

FINDING AID FOR THE

INTERVIEWS / ORAL HISTORY COLLECTION AG 19

Center for Creative Photography
University of Arizona
Tucson, AZ 85721

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DESCRIPTION

Transcripts, audio tapes, and/or videotapes of interviews received from miscellaneous sources.

RESTRICTIONS

Transcripts may be fully or partially restricted. Consult the Archivist for additional information on the use of these interviews.

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AG 19:1-1A Subgroup 1
AG 19:2 Subgroup 2
AG 19:3 Subgroups 3-4
AG 19:4-10 Subgroup 5

INVENTORY

Subgroup 1

Transcripts of interviews with Frederick Sommer (1905-1999), and Max Yavno (1921 -), photographers, and Carl Siembab (1926 -), gallery director, by James McQuaid and Steven Lewis for the International Museum of Photography at the George Eastman House (IMP – GEH). The interviews were conducted between 1976 and 1978.

3 volumes; 1.5 linear foot.

Gift of James McQuaid, 1980.

Volume 1, Frederick Sommer, conducted by James McQuaid, 2-6 December 1976
Volume 2, Max Yavno, conducted by James McQuaid and Steven Lewis. 20 October 1977
Volume 3, Carl Siembab, conducted by James McQuaid, 9 May 1978

Subgroup 2

Videotapes and transcripts of interviews with Andreas Feininger (1906-1999) and Hansel Mieth (1909-1998) and Peter Stackpole (1913-1997) by John Loengard for Time Inc. The Interviews were conducted between 1992 and 1993.

Gift of Bill Hooper, Time Inc. Archives, 2001

Transcript of Andreas Feininger interview, conducted by John Loengard, 13 January 1992

Transcript of Hansel Mieth interview, conducted by John Loengard, 15 August 1993

Transcript of Peter Stackpole interview, conducted by John Loengard 16 August 1993

6 videotapes of interviews

Subgroup 3

Transcript of Ralph Gibson interview conducted by James Enyeart, 1985, CCP video 85:004

Subgroup 4

Transcript of oral history interview with Robert Heinecken by Stephen K. Lehmer, Oral History Program, University of California, Los Angeles, 1998, (537 pages).

Purchase by CCP, 2006.

Subgroup 5

Videotape interviews for the film High Heels and Ground Glass: Pioneering Women Photographers, released in 1993, Directed by Barbara Kasten and co-produced by Deborah Irmas and Barbara Kasten. The film portrays the life and work of five women photographers, born around the turn of the century. Using examples of their photography with clips from news of the day, their on-camera interviews are woven together to tell a story about life for professional women living in the middle of the twentieth century.

Gift of Deborah Irmas and Barbara Kasten, 2011.

Copyright

Copyright to "High Heels and Ground Glass" transferred to CCP in 2013.

AG19:4 **Eiko Yamazawa** (1899.2.19-1995.7.16) Osaka Pref. Osaka's first woman photographer and pioneering presence in her time. Her family operated a steel processing factory. Got interested in photography in her teens and obtained a Kodak Box Camera. Attended Tokyo Women's Art College and studied Nihonga Japanese painting. After graduating, studied English at the Osaka YWCA and also studied Western art and photography. Eight years later, she was on a ship to America at age 27 in 1926 (she was the only woman on the ship). Studied oil painting at the California School of Fine Arts. Also worked as a photographer's assistant in San Francisco at the same time. Later she went to New York where she learned portraiture at a photo studio. Returned to Japan in 1929 and worked as a portrait photographer. Two years later, she set up her own studio in Osaka. Photographed noted figures like KIKUCHI Kan and SATO Haruo. In 1952, she established a commercial photo studio. In the 1960s, she got into abstract photography. She thus shifted from taking photos to making photos. Died at the age of 96 years old.

40 Master
33 Ch 2 Code DF
35
34
33
35 Ch 1 DF TC
34 DF TC Ch 1
NHK Dub from VHS

Early Edits

High Heels & Ground Glass (Final rough cut)
June 29th Enterprises Tape B Reels 4-7
June 29th Enterprises Tape C Reels 11-14
June 29th Enterprises Tape D Reels 16-19
June 29th Enterprises Tape E Reels 31-33
June 29th Enterprises Tape F Reels 34-38
June 29th Enterprises Tape H Reel 41
June 29th Enterprises Tape I Reels 42
June 29th Enterprises Tape J Reels 50-53
June 29th Enterprises Tape K Reels 60-63
Miscellaneous notes

AG19:5 **Maurine Loomis** was a little known but highly successful photographer of Hollywood stars. Before she became a still photographer, she was Jeanette MacDonald's (Actress) stand-in.

#1 Int.

#1 Int. 3-18-81 (Drop Frame)

#2 Int.

#2 Int. 3-18-81 (Drop Frame)

#3 Int.

#3 Int. 3-18-81 (Drop Frame)

#4 Int.

#4 Int. 3-18-81 (Drop Frame)

#5 Int.

#5 Int. 3-18-81 (Drop Frame)

#6 Int.

#6 Int. 3-18-81 (Drop Frame)

#7 Stills

#7 Stills exterior 3-18-81 (Master)

#8 In Garden

#8 In Garden 3-18-81 (Master)

9 Photos No window

#9 Photos June 29th ENT.

#11 Stills (Master)

AG19:6 **Lisette Model** was an inspirational teacher for a whole generation of young photographers, most notably Diane Arbus, at The New School, Model produced many noteworthy series of photographs. Her candid portraits of people on the fringes of society secured her reputation, and she went on to produce portfolios such as *Reflections*, portraying those mysterious images in store windows along Fifth Avenue. Born in Vienna, she studied music with Arnold Schonberg there before moving to Paris. Around 1933 she turned from a musical career to pursue her interest in painting and photography. She quickly focused on subjects that would be her major interest ironic studies of the well to do and sympathetic portraits of the blind and homeless. She emigrated with her husband, Evsa Model, to New York City. She

worked in the photo lab of the newspaper PM until her photos of wealthy vacationers in the south of France appeared in the newspaper and established her reputation. By 1940 the Museum of Modern Art had acquired two of her prints and she was working for Harper's Bazaar. With the guidance of the magazine's art director, Alexey Brodovitch, she took pictures of unconventional nightclub performers as well as more experimental images. From 1951 to 1954 and from 1958 to her death she was an instructor of photography at The New School. She was awarded a Guggenheim fellowship in 1965 and a Creative Artists Public Service (CAPS) grant in 1967. A selection of her photos, *Lisette Model*, was published in 1979, and her work is held by major institutions, including the George Eastman House in Rochester and the Smithsonian Institution.

#12 Int.

13 Lisette Model

#14 Int.

#14A 18070000-18080000

#15 Int.

#16 Int. 4-20-81

#17 Int. 4-20-81

#17 Lisette Model Stills / Louise Dahl-Wolfe Stills

#18 Int. 4-20-81

#19 Int. 4-20-81

AG19:7 **Louise Dahl-Wolfe** (United States, 1895–1989) is best known as a fashion photographer. Her tenure at *Harper's Bazaar* from 1936 until 1958, a period when the journal was at the vanguard of dramatic changes to the style and content of women's magazines, provided her with particular prestige. Although she is generally recognized for her astute and early use of color photography to illustrate fashion, a closer examination of Dahl-Wolfe's body of work reveals a much more complex photographer. Through masterful combination of artistic skill, art historical knowledge, cultural consciousness, and aesthetic refinement, Dahl-Wolfe created images that constitute important contributions to the history of photography.

1 Interview 4-17-81

2 Int. and Stills 4-17-81

3 Louise Dahl-Wolfe 4-17-81

4 Louise Dahl-Wolfe 4-17-81

5 Louise Dahl-Wolfe 4-17-81

6 Louise Dahl-Wolfe 4-17-81

7 Int. / Photos 4-17-81/4-18-81

#8 Margaret Bourke-White Stills Louise Dahl-Wolfe Stills 4-18-81

#9 Stills 4-18-81

#18 Stills

#19 Interview

#20 Int.

#21 Louise Dahl-Wolfe

#21 Lisette Model Stills / Louise Dahl-Wolfe Stills 4-21-81

#22 Int

#22 Stills 4-21-81

#23 Int.

#24 Int.

#25 Int. & Stills

#26 Bourke-White Stills / Dahl-Wolfe Still

#27 Dahl-Wolfe Stills

AG19:8 **Gisèle Freund** (1908 - 2000) was a German-born French photographer, famous for her [documentary photography](#) and portraits of writers and artists. Her best-known book is *Photographie et société* (1974), about the uses and abuses of the photographic medium.

Freund was born near [Berlin](#) to a wealthy Jewish family. Her father was a keen art collector with an interest in the work of photographer [Karl Blossfeldt](#), who was producing his close-up studies exploring the forms of natural objects. Freund's father gave her a [Leica](#) camera as a present for her high school graduation. At university she became an active member of a student socialist group and was determined to use photography as an integral part of her socialist practice.

In 1933, with [Hitler](#) taking over she was doubly threatened as a socialist activist and also as a Jew, and managed to escape to [Paris](#), her [negatives](#) strapped around her body to get them past the border guards. In 1936 Freund photographed the effects of the [Depression](#) in England for [Life Magazine](#). Freund's dissertation was published in book form by [Adrienne Monnier](#) (1892–1955). One of her best-known early works shows one of the last political street demonstrations in Germany before Hitler took power.

Tape #1 (Master)

29 Int.

30 Int.

30 Int. (Master)

#31 Int.

31 Int. (Master DF)

32 Int.

32 Int. (Master)

36 Gisele Stills NDF

36 Gisele Stills ND Addrtrk

37 Stills

38 Stills

39 Stills

37, 38, 39 Stills NDF

AG19: 9 **Miscellaneous videotapes**

Window dub High Heels 4/20/89 (edited Master)

#28 Dahl-Wolfe Stills

#20 4/21/81 Stills / Ruth Orlan Stills / Lisette Model Stills

Stills 3-3-89 Reel # 3 (43)

Stills 3-3-89 Reel # 2 (42)

Stills #2 Window dub (42)

Stills 3-3-89 Window dub #3 (43)

Tape #1 Window dub (41)

Morgan # 2

Morgan # 3

Photos- Home movies

Judy Dater Interviews- Barbara Kasten

Stills shoot 3-3-89 (41)

Slides – Master High Heels and Ground Glass (44)

June 29th Productions High Heels & Ground glass

My Teacher, Myself (Master Copy II) / Barbara Kasten Orange Coast College

AG19:10 1 inch master videotape; VHS, and DVD originals sent to CCP in 2013 (TF5064).