



# ArchivesSpace

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## **Guide to the Research Center for Arts and Culture Oral History Collection 11453636**

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This finding aid was produced using ArchivesSpace on January 14, 2025.

Finding aid written in English

Describing Archives: A Content Standard

Oral History Archives at Columbia

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## Summary Information

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<b>Repository:</b>	Oral History Archives at Columbia
<b>Creator:</b>	Columbia University.. Research Center for Arts and Culture
<b>Title:</b>	Research Center for Arts and Culture Oral History Collection
<b>ID:</b>	11453636
<b>ID:</b>	OHAC
<b>Date [inclusive]:</b>	1990-1993
<b>Physical Description:</b>	4 linear feet 7 boxes
<b>Language of the Material:</b>	English .
<b>Abstract:</b>	<p>The interviews of the Artist Career and Training Project were conducted by the Research Center for Arts and Culture at Columbia University from 1990 to 1993. The project sought to systematically analyze the career paths, training, and job satisfaction of artists, craftspeople, painters, actors, and related professionals, such as museum curators, critics, dealers, managers, directors, producers, and union representatives. The interviews address education, training, preparation to career entry, peers and colleagues, marketplace judgments, critical evaluation and public response, and career satisfaction and maturity. The study strove to include diverse participants in terms of gender, ethnicity, age, and stage of career. Other themes frequently discussed include the use of other jobs to supplement a career in the arts, aging, Actors' Equity, materials used in crafts, and the very meaning of having a career in the arts.</p>

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## History

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The interviews of the Research Center for Arts and Culture oral history collection were conducted by the Research Center for Arts and Culture at Columbia University from 1990 to 1993. The Artist Training and Career Project, of which the interviews were a part, sought to systematically analyze the career paths, training, and job satisfaction of people working in the

arts. In addition to the interviews, the project's inquiry included a detailed survey was sent to 6,133 actors, 4,000 craftspeople, and 2,000 painters. Portions of interviews were published in three books, edited by Joan Jeffri, the Director of the Research Center for Arts and Culture: *The Craftsperson Speaks*, *The Painter Speaks*, and *The Actor Speaks*. The project was supported by the Andrew W. Mellon Foundation, the New York Foundation for the Arts, and the Actors' Equity Association.

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## Scope and Content

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The Research Center for Arts and Culture oral history collection documents the experiences of artists, craftspeople, painters, actors, and related professionals, particularly as they relate to the arts as a career.

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## Scope and Content

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The interview questions were designed around what the project members termed a "multistage validation sequence" that would trace the artists' experience from early childhood through mature careers. As a part of this model, the areas that the interviews address are education, training, preparation to career entry, peers and colleagues, marketplace judgments, critical evaluation and public response, and career satisfaction and maturity. The study strove to include diverse participants in terms of gender, ethnicity, age, and stage of career.

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## Scope and Content

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Other themes frequently discussed include the use of other jobs to supplement a career in the arts, aging, Actors' Equity, materials used in crafts, and the very meaning of having a career in the arts. Related professionals interviewed in the course of the project include museum curators, art historians, critics, dealers, managers, directors, producers, and union representatives.

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## Scope and Content

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Sixty-eight of the collection's 138 interviews have been transcribed.

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## Arrangement

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Interviews are arranged in one series, alphabetically by last name of narrator.

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## Administrative Information

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### Publication Statement

Oral History Archives at Columbia

### Revision Description

xml document instance created by David A. Olson. EAD was imported spring 2019 as part of the ArchivesSpace Phase II migration. 2015-12-15 2019-06-08

### Access Restrictions

All interviews in this collection are open.

### Access Restrictions

All transcripts are located on-site. Box 7 (containing all audiocassettes) is located off-site.

### Acquisition

Research Center for Arts and Culture, Gift, 1991-1993.

## Immediate Source of Acquisition

The interviews of this collection were donated to the Oral History Research Office by the Research Center for Arts and Culture in three segments between 1991 and 1993.

## Immediate Source of Acquisition

The first donation (1991) consisted of interviews with 34 craft artists and 14 related experts. The second donation (1992) was comprised of 35 interviews with painters and 15 related experts. The third donation (1993) contained 39 interviews related to acting.

## Processing Information

Collection processed 07/2015 DAO

## Restrictions on Use

For the majority of the interviews, copyright by the Trustees of Columbia University in the City of New York, 1990-1993. Narrators who maintained copyright are noted at the interview level.

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## Related Materials

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### Related Materials

[American Craftspeople Oral History Collection](#), Columbia Center for Oral History Archives, Rare Book and Manuscript Library, Columbia University.

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## Controlled Access Headings

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- Actors -- Interviews
- Artisans -- Interviews
- Painters -- Interviews
- Sculptors -- Interviews
- Art metal-workers -- Interviews
- Potters -- Interviews

- Painting -- United States
- Decorative arts -- United States
- Painting -- United States
- Acting -- United States
- Art -- Economic aspects
- Artists -- Job satisfaction
- Oral histories (literary works)
- Interviews

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## Collection Inventory

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Interviews	
Title/Description	Instances
Alan Alda Transcript, 1993 February 11, <u>Physical Description:</u> 95 pages  <u>Conditions Governing Use:</u> <b>Conditions Governing Use</b>  Copyright held by Alan Alda.	box 1
Alan Alda Cassette, 1993 February 11, <u>Physical Description:</u> 1 audiocassettes  <u>Conditions Governing Use:</u> <b>Conditions Governing Use</b>  Copyright held by Alan Alda.	box 7
Mary Alice Transcript, 1992 May 14, <u>Physical Description:</u> 96 pages	box 1
Mary Alice Cassette, 1992 May 14, <u>Physical Description:</u> 1 audiocassettes	box 7
Joseph Andreu Cassette, 1991 July 14, <u>Physical Description:</u> 1 audiocassettes	box 7
Carole Aoki Transcript, 1990 May 16, <u>Physical Description:</u> 88 pages	box 1
Carole Aoki Cassette, 1990 May 16, <u>Physical Description:</u> 1 audiocassettes	box 7
Xenobia Bailey Cassette, 1990 April 17, <u>Physical Description:</u> 1 audiocassettes	box 7
Phillip Baldwin Cassette, 1990 May 25,	box 7

Physical Description: 1 audiocassettes

Gene Bamesberger Cassette, 1990 February 28, <u>Physical Description:</u> 1 audiocassettes	box 7
Rick Bartow Cassette, 1990 November 24, <u>Physical Description:</u> 1 audiocassettes	box 7
Karen Benjamin Cassette, 1991 November 19, <u>Physical Description:</u> 1 audiocassettes	box 7
Jeff Behnke Cassette, 1990 April 6, <u>Physical Description:</u> 1 audiocassettes	box 7
Ellen Blakeley Transcript, 1990 April 2, <u>Physical Description:</u> 80 pages	box 1
Ellen Blakeley Cassette, 1990 April 2, <u>Physical Description:</u> 1 audiocassettes	box 7
Sonja Blomdahl Cassette, 1990 May 24, <u>Physical Description:</u> 89 pages	box 1

### Scope and Contents

PART 1: Childhood in Cape Cod, parents, family, Swedish heritage; First experiences with art; Elementary school, first art teacher, art club; High school; Becoming an artist; Study at Massachusetts College of Arts, introduction to glassblowing, peers; Dale Chihooley; Role models; Trip to Sweden; First job in glass studio, Dan Dailey, finances; Glass blowing: materials, relationship, practice; Goals as artist; Showcasing work, Rhinebeck Crafts Fair (ACE Fair of Springfield); Art organizations, national and local; Professional recognition; Importance of Pilchuk; Life as artist; Artistic peers. PART 2: Job history, creation of studio, supplementary work; Study in Sweden, hospital job; Factory work, Salamandre glass factory; Moving to Seattle; Building own studio; Retrospective view of career; Dick Weiss; Aspirations; Personal finances; Awards and grants; Physical location of work spaces; Effect of climate on work; Destiny as artist; Relation to public; Gallery work, William Traber Gallery; Teaching, Appalachia center for the Crafts, Haystack, Pilchuk; Feelings on successfulness as artist; Styles in work; Reflections on career, personal life; Effect of marketplace on work; Advice to young artists.

Sonja Blomdahl Cassette, 1990 May 24, <u>Physical Description:</u> 1 audiocassettes	
Philip Bosco Transcript, 1992 March 3,	box 1



Physical Description: 100 pages

Philip Bosco Cassette, 1992 March 3, <u>Physical Description</u> : 1 audiocassettes	box 7
Lea Bradovich Cassette, 1991 March 26, <u>Physical Description</u> : 1 audiocassettes	box 7
John Briggs Cassette, 1992 March 16, <u>Physical Description</u> : 1 audiocassettes	box 7
Deborah Brown Cassette, 1992 August 25, <u>Physical Description</u> : 1 audiocassettes	box 7
Maggi Brown Cassette, 1991 July 12, <u>Physical Description</u> : 1 audiocassettes	box 7
Luis Cancel Transcript, 1990 October 20, <u>Physical Description</u> : 74 pages	box 1
Luis Cancel Cassette, 1990 October 20, <u>Physical Description</u> : 1 audiocassettes	box 7
Al Carmines Transcript, 1992 March 31, <u>Physical Description</u> : 62 pages	box 1

### Scope and Contents

Side A: First experiences with acting: roles in religious plays; work with theater as ministry; first work as composer; family and childhood: parents' occupation and religious beliefs; musical talent: meeting Fats Waller, music lessons; religious beliefs: becoming a devote fundamentalist, work in revivals; attending Swarthmore College; siblings: younger brother; early opposition to segregation, parents' thoughts on segregation; mentors in youth; early career aspirations; college education: hunger for learning, English and Philosophy studies, attending Union Theological Seminary at Columbia; recollections of the theater world in the 1960s: work at Judson, Cino, LaMama, work with people: Sam Shepherd, Irene Fornas, Paul Goodman; relationship of church and theater; influence of commercialism on theater work; work as an acting teacher/mentor; relationship to theater organizations; role in Theater for the Deaf: learning ASL; writing script for Theater for the Handicapped 'The Making of America', role as Gertrude Stein; artistic mentors and role models: Larry Kornfeld, Paul Tillich, Samuel Beckett; artistic and religious peers: Tom Driver, Bob Seever, Amos Wilder, Joe Chaikin, Jacques Levy; recognition from younger actors; gatekeepers in career: critics: Clive Barnes, Edith Oliver, Joe Papp; commission from Metropolitan Opera; relationship to money throughout

career; effect of marketplace on theater; thoughts on making a career in theater. SIDE B: Receiving grants, importance of grants; influence on other actors' careers: making casting decisions; interaction with public; responding to social issues in artistic work; definition of success in career; next artistic goals: interest in writing an American opera; teaching work; greatest satisfaction and disappointment in career; thoughts on occupation versus career; occupation as minister; advice for young artists.

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Al Carmines Cassette, 1992 March 31,  
Physical Description: 1 audiocassettes

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Pat Carroll Cassette, 1992 November 19, box 7  
Physical Description: 1 audiocassettes

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Karen Chait Cassette, 1991 July 22, box 7  
Physical Description: 1 audiocassettes

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Russell Chatham Transcript, 1990 November 15, box 1  
Physical Description: 100 pages

**Scope and Contents**

SIDE A: Initial experiences with art; childhood: family, parents' occupations; education: art classes; first experiences with oil paints; drawing: drawing sessions; becoming an 'professional artist'; education at a junior college; early struggles with work; first marriage; influence of friends and colleagues; mentors and role models; discouragements in early career; discussion of painting materials: oil paints, printmaking; choosing to devote full-time to painting; relationship to artists' organizations: thoughts on unionization of artists.  
 SIDE B: First professional recognition; artistic peers; thoughts on occupation versus career; work as writer; moving to Montana; patterns/periods in artistic work; barriers/setbacks in career; thoughts on success in the arts; major turning points in career: Tom McGuane; relationship to finances throughout career; costs of supporting yourself as an artist; thoughts on physical location and work space; interactions with public; criteria for success; ideas/themes in work: landscapes; critical review of work; opportunity to paint for the White House: George Bush; major frustrations in career; effect of marketplace on work; changes in materials during career: cadmium paints; advice for young artists.

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Russell Chatham Cassette, 1990 November 15, box 7  
Physical Description: 1 audiocassettes

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Tom Chavarria Transcript, 1991 March 25, box 1

Physical Description: 57 pages

**Scope and Contents**

SIDE A: Early interest in art and artists; family: work with Bureau of Indian Affairs, life on reservations; grandmother: early experiences with pottery; attending College of Santa Fe: interest in arts; first work with pottery; family life; education in art; relationship to other artists; work with materials: painting, drawing, clay; role models: grandmother; reflections on career path; competition in the art world; reflections on English degree; involvement in artistic organizations; administration work; critical reflections on work; gatekeepers in career; major turning points in career; teaching on reservation: Head Start; Tough Cachina series; relationship to money throughout career; effect of marketplace on art world: competition between older and younger artists; awards in career: certificate of recognition for teaching pottery. SIDE B: Interaction with the public; critical review of work; reflections on success in career; themes throughout career; greatest satisfactions and disappointments in career; effect of marketplace on work; advice for young artists; wife's work as photographer; life in Albuquerque versus life on the reservation.

Tom Chavarria Cassette, 1991 March 25, <u>Physical Description</u> : 1 audiocassettes	box 7
Chuck Close Transcript, 1990 December 4, <u>Physical Description</u> : 62 pages	box 1
Chuck Close Cassette, 1990 December 4, <u>Physical Description</u> : 1 audiocassettes	box 7
John Cogswell Transcript, 1990 March 22, <u>Physical Description</u> : 121 pages	box 1
John Cogswell Cassette, 1990 March 22, <u>Physical Description</u> : 1 audiocassettes	box 7
Edward S. Cooke, Junior Transcript, 1990 June 5, <u>Physical Description</u> : 98 pages	box 2
Edward S. Cooke, Junior Cassette, 1990 June 5, <u>Physical Description</u> : 1 audiocassettes	box 7
Shirley Trusty Corey Cassette, 1991 August 19, <u>Physical Description</u> : 1 audiocassettes	box 7
Nancy Corwin Transcript, 1990 April 20,	box 2

Physical Description: 77 pages

Nancy Corwin Cassette, 1990 April 20, <u>Physical Description</u> : 1 audiocassettes	box 7
Julie Schafler Dale Cassette, 1990 April 27, <u>Physical Description</u> : 1 audiocassettes	box 7
Jeffery Deitch Cassette, 1991 September 19, <u>Physical Description</u> : 1 audiocassettes	box 7
Vishakha Desai Transcript, 1991 May 15, <u>Physical Description</u> : 51 pages	box 2
Vishakha Desai Cassette, 1991 May 15, <u>Physical Description</u> : 1 audiocassettes	box 7
Jim Dine Transcript, 1991 June 20, <u>Physical Description</u> : 81 pages	box 2
Jim Dine Cassette, 1991 June 20, <u>Physical Description</u> : 1 audiocassettes	box 7
Jeff Donaldson Cassette, 1991 February 20, <u>Physical Description</u> : 1 audiocassettes	box 7
Timothy Douglas Transcript, 1991 November 18, <u>Physical Description</u> : 120 pages	box 2
Timothy Douglas Cassette, 1991 November 18, <u>Physical Description</u> : 1 audiocassettes	box 7
David Drummond Cassette, 1991 November 17, <u>Physical Description</u> : 1 audiocassettes	box 7
Lucy Blake Elahi Cassette, 1991 February 19, <u>Physical Description</u> : 1 audiocassettes	box 7
Crispina ffrench Cassette, 1990 February 27, <u>Physical Description</u> : 1 audiocassettes	box 7
Zelda Fichandler Transcript, 1992 July 24, <u>Physical Description</u> : 74 pages	box 2
Zelda Fichandler Cassette, 1992 July 24, <u>Physical Description</u> : 1 audiocassettes	box 7
Pauline Flanagan Transcript, 1992 February 13, <u>Physical Description</u> : 46 pages	box 2

## Scope and Contents

Side A: Initial experiences in acting, growing up in Ireland, early education: elocution class, family: siblings, parents' occupation, decision to become an actress, joining the Gary Olden Players, Annie Doulton Players, MacMaster Company, working with other actors: Harold Pinter, Ken Haig, Barry Foster, playing Queen of Ireland in a pageant on Tara Hill, joining the actors' union, moving to United States: job with Shakespeare Under the Stars, work with Shakespeare, love for theater, difficulty finding work, thoughts on 'career', family life: children, working with children, moving back to Ireland, moving to New Jersey, most fulfilling experiences: 'Ulysses in Nighttime' with Burgess Meredith and Zero Mostel, Sean O'Casey, Antioch Shakespeare, advice for young actors.

Pauline Flanagan Cassette, 1992 February 13, <u>Physical Description:</u> 1 audiocassettes	box 7
Fernando Fonseca Cassette, 1992 March 15, <u>Physical Description:</u> 1 audiocassettes	box 7
Peter Frank Transcript, 1990 November 23-24, <u>Physical Description:</u> 81 pages	box 2
Peter Frank Cassette, 1990 November 23-24, <u>Physical Description:</u> 1 audiocassettes	box 7
Martin Friedman Cassette, 1991 May 29, <u>Physical Description:</u> 1 audiocassettes	box 7
Barbara Gaines Transcript, 1992 May 23, <u>Physical Description:</u> 86 pages	box 2
Barbara Gaines Cassette, 1992 May 23, <u>Physical Description:</u> 1 audiocassettes	box 7
Lillian Garrett Cassette, 1991 November 7, <u>Physical Description:</u> 1 audiocassettes	box 7
Sam Gilliam Transcript, 1991 February 19, <u>Physical Description:</u> 75 pages	box 2
Sam Gilliam Cassette, 1991 February 19, <u>Physical Description:</u> 1 audiocassettes	box 7
Jeff Glenn Transcript, 1990 February 1, <u>Physical Description:</u> 91 pages	box 2
Jeff Glenn Cassette, 1990 February 1,	box 7

<u>Physical Description:</u> 1 audiocassettes	
Winifred Godfrey Cassette, 1991 July 14, <u>Physical Description:</u> 1 audiocassettes	box 7
Lisa Gralnick Cassette, 1990 March 28, <u>Physical Description:</u> 1 audiocassettes	box 7
Mary Greeley Cassette, 1990 June 13, <u>Physical Description:</u> 1 audiocassettes	box 7
Fanni Green Cassette, 1992 May 19, <u>Physical Description:</u> 1 audiocassettes	box 7
Elizabeth Hahn Cassette, 1991 March 27, <u>Physical Description:</u> 1 audiocassettes	box 7
Sally Haley Transcript, 1990 November 19, <u>Physical Description:</u> 71 pages	box 2
Sally Haley Cassette, 1990 November 19, <u>Physical Description:</u> 1 audiocassettes	box 7
Peter Halley Transcript, 1990 October 31, <u>Physical Description:</u> 82 pages <u>Conditions Governing Use:</u> <b>Conditions Governing Use</b> Copyright held by Peter Halley.	box 7
Peter Halley Cassette, 1990 October 31, <u>Physical Description:</u> 1 audiocassettes <u>Conditions Governing Use:</u> <b>Conditions Governing Use</b> Copyright held by Peter Halley.	box 7
Lisa Hammel Cassette, 1990 May 13, <u>Physical Description:</u> 1 audiocassettes	box 7
Tim Harding Transcript, 1990 February 27, <u>Physical Description:</u> 88 pages	box 3
Tim Harding Cassette, 1990 February 27, <u>Physical Description:</u> 1 audiocassettes	box 7
Carl Harms Cassette, 1992 January 22, <u>Physical Description:</u> 1 audiocassettes	box 7
Al Held Transcript, 1990 October 17,	box 3

Physical Description: 69 pages

Al Held Cassette, 1990 October 17, <u>Physical Description</u> : 1 audiocassettes	box 7
Lloyd Herman Cassette, 1990 May 25, <u>Physical Description</u> : 1 audiocassettes	box 7
Wayne Higby Transcript, 1990 April 28, <u>Physical Description</u> : 77 pages	box 3
Wayne Higby Cassette, 1990 April 28, <u>Physical Description</u> : 1 audiocassettes	box 7
Judd Hirsch Transcript, 1992 September 25, <u>Physical Description</u> : 103 pages	box 3
Judd Hirsch Cassette, 1992 September 25, <u>Physical Description</u> : 1 audiocassettes	box 7
Ruyell Ho Transcript, 1991 July 13, <u>Physical Description</u> : 97 pages	box 3
Ruyell Ho Cassette, 1991 July 13, <u>Physical Description</u> : 1 audiocassettes	box 7
Keiko Hosokawa Cassette, 1990 December 15, <u>Physical Description</u> : 1 audiocassettes	box 7
Mary Lee Hu Transcript, 1990 May 24, <u>Physical Description</u> : 99 pages	box 3
Mary Lee Hu Cassette, 1990 May 24, <u>Physical Description</u> : 1 audiocassettes	box 7
Michael Hurwitz Cassette, 1990 March 18, <u>Physical Description</u> : 1 audiocassettes	box 7
Bill Irwin Transcript, 1992 January 7, <u>Physical Description</u> : 78 pages	box 3
Bill Irwin Cassette, 1992 January 7, <u>Physical Description</u> : 1 audiocassettes	box 7
Ora Jones Cassette, 1992 May 22, <u>Physical Description</u> : 2 audiocassettes	box 7
Kit Keung Kan Cassette, 1991 February 15, <u>Physical Description</u> : 1 audiocassettes	box 7
June Kelly Cassette, 1990 October 10,	box 7

Physical Description: 1 audiocassettes

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Anne-Lynn Kettles Cassette, 1992 October 24, box 7

Physical Description: 1 audiocassettes

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Habib Kheradyar Transcript, 1991 June 2, box 3

Physical Description: 76 pages

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Habib Kheradyar Cassette, 1991 June 2, box 7

Physical Description: 1 audiocassettes

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Ray King Cassette, 1990 March 18, box 7

Physical Description: 1 audiocassettes

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Richard Koshalek Cassette, 1990 November 24, box 7

Physical Description: 1 audiocassettes

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Barbara Krakow Transcript, 1991 July 11, box 3

Physical Description: 71 pages

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Barbara Krakow Cassette, 1991 July 11, box 7

Physical Description: 1 audiocassettes

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Miriam Kressyn Transcript, 1992 January 7, box 3

Physical Description: 155 pages

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Miriam Kressyn Cassette, 1992 January 7, box 7

Physical Description: 2 audiocassettes

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Marcia Jean Kurtz Transcript, 1992 July 2, box 4

Physical Description: 106 pages

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Marilyn Laudadio Cassette, 1992 March 3, box 7

Physical Description: 1 audiocassettes

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Margarita Leon Transcript, 1990 May 21, box 4

Physical Description: 62 pages

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Margarita Leon Cassette, 1990 May 21, box 7

Physical Description: 1 audiocassettes

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Roy Lichtenstein Transcript, 1991 November 12, box 4

Physical Description: 77 pages

Conditions Governing Use:

**Conditions Governing Use**

Copyright held by Roy Lichtenstein.

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Roy Lichtenstein Cassette, 1991 November 12, box 7

Physical Description: 1 audiocassettes

Conditions Governing Use:



**Conditions Governing Use**

Copyright held by Roy Lichtenstein.

Pauline Lim Cassette, 1991 July 13, <u>Physical Description</u> : 1 audiocassettes	box 7
Kari Lonning Transcript, 1990 March 17, <u>Physical Description</u> : 89 pages	box 4
Kari Lonning Cassette, 1990 March 17, <u>Physical Description</u> : 1 audiocassettes	box 7
Robert Lue Cassette, 1991 July 12, <u>Physical Description</u> : 1 audiocassettes	box 7
Thomas Mann Transcript, 1990 April 3, <u>Physical Description</u> : 70 pages	box 4
Thomas Mann Cassette, 1990 April 3, <u>Physical Description</u> : 1 audiocassettes	box 7
John Marcoux Cassette, 1990 June 9, <u>Physical Description</u> : 1 audiocassettes	box 7
Steven Maslach Transcript, 1990 April 3, <u>Physical Description</u> : 94 pages	box 4
Steven Maslach Cassette, 1990 April 3, <u>Physical Description</u> : 1 audiocassettes	box 7
Anderson Matthews Cassette, 1992 March 20, <u>Physical Description</u> : 1 audiocassettes	box 7
Alphonse Mattia Transcript, 1990 June 7, <u>Physical Description</u> : 108 pages	box 4
Alphonse Mattia Cassette, 1990 June 7, <u>Physical Description</u> : 1 audiocassettes	box 7
Elizabeth McCann Cassette, 1992 November 13, <u>Physical Description</u> : 1 audiocassettes	box 7
David Mendoza Cassette, 1990 November 15, <u>Physical Description</u> : 1 audiocassettes	box 7
Beth Minear Cassette, 1990 March 1, <u>Physical Description</u> : 1 audiocassettes	box 7
Norma Minkowitz Transcript, 1990 March 11, <u>Physical Description</u> : 94 pages	box 4

## Scope and Contents

SIDE A: Family and early childhood, parents' occupations, siblings, upbringing in the Bronx, NYC, attending High School of Music and Art, early interest in arts, early successes in the arts: Society of Illustrators competition, reflections on being an artist, marriage and children, attending Cooper Union, friends in college, artistic role models, influential teacher: Stefano Crusimano, relationship to artistic mediums and materials, first jobs in the arts, freelance illustration work, career goals, participation in artistic organizations: Artist Craftsmen of New York, Society of Connecticut Craftsmen, reflections on arts shows, work in exhibit in the American Craft Museum, beginning of professional recognition as an artist, work as jury in art shows, work in exhibit in Bellas Artes Gallery: curated by Jacklin Orlarson, reflections on unionization of artists, artistic peers: Ilene Richardson, Barbara Natoly-Wick, influence of mother's death on artwork, reflections on occupation and career. SIDE B: Freelance work, work in America House in NY, one-person show at Silvermine Artists Guild, work with commissions, reflections on career goals, reflections on turning point in career: transparent sculpture work, relationship to money, cost of artistic materials, work in slides and photography, artistic awards and honors: National Endowment for the Arts grant, work as teacher and lecturer, reflections on physical space and location on work, interaction with public, reflections on success as an artist, themes in artistic work, reflections on periods in artistic work, reflections on critical review of work, reflections on career, technical difficulties in working with artistic materials, reflections on being a 'crafts person', effect of marketplace on work, reflections on relationship to artistic materials over time, advice for young artists.

Norma Minkowitz Cassette, 1990 March 1 <u>Physical Description:</u> 1 audiocassettes	box 7
Corinne Mitchell Transcript, 1991 February 20, <u>Physical Description:</u> 98 pages	box 4
Corinne Mitchell Cassette, 1991 February 20, <u>Physical Description:</u> 1 audiocassettes	box 7
Michael Monroe Cassette, 1990 June 21, <u>Physical Description:</u> 1 audiocassettes	box 7
Lois Moran Cassette, 1990 April 12, <u>Physical Description:</u> 1 audiocassettes	box 7
Carl Morris Transcript, 1990 November 19,	box 4

Physical Description: 73 pages

Carl Morris Cassette, 1990 November 19, <u>Physical Description</u> : 1 audiocassettes	box 7
Dan Namingha Cassette, 1991 March 26, <u>Physical Description</u> : 1 audiocassettes	box 7
Joan Nelson Transcript, 1990 October 26, <u>Physical Description</u> : 54 pages	box 4
Joan Nelson Cassette, 1990 October 26, <u>Physical Description</u> : 1 audiocassettes	box 7
Barbara Noah Transcript, 1990 November 14, <u>Physical Description</u> : 101 pages	box 4
Barbara Noah Cassette, 1990 November 14, <u>Physical Description</u> : 1 audiocassettes	box 7
Susan Nussbaum Transcript, 1992 May 21, <u>Physical Description</u> : 49 pages	box 5
Susan Nussbaum Cassette, 1992 May 21, <u>Physical Description</u> : 1 audiocassettes	box 7
Natsuko Ohama Transcript, 1991 November 18, <u>Physical Description</u> : 70 pages	box 5
Natsuko Ohama Cassette, 1991 November 18, <u>Physical Description</u> : 1 audiocassettes	box 7
Daniel Oreskes Cassette, 1992 May 23, <u>Physical Description</u> : 1 audiocassettes	box 7
Anthony Ortega Transcript, 1990 December 23, <u>Physical Description</u> : 116 pages	box 5
Anthony Ortega Cassette, 1990 December 23, <u>Physical Description</u> : 1 audiocassettes	box 7
Tony Papp Cassette, 1990 April 4, <u>Physical Description</u> : 1 audiocassettes	box 7
Lillian Pitt Transcript, 1990 May 23, <u>Physical Description</u> : 65 pages	box 5
Lillian Pitt Cassette, 1990 May 23, <u>Physical Description</u> : 1 audiocassettes	box 7
Dan Smajo-Ramirez Transcript, 1990 October 20,	box 5

Physical Description: 106 pages

Dan Smajo-Ramirez Cassette, 1990 October 20, <u>Physical Description:</u> 1 audiocassettes	box 7
John Randolph Cassette, 1992 January 9, <u>Physical Description:</u> 163 pages	box 5
John Randolph Cassette, 1992 January 9, <u>Physical Description:</u> 1 audiocassettes	box 7
Lloyd Richards Transcript, 1992 April 3, <u>Physical Description:</u> 66 pages <u>Conditions Governing Use:</u> <b>Conditions Governing Use</b> Copyright held by Lloyd Richards.	box 5
Elias Rivera Transcript, 1991 March 27, <u>Physical Description:</u> 67 pages	box 5
Elias Rivera Cassette, 1991 March 27, <u>Physical Description:</u> 1 audiocassettes	box 7
Jason Robards Transcript, 1992 February 18, <u>Physical Description:</u> 78 pages	box 5
Jason Robards Cassette, 1992 February 18, <u>Physical Description:</u> 1 audiocassettes	box 7
Carmen Roman Cassette, 1992 May 24, <u>Physical Description:</u> 1 audiocassettes	box 7
Alice Rooney Cassette, 1990 May 25, <u>Physical Description:</u> 1 audiocassettes	box 7
Wendy Rosen Cassette, 1990 April 19, <u>Physical Description:</u> 1 audiocassettes	box 7
Mercedes Ruehl Transcript, 1992 December 19, <u>Physical Description:</u> 75 pages	box 5
Mercedes Ruehl Cassette, 1992 December 19, <u>Physical Description:</u> 1 audiocassettes	box 7
George Schmidt Cassette, 1991 August 19, <u>Physical Description:</u> 1 audiocassettes	box 7
Donna Schneier Cassette, 1990 July 2, <u>Physical Description:</u> 1 audiocassettes	box 7
Phyllis Schuringa Cassette, 1992 May 22,	

<u>Physical Description</u> : 1 audiocassettes	box 7
June Schwarcz Cassette, 1990 February 3, <u>Physical Description</u> : 1 audiocassettes	box 7
Joyce Scott Transcript, 1990 April 5, <u>Physical Description</u> : 78 pages	box 5
Joyce Scott Cassette, 1990 April 5, <u>Physical Description</u> : 1 audiocassettes	box 7
Ruben Sierra Cassette, 1991 November 18, <u>Physical Description</u> : 1 audiocassettes	box 7
Mary Kay Simoni Transcript, 1990 February 27, <u>Physical Description</u> : 65 pages	box 5
Mary Kay Simoni Cassette, 1990 February 27, <u>Physical Description</u> : 1 audiocassettes	box 7
Gail Fredell Smith Transcript, 1990 February 2, <u>Physical Description</u> : 92 pages	box 6
Gail Fredell Smith Cassette, 1990 February 2, <u>Physical Description</u> : 1 audiocassettes	box 7
Ruth Snyderman Transcript, 1990 April 12, <u>Physical Description</u> : 70 pages	box 6
Ruth Snyderman Cassette, 1990 April 12, <u>Physical Description</u> : 1 audiocassettes	box 7
John Soliday Cassette, 1992 March 12, <u>Physical Description</u> : 1 audiocassettes	box 7
Lynne Sowder Cassette, 1991 May 3, <u>Physical Description</u> : 1 audiocassettes	box 7
Eleanor Spiess-Ferris Transcript, 1991 July 13, <u>Physical Description</u> : 95 pages	box 6
Eleanor Spiess-Ferris Cassette, 1991 July 13, <u>Physical Description</u> : 1 audiocassettes	box 7
Rudolf Staffel Transcript, 1990 March 29, <u>Physical Description</u> : 65 pages	box 6
Rudolf Staffel Cassette, 1990 March 29, <u>Physical Description</u> : 1 audiocassettes	box 7
Thomas Stender Cassette, 1990 May 10,	box 7

Physical Description: 1 audiocassettes

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Emmett Turner Cassette, 1990 May 22,

box 7

Physical Description: 1 audiocassettes

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Jean Vollum Transcript, 1990 May 29,

box 6

Physical Description: 51 pages

**Scope and Contents**

SIDE A: First involvement in the arts, Oregon School of Arts and Crafts, family and childhood, first contact with the arts in university, reflections on lack of good arts education in primary and secondary schools, encouragement of children's art education, opinions of parents on art career, discouragement from pursuing an art career, undergraduate education in English literature, self-education in art, preferred artistic medium, experiences with weaving and calligraphy, role models, Yvonne Bianco, marriage, family life, sons' careers, artistic aspirations, reflections on competition in the art world, reflections on the arts and commercialism, work as judge in an art contest, work in arts organizations, Governor's Award for Art, National American Craft Council, work as arts patron, Oregon Symphony, work as spokeswoman for the crafts movement, reflections on arts collecting, artistic judgment as an arts collector, influence of outside opinions on art collecting, outside encouragement for involvement in crafts, relationship to husband, reflections on influence of outside people, reflections on major turning points in career as an artist and patron, relationship to finances, influence of the marketplace on the arts and crafts world, reflections on honors and awards, Hilda Morris, influence on other artists' careers, relationship to public, initiative for arts education, reflections on success, major concerns and interests in life: conservancy [National Board of the Nature Conservancy, Conservation International], art education in schools, classical music, children. SIDE B: reflections on greatest satisfaction and frustration in the arts world, influence of marketplace on art support work, self-description of occupation, advice for young artists.

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Jean Vollum Cassette, 1990 May 29,

box 7

Physical Description: 1 audiocassettes

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Robin Wagner Transcript, 1992 July 29,

box 6

Physical Description: 72 pages

**Scope and Contents**

First experiences with theater, study at California School of Fine Arts; childhood, influence of Disney films, family, living in a lighthouse; High school,

experiences with art; First work on displays, window displays, opera workshop, Henry Newbert; Work with Actors' Workshop, Herbert Blau, Jules Irving; Role models, Sacramento Music Circus, Peter Mass, Fred Lerner, Joel Grey; Work in off-Broadway productions, Arena Stage; Influence of literature, intellectual theatre; Work with directors, Gary Champion, Michael Bennet, Tom O'Horgan; Thoughts on relationship between set design and play; Relationship with actors; Retrospective on career, Hair; Involvement with theatre organizations; Thoughts on opera; Thoughts on own professional work; Being a part of the establishment; Financial considerations in career; Effect of marketplace on theatre; Thoughts on genuine/commercial theatre; Making a living in theatre; Work in film; Awards and grants, Rockefeller Fund; Thoughts on critical review of work; Thoughts on success; Thoughts on the importance of theatre, political theatre; Future aspirations in career, producing, writing; Future of theatre and audiences, theatre training, schools; Effect of AIDS on theatre; Advice to young actors.

Robin Wagner Cassette, 1992 July 29, <u>Physical Description:</u> 1 audiocassettes	box 7
Barry Weiss Cassette, 1990 January 30, <u>Physical Description:</u> 1 audiocassettes	box 7
Carl Whidden Cassette, 1991 November 16, <u>Physical Description:</u> 1 audiocassettes  <u>Conditions Governing Use:</u> <b>Conditions Governing Use</b>  Copyright held by narrator and interviewer.	box 7
Emmi Whitehorse Transcript, 1991 March 25, <u>Physical Description:</u> 75 pages	box 6
Emmi Whitehorse Cassette, 1991 March 25, <u>Physical Description:</u> 1 audiocassettes	box 7
Dorrette Williams Cassette, 1992 March 16, <u>Physical Description:</u> 1 audiocassettes	box 7
B. D. Wong Transcript, 1992 July 29, <u>Physical Description:</u> 100 pages  <b>Scope and Contents</b>  SIDE A: Childhood; Initial experiences with acting, high school theatre; Family, parents' support for career, brothers, School, study ethics, theatre work in high school, peers, involvement in speech and	box 6

forensics, National Forensics League, influence on career; San Francisco State University, work at Golden Gate Theater; Move to New York; First Broadway work in La Cage aux Folles; Move to L.A.; First interest in TV and film; Acting classes, Donald Hotten, acting technique, thoughts on philosophy of acting; Racial barrier, treatment of Asian-American actors in industry; Play: M Butterfly, Goals for acting career; Involvement in acting organizations, Committee on Racial Equality, Equity Council; Miss Saigon controversy, Asian Pacific Alliance for Creative Equality; Non-traditional casting, influence of media on race. SIDE B: Thoughts on personal career, casting; Role in M. Butterfly, influence of role on career; Film roles after M. Butterfly, The Freshman, Father of the Bridge; Theatre roles, Bondage. Retrospective on career and roles; Crossover between theatre and film; Audition process, casting directors; Aspirations for future, new production company; Choice of roles, conflict of personal and financial considerations for roles, creative challenges; Financial considerations, awards or grants; Interaction with public; Work in Peter Pan; Thoughts on critical review of work, critics; Thoughts on success; Thoughts on most satisfying work in career; Advice to young actors.

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B. D. Wong Cassette, 1992 July 29, box 7  
Physical Description: 1 audiocassettes

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Debra Yoo Cassette, 1991 July 13, box 7  
Physical Description: 1 audiocassettes

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Lisa Young Transcript, 1991 July 13, box 6  
Physical Description: 67 pages

**Scope and Contents**

SIDE A: Childhood experiences in the arts, parents, brother's career as sculpture, grade school education, grade school art classes, preferred art materials and forms, becoming an artist, undergraduate education, graduate education, mentors, influential college professor, work habits and mental discipline, training and preparation for career as an artist, future goals, thoughts on the meaning of success, feelings on the unionization for artists, first professional recognition as an artist, Kathy Holbright, David Ross, Museum School, peers in the art world, occupation versus career, work as secretary, job history, reflections on career choices. SIDE B: Reflections on sexism and gender distinctions in undergraduate education, major turning points in career, relationship to work and finances, importance of work space and living space on career, happiness as an artist, criteria for success as an artist, central ideas in artistic work, satisfaction with artistic career, frustrations with work in the



studio, reflections on greatest success and greatest  
disappoint in career, effect of marketplace on work,  
thoughts on art schools, advice for younger artists.

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Lisa Young Cassette, 1991 July 13,  
Physical Description: 1 audiocassettes

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Greg Zeorlin Cassette, 1990 April 28,  
Physical Description: 1 audiocassettes

box 7

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