Sherry Levine is a U.S. artist who specializes in Appropriation Art.

Appropriation Artists include Marcel Duchamp, Robert Rauschenberg, the Pop artists, and Jeff Koons.

Evans's original photo was part of a survey of rural tenant farmers in Southern USA, funded by the Farm Agricultural Commission, as part of F.D. Roosevelt's New Deal. (Sisson, 2012).

Instead he took simpler photos which were more useful. 

His photos show characteristics of Genre, simplicity, and posing that characterize Genre photos of the masters (Boardman, 1999).

Evans (rejected Art Style photographs - epitomized by his contemporary Joseph Stieglitz (Britannica, 2017).

Levine's appropriation of images can be seen as feminist due to the overwhelming male nature of original artists in the canon (Levine, 1999).

The original Evans photos function as social document but also damned as political position (Britannica, 2017).

Levine's copy is placed in an Exhibition - is it now fine art?

It is viewed by a different audience. Authorship is not firming official.

This photo by Evans shows
1. Subjects facing camera
2. Subjects posing
3. Clearly definite heads: Dad, nursing mum, cradled daughter, and Granny
4. The 'homey' may be Granny or may be non-family, but she is anchored by her role (Boyd, 1999, 16).

The woman looks thin, prematurely old, unflattering, no smile, no teeth (face may be missing). Sign of poverty.

Levine distills the idea behind appropriation art and highlights its canons.

"A painting's meaning lies not in its origin, but in its destination. The birth of the viewer must be at the cost of the painter." (Levine, 1999: 103)