

Center for Creative Photography

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Finding aid for the
Louis Carlos Bernal archive, 1953-1993

AG 182

Louis Carlos Bernal Archive, 1953-1993

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Creator

Bernal, Louis Carlos

Abstract

Correspondence, publications, photographic material, and video recordings, 1953-1993, related to photographer and educator Louis Carlos Bernal (1941-1993). Included is one letter addressed to the artist, publications of Photography Magazine featuring the ESPEJO Project, work prints, contact sheets, and negatives documenting Bernal's projects and his personal life. The collection also includes VHS recordings including an interview of Bernal done in 1982 with Ben Rider of Once Over "Easy" Productions; an *Arizona Illustrated* segment from January 1992 about Bernal, his accident, and interviews with friends; and new clips from local Tucson television stations about his death.

Quantity/ Extent

13 linear feet

Language of Materials

English, Spanish

Biographical/ Historical Note

Louis Carlos Bernal (1941–1993) was born in Douglas, Arizona, and grew up in Phoenix. After completing his M.F.A. at Arizona State University in 1972, he joined the faculty of Pima Community College in Tucson, where he remained for the duration of his career, developing and heading its photography program. In 1979, Bernal, along with four other photographers – Morrie Camhi, Abigail Heyman, Roger Minick, and Neal Slavin – received funding from the Mexican American Legal Defense and Educational Fund to photograph Chicano culture in the Southwest for an exhibition and a book project entitled ESPEJO: Reflections of the Mexican American. The commission brought him closer to his ethnic roots and fueled a passionate direction for his work that gained him international recognition for championing regional diversity while symbolizing his exploration of identity as a Mexican American.

Scope and Content Note

Series One, Correspondence, consists of one letter addressed to Bernal and contains three snapshots of Bernal at the 1984 Olympics in Los Angeles.

Series Two, Publications, consists of two oversize copies of Picture Magazine featuring the ESPEJO Project and one issue of Popular Photography featuring an article on Bernal following his accident. Also included are two exhibition posters with narratives written by Bernal.

Series Three, Photographic Materials, consists of work prints, contact sheets, negatives, transparencies, and various camera boxes from circa 1953 until 1993. Subject matter includes notable projects by Bernal along with early photographs from Bernal's high school and college years, snapshots of friends and family, events, and photographs of Bernal's time as a professor at Pima Community College. Also included are 13 prints by the Photo II class taught by Ann Simmons-Myers in honor of Bernal following his accident and photos gifted to Bernal by other artists.

Series Four, Audiovisual Materials, consists of three 1/2" VHS videotapes and DVDs documenting photographer Louis Bernal's work, the aftermath of the bicycle accident in 1989 and his death in 1993. Of particular note is an interview of Bernal done by Ben Rider for Once Over "Easy" Productions in 1982. There is a segment from *Arizona Illustrated* done in January 1990, several months after his bicycle accident, where several friends are interviewed about Bernal, his work, his impact on his life, and their hopes for his recovery. There are also several local Tucson network news clips from October 1993 about Bernal's death.

Arrangement

Series 1: Correspondence, 1984, .5 linear feet, (Box 1)

Series 2: Publications, 1976, 1993, 1 linear feet, (Box 2)

Series 3: Photographic Materials, circa 1950s – 1993, 11 linear feet, (Boxes 1-15)

Subseries 1: Work Prints (Boxes 1-9)

Subseries 2: Contact Sheets (Boxes 10-12)

Subseries 3: Negatives (Boxes 13-15)

Subseries 4: Transparencies (Box 5)

Subseries 5: Photographic Supplies (Box 16)

Series 4: Audiovisual Materials, 1982-1993, .5 linear feet, (Box 17)

Subseries 1: VHS Tapes, 1982 - 1993

Subseries 2: DVDs, 1982 - 1993

Subseries 3: Interview Transcript

Names and Subject Terms

Bernal, Louis Carlos, 1941-1993

Restrictions

Conditions Governing Access

Access to this collection requires an appointment with the Volkerding Study Center.

Conditions Governing Use

Duplication may require permission from copyright holder.

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

Donated by Lisa Bernal Brethour and Katrina Bernal, 2014

Related Material

AG 233, Louis Carlos Bernal Miscellaneous Acquisitions collection

Preferred Citation

Louis Carlos Bernal Archive, 1953-1993. AG 182. Center for Creative Photography, University of Arizona, Tucson, AZ.

Processing Information

Series four was processed in 2015 and finding aid was updated by Meghan Jordan in 2016. The rest of the collection was processed in 2017 by Paloma Phelps. Finding aid updated by Paloma Phelps in July 2017.

Container List

Series 1: Correspondence, 1984, .5 linear foot

Box	Folder	
1	1	Letter addressed to Bernal from photographer Robert Cumming. Included in the correspondence are three snapshots of Bernal at the 1984 U.S. Olympics

Series 2: Publications, 1978, 1993, undated, 1 linear foot

Box	Item	
2	1-2	Two oversize copies of <i>Picture Magazine: Reflections of the Mexican American</i> [Issue #9], 1978
	3	One copy of <i>Popular Photography</i> [vol. 100, no. 2] February 1993 featuring an article on Bernal
	4-5	Two exhibition posters written by Bernal, 1978, n.d.

Series 3: Photographic Materials, 1953-1993, 11 linear feet

Note: Photographic materials are organized by media type (work prints, contact sheets, negatives, and photographic accessories). Contact sheets and negatives have been assigned an artificial numbering system to maintain the relationship between contact sheets and their matching negative. The last folder in each box contains contact sheets and negatives with no existing match.

Subseries 1: Work Prints

Note: The work prints subseries contains a wide array of mostly gelatin silver and chromogenic prints, mounted prints, and prints on mat board. Content includes notable photographic projects by Bernal as well as personal and travel related snapshots and photographs, including early photographs of Bernal's high school and college days. Also included in this series are prints by photography students at Pima Community College and prints gifted to Bernal by other photographers.

Box	Folder	
1		5 x 7" gelatin silver prints including trip to Havana, Cuba, 1981-1982 and Mexico, circa 1980s
2		9 x 13" gelatin silver prints, <i>Benitez Suite</i> , 1978 9 x 13" gelatin silver prints, <i>Quinceanera</i> , 1980
3		Black & white gelatin silver prints of various sizes documenting Bernal's high school and college years. Also includes several color mounted prints, 1953 – circa 1960s
3a		3 color prints, n.d. Black & white prints of Germany trip, 1968 [bagged] Color prints of Germany trip, 1968 [bagged] 10 Photographers: Olympic Images card, 1984

- Gelatin silver prints and matboards of Bernal's track career
Portrait of Bernal by Robert Murphy, 1976
- 4 17 mount boards with photo essay "Last Half," circa 1960s
Prints gifted to Bernal, artists unknown, includes two glass-framed prints
from Kathy Cumming, n.d.
- 5 10 x 13" gelatin silver prints, 1976, undated
8 x 10" gelatin silver prints, Wedding and other content, circa 1960s
[bagged]
8 x 10" gelatin silver prints, *Images and Conversations*, 1983 [bagged]
8 x 10" gelatin silver prints, *Benitez Suite*, 1978 [bagged]
5 x 7", 8 x 10", 11 x 14" gelatin silver prints, early photos of high school
and college, circa 1960s [bagged]
8 x 10" gelatin silver prints, *Barrios*, circa 1980s
11 x 14" loose gelatin silver prints, 1987, n.d.
8 x 11" gelatin silver prints and contact sheets, Navajo School, circa 1960s
[bagged]
10 x 10", 11 x 14" photos of sculptor Luis Jimenez, Jr. and an unidentified
man in studio, circa 1980s
Small folded print of Jack in the Box sign, n.d.
11 x 14" gelatin silver prints, *Barrios*, 1980-1981
11 x 14" gelatin silver prints, Mexico, 1980, Undocumented Workers,
1978
Unknown color photos, n.d.
- 6 Nine unknown gelatin silver prints, n.d.
Three cropped photos, Quinonez family, n.d.
8 x 10" gelatin silver prints, *Images & Conversations*, 1983
8 x 10" gelatin silver prints, *Barrios*, miscellaneous snapshots, circa 1980s
- 7 Color prints on mat board n.d.
- 8 Plata: 8 x 10" gelatin silver prints by the Photo II class taught by Ann
Simmons-Myers at Pima Community College, in honor of Louis Carlos
Bernal, 1990
- 9 Photographer Unknown, Viet Nam, 1983
Photographer Unknown, untitled, 1970
Photographer Unknown, untitled, 1981
Susan Jenkins, Bakery, Guadalajara, Mexico, 1978; gelatin silver print
Susan Jenkins, Alto, Guanajuato, Mexico, 1978; gelatin silver print
Rafael Navarro, untitled, 1979; 5/50; gelatin silver print
Jack Carnell, Olympic Games, Los Angeles, 1984; Chromogenic print

Graciela Iturbide, Cristo, 1982; gelatin silver print

Subseries 2: Contact Sheets

Scope and Content: Contact sheets and negatives have been assigned an artificial numbering system to maintain the relationship between contact sheets and their matching negative. The last folder in each box contains either contact sheets or negatives with no existing match.

Box	Folder	
10	1	Contact sheets corresponding to 35mm black and white negatives, circa 1980s [001-030]
	2	Contact sheets corresponding to 35mm black and white negatives, circa 1980s [031-060]
	3	Contact sheets corresponding to 35mm black and white negatives, circa 1980s [061-090]
	4	Contact sheets corresponding to 35mm black and white negatives, circa 1980s [091-120]
	5	Contact sheets corresponding to 35mm black and white negatives, circa 1980s [121-157]
	6	Contact sheets corresponding to 35mm black and white negatives, circa 1980s [171-178]
	7	Contact sheets corresponding to 2 ¼ black and white negatives, 1984, Lubbock, 1988 [158-170]
	8	Contact sheets corresponding to 2 ¼ black and white negatives, Douglas, 1979 [179-187]
	9	Contact sheets corresponding to 2 ¼ black and white negatives, migrant workers, 1977-1978 [188-204]
	10	Contact sheets corresponding to 2 ¼ black and white negatives, 1977-1984 [205-234]
11	1	Contact sheets corresponding to 2 ¼ black and white negatives, 1970s-1980s, [235-266]
	2	Contact sheets corresponding to 2 ¼ black and white negatives, Lubbock, 1988, [267-275]
	3	Contact sheets corresponding to 4x5" color negatives, Barrios, 1977-1978, [276-281]
	4	Contact sheets corresponding to Widelux negatives [color], Douglas, 1978 [282-286]

	5	Contact sheets corresponding to 2 ¼ color negatives, Barrios, 1977-1978, Douglas, 1979-1980 [287-310] [numbers 5500-5523, 6465-6567 assigned on back of contact sheet by creator]
	6	Contact sheets corresponding to 2 ¼ color negatives, Barrios, 1980s [311-320]
	7	Contact sheets corresponding to 2 ¼ color negatives, Barrios, 1978 [321-363] [numbers 4027, 4501-4546 assigned on back of contact sheet by creator]
	8	Contact sheets corresponding to 2 ¼ black and white negatives, [364-368]
	9	Contact sheets corresponding to 35mm black and white negatives, family, friends, Mexico, Cuba, 1984-1990 [369-402]
	10	Contact sheets corresponding to 35mm black and white negatives, family, friends, Mexico, Cuba, 1984-1990 [403-432]
	11	Contact sheets corresponding to 35mm black and white negatives, family, friends, Mexico, Cuba, 1984-1990 [433-462]
	12	Contact sheets corresponding to 35mm black and white negatives, family, friends, Mexico, Cuba, 1984-1990 [463-499]
	13	Contact sheets with no matching negatives; 35mm, 2 ¼"
Box	Folder	
12	1	Contact sheets corresponding to 2 ¼ black and white negatives, An American Fairy Tale (Nixon) series, 1974-1975; Images and Conversations, circa 1983 [500-529]
	2	Contact sheets corresponding to 2 ¼ black and white negatives, Paper Strips series, circa 1970s, unknown [530-559]
	3	Contact sheets corresponding to 2 ¼ black and white negatives, Dolls series, circa 1960s; nudes, circa 1970s; unknown, circa 1970s [560-589]
	4	Contact sheets corresponding to 2 ¼ black and white negatives, Dolls series, circa 1960s [590-599]
	5	Contact sheets corresponding to 2 ¼ black and white negatives, unidentified projects, n.d. [600-629]
	6	Contact sheets corresponding to 2 ¼ black and white negatives, Benitez suite, 1978 [630-636]
	7	Contact sheets with no matching negative, 2 ¼ black and white

Subseries 3: Negatives

Scope and Content: Includes 35mm, 2 ¼", 4x5", and 5x7" negatives. Contact sheets and negatives have been assigned an artificial numbering system to maintain the relationship between contact sheets and their matching negative. The last folder in each box contains contact sheets and negatives with no existing match.

Box	Folder	
13	1	35mm black and white negatives, circa 1980s, corresponding to contact sheets [001-030]
	2	35mm black and white negatives, circa 1980s, corresponding to contact sheets [031-060]
	3	35mm black and white negatives, circa 1980s, corresponding to contact sheets [061-090]
	4	35mm black and white negatives, circa 1980s, corresponding to contact sheets [091-120]
	5	35mm black and white negatives, circa 1980s, corresponding to contact sheets [121-157]
	6	35mm black and white negatives, circa 1980s, corresponding to contact sheets [171-178]
	7	2 ¼ black and white negatives, 1984, Lubbock, 1988, corresponding to contact sheets [179-187]
	8	2 ¼ black and white negatives, Douglas, 1979, corresponding to contact sheets [188-204]
	9	2 ¼ black and white negatives migrant workers, 1977-1978, corresponding to contact sheets [205-234]
	10	2 ¼ black and white negatives, 1977-1984, corresponding to contact sheets [205-234]
14	1	2 ¼ black and white negatives, 1970s-1980s, corresponding to contact sheets [235-266]
	2	2 ¼ black and white negatives, Lubbock, 1988, corresponding to contact sheets [267-275]
	3	4x5" color negatives, Barrios, corresponding to contact sheets, 1977-1978, [276-281]
	4	Widelux negatives [color], Douglas, 1978, corresponding to contact sheets [282-286]

5		2 ¼ color negatives, Barrios, 1977-1978, Douglas, 1979-1980, corresponding to contact sheets [287-310]
6		2 ¼ color negatives, Barrios, 1980s, corresponding to contact sheets [311-320]
7		2 ¼ color negatives, Barrios, 1978, corresponding to contact sheets [321-363]
8		2 ¼ black and white negatives, corresponding to contact sheets [364-368]
9		35mm black and white negatives, family, friends, Mexico, Cuba, 1984-1990, corresponding to contact sheets [369-402]
10		35mm black and white negatives, family, friends, Mexico, Cuba, 1984-1990, corresponding to contact sheets [403-432]
11		35mm black and white negatives, family, friends, Mexico, Cuba, 1984-1990, corresponding to contact sheets [433-462]
12		35mm black and white negatives, family, friends, Mexico, Cuba, 1984-1990, corresponding to contact sheets [463-499]
13		35mm and 2 ¼" negatives with no matching contact sheets
Box	Folder	
15	1	2 ¼ black and white negatives, An American Fairy Tale (Nixon) series, 1974-1975; Images and Conversations, circa 1983, corresponding to contact sheets [500-529]
	2	2 ¼ black and white negatives, Paper Strips series, circa 1970s, unknown, corresponding to contact sheets [530-559]
	3	2 ¼ black and white negatives, Dolls series, circa 1960s; nudes, circa 1970s; unknown, circa 1970s, corresponding to contact sheets [560-589]
	4	2 ¼ black and white negatives, Dolls series, circa 1960s, corresponding to contact sheets [590-599]
	5	2 ¼ black and white negatives, unidentified projects, n.d., corresponding to contact sheets [600-629]
	6	2 ¼ black and white negatives, Benitez suite, 1978, corresponding to contact sheets [630-636]
	7	Unidentified negatives with no matching contact sheets

Subseries 3: Transparencies

Note: Includes one envelope of transparencies.

Box	Folder	
5		Envelope of transparencies, n.d.

Subseries 4: Photographic Supplies, n.d.

Note: Includes photographic boxes, negative sheets, and unused negatives.

Box	Folder	
16		Orange Agfa box with notes on box top written by Bernal
		Supreme Photo Products box with notes on box top written by Bernal
		Kodak Ektachrome 64 Professional film box
		4 x 5" numbered negative envelopes
		8 x 10" glassine negative sheets
		Unused 35mm Kodak film

Series 4: Audiovisual Materials, 1982-1993, .5 linear feet

Note: Includes VHS and DVD duplications of Bernal interviews

Subseries 1: VHS Tapes

Box	Folder	
17	1	"Papa's Videotape" [Interview with Ben Rider, 1982]
		Louis Bernal, 1990 January 24 [<i>Arizona Illustrated</i> segment, KUAT-TV]
		"Papa's Death New Footage" [1993]

Subseries 2: DVD Duplications

Note: Duplications made by the Center for Creative Photography, 2014

Box	Folder	
17	2	Bernal interview with Ben Rider, 1982 [duplication of "Papa's Videotape"]
		<i>Arizona Illustrated</i> segment on Louis Bernal, 1990 January 24
		Louis Carlos Bernal, "Papa's Death News Footage"
		"Louis Bernal, 1/24/90" [<i>Arizona Illustrated</i> segment, KUAT-TV]

Subseries 3: Interview Transcript

Box	Folder	
17	3	"Louis Carlos Bernal Video Interview by Ben Rider, 1982" / <i>Arizona Illustrated</i> segment, KUAT-TV, January 24, [1990?]