

FAMILY ACTIVITY GUIDE

WAR/PHOTOGRAPHY
IMAGES OF ARMED CONFLICT AND ITS AFTERMATH



***** Encourage your children's interest in art by talking about it with them during your visit today. Many find it difficult to discuss art because they think that it needs explanation, clarification or knowledge about its historical context. Having this background information is helpful but not necessary, so don't worry if you're not an expert. All you need is the ability to encourage an open-ended dialogue. Here are some tips.



LET YOUR CHILD BE THE TOUR GUIDE /

Let him or her take you around the gallery focusing on the pieces that they like, for as long as they want to. You can ask your child to find works that have his or her favorite colors, shapes or objects. Keep in mind that young children can often only take in 5 artworks per visit, so avoid trying to see everything.

READ THE CAPTION /

Once you have decided on a picture, reading the caption is a good way to start a conversation. It usually tells you the title, the artist and the year it was made.

ASK QUESTIONS AND INVITE RESPONSES /

Find out what your kids think about the artwork. Here are some questions to get you started:

1. What is going on in the picture?
2. What does this remind you of?
3. What do you think the artist was thinking about?

Be sure to reinforce their observations by following up with questions or comments such as:

1. What do you see that makes you say that?
2. Tell me what you like or don't like about it.



Art is about ideas, so there are no right or wrong answers. Also, to make it easier for your child to engage with the art, try to discuss the work in ways that it relates to what is familiar to your child and his or her own experiences.

TELL A STORY /

Make up a story about one of the pictures. You can start with “Once upon a time...” or ask who and/or where are the people? What are they doing? What could they be saying to each other?



PLAY A GAME /

Play an “I spy” game where you ask your child to point out details he/she finds. Ask him/her to describe the detail to you, then try to find the object, color, or shape your child is describing.

**USE THESE TOOLS TO GET STARTED
ON YOUR ART DISCOVERY ADVENTURE.**

Find some photographs to discuss,
or explore the gallery on your own.



FIND

Find the photo entitled “A Tulip bomb explodes on the railway – Hejaz Railway, near Deraa, Hejaz, Ottoman Empire.”

Some of the photographers in this exhibition were soldiers when they took these pictures. This particular image was taken by a very well-known English soldier named T.E. Lawrence. The epic film *Lawrence of Arabia* was loosely based on T.E. Lawrence’s experiences in the Middle East during World War I.

LEARN

Thomas Edward (T.E.) Lawrence, famously known as Lawrence of Arabia, was always interested in history and writing. In college he took a solo trip around Syria, walking over 1,000 miles to study Crusader castles. This visit to a foreign land must have been a spectacular experience for him since without television or the internet, photographs and other people’s stories were the only way a person could experience a different country without going there.

In 1911, he worked on an archaeological dig in Syria, where he learned Arabic and developed an interest in helping Arabs become free from Turkish rule. When World War I began, he became an intelligence officer in Cairo, using guerilla tactics to mobilize the Arab revolt against Turkish troops.

Lawrence realized that the Arab forces were too small to make direct attacks on Turkish controlled cities, so he came up with the idea to instead attack and disrupt supply lines, the weakest of which was the Hejaz Railway. The goal was not to destroy the railway since the cities it ran through would need it after the war, but instead to make the Turkish army waste soldiers and money repairing and guarding the track. With the Turkish army now spread thinner, the Arab forces, along with British military forces, were able to take over the major cities from the Red Sea to Damascus, Syria.

Lawrence’s success in organizing the Arab forces was due to his being accepted as an insider by them. Unlike other British soldiers, he lived, ate and dressed like his Arab colleagues. But even though he was an adept military leader, Lawrence always saw himself as a writer first and a soldier supporting his country second. Following the war, he wrote a book about his experiences called *The Seven Pillars of Wisdom*.

After the war he gained world fame through a friendship with correspondent Lowell Thomas. Thomas was a filmmaker and writer who was given permission to interview and briefly travel with Lawrence during the war. In 1919 he toured Europe and United States (and eventually most of the globe) narrating a film he made documenting the Middle Eastern stage of the conflict. The lectures included a lavish stage show with Middle Eastern dancing, music and slides romanticizing the lands he visited and the military victories there. Lawrence was the star of the documentary -- an English gentleman who audiences saw living as an Arab. His costume and the images and music seemed exotic to many people, and it helped him publicize *The Seven Pillars*. You can check out a copy at your local library and relive his adventures yourself.

(Continued next page)



DO

Do you think Lawrence's picture is exotic?

In the 1920s, do you think that his picture was seen as exotic?

Have you ever taken pictures in a foreign land?

What do they tell about your journey?

A Tulip bomb explodes on the railway -- Hejaz Railway, near Deraa, Hejaz, Ottoman Empire, 1918. T.E. Lawrence, © IWM (Q 58704).

FIND

Find the picture by Joel Sternfeld of the Vietnam Veterans Memorial Wall in Washington, D.C. The photo shows a memorial dedicated to the soldiers who died or were classified as missing in action during the Vietnam War.



Vietnam Veterans Memorial, Washington, D.C. May 1986. © 1986, Joel Sternfeld, courtesy of Luhring Augustine, New York.

LEARN

A nonprofit organization lead by veterans of the war raised money for the memorial's construction, and Congress gave the group a plot of land near the Lincoln Memorial in Washington D.C. The nonprofit held a design contest, and Maya Ying Lin's design was chosen as the winner. Although Maya was still in college at the time, her design was selected from more than 1,000 entries.

The black blocks of stone have the names of service members etched into them. The polished stones reflect the surroundings, creating an environment that is like a park within the park. There are currently 58,272 names listed on the memorial.

What is a war memorial?

A war memorial is any object that is created for the purpose of remembering a war or conflict.

What do war memorials look like?

They can be anything -- a statue, building, tree, school, sports stadium, bridge, library or even a plaque.

Where are they located?

Many are found in public areas such as parks or plazas. Others are in cemeteries or battlefields where a conflict took place.

Why do they exist?

War memorials were originally created to commemorate great military victories. At the beginning of the 20th century, towns and organizations began to build them to honor people who died during a war. They are also sometimes built to remember people who survived conflicts, as well as civilians that were affected by war.

DO

Not all memorials have to be about war. They can be about anything you want to commemorate and remember. Honor your memory of a person or event by designing a memorial. Who/what does your memorial commemorate? What does your memorial look like? Where is your memorial located?

FIND

Find Alfred Palmer's picture of women working in an airplane manufacturing plant in Long Beach, CA. The image of women working in a factory may not seem strange to you, but it was a rare sight in this country before the 1940s.

LEARN

Although women had already been working for years, they were mostly in traditionally “female” jobs that were similar to the work that they performed in the home. Once the U.S. entered World War II, war production increased dramatically in a short period of time. Manufacturing companies had the biggest need for workers since they had to make things for the country and for the war effort including tanks, guns, ammunition and airplanes.

As men joined the military, women were needed to fill the jobs they left, primarily in the farming and manufacturing industries. Even though women who were already working outside the home shifted into these typically higher-paying jobs, companies still needed more workers.

To meet the factories' need for more workers, the government started a campaign to encourage all women to become trained at factory jobs and help increase production. It had to convince women and men that even though women were doing a “man's job” they would still be conforming to the social standards of the times, that women would still look and act feminine, and that they were only working to fulfill their patriotic duty. The campaign was successful. Between 1940 and 1945, the number of women in the labor force increased by 50 percent, and the number of women in manufacturing jobs more than doubled.



Women aircraft workers finishing transparent bomber noses for fighter and reconnaissance planes at Douglas Aircraft Co. Plant in Long Beach, CA, 1942.
Alfred Palmer

DO

In Alfred Palmer's photograph of the airplane manufacturing plant, which was part of the U.S. government's campaign, how is the idea of women looking and acting feminine while working shown?

To find out more about the history of working women and how women contributed to America's war effort, visit your local library. Here are some suggested topics to get your research started: Rosie the Riveter, Women's Army Auxiliary Corps (WAAC), Women Airforce Service Pilots (WASP) and Women Accepted for Volunteer Emergency Service (WAVES).

WORD SEARCH

WAR/PHOTOGRAPHY

IMAGES OF ARMED CONFLICT AND ITS AFTERMATH

DIRECTIONS Find and circle the 21 words listed below. Remember that the words can run horizontally, vertically, diagonally and even backwards.

C D V O Y E E M Y N T G I J H V M O K I
A H R D W G L F R R A Z P D A E Y R B H
Y C H H Y F T L A K X R E N R L Q X U W
J R H H L X M I L O C O E B I I E M U X
G A F C G R N A P I J N P M V Z F K H U
R M Y S O I N C V I P R A E A E Q L A Z
I R L F N E M I A P H F L X D C C S E H
E U I G I A L P Q B D S V R L A E N Q M
F N Y B B I D P W S Y V E D E Y R H O M
U J R N A R G A O N D I J L Y I Q M F B
T V A N K C R T E U I C D E T F D Z O H
E D I I E R S R T T B T R I R T I L X C
N T D T T A U I E Q R O Y F Y K A N O Z
O D L U U F R O I O Z R V E O I R B E S
Y X H J H T Q T N E M Y O L P E D R D Q
A G B K C W L R Z V T D L T U S T V T B
B L Z W A M S E H C N E R T H A K N A T
W T O W R R T U E O K K L A M J G K W T
X M Y V A A J A O M U Y G B S V I S U I
F J N H P U O H P D O M X I J Z Q V B K

AIRCRAFT
BATTLEFIELD
BATTLESHIP
BAYONET
CAMERA
CIVILIAN
COMRADE
DEPLOYMENT
DIARY
FAMILY
GRIEF
MARCH
PARACHUTE
PATRIOT
RIFLE
SOLDIER
TANK
TRAINING
TRENCHES
UNIFORM
VICTORY

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Annenberg Learner offers multimedia resources in the arts that illuminate human history and culture, and inspire students and teachers. See how the arts help us become creative problem solvers and better understand all subjects.

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www.learner.org/resources/discipline-arts.html



ANNENBERG LEARNER

The Annenberg Space for Photography is a cultural destination dedicated to exhibiting compelling photography. The Photography Space conveys a range of human experiences and serves as an expression of the philanthropic work of the Annenberg Foundation. The intimate environment presents digital images via state-of-the-art, high-definition digital technology as well as traditional prints by some of the world's most renowned and emerging photographers. The Photography Space informs and inspires the public by connecting photographers, philanthropy and the human experience through powerful imagery and stories. It is the first solely photographic cultural destination in the Los Angeles area.

Hours

Wednesday – Friday: 11:00AM – 6:00PM
Saturday: 11:00AM – 7:30PM Sunday: 11:00AM – 6:00PM
Admission Is Free

Weekly at the Space

IRIS Nights lecture series
Thursday evenings 6:30– 8:00PM

Location

2000 Avenue of the Stars, Los Angeles, CA 90067
tel 213.403.3000 | fax 213.403.3100 | info@annenbergsspaceforphotography.org

Parking

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FOR PHOTOGRAPHY

