Finding aid for the
Naomi Rosenblum collection, 1862-1999
AG 226

Finding aid updated by Tai Huesgen, 2019
Naomi Rosenblum collection, 1862-1999

AG 226

Creator
Rosenblum, Naomi (1925-   )

Abstract
Papers and research materials (1862-1999, bulk 1976-1998) for books, articles, and reviews by photography historian, Naomi Rosenblum (1925-   ). Includes notes, clippings, publications, correspondence, and slides that were collected as research materials for the 2009 revision of Rosenblum’s 1994 monograph A History of Women Photographers; lecture notes; and exhibition materials. Of special note are her research files assembled while writing her 1978 dissertation on Paul Strand.

Quantity/ Extent
13.5 linear feet

Language of Materials
English

Biographical Note
Naomi Rosenblum, born January 16, received a B.A. degree in Fine Art from Brooklyn College, CUNY, in 1948. It was around this time that she married photographer Walter Rosenblum. She earned her master’s degree from City University of New York (CUNY) in 1975 and her doctorate from CUNY in 1978. From 1959 to 1990 Rosenblum has taught art history and education at various schools, including Brooklyn College, York College (CUNY), Parsons School of Design, and Tisch School of the Arts. Author of numerous books on photography, her most important are A World History of Photography (Abbeville Press, 1983) and A History of Women Photographers (Abbeville Press, 1994), both of which won the American Photographic History Society Award for best photographic history book. In addition to teaching and writing, Rosenblum has curated numerous photographic exhibitions and served on many committees and advisory boards related to photography. In 1998 she and her husband received the Infinity Award for Lifetime Achievement by the International Center for Photography. Her association with Paul Strand began with her contribution to Paul Strand: 60 Years of Photographs (Aperture, 1976) and her doctoral dissertation, Paul Strand, the Early Years, 1910-1932. She was a member of the Board of Advisors for the Paul Strand Archive from 1983 to 1993. In 1990 she and her husband wrote texts for Orgeval: a Remembrance of Paul Strand (Lumiere Press).
Chronology

1925  Born January 16.

1941-1942  Attends Tyler School of Fine Art, Temple University, Philadelphia.

1943-1948  Attends Brooklyn College, Brooklyn, New York; graduates with a B.A. in Fine Art; marries Walter Rosenblum.


1952  Daughter Lisa born.

1959-1962  Adjunct lecturer, Art Education, Engineering Drawing, at Brooklyn College, CUNY.

1962-1972  Teacher of fine art/art history at High School of Music & Art.

1974-1976  Adjunct instructor of Art History, York College, CUNY.

1975  Receives master’s degree from the City University of New York (CUNY)

1976  Contributor to “Paul Strand: 60 Years of Photographs,” Aperture.

1976-1990  Adjunct professor, art history department, Parsons School of Design, New York.

1977  Co-author of America and Lewis Hine, with Walter Rosenblum and Alan Trachtenberg for Aperture; Co-curator of the Lewis Hine Retrospective, Brooklyn Museum; helps to coordinate the photography section of “The Modern Spirit” shown in Edinburgh.

1978  Receives doctorate from CUNY. Dissertation is Paul Strand, the early years, 1910-1932.


1980  Lewis Hine Retrospective travels to China; Professor of photographic history, Parsons Program at Arles, France (summer).


1983  Publishes A world history of photography, Abbeville Press.

1983-1993  Member, Board of Advisors, Paul Strand Archive.
1984-1985  Adjunct professor, history of photography, Tisch School of the Arts, New York University.

1985  A world history of photography wins best photographic history book from American Photographic Historical Society; adjunct professor, art history department, Graduate Center, CUNY.

1985-1992  Member, Board of Advisory, Aperture Foundation.


1990  Getty scholar along with husband Walter; authors “Orgeval: A remembrance of Paul Strand,” Lumiere Press.


1993-?  Member, Advisory Board, Cambridge Perspectives on Photography, Cambridge University Press.


1995  Scholar in residence, Ecole Nationale de Photographie, Arles, France.


1998  She and her husband Walter were awarded the Infinity Award for Lifetime Achievement by the International Center for Photography.


2003  Authors “Women seeing women: a pictorial history of women’s photography from Julia Margaret Cameron to Annie Leibovitz,” W W Norton & Co. Inc.

2008  Women in Photography International, an online resource center (http://www.womeninphotography.org/wipihome.html), uses her text to establish their list of the top 100 women photographers.

Biographical: Born Jan. 16, 1925. [info from 2 sources: copy of insurance card in Box A Folder 16, and copy of passport in Box A Volga Peace Cruise folder] Rosenblum is an independent scholar who has taught, written photography history books, articles, book reviews, lectured widely and co-curated several exhibits. Her texts, A world history of photography and A history of women photographers are used in photography and photo history classes worldwide. Her husband was Walter Rosenblum, (1919-2000) a photographer, professor and member of the Photo League.

Rosenblum Bibliography
Books
Author, Paul Strand, the early years, 1910-1932, PhD thesis for City University of New York, 1978.
Contributor, Contemporary photographers, St. James, London, 1981.

Catalogues and portfolios
**Scope and Content Note**

This collection contains the working papers of Naomi Rosenblum including research materials, correspondence and manuscripts for her writing projects (including books, articles and reviews) and lectures, materials on her curatorial work and correspondence for her work as a member of various photography-related boards.


**Arrangement**

Series 1: Research files, alphabetical, n.d., 4 boxes  
Series 2: Research files, miscellaneous, n.d., 1 box  
Series 3: Paul Strand research files, 1890-1976, 1 box  
Series 4: Project files, 1862-1998, 3 boxes  
Series 6: Women photographer files, 1886-1999, 2 boxes  
Series 7: Color snapshots, n.d., 1 box

**Names and Subject Terms**

Rosenblum, Naomi [http://id.loc.gov/authorities/names/n78091905]  
Strand, Paul, 1890-1976 [http://vocab.getty.edu/ulan/500003133]  
Photography, Artistic—History [http://vocab.getty.edu/aat/300178594]  
Women photographers [https://lccn.loc.gov/sh85147673]

**Restrictions**

**Conditions Governing Access**

Access to promotion reviews is restricted.
Access to this collection requires an appointment with the Volkerding Study Center.

**Conditions Governing Use**

Copyright to original manuscripts is held by Naomi Rosenblum.

It is the responsibility of the user to obtain permission from the copyright owner (which could be the institution, the creator of the record, the author or his/her transferees, heirs, legates or literary executors) prior to any copyright-protected uses of the collection.

The user agrees to indemnify, defend, and hold harmless the Arizona Board of Regents, the University of Arizona, Center of Creative Photography, including its officers, employees, and agents, from and against all claims made relating to copyright or other intellectual property infringement.

**Provenance**


**Related Materials**

[http://www.rosenblumphoto.org/rp_home.html](http://www.rosenblumphoto.org/rp_home.html)

**Preferred Citation**


**Processing Information**

Finding aid was updated by Tai Huesgen in 2019.
Container List

Series 1: Research files, alphabetical, n.d.
Extent: 4 boxes

Box   Folder
1     Research files, A-C
2     Research files, D-K
3     Research files, L-P
4     Research files, R-Z

Series 2: Research files, miscellaneous, n.d.
Extent: 1 box

Box   Folder
5     Research files, miscellaneous

Series 3: Paul Strand research files, 1890-1976
Series note: Organized in chronological order. Containing a variety of materials relating to Strand’s life and career filed year by year. Included are original photographs, clippings, magazine articles, copies of original documents in other repositories (such as Strand’s high school report card and US Army documents), copies of letters in the Strand Collection, original copies from the Strand Collection, and Rosenblum’s notes. Some of her notes contain quotes from Strand that may have come from actual interviews with him, but are unattributed. Note: many of the copies of documents are deteriorating Thermofaxes and many are held together with brittle, deteriorating transparent tape.
Extent: 1 box

Box   Folder
6     Paul Strand research files, 1890-1976

Extent: 3 boxes

Box   Folder
7     Photographic Resource Center, Boston; Juror for Reva and David Logan Grants, 1985-1986 (2 folders)
      Lecture, J. Paul Getty Museum (lecture and consultation correspondence), 1988
      Photo poche, No. 50, Lewis Hine, Centre National de la Photographie (correspondence and manuscript), 1991-1993
      “Braun letters” (Adolphe Braun, manuscript, correspondence about, publications), 1977-1980
Carl Van Vechten lecture, Lehman College, NYC (correspondence), 1989
“American art,” correspondence with Prentice Hall, 1980
“Heaven will protect the working girl” (documentary), correspondence with Agense N. Haury, 1990-1992
Oakland Museum, manuscript, “f.64 and modernism,” 1993
Insdorf (Columbia University) and Haury (Agnese Nelm Lindley Foundation), correspondence, 1991-1992
NY Public Library and Haury (Agnese Nelm Lindley Foundation), correspondence, 1991-1993
“American art” clippings, 1979
Carl Van Vechten portfolio, Brooklyn Museum (project proposal and correspondence), 1986-1987
Agnese N. Haury, Agnese Nelm Lindley Foundation (correspondence), 1991-1993 (2 folders)
J. Paul Getty Museum, guest scholar (correspondence and related papers), 1989-1992
El Salvador exhibition, The Travelling Museum, Keene, NH (correspondence), 1991
Book loans, Whitney Museum (loan agreements, shipment documentation), 1992
Mother Jones photo competition (brochure, application forms, letter), 1992
Naggar and Ritchin, “Mexico through foreign eyes” (letters of permission), 1993
Dissertation ms. (Strand/Stieglitz letters), Yale University Press and UMI (correspondence), 1979-1982
Lecture, Camera Club NY (letter), 1991
“Georgia O’Keefe and the weight of biography” (ms. revision), 1992
“Georgia O’Keefe and the weight of biography,” book review (correspondence, clippings, notes, ms.), 1991
“The documented versus the arranged image,” essay, AFA newsletter (correspondence, 3 copies), 1988
“The Camera and the city,” lecture, Minnesota Humanities Commission conference (correspondence, conference materials, ms.), 1986
“Stieglitz and Strand,” lecture, Photographic Historical Society conference
“All one needs is courage,” lecture, Society for Photographic Education conference (program booklet), 1986
“A photographic history of labor in the United States,” essay for “Art and culture of the American labor movement” exhibition (correspondence, ms, exhibition materials), 1982-1986
Volga Peace Cruise (photos, miscellaneous papers), 1983
“The modern spirit” (exhibition), Arts Council of Great Britain (correspondence, clippings, exhibition materials), 1977
“Focal Encyclopedia of Photography” (correspondence, style sheet, subject index), 1991
Fund for Documentary Photography (prospectus, letter), 1988
Lehman College Art Gallery, City University of NY, (exhibition proposal), 1990
Getty Fellowship (correspondence, miscellaneous papers), 1990
“From protest to affirmation,” essay for “Decade by decade” (correspondence), 1987-1988
Book reviews (correspondence, mss.), 1976-1980
Pittsburgh Photographic Library, consultation (correspondence, notes, report), 1981
Lewis Hine (requests for reproduction prints, permissions, lecture), 1977-1982
Promotion review, 1997 RESTRICTED
“Beyond the three Ss,” lecture given at NYU Conference (abstract for lecture, miscellaneous papers from the conference), 1998
Lecture at Florida International University (letter, clippings), 1988
Aperture Foundation Board of Advisors (correspondence, portfolio of materials from the Board), 1997-1998
Lecture on women in photography at MOMA (letter), 1997
Lecture in Iceland, Reykjavik Museum of Photography (correspondence, clipping, photocopies of articles on photography), 1997-1998
Kraszna-Krausz Award (correspondence), 1996-1997
“Beyond the three Ss,” lecture given at NYU conference (correspondence, ms.), 1997-1998
“The garden of photographic delights and how it grew,” lecture given at SPE conference (correspondence, ms, miscellaneous related materials), 1997-1998
Fred Stein (clippings, catalog, letter from son), 1998
“All You Need Is Courage,” lecture, Dayton Art Institute (correspondence, ms, miscellaneous related materials), 1997
“Transforming the ordinary,” lecture by NR and WR, Metropolitan Museum of Art (correspondence), 1997-1998
National Geographic project (correspondence, project proposal), 1998
Introduction for exhibition, Norfolk Library, Norfolk CT (correspondence, ms.), 1998
Consultant for collection assessment, Norfolk Historical Society, Norfolk CT (correspondence, grant proposal), 1998
Society for Photographic Education lecture (notes), [1997?]
Museum of Contemporary Photography, Chicago, press kit, [1995?]
George Eastman House Acquisitions Committee, papers, 1996-1997
Mead Art Museum, Amherst, lecture, “The persistent presence,” 1998
Detroit Institute of the Arts, symposium moderator, 1996
“Documentary photography: past and present,” manuscript, [1997-1998?]
“Lotte Jacobi and the modern movement,” manuscript, [1996-1998?]  
Akron Art Museum, “A history of women photographers,” loans for exhibit (correspondence, loan agreement forms), 1996
George Eastman House, “Women in photography,” lecture, manuscript, [no date]
National Gallery of Canada, “All it takes is courage,” lecture (correspondence, ms, related papers), 1997
Maier Museum of Art, Lynchburg VA, “All it takes is courage,” lecture, manuscript, 1997
Douglas F. Cooley Memorial Art Gallery, Portland OR, “Documenting a myth,” co-curator (correspondence, ms, miscellaneous related material), 1998
Kean College, Union NJ, “The persistent presence,” lecture (ms, correspondence, miscellaneous material), 1997
Portland Art Museum, Portland OR, lecture (correspondence), 1997
A timeline of events, 1839-1975, manuscript, [no date]
Coville Photographic Art Foundation, Warren and Margot Coville photographic collection inventory, 1996
Akron Art Museum, 75th anniversary catalogue, articles (correspondence, clippings on Struth, 2 prints, 1 negative, ms.), 1998
Reed College, Portland OR, Ulmann, Emmons and Wooten exhibition, curator (notes, clippings, correspondence, itinerary, prospectus, catalogues, business card, At Reed, April 6-12, 1998, exhibition checklists, announcement), 1936, 1995-1998 (2 folders)
Society for Photographic Education, Baltimore MD, conference speaker, 1986
Humanities Institute, Brooklyn NY, “Paris and photography,” conference presentation (ms, correspondence, conference program), 1986
New York State Museum, Bronx photographers, exhibit proposal, 1984
New York Council for the Humanities, NYC, Films in the Humanities (film and lecture series), lecture on Paul Strand (correspondence, program, clipping), 1985
Instituto de Estudos Avançados, São Paulo, Brazil, lecture (notes, correspondence, clippings), 1986-1987
Delaware Art Museum, Hine lecture (miscellaneous related materials), 1980
NEH grant (responses from reviewers, guideline booklet), 1987
Rotkin review, review of A history of world photography (ms, copies of the Rotkin review, correspondence), 1986
NEH summer art history seminar in Paris, (proposal, notes, correspondence), 1982-1983
Oakland Museum, “f.64 and the California contribution to photography,” lecture (correspondence, ms.), 1988-1989
Akron Art Museum, “Pure or embellished,” lecture (correspondence, ms, miscellaneous related materials), 1987
Media Arts Center, Pittsburgh, residency (correspondence, miscellaneous related materials), 1988
Allen Memorial Art Museum, Oberlin OH, “The camera and the other America,” lecture (letter, ms, exhibition brochures), 1988
Center for Creative Photography, “Decade of the forties,” Tucson decade by decade, symposium (correspondence, ms, clipping, lists of photographers and photographs at CCP), 1989
Focus/Infinity Fund, “Changing Chicago,” essays by WR and NR (correspondence, mss. of both essays, clippings), 1988-1989
American Council of Learned Societies, grant application (application form, correspondence, ms. of essay), 1978-1979
Heckscher Museum, Huntington NY, “Photography: a brief history,” lecture (brochure, lecture notes, correspondence, miscellaneous related material), 1988
Photo metro, interview (correspondence, ms.), 1988
Museum of Contemporary Photography, Chicago, project proposal (letter), 1986
American photographer, “15 pictures that changed America,” panelist for selection (correspondence), 1988
Third Latin American Colloquium of Photography, Havana, lecture (notes, ms.), 1984
Various places, lectures (correspondence, miscellaneous related material), 1976-1985
Bridgewater State College, Bridgewater MA, lecture (correspondence, program brochure), 1986-1987
Adolphe Braun research (ms, notes, correspondence, clippings, transcriptions of articles and correspondence), 1862-1983 (3 folders)
Adolphe Braun lecture (untitled ms.), [no date]
American Federation of the Arts, San Francisco CA, article for AFA newsletter (correspondence, ms.), 1987-1988
Carnegie Museum of Art, Pittsburgh PA, “Through the lens sharply,” lecture (correspondence, ms, program brochure, boarding pass, agreement form), 1986-1987

Extent: 1 box

Box   Folder
10   “A world history of photography,” revisions, general (notes, photocopies of articles, correspondence), 1994-1995
     “A world history of photography,” revisions, early (notes, ms.), 1995
     “A world history of photography,” revisions, preface (cover letter, proof
pages, ms.), 1996
“A world history of photography,” revisions, chapter 12 (cover letter, ms.), 1996
“A world history of photography,” revisions, digital photography (letter, notes, clippings, magazines and other material relating to digital photography), 1992-1995
“A world history of photography,” revisions, technical section and glossary (cover letter, ms.), 1996
“A world history of photography,” revisions, various sections (notes, correspondence, mss, 10 thermal faxes), 1993-1996
“A world history of photography,” revisions, corrections (correspondence, faxes, clipping, ms.), 1996
“A world history of photography,” foreign language editions (correspondence, notes, photocopies of articles), 1995

Extent: 2 boxes

Box    Folder
10
Akron Art Museum, “A history of women photographers,” Nina’s video (notes, photocopies of background materials on women photographers, correspondence, list of photos to be used in the video, outline drafts), 1995-1996 (3 folders)
Akron Art Museum, “A history of women photographers,” exhibition checklists (checklists, notes, correspondence, ms, 24 thermal faxes), 1996 (3 folders)
Akron Art Museum, “A history of women photographers,” docent
documents (manuscript), 1996-1997 (2 folders)
Santa Barbara Museum of Art, “A history of women photographers,”
even exhibit (receipts, invitation, notes, maps, brochures, ticket stubs,
1 print, correspondence, clippings, Santa Barbara Museum of Art
bulletin, July/August 1997), 1997
Leeway Foundation, Philadelphia PA, 1996 photography awards,
presenter (press materials, correspondence, ms, various related
materials), 1991-1996 (2 folders)

Women in the arts (notes), [no date]
Women in U.S. history (notes, clippings), 1886-1987
Women photographers, advertising (brochure, notes), 1986, 1991
Women photographers, amateurs, before World War I (notes), 1989
Women photographers and feminism (clippings, notes, brochure,
Photographic insight, II:4, 1992, grant proposal, curriculum vitae,
ms), 1927-1995
Women photographers, architecture (clipping, notes), 1907, [no date]
Women photographers, articles by (clippings, notes), 1898, 1926
Women photographers, articles on (clippings, Lens on campus, April
Women photographers, assorted (notes, clippings), 1928-1936, 1981-
1989
Women photographers between the wars (notes, clippings), 1927-1991
Women photographers, bibliography (notes, clippings, catalogues,
correspondence, press release, brochure), 1893, 1979, 1986,
1893-1990, 1992-1993 (3 folders)
Women photographers, biographies & dates (clippings, notes), 1899,
Women photographers, black (notes), [no date]
Women photographers, Brazil (clipping, notes, postcards, business card),
1990, 1993, [no date]
Women photographers, Canada (notes, clippings, correspondence, The
archivist, Jan.-Feb. 1987, Women in photography), 1983, 1985,
1987, 1992-1993, [no date]
Women photographers, catalogues & brochures 1978, [1988], 1993,
1995-1997
Women photographers, China (clippings, correspondence, 35 prints,
biographical sketches, notes, résumé, Chinese photography, no.1
Women photographers, conferences and exhibits (brochures, flyers),
1986-1988
Women photographers, Cuba (notes, brochure, letter), 1990, 1992, [no
Women photographers, Czechoslovakia (notes, correspondence, clippings, brochure), 1989, 1992-1993, [no date]

Women photographers, daguerreotypists (clippings, notes, letter), [1967], 1993, [no date]

Women photographers, dance photography (clipping), [1989-1991?]  

Women photographers, Europe (notes, brochures, letter, catalogue, correspondence, clipping), 1987-1991 (2 folders)

Women photographers, exhibitions, feminist (clippings, handbill), [1974], [1980s], 1992

Women photographers, exhibitions, general (brochures, exhibition catalogue, clipping, handbill, notes), 1930-1994 (2 folders)

Women photographers, exhibitions, women only (notes, brochures, clippings, press release, exhibition catalogues), 1906-1995

Women photographers, fashion photography (notes, correspondence), 1992

Women photographers, Finland (letter, clipping), 1992, 1994


Women photographers, general background material (notes, clippings), 1921-1922, [1990s]

Women photographers, Germany (correspondence, clippings, brochures, 13 prints, notes, biographies), 1990-1995 (2 folders)

Women photographers, Great Britain (clippings, correspondence, brochure, notes), 1987, 1989-1994, [no date]

Women photographers, Great Britain, 19th century (notes), [no date]

Women photographers, hand colored photos (University of New Mexico Press catalogue), 1991-1992


Women photographers, illustrations (photocopies), 1978, [no date] (2 folders)


Women photographers, Italy (slides), 1996

Women photographers, Japan (notes, biographies, clippings, exhibition catalogues, correspondence), 1991-1995

Women photographers represented in books (notes, clipping), 1976, [no date]

Women photographers, vocation (clippings, notes, 1 photo print, 2 cartes de visite), 1924, 1937, 1987, [no date]
“All it takes is courage,” lecture (ms, photocopy of introduction to “A history of women photographers”), 1997
Children as subjects of photos (notes, clipping, exhibition catalogue), 1985, 1987, [no date]
F64 (notes), [no date]
School of Visual Arts, NYC, lecture [“All it takes is courage”] (ms, Photo review, Spring 1997), [no date]
University of Maryland, Baltimore County, lecture for “Eye of the storm” exhibit (correspondence, brochure, ms), 1998-1999

Series 7: Color snapshots, n.d.
Extent: 1 box

Box Folder
12 Color snapshots of women photographers’ photographs with collection name [probably used as selections for the exhibition]
Color snapshots of Naomi Rosenblum at exhibition opening