRATOR:</b> <b>LINDA IS MEETING WITH BEVERLY BRANNAN, CURATOR OF PHOTOGRAPHY FOR THE LIBRARY OF CONGRESS.</b></p> <p><b>THEY'LL BE LOOKING AT SOME OF LANGE'S ORIGINAL PRINTS FROM THE LIBRARY'S VAULT.</b></p>

01:07:09	<p><b>BEVERLY BRANNAN:</b> The Library of Congress was established to serve Congress and give them the information they needed to form legislation. But over time additional materials have been added, including prints, photographs and drawings. We have about 15 million items in the collection here - about 14 million of them are photographs.</p>
01:07:35	<p><b>LINDA GORDON:</b> Okay, this is a famous one.</p>
01:07:38	<p><b>NARRATOR:</b> <b>LANGE BEGAN HER CAREER AS A PORTRAIT PHOTOGRAPHER CATERING LARGELY TO A WEALTHY CLIENTELE.</b></p> <p><b>BUT THAT WOULD CHANGE AS THE FORTUNES OF THE AMERICAN PUBLIC DID DURING THE GREAT DEPRESSION.</b></p>
01:07:49	<p><b>LINDA GORDON:</b> She was seeing homeless people, people sleeping in the parks, people lined up at soup kitchens and she was both struck by that but she also got the idea of taking her camera out into the street, which was not at first an easy thing for her. She began to do this kind of work and to her surprise found that she loved doing it. She found it a challenge. And that was really the start.</p>
01:08:23	<p><b>NARRATOR:</b> <b>IN 1937 FRANKLIN ROOSEVELT FORMED THE FARM SECURITY ADMINISTRATION OR FSA IN AN ATTEMPT TO COMBAT RURAL POVERTY.</b></p> <p><b>THE IDEA WAS TO BUY OUT LANDS THAT WERE NOT ECONOMICALLY VIABLE AND RESETTLE AGRICULTURAL WORKERS ON GROUP FARMS. THE HOPE WAS THAT THESE FARMS COULD BE RUN MORE EFFICIENTLY WITH THE HELP OF GOVERNMENT EXPERTS.</b></p> <p><b>TO SELL THE PROGRAM TO THE AMERICAN PUBLIC, THE PLIGHT OF THESE FARMERS WOULD NEED TO BE DOCUMENTED.</b></p> <p><b>CHOSEN TO CARRY OUT THIS TASK WAS ROY STRYKER, AN ECONOMIST WHO WAS NAMED HEAD OF THE INFORMATION DIVISION OF THE FSA. HIS ECONOMICS BACKGROUND, HOWEVER, DID NOT PREPARE HIM FOR TELLING THE STORY OF THE DISPLACED FARMERS.</b></p>
01:09:03	<p><b>BEVERLY BRANNAN:</b> How do you take a problem like gulleys and make it interesting to people who live in town? How do you take these people who are down and out and most people want to avoid them when they meet them on the street, how do you make them appear to be worthy of government help?</p>

01:09:22	<p><b>NARRATOR:</b>  <b>BUT DOROTHEA LANGE’S WORK HAD COME TO STRYKER’S ATTENTION. CONVINCED OF HER TALENT, HE HIRED HER AS AN FSA PHOTOGRAPHER AND ULTIMATELY HER STYLE HELPED DEFINE THE PROJECT.</b></p>
01:09:33	<p><b>LINDA GORDON:</b>  He wanted her to photograph soil erosion, the dust bowl area where you saw farms destroyed by the dust. But Lange really quickly went back to her strength, which is what she knew how to do and that is portraiture.</p> <p>What she discovered is a way of presenting people who could evoke the kind of sympathy and the kind of sense that, yes; the federal government really needs to do something to help these people.</p>
01:10:02	<p><b>NARRATOR:</b>  <b>LANGE WAS ONE OF A GROUP OF PHOTOGRAPHERS – CREATIVE PEOPLE LIKE WALKER EVANS, BEN SHAHN AND GORDON PARKS – WHO WOULD DOCUMENT THE WORK OF THE FSA.</b></p> <p><b>BUT IT WOULD BE ONE OF LANGE’S PHOTOS – AN IMAGE OF A WOMAN NAMED FLORENCE THOMPSON - THAT WOULD BECOME INSTANTLY FAMOUS IN ITS DAY.</b></p> <p><b>OFTEN REFERRED TO AS “MIGRANT MOTHER”, IT IS ONE OF THE MOST REQUESTED IMAGES AT THE LIBRARY OF CONGRESS,</b></p> <p><b>AND ONE THAT MANY BELIEVE BEST CAPTURES THE PLIGHT OF AMERICANS DURING THE GREAT DEPRESSION.</b></p>
01:10:37	<p><b>LINDA GORDON:</b>  What’s nice for me about seeing them laid out like this is that it’s a way that Lange frequently worked, which is, first of all, taking a whole series of photographs of a family but often starting a little further away, and then gradually moving in.</p> <p>And in the first photograph you see the whole of the lean-to in which they have been camped.</p> <p>And she moved closer and in the next photograph you see the woman Florence Thompson with a baby seeming to sleep on her lap and one of the older kids leaning against her.</p> <p>And then she moved closer and the woman is turned the other way.</p> <p>She’s gradually coming to understand that this woman has an extraordinarily expressive face.</p> <p>And Lange actually asked the two children to turn their heads away from the camera. She understood that she didn’t want any other faces competing to draw the viewer’s attention anywhere except on that woman’s face.</p>

01:11:53	<p><b>NARRATOR:</b>  <b>BECAUSE OF THIS APPROACH, SOME CRITICIZE THESE PHOTOS AS NOT BEING TRUE DOCUMENTARY IMAGES.</b></p>
01:11:59	<p><b>LINDA GORDON:</b>  There's a myth about documentary photography that a lotta people still believe and that is that photographers just capture what's out there. And people who do photography know that isn't true. You know a photographer is as much an artist as a painter and they are always composing and constructing a photograph. They decide what is included. They decide what is excluded.</p> <p>Lange would just have laughed at that because she believed that she's getting at a deeper truth by having you focus just on Florence Thompson. She saw that this woman was worried about what was gonna become of her children and was bearing this burden, and she wanted to communicate that and that's characteristic, I think, of many other photographs that she made.</p>
01:12:47	<p><b>NARRATOR:</b>  <b>IN THE YEARS TO FOLLOW, DOROTHEA LANGE'S WORK WOULD COVER MANY IMPORTANT TOPICS, MOST NOTABLY THE INTERNMENT OF JAPANESE-AMERICANS DURING WORLD WAR II</b></p>
01:13:11	<p><b>NARRATOR:</b>  <b>TODAY, LANGE'S WORK CONTINUES TO BE A TOUCHSTONE FOR PHOTOGRAPHERS AND PEOPLE WHO LOVE GOOD PHOTOGRAPHY.</b></p> <p><b>HER IMAGES STILL CHALLENGE US TO LOOK MORE CAREFULLY AT OUR WORLD.</b></p>
01:13:23	<p><b>LINDA GORDON:</b>  Dorothea Lange loved this saying, "A camera is a tool for learning to see without a camera.</p> <p>And really what she meant is that her skill is her eye. The camera is secondary.</p>
	<p><b>CHANDRA MCCORMICK &amp; KEITH CALHOUN</b></p>
01:13:40	<p><b>CHANDRA McCORMICK:</b>  My passion is people. People, their stories, their expressions and that's what I like to translate to the general public and share with the world.</p>
01:13:52	<p><b>KEITH CALHOUN:</b>  We know the importance of photography, that it's important to keep some type of ongoing documentation.</p>

01:14:02	<p><b>CHANDRA McCORMICK:</b> My name is Chandra McCormick, I'm a photojournalist.</p> <p><b>KEITH CALHOUN:</b> My name is Keith Calhoun. I'm a documentary photographer.</p>
01:14:13	<p><b>NARRATOR:</b> <b>OVER NEARLY FOUR DECADES, PHOTOGRAPHERS CHANDRA MCCORMICK AND KEITH CALHOUN HAVE BUILT A REPUTATION DOCUMENTING LIFE IN THEIR HOME STATE OF LOUISIANA.</b></p> <p><b>IN PARTICULAR THEY RECORD THE CUSTOMS, CULTURE AND RITUALS OF NEW ORLEANS AND THEIR NEIGHBORHOOD, THE LOWER NINTH WARD.</b></p> <p><b>TODAY, THEY'RE WORKING WITH TWO OF THEIR STUDENTS, DOCUMENTING A SO-CALLED "SECOND LINE" PARADE, A NEW ORLEANS TRADITION.</b></p>
01:14:41	<p><b>CHANDRA McCORMICK :</b> The first line is the band...</p> <p>...and the second line are the people who follow and dance.</p> <p>Usually every Sunday there's a second line because there are so many social and pleasure organizations here. And we think it's important because it's a part of the culture here and dancing and celebrating, all types of celebrations here. We celebrate death. We celebrate life.</p>
01:15:43	<p><b>NARRATOR:</b> <b>TO PROMOTE THE PRESERVATION AND DOCUMENTATION OF LOCAL CULTURE, CHANDRA AND KEITH ESTABLISHED THE L9 CENTER FOR THE ARTS. MUCH OF THEIR WORK IS NOW HOUSED HERE.</b></p> <p><b>BUT THEIR PHOTOGRAPHY EXTENDS BEYOND THE REACHES OF THE LOWER NINTH WARD.</b></p> <p><b>OVER THE YEARS THEY'VE COVERED SUBJECTS SUCH AS THE SPIRITUAL LIFE OF THE BLACK COMMUNITY IN NEW ORLEANS, AS WELL AS THE ONCE VITAL WORK FORCES ALONG THE DOCKS AND IN THE FIELDS OF LOUISIANA.</b></p>
01:16:16	<p><b>CHANDRA McCORMICK (SOUND UP):</b> I wanted to show the strength in him. I mean look at him. He's beautiful.</p> <p><b>KEITH CALHOUN:</b> I mean you see the dignity but I like it because it's a timeless photograph. You can't tell whether it was in the '80s or the '30s. You know you can't put no time limit on that shot.</p>



	<p>I think that's what makes this type of photography so important because it it's a moment in time that you cannot go back and capture, you know.</p>
01:16:40	<p><b>NARRATOR:</b>  <b>FOR THAT REASON, THEIR EXPERIENCE DURING 2005'S HURRICANE KATRINA AND ITS AFTERMATH IS ESPECIALLY POIGNANT.</b></p> <p><b>JUST BEFORE KATRINA HIT, KEITH AND CHANDRA FLED FROM NEW ORLEANS. BUT BEFORE THEY LEFT THEY TRIED TO SAFEGUARD THEIR IMAGES.</b></p>
01:16:55	<p><b>CHANDRA McCORMICK:</b>  When we came back like about ten weeks later—There was a stench, they were soaking in brown water. It's like it's all messed up. We poured that water off them and we were really throwing the stuff away and it was killing me to do that.  And our son was like, 'Do you all wanna throw all that away?'</p>
01:17:22	<p><b>NARRATOR:</b>  <b>THE ANSWER WAS, "NO." THEY WANTED TO SAVE WHAT THEY HAD. A FRIEND SUGGESTED TAKING THE WATERLOGGED MATERIAL AND FREEZING IT IN HOPES OF WARDING OFF FURTHER DAMAGE. THE IMAGES REMAINED FROZEN FOR FIVE YEARS.</b></p> <p><b>EVENTUALLY CHANDRA AND KEITH RECEIVED FUNDING FROM THE FORD FOUNDATION FOR RESTORATION OF THE PHOTOS. THEY GOT A SCANNER AND SET TO WORK.</b></p>
01:17:45	<p><b>CHANDRA McCORMICK :</b>  A lot of the slides they just like look like nothing is on 'em. They basically look kinda clear with just some specs with the naked eye.</p> <p>But once they were scanned they were beautiful. I mean all of the colorful events that we photographed that's what bursted out of these images. And it's like nothing I've ever seen before.</p> <p>And so I felt really good because I actually thought we didn't have anything left.</p>
01:18:19	<p><b>KEITH CALHOUN:</b>  It was like Katrina, you know, it devastated us as far as our loss in it but in one sense it transformed our work to another level beyond anything I ever dreamed of when I look at the work that we have now.</p>

01:18:36	<p><b>NARRATOR:</b>  <b>HURRICANE KATRINA, NOW PART OF THE HISTORY OF NEW ORLEANS' LOWER NINTH WARD, HAS MADE ITSELF A PART OF KEITH AND CHANDRA'S PHOTOGRAPHY. IT HAS ADDED A NEW DOCUMENTARY LAYER TO THE WORK, AND AN ARTISTIC ONE AS WELL.</b></p>
01:18:49	<p><b>CHANDRA McCORMICK:</b>  I think in some of these 'cause you know we have different series of how the negatives and the slides came out. Some of 'em have this shocked look. I think what happened is that the film while in the freezer cracked. The shifting of the emulsion is probably from the water and then freezing it, it had all that mold on it. But it's beautiful. I love the effect.</p> <p><b>KEITH CALHOUN:</b>  Yep, it's amazing how the greens and the yellows just blend together and you can the face here and the depth of it, you know?</p> <p><b>CHANDRA McCORMICK:</b>  And then there's-there's like this one where it looks like it's being swallowed up that some [<i>Yeah</i>] mouth.</p> <p><b>KEITH CALHOUN:</b>  Yeah, some are totally abstract and then some of 'em you can still see some of the imagery.</p> <p><b>KEITH CALHOUN:</b>  Some of 'em haunt you. You know they're haunting. You know where - - they just start popping up a little bit.</p>
01:19:46	<p><b>NARRATOR:</b>  <b>IN THE FACE OF SUCH STRUGGLE AND ENORMOUS CHANGE, CHANDRA AND KEITH ARE COMMITTED TO THE YOUNGER GENERATION OF LOWER NINTH WARD CITIZENS. THEY WORK WITH LOCAL YOUTH, TEACHING THEM THE TECHNIQUES AND SKILLS NECESSARY TO DOCUMENT THEIR WORLD AS THEY EXPERIENCE IT.</b></p>
01:20:08	<p><b>KEITH CALHOUN:</b>  It's important that we continue to pass that on to the young kids.</p> <p>And especially in African-American communities, it's important that we become the keepers of the culture because so many other people come in and tell your story and if you don't know it, it'll change, you know. So it's important that we try to inspire other people, young people, especially kids in our neighborhood to document the culture.</p>
01:20:40	<p><b>KEITH CALHOUN:</b>  I always looked at the camera just as powerful as a AK-47 or any type of weapon.</p> <p>Even with a cell phone it's a weapon because you can make a image and the whole world can see it now. Right in your neighborhood there's images to be made.</p>

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Dorothea Lange, White Angel Bread Line, San Francisco, 1933.

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Dorothea Lange, untitled (Matanuska Colonists), circa 1935.

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Dorothea Lange, Thirteen Million Unemployed Fill the Cities  
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Chandra McCormick

National Archives, Central Photographic File of the

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"Supper time!" photographed by Dorothea Lange, 6/16/1942,

Courtesy of The Bancroft Library, UC Berkeley

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