

<http://lyc-george-sand-la-chatre.tice.ac-orleans-tours.fr/eva/spip.php?article787>



Girl at Mirror : Norman Rockwell and the representation of Innocence

- Archives du Blog - Espace international - The English Gazette -



Publication date: dimanche 27 novembre 2011

Copyright © Lycée George-Sand La Châtre - Tous droits réservés

[<http://lyc-george-sand-la-chatre.tice.ac-orleans-tours.fr/eva/sites/lyc-george-sand-la-chatre/local/cache-vignettes/L300xH386/Girl-at-Mirror-cover-QU-08-08-9397e.jpg>] **Girl at Mirror, Washington Post 1954**

This painting represents a young girl, as she becomes aware of her femininity.

She wants to be like the movie-star on the cover of the magazine which is open on her knees. The child compares herself to the ideal of femininity popularized by the media

This canon of beauty is very important for this little girl, who has chosen it as her model. She hopes to be as pretty and as perfect as this lady. Norman Rockwell shows that children want to grow up too fast.

The make-up and lipstick behind the girl contrast with the doll leaning against the left side of the mirror. One represents her childhood, while the other symbolizes the adult she wants to be.

This picture can be seen on the front cover of ***The underside of innocence***, a book devoted to Norman Rockwell's ambiguous and humorous

(2eme photo)

[<http://lyc-george-sand-la-chatre.tice.ac-orleans-tours.fr/eva/sites/lyc-george-sand-la-chatre/local/cache-vignettes/L331xH400/ooo-e396d.jpg>] **Close-up of the model's face**

The young girl looks wistful and nostalgic at the idea of leaving childhood innocence behind, to enter a more adult state as she « passes through the mirror ».

<o:p></o:p>

[<http://lyc-george-sand-la-chatre.tice.ac-orleans-tours.fr/eva/sites/lyc-george-sand-la-chatre/local/cache-vignettes/L320xH400/oooo-e648f.jpg>] **the photograph which Rockwell used as the starting point**

Norman Rockwell adopted photography as a tool to conceive his paintings. Ideas came to life in studio sessions. He chose his models, and orchestrated every minute detail.<o:p></o:p>

Elisa Camps and Camille Vinérier<o:p></o:p>