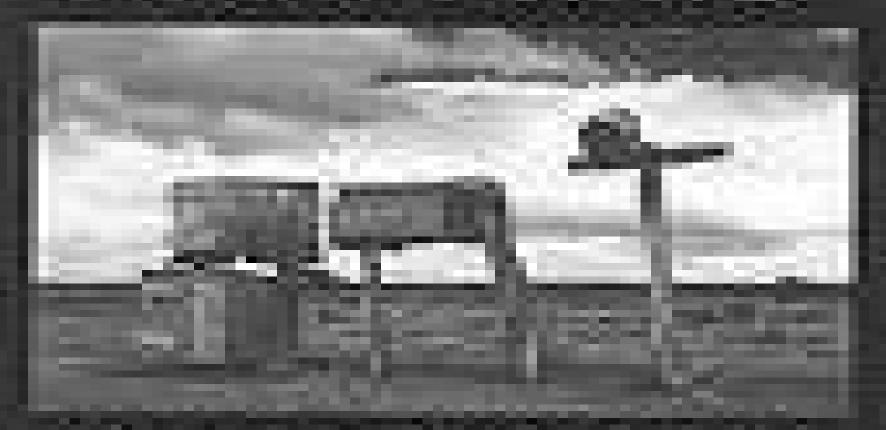
HEARTLAND



NEWMERKICO

Audrey Goodman

Heartland New Mexico Nancy C. Wood, 1989 Photos by Dorthea Lange and other FSA photographers whose names are less familiar Focus is on agricultural communities settlers fleeing the Dust Bowl the classic Pie Town series and various New Mexico villages Further high grade ore from the mine of 270 000 negatives now held by the Library of Congress Annotation copyrighted by Book News Inc Portland OR Women's Tales from the New Mexico WPA Tey Diana Rebolledo, MarÕa Teresa Màrquez, 2000-11-30 As part of the Works Progress Administration during the Depression two women interviewers Lou Sage Batchen and Annette Hesch Thorp gathered womens stories or cuentosfrom many native ancianas to glean vivid details of a way of life now long disappeared **Urban Farming in the West** Robert Carriker, 2010-04-15 From 1933 to 1935 the federal government's Division of Subsistence Homesteads created thirty four New Deal communities that sought to provide a healthier and more economically secure life for disadvantaged Americans These settlements were designed to combine the benefits of rural and urban living by offering part time farming uplifting social functions and inexpensive homes Four were located in the West in Phoenix Arizona El Monte and San Fernando California and Longview Washington Robert Carriker examines for the first time the intricate histories of these subsistence homestead projects which have long been buried in bureaucratic records and clouded by misunderstanding showing that in many ways they were among the agency s most successful efforts. He provides case studies of the projects rescuing their obscure histories using archival documents and rare photographs He also reveals the machinations of civic groups and private citizens across the West who jockeyed for access to the funds being allotted for New Deal community building By describing what took place on these western homesteads Carriker shows that the DSH s agenda was not as far fetched as some have reported The tendency to condemn the Division and its projects he argues has failed to appreciate the good that came from some of the individual homestead communities particularly those in the Far West Although overshadowed by the larger undertakings of the New Deal some of these western communities remain thriving neighborhoods living legacies to FDR's efforts that show how the country once chose to deal with economic hardship Too often the DSH is noted for its failures Carriker's study shows that its western homesteads were instead qualified accomplishments Farm Security Administration Photography, the Rural South, and the Dynamics of Image-making, 1935-1943 Stuart S. Kidd, 2004 While previous studies of the photographic images of the U S southern poor produced by the Farm Security Administration FSA have been discussed in the context of individual photographers or the general culture of the Great Depression and the New Deal Kidd American history U of Reading UK situates his examination of the photographs in the institutional context of the FSA and the role played in photographic production by FSA administrator Roy Stryker The photographs emerged according to Kidd from the dialogue between Stryker and his field photographers about the proper way to document disadvantaged and oppressed groups within the framework of a progressive federal government The resulting productions reveal an uneasy dimension to the relationship

between individual and the liberal state and its cadres that is partly an outcome of class cleavages between photographer and subject Annotation 2004 Book News Inc Portland OR booknews com The Grass Shall Grow Mick Gidley, 2020-02-01 The Grass Shall Grow is a succinct introduction to the work and world of Helen M Post 1907 79 who took thousands of photographs of Native Americans Although Post has been largely forgotten and even in her heyday never achieved the fame of her sister Farm Security Administration photographer Marion Post Wolcott Helen Post was a talented photographer who worked on Indian reservations throughout the West and captured images that are both striking and informative Post produced the pictures for the novelist Oliver La Farge's nonfiction book As Long As the Grass Shall Grow 1940 among other publications and her output constitutes a powerful representation of Native American life at that time Mick Gidley recounts Post s career from her coming of age in the turbulent 1930s to her training in Vienna and her work for the U S Indian Service tracking the arc of her professional reputation He treats her interactions with public figures including La Farge and editor Edwin Rosskam and describes her relationships with Native Americans whether noted craftspeople such as the Sioux guilter Nellie Star Boy Menard tribal leaders such as Crow superintendent Robert Yellowtail or ordinary individuals like the people she photographed at work in the fields or laboring for federal projects at school or in the hospital cooking or dancing The images reproduced here are analyzed both for their own sake and in order to understand their connection to broader national concerns including the 1934 Indian Reorganization Act The thoroughly researched and accessibly written text represents a serious reappraisal of a neglected artist Hope in Hard Times Mary Murphy, 2003 Arthur Rothstein Russell Lee John Vachon and Marion Post Wolcott became some of the United States best known photographers through their pictures of Depression era America Their assignment as one of their associates described it was to have a long look at the whole vast complicated rural U S landscape with all that was built on it and all those who built and wrecked and worked in it and bore kids and dragged them up and played games and paraded and picnicked and suffered and died and were buried in it In Montana the four photographers traveled to forty of the state s fifty six counties creating a rich record of the many facets of the Depression and recovery rural and urban agricultural and industrial work and play hard times and the promise of a brighter future The photographers captured the dignity of Montanans as they struggled to scratch out livings from dried up fields nurture families in the shadows of Butte head frames and foster communities on the vast expanses of the northern plains Hope in Hard Times features over 140 Farm Security Administration photographs to illustrate the story of the Great Depression in Montana and the experiences of the photographers who documented it Today these striking images from cities like Butte to small towns like Terry present an unforgettable portrait of a little studied period in the history of Montana Selected from the Farm Security Administration Collection at the Library of Congress in Washington D C the photographs in Hope in Hard Times offer viewers an unparalleled look at life in Montana in the years preceding the United States entry into World War II Heartland New Mexico Nancy C. Wood, 1989 Photos by Dorthea Lange and other FSA photographers whose

names are less familiar Focus is on agricultural communities settlers fleeing the Dust Bowl the classic Pie Town series and various New Mexico villages Further high grade ore from the mine of 270 000 negatives now held by the Library of Congress Annotation copyrighted by Book News Inc Portland OR New Deal Art in Arizona Betsy Fahlman, 2016-05-26 Arizona's art history is emblematic of the story of the modern West and few periods in that history were more significant than the era of the New Deal From Dorothea Lange and Ansel Adams to painters and muralists including Native American Gerald Nailor the artists working in Arizona under New Deal programs were a notable group whose art served a distinctly public purpose Their photography paintings and sculptures remain significant exemplars of federal art patronage and offer telling lessons positioned at the intersection of community history and culture Art is a powerful instrument of historical record and cultural construction and many of the issues captured by the Farm Security Administration photographers remain significant issues today migratory labor the economic volatility of the mining industry tourism and water usage Art tells important stories too including the work of Japanese American photographer Toyo Miyatake in Arizona's internment camps murals by Native American artist Gerald Nailor for the Navajo Nation Council Chamber in Window Rock and African American themes at Fort Huachuca Illustrated with 100 black andwhite photographs and covering a wide range of both media and themes this fascinating and accessible volume reclaims a richly textured story of Arizona history with potent lessons for today

Picturing Migrants James R. Swensen, 2015-10 As time passes personal memories of the Great Depression die with those who lived through the desperate 1930s In the absence of firsthand knowledge John Steinbeck's The Grapes of Wrath and the photographs produced for the New Deal's Farm Security Administration FSA now provide most of the images that come to mind when we think of the 1930s That novel and those photographs as this book shows share a history Fully exploring this complex connection for the first time Picturing Migrants offers new insight into Steinbeck's novel and the FSA s photography and into the circumstances that have made them enduring icons of the Depression Looking at the work of Dorothea Lange Horace Bristol Arthur Rothstein and Russell Lee it is easy to imagine that these images came straight out of the pages of The Grapes of Wrath This should be no surprise James R Swensen tells us because Steinbeck explicitly turned to photographs of the period to create his visceral narrative of hope and loss among Okie migrants in search of a better life in California When the novel became an instant best seller upon its release in April 1939 some dismissed its imagery as pure fantasy Lee knew better and traveled to Oklahoma for proof The documentary pictures he produced are nothing short of a photographic illustration of the hard lives and desperate reality that Steinbeck so vividly portrayed In Picturing Migrants Swensen sets these lesser known images alongside the more familiar work of Lange and others giving us a clearer understanding of the FSA s work to publicize the plight of the migrant in the wake of the novel and John Ford s award winning film adaptation A new perspective on an era whose hardships and lessons resonate to this day Picturing Migrants lets us see as never before how a novel and a series of documentary photographs have kept the Great Depression

unforgettably real for generation after generation *Bust to Boom* Donald Worster,1996 In this captivating collection some of America's best known documentary photographers provide a valuable glimpse into a tumultuous time These photographs most never before published show the faces and emotions of FSA aided farmers dust bowl debris and tumbleweeds failed banks and thriving stockyards locomotives and Mexican American railroad workers oil derricks wheat country black cavalry troops and 4 H Club fairs Environmental historian Donald Worster provides historical context for these moving pictures

Lost Homelands Audrey Goodman, 2022-02-08 Before the 1930s landscapes of the American Southwest represented the migrant's dream of a stable and bountiful homeland Around the time of the Great Depression however the Southwest suddenly became integrated into a much larger economic and cultural system Audrey Goodman examines how since that time these southwestern landscapes have come to reveal the resulting fragmentation of identity and community Through analyzing a variety of texts and images Goodman illuminates the ways that modern forces such as militarization environmental degradation internal migration and an increased border patrol presence have shattered the perception of a secure homeland in the Southwest The deceptive natural beauty of the Southwest deserts shields a dark history of trauma and decimation that has remained as a shadow on the region s psyche. The first to really synthesize such wide ranging material about the effects of the atomic age in the Southwest Goodman realizes the value of combined visual and verbal art and uses it to put forth her own original ideas about reconstructing a new sense of homeland Lost Homelands reminds us of the adversity and dislocation suffered by people of the Southwest by looking at the ways that artists photographers filmmakers and writers have grappled with these problems for decades In assessing the ruination of the region however Goodman argues that those same artists and writers have begun to reassemble a new sense of homeland from these fragments Hard Luck Blues Rich Remsberg, 2024-04-22 Showcasing American music and music making during the Great Depression Hard Luck Blues presents more than two hundred photographs created by the New Deal's Farm Security Administration photography program With an appreciation for the amateur and the local FSA photographers depicted a range of musicians sharing the regular music of everyday life from informal songs in migrant work camps farmers homes barn dances and on street corners to organized performances at church revivals dance halls and community festivals Captured across the nation from the northeast to the southwest the images document the last generation of musicians who learned to play without the influence of recorded sound as well as some of the pioneers of Chicago s R B scene and the first years of amplified instruments The best visual representation of American roots music performance during the Depression era Hard Luck Blues features photographs by Jack Delano Dorothea Lange Russell Lee Arthur Rothstein Ben Shahn Marion Post Wolcott and others Photographer and image researcher Rich Remsberg breathes life into the images by providing contextual details about the persons and events captured in some cases drawing on interviews with the photographers subjects Also included are a foreword by author Nicholas Dawidoff and an afterword by music historian Henry Sapoznik

Published in association with the Library of Congress Eve of the West ,2007 This collection of photographs from the last three decades by Western writer and photographer Nancy Wood captures the people and places of rural Colorado and New **Pie Town Woman** Joan Myers, 2001 This book tells the story of one of the women photographed by Russell Lee in Mexico Picturing Faith Colleen McDannell, 2004-01-01 Henri Peyre 1901 1988 a giant figure in Pie Town New Mexico in 1940 French studies did more to introduce Americans to the modern literature and culture of French than any other person Sterling Professor and chair of the French Department of Yale University for more than four decades Peyre was also the author of forty four books a brilliant speaker and a mentor to two generations of students He left enormous legacies as both teacher and scholar Peyre also left a large and fascinating body of correspondence This collection of his letters documents the era in which he lived His lively letters also bear witness to the vast network of his friends and colleagues including such major post war literary figures as Robert Penn Warren Andre Gide and Andre Malraux New Mexico Historical Review Lansing Bartlett Bloom, Paul A. F. Walter, 2015 Photographing Navajos Charles Stewart Doty, Dale Sperry Mudge, Herbert John Benally, 2002 In the late 1940s and early 1950s the great anthropological photographer John Collier Jr made nearly one thousand photographs documenting Navajo life in Fruitland New Mexico near the Four Corners Lost until recently in archives far from the Southwest most of these photos have never before been published. The authors of this book have assembled a selection of Collier's Navajo photographs showing the changes in post World War II reservation life BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved New Mexico Magazine ,1989

New Mexico Highway Journal ,1989-07 Picturing Texas Robert L. Reid,1994 This book focuses on some of the most famous photographs ever taken the Farm Security Administration s images of Dust Bowl Texans But there is much more to the FSA photographs than is commonly believed From 1935 to 1943 the critical years of the Great Depression and World War II the photographers in the federal government s Farm Security Administration and later the Office of War Information documented America especially Texas in all its vast complexity Some of the most famous names in documentary photography including Dorothea Lange Russell Lee and Arthur Rothstein took more than five thousand photographs in Texas more than in any other state In addition to the well known pictures of rural poverty and the Dust Bowl these remarkable artists captured a rich panorama of everyday life in Texas s rural areas small towns and big cities By the time they were done there were few areas and aspects of Texas left undocumented Robert L Reid s text traces the history of the FSA and the OWI and discusses the photographers and their work The book also presents more than two hundred magnificent duotone photographs in chapters on cotton cattle oil cities and towns recreation and leisure the Dust Bowl World War II and other themes Readers will be moved by the vast array of images of town meetings and rodeos down and out farmers and prosperous businessmen beer joints and factories black and brown and white BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

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