AMON CARTER MUSEUM OF AMERICAN ART ARCHIVES COLLECTION GUIDE

Collection Summary

Title: Carlotta Corpron Papers
Date: 1948–1987, bulk 1970s
Creator(s): Corpron, Carlotta (1901–1988)
Extent: 1.5 linear feet
Code: CCP
Repository: Amon Carter Museum of American Art Archives

Abstract: The Carlotta Corpron Papers include correspondence, resumes, remembrances, financial records, print lists, loan receipts agreements, exhibition checklists, brochures, publicity materials, magazine and newspaper clippings, and books and brochures on other photographers. The bulk of the papers is from the 1970s. The collection does not comprehensively document Corpron's life and/or work, but it does provide a glimpse into the years after her retirement from teaching when she endeavored to make her photographs more accessible through exhibitions and sales.

Information for Researchers

Access Restrictions

The collection is open to qualified researchers.

Use Restrictions

The Carlotta Corpron Papers are the physical property of the Amon Carter Museum of American Art. The Amon Carter Museum of American Art acquired copyright to Corpron's materials; however, rights to materials produced by others were not acquired. The Amon Carter Museum of American Art assumes no responsibility for infringement of literary property rights or copyrights or for liability to any person for defamation or invasion of privacy.

Preferred Citation

Carlotta Corpron Papers, [item identification], Amon Carter Museum of American Art Archives

Related Collections in the Amon Carter Museum of American Art Archives
None

Contact the museum archivist at archivist@cartermuseum.org or 817.989.5077 for additional information.

Administrative Information

Acquisition and Custody Information

Gift of Carlotta Corpron, 1986

Processed By

Georgia A. Carey, Deanna Smith, and Paula Stewart

Biographical Note

Carlotta Corpron (1901–1988) was born in Blue Earth, Minnesota, but was raised in India where her father worked as a missionary and surgeon. She received her B.S. in art education from Michigan State Normal College (now Eastern Michigan University) in 1925 and her M.A. from Teachers College of Columbia University in 1926. Corpron began to make photographs in 1933 while teaching at the University of Cincinnati. She accepted a teaching position at Texas State College for Women (now Texas Woman's University) in Denton, Texas, in 1935 and worked there until 1968. Her photographic work, which began in the mid–1930s and was actively pursued for only a ten–year period during the 1940s, deals almost exclusively with an investigation of light that was intensified by study with photographer Gyorgy Kepes. While much of her early work depicts light as it related to natural forms, further investigation led her to photograph light itself as a pattern in abstract compositions. Corpron's work was the subject of Carlotta Corpron, Designer with Light, a publication and an exhibition at the Amon Carter Museum in 1980.

Scope and Content Note

The Carlotta Corpron Papers span the years from 1948 to 1987, although the bulk of the material is from the 1970s. The collection does not comprehensively document Corpron's life or work, but it does provide a glimpse into the years after her retirement from teaching as she endeavored to make her images accessible to a broader audience through exhibition and sales.

A more detailed series description may be found at the start of each series in this finding aid.

Abbreviations used:

ADS  Autograph document signed
ALS  Autograph letter signed
DS  Document signed
TDS  Typed document signed
Inventory

Series I. Correspondence

Scope and Content Note: The majority of this collection consists of correspondence. Correspondents of particular interest include Cornell Capa, Gyorgy Kepes, Juliet Kepes, Clarence John Laughlin, László Moholy–Nagy, Georgia O'Keeffe, and Alfred Stieglitz. Correspondence is arranged alphabetically by author’s surname, then chronologically. Undated correspondence follows dated.

Box 1, Folder 1: Correspondence A


4. James Cletus Anderson, curator of the Photographic Archives, Library, University of Louisville. TLS, 1 p, Louisville, Kentucky, August 14, 1972. Acknowledges the receipt of several of Corpron’s photographs for the university archives but declines to purchase them because of financial restraints.

Box 1, Folder 2: Correspondence B


6. Wilkes Berry, Dean, College of Humanities and Fine Arts, Texas Woman’s University. ALS, 2 pp, Denton, Texas, July 4, 1983. To Carlotta Corpron. Congratulates Corpron on her recent tribute in a Texas Monthly article by Michael Ennis and requests a meeting to discuss housing Corpron’s work and correspondence at TWU.

7. Wilkes Berry, Dean, College of Humanities and Fine Arts, Texas Woman’s University. TLS, 1 p, Denton, Texas, January 17, 1987. To Carlotta Corpron. Expresses appreciation for Corpron’s gift of four photographs to the university. Contains a reference to Betty Copeland.


9. Miles Barth, curator, Archives and Collections, International Center of Photography. TLS, 1 p, New York, New York, October 7, 1982. To Carlotta Corpron. Acknowledges Corpron’s gift of photographs from the Recollections exhibition to the ICP.


11. Earl C. Bryan. ALS, 2 p, Denton, Texas, September 17, 1979. To Carlotta Corpron. Congratulates Corpron on her recent exhibition at the International Center of Photography described in an attached newspaper article.


Box 1, Folder 3: Correspondence C

1. Harry Callahan. ALS, 1 p, n.a., 1953. To Carlotta Corpron. Praises Corpron’s photographs and expresses a desire to meet with her.


4. Shirley S. Chater, president, Texas Woman’s University. TLS, 1 p, Denton, Texas, February 11, 1987. To Carlotta Corpron. Thanks Corpron for her gift of a group of photographs to the university.

5. Charlotte M. Cardon. TLS, 2 pp, Tucson, Arizona, n.d. To Carlotta Corpron. Discusses Corpron’s contribution or sale of a group of her photographs to the Center for Creative Photography in the Library of the University of Arizona. Contains references to Kandaligi Yoga and Harold Jones.


9. Carlotta Corpron. TLS, 1 p, Denton, Texas, October 29, 1986. To Beth Gates–Warren, Department of Photographs, Sotheby’s. Alerts Sotheby’s that two photographs by László Moholy–Nagy, currently being offered by the auction house, may have been taken from Corpron’s home without her knowledge and are not for sale.

10. Carlotta Corpron. TLS, 1 p, Denton, Texas, November 7, 1986. To Beth Gates–Warren, Department of Photographs, and Tony Grillo, Legal Department, Sotheby’s. Alerts Sotheby’s that two lots of Corpron’s work, currently being offered by the auction house, may have been taken from Corpron’s home without her knowledge and should not be offered for sale until ownership is determined.


14. Carlotta Corpron. TL, 1 p, Denton, Texas, March 12, 1976. To Sidney Janis, Sidney Janis Gallery. Reports that the arrival of the prints sent in December to the gallery has not been confirmed and that, if there is no interest in the prints, Corpron wishes to have the photographs returned.

15. Carlotta Corpron. TL, 1 p, Denton, Texas, May 11, 1975. To Susan King, registrar, San Francisco Museum of Art. Discusses the sale and reproduction of photographs and states that she is more interested on exhibiting photographs than in sales of prints to individuals. Contains a reference to Don Schol.


19. Carlotta Corpron. TL, 1 p, Denton, Texas, January 21, 1977. To Marcuse Pfeifer Gallery—Photography. Discusses the dates of photographs in the group recently sent to the gallery and types of suitable photographic papers. Also contains a quotation from Gyorgy Kepes and a reference to Nancy Lowery.


21. Carlotta Corpron. ALS, 2 pp, Denton, Texas, February 3, 1980. To Marni Sandweiss, curator of photographs, Amon Carter Museum, Fort Worth, Texas. Discusses Sandweiss’ visit to Corpron’s TWU opening, the possibility of Corpron visiting the Amon Carter Museum, the problem of art dealers, and Corpron’s acceptance of an invitation to the Light Abstractions Show in St. Louis on April 5 and 6. Contains a reference to Marcuse Pfeiffer.

23. Carlotta Corpron. TL, 1 p, Denton, Texas, April 12, 1951. To Edward Steichen, director, Department of Photography, Museum of Modern Art, New York, New York. Discusses Corpron’s interest in a planned photographic exhibition at MoMA. Also contains comments by Gyorgy Kepes and references to Alfred Stieglitz and Georgia O’Keeffe.

24. Carlotta Corpron. TL, 2 pp, Denton, Texas, August 28, 1979. To Jean Tucker, research fellow, Center for Metropolitan Studies, University of Missouri, St. Louis, Missouri. Expresses Corpron’s gratitude for the inclusion of her works in a Group f–64 Catalogue. Also contains biographical material; Corpron’s theory of light; and references to László Moholy–Nagy, Gyorgy Kepes, Man Ray, and Barbara Morgan; and a list of photographs.

Box 1, Folder 4: Correspondence D–E

1. Charles Davis, graduate student, University of New Mexico. TLS, 1 p, Albuquerque, New Mexico, March 4, 1980. To Carlotta Corpron. Requests an interview with Corpron in order to prepare a research paper for a graduate level course in the history of photography taught by Beaumont Newhall.


4. Virginia Doss. TLS, 3 pp, n.a., May 6, 1981. To Carlotta Corpron. Contains mainly reminiscences of the 1940s, personal reflections, and praise for Gyorgy Kepes’ Foreword and Sandweiss’ text in the catalogue for Corpron’s exhibit at the International Center of Photography.


12. Michael Ennis. ALS, 1 p, Dallas, Texas, 1983. To Carlotta Corpron. Thanks Corpron for providing material for article in *Texas Monthly*.


Box 1, Folder 5: Correspondence F


2. William A. Fegaly, senior curator, New Orleans Museum of Fine Art. TLS, 1 p, New Orleans, Louisiana, June 14, 1974. To Carlotta Corpron. Confirms that, during his visit to Corpron, Fegaly selected six photographs to be presented to the museum’s acquisition committee. Contains a reference to Alex Traube.


8. Rae Ann Fichtner. ALS, 2 pp, Dallas, Texas, July 21, 1978. To Carlotta Corpron. Congratulates Corpron on her recent recognition and gives Corpron permission to use Fichtner’s photographs, negatives, or prints at her discretion.

9. Rae Ann Fichtner. TLS, 1 p, n.a., n.d. To Carlotta Corpron. Refers to a negative of a color photograph taken by Corpron.

10. Roy Flukinger, acting photography curator, The University of Texas. TLS, 1 p, Austin, Texas, November 21, 1979. To Carlotta Corpron. Discusses a visit with Corpron at a future date.

Box 1, Folder 6: Correspondence H


6. Kathryn Church Holland, research collections director, San Francisco Museum of Modern Art. TLS, 4 pp, San Francisco, California, September 8, 1980. To Carlotta Corpron. Acknowledges the donation of Fluid Light: Winds between the Worlds by the museum and states that the credit line will read “Margery Mann Memorial Collection, Gift of the Artist.” Includes three copies of Deed of Gift forms.

8. Judith Hudson. TLS, 2 pp, n.a., May 30. To Carlotta Corpron. States the writer’s personal reflections on teaching and Corpron’s sensitivity in her work. Also contains a May 1981 bulletin from The Arkansas Arts Center, MacArthur Park, Little Rock, Arkansas.

9. Mary Evelyn Blagg Huey, president, Texas Woman’s University. TLS, 1 p, Denton, Texas, July 23, 1979. To Carlotta Corpron. Informs Corpron of her appointment as Associate Professor Emerita of the Department of Art by the board of regents of the university.

10. Mary Evelyn Blagg Huey, president, Texas Woman’s University. ALS, 1 p, Denton, Texas, January, 1987. To Carlotta Corpron. Thanks Corpron for her contributions to the university.


Box 1, Folder 7: Correspondence J


4. Lotte Jacobi. ALS, 1 p, n.a., Christmas, 1982. To Carlotta Corpron. Sends Christmas greetings and asks about an exchange of a Jacobi photograph for a Corpron photograph in a note on the back of a postcard containing a photograph of Jacobi in a clown costume.

Box 1, Folder 8: Correspondence K

1. Ursula Kalish, director, Museum Bookshop, International Center for Photography. TLS, 1 p, New York, New York, August 3, 1979. To Carlotta Corpron. Regrets that postcards of Solarized Calla Lilies 1948 will not be produced because of lack of participation by other artists.


3. Barbara Kasten, assistant division chairperson, Photography Department, Orange Coast College. TLS, 2 pp, Costa Mesa, California, February 20, 1980. To Carlotta Corpron. Extends an invitation to participate in videotape interview to be made for educational purposes. Also mentions Berenice Abbott, Florence Henri, Lotte Jacobi, Lucia Moholy, and Barbara Morgan.


5. John Kelly. ALS, 3 pp, n.a., To Carlotta Corpron. Acknowledges receipt of photographs to be included in World History of Photography by Naomi Rosenblum. Also includes contract and list of works.


7. Lura Kendrick. ALS, 1 p, n.a., June 16, 1987. To Carlotta Corpron. Thanks Corpron for her gift of photographs to Texas Woman’s University.


17. Susan King, registrar, San Francisco Museum of Art. TLS, 3 pp, San Francisco, California, April 24, 1980. To Carlotta Corpron. Informs Corpron of finding a print of Fluid Light: Winds between the Worlds and asks if it is a donation to the Margery Mann Memorial Collection. Also encloses a copy of King’s original letter to the Museum of Modern Art in New York and the reply.

18. Susan King, registrar, San Francisco Museum of Art. TLS, 1 p, San Francisco, California, June 14, 1980. To Carlotta Corpron. Thanks Corpron for her gift of Fluid Light: Winds between the Worlds to the Margery Mann Memorial Collection. Also informs Corpron that Eggs Reflected and Light and Space were purchased by Kit Pravda.


20. Nellie Krakoff, curatorial assistant, International Center for Photography. TLS, 1 p, New York, New York, October 1, 1979. To Carlotta Corpron. Thanks Corpron for participating in Recollections and asks that she send her social security number in order to be paid for the exhibition.

Box 1, Folder 9: Correspondence L


3. Clarence John Laughlin. ALS, 1 p, n.a., 1976. To Carlotta Corpron. Extends New Year’s greetings to Corpron in a note card containing a black tern and chick on the front.


Edouard Jaguere, Andre Breton, Franklin Rosemont, Sue Davies, Bill Brandt, Rodin, Jonathon Williams, and Mark Haworth-Booth.


14. Elizabeth Laughlin. ALS, 1 p, n.a., n.d. To Carlotta Corpron. Sends New Year’s greetings in a Christmas card.


16. Tere Luciani, TLS, 1 p, Santa Barbara, California, June 27, 1983. To Carlotta Corpron. Expresses admiration of Corpron’s work and asks for more information about it.

Box 1, Folder 10: Correspondence Lennon, Lynn

1. Lynn Lennon. ALS, 1 p, n.a., October 1, 1979. To Carlotta Corpron. Congratulates Corpron on her recent exhibition


3. Lynn Lennon. AL, 4 pp, n.a., n.d.. To Carlotta Corpron. Suggests that Corpron’s lawyer review an outline of the points in a discussion between Corpron and Walter Hardgrave concerning the prints and negatives in Corpron’s collection. Also mentions Bob Hood.

4. Lynn Lennon. AD, 2 pp, n.a., n.d.. To n.a. Outlines points relating to an agreement with Walter Hardgrave and Bob Hood.


Box 1, Folder 11: Correspondence M–P

1. Margery Mann, curator of The Women’s Show, San Francisco Museum of Art. TLS, 1 p, Davis, California, October 8, 1974. To Don R. Schol. Inquires about acquiring some of Corpron’s work for an exhibit of woman photographers at the Museum of New Mexico in Santa Fe.


5. Margery Mann. TLS, 1 p, n.a., n.d. To Carlotta Corpron. Discusses Corpron’s health and the arrival of prints from Gisele Freund, Claudine Gueniot, Marketa Luskacova, and Adelaide Hanscom Leescom.

6. Edward L. Mattil, chairman, Department of Art, North Texas State University. TLS, 1 p, Denton, Texas, October 13, 1975. To Carlotta Corpron. Expresses regret for an article issued by North Texas State University concerning Corpron’s work. Also mentions Don Schol.

7. Kathleen Milburn. TLS, 1 p, Fort Worth, Texas, February 29, 1980. To Carlotta Corpron. Proposes meeting with Corpron to discuss the preparation and conservation of her photographs.

8. Kathleen Milburn. TLS, 1 p, Fort Worth, Texas, March 31, 1980. To Carlotta Corpron. Proposes meeting with Corpron to discuss the preparation and conservation of her photographs.

9. J.S. Mills, administrative editor, American Biographical Institute. TLS, 1 p, Raleigh, North Carolina, June 12, 1980. To Carlotta Corpron. Informs Corpron that her name has been recommended for inclusion in the eleventh edition of *Personalities of the South*.

10. “Arts Contributors Honored.” n.d. GDAC Recognition Award [photocopy]


19. Robert M. Murdock, curator of Contemporary Art, Dallas Museum of Fine Arts. TLS, 1 p, Dallas, Texas, April 14, 1978. To Carlotta Corpron. Thanks Corpron for the invoice for two photographs and requests a print of one of the egg photographs [*Eggs Encircled*].


25. Georgia O’Keeffe. ALS, 1 p, New York, August 20, 1946. To C. M. Corpron. Accompanied prints originally sent to Alfred Stieglitz shortly before his death and returned to Corpron by O’Keeffe after his death. Suggests that Stieglitz considered showing Corpron’s photographs.


29. Florence Baylor Powell, ALS, 1 p, Mount Clemens, Michigan, November 6, 1981. To Carlotta Corpron. Sends congratulations to Corpron on the verso of Nickel’s letter.

Box 1, Folder 12: Correspondence Pfeiffer, Marcuse, 1976–1977


3. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, November 16, 1976. To Carlotta Corpron. Discusses the possibility of making sale prints of Corpron’s exhibition photographs that are not for sale and a meeting with Corpron.


8. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, January 7, 1977. To Carlotta Corpron. Assures Corpron that some lost “glossies” have been located and asks permission to use a thin white overmat to cover the black mats on some of the photographs.


13. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 2 pp, New York City, New York, March 4, 1977. To Carlotta Corpron. Discusses the Corpron exhibit, a print of a yellowed calla lily, and sending the Corpron show to other galleries around the country. Also mentions Clarence John Laughlin and Exposure and is the first instance of the salutation “Dear Carlotta.”


16. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, March 24, 1977. To Carlotta Corpron. Notifies Corpron that her “vintage” prints have arrived and will be priced at $300.00 each. Encloses a review of the Corpron show.


Box 1, Folder 13: Correspondence Pfeiffer, Marcuse, 1978–1979


5. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, May 9, 1978. To Carlotta Corpron. Continues to allay Corpron’s fears about the Italian project and suggests pricing Corpron’s prints higher after the International Center for Photography exhibit.


8. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, October 17, 1978. To Carlotta Corpron. Assures Corpron that the materials in Italy have been returned and that Pfeifer may be able to arrange for another museum show.


Box 1, Folder 14: Correspondence Pfeiffer, Marcuse, 1980


Box 1, Folder 15: Correspondence Pfeiffer, Marcuse, 1981–1985 and undated


8. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 2 pp, New York City, New York, December 8, 1984. To Carlotta Corpron. Accompanied a check from the Communities Foundation of Texas for the sale of thirty–three prints to be given later to a Texas museum. Also contains a list of the prints.


12. n.a. ADS, 1 p, n.a., n.d. Lists five prints sold for $1,218.75.

Box 1, Folder 16: Correspondence R–S

1. Rosalie Remley. ALS, 2 pp, n.a., n.d. To Carlotta Corpron. Expresses thanks for a gift from Corpron to her physician.

2. Wiley Sanderson, assistant professor, Department of Art, The University of Georgia. TLS, 1 p, Athens, Georgia, December 9, 1953. To Carlotta Corpron. Thanks Corpron for an exhibition of her work.

3. John P. Schafer, president, University of Arizona. TLS, 1 p, Tucson, Arizona, February 23, 1977. To Charlotte Cardon. Discusses the acquisition of six of Corpron’s prints for the Center for Creative Photography. Also includes a note from Cardon to Corpron concerning this sale.

4. Sandy Schwartz, registrar, Center for Creative Photography, University of Arizona. TLS, 2 pp, Tucson, Arizona, September 24, 1979. To Carlotta Corpron. Notifies Corpron of the loan of two of her photographs to The Center for Metropolitan Studies in St. Louis, Missouri. Also contains a list of Corpron’s photographs owned by the University of Arizona.


6. W. F. Seiders, Co–Chairman, Contemporary Arts Association. TLS, 1 p, Houston, Texas, August 3, 1953. To Carlotta Corpron. Invites Corpron to a juried show of prints by her and others.

7. Leicester H. Sherrill, Member, Board of Directors, The University of Arizona Foundation. TLS, 1 p, Tucson, Arizona, May 7, 1976. To Mrs. Bartley Cardon. Declines to issue a grant of $500.00 to purchase a group of Corpron’s prints.

8. Helen B. Sigmund, assistant to the president, The University of Arizona. TLS, 1 p, Tucson Arizona, August 22, 1977. To Carlotta Corpron. Assures Corpron that the payment for a group of her prints will soon reach her.

10. Ruth Silverman, International Center for Photography. TLS, 1 p, New York, New York, February 4, 1980. To Carlotta Corpron. Informs Corpron that the postcards that she requested are on their way to her. Also discusses exhibitions in Tennessee and Missouri.


15. Alfred Stieglitz. ALS, 1 p, Lake George, New York, August 30, 1945. To Carlotta Corpron. Writes of a vision of Corpron and then the arrival of a letter from her.

Box 1, Folder 17: Correspondence Sandweiss, Marni (Amon Carter Museum)


3. Marni Sandweiss, curator of photographs, Amon Carter Museum. TLS, 1 p, Fort Worth, Texas, March 14, 1980. To Carlotta Corpron. Thanks Corpron for a contact print as a gift, discusses a trip to New York and visits with Marcuse Pfeiffer and the International Center of Photography, and suggests the possibility of the Amon Carter Museum becoming the final repository of Corpron’s work. Also mentions Jan Muhlert.


10. Marni Sandweiss, curator of photographs, Amon Carter Museum. TLS, 1 p, Fort Worth, Texas, October 8, 1980. To Carlotta Corpron. Accompanied a check for $1000 for Corpron’s assistance in the publication of Carlotta Corpron, Designer with Light. Also contains the check stub.


12. Marni Sandweiss, curator of photographs, Amon Carter Museum. TLS, 1 p, Fort Worth, Texas, January 28, 1981. To Carlotta Corpron. Discusses Sandweiss’ trip to Santa Fe, staying in Gilpin’s studio, and a possible visit with Georgia O’Keeffe.


15. Marni Sandweiss, curator of photographs, Amon Carter Museum. TLS, 1 p, Fort Worth, Texas, November 1, 1982. To Carlotta Corpron. Thanks Corpron for her assistance with Masterworks of American Photography: the Amon Carter Museum Collection and assures Corpron that the museum will provide legal assistance for the disposition of her negatives.
16. Marni Sandweiss, curator of photographs, Amon Carter Museum. TLS, 1 p, Fort Worth, Texas, January 9, 1985. To Carlotta Corpron. Discusses the arrival of a portfolio of Corpron’s work from the Communities Foundation of Dallas, the Amon Carter Museum as the main repository of Corpron’s work, and the care to be given Corpron’s photographs. Also contains two inventory lists of Corpron photographs transferring the reproduction rights to the Carter.


Box 1, Folder 18: Correspondence T


2. Karen Tsujimoto, curatorial assistant, San Francisco Museum of Art. TLS, 1 p, San Francisco, California, December 4, 1974. To Carlotta Corpron. Confirms that the museum has received ten photographs from Corpron to be included in the *Women of Photography* exhibition. Also mentions Margery Mann.


4. Jean S. Tucker, research fellow, University of Missouri. TLS, 1 p, St. Louis, Missouri, September 24, 1979. To Carlotta Corpron. Thanks Corpron for an essay for the catalogue for the *Light Abstractions* exhibition and asks permission to publish four photographs in the catalogue.

5. Jean S. Tucker, research fellow, University of Missouri. TLS, 1 p, St. Louis, Missouri, January 8, 1980. To Carlotta Corpron. Requests written permission to exhibit her works loaned by The Center for Creative Photography and states that Tucker is including a list of places that *Light Abstractions* will travel. This list is not included.


8. Jean S. Tucker, research fellow, University of Missouri. TLS, 1 p, St. Louis, Missouri, April 30, 1980. To Marcuse Pfeiffer Gallery. Informs Marcuse Pfeiffer of The St. Louis Union Trust Co.’s purchase of Corpron’s *Mardi Gras*. This is a copy sent to Corpron by Tucker.

9. Jean S. Tucker, research fellow, University of Missouri. TLS, 1 p, St. Louis, Missouri, July 17, 1980. To Carlotta Corpron. Offers Corpron help in organizing her work for posterity. Also mentions Lotte Jacobi, Laura Gilpin, and Marni Sandweiss.

10. Jean S. Tucker, research fellow, University of Missouri. TLS, 2 pp, St. Louis, Missouri, n.d.. To Carlotta Corpron. Sends Corpron the exhibition schedule for *Light Abstractions*.

Box 1, Folder 19: Correspondence V–Y


9. Joan H. Young, director of programming services, Golden Triangle Communications. TLS, Denton, Texas, March 26, 1981. To Carlotta Corpron. Informs Corpron that the video, *Carlotta Corpron, Designer with Light*, has been nominated for the National Cable Television Association’s
Award for Cablecasting Excellence in the “Excellence in a Single Program: Documentary” category.

Box 1, Folder 20: Correspondence Laughlin, Clarence John to Don Schol


Series II. Biographical Material

Scope and Content Note: In addition to providing critical information about Corpron's occupations, exhibitions, and publications, her résumés include artist statements that provide illuminating information about her work and how she approached photography. For example, one résumé includes a section entitled "Opinions I Value" giving quotations from Alfred Stieglitz, Lazlo László Moholy–Nagy, Gyorgy Kepes, and Edward Steichen.

"Memories of the Brief Trip to New York" is Corpron's brief account of her trip to New York to see the exhibition Recollections: Ten Women of Photography, which included twenty of her photographs.

Box 2, Folder 1: Résumés

1. Résumé, TS, 3 pp, after 1975.
2. Résumé, TS, 1p, n.d.

Box 2, Folder 2: Memories of the Brief Visit to New York


Series III. Business Records

Scope and Content Note: The few extant financial records primarily document sales to museums.

Among the dated and undated print lists are general print lists, lists of portfolios, preliminary checklists for exhibitions, and an inventory of prints at Corpron's home on January 10, 1986.

Loan Receipts/Agreements, Exhibition Checklists, and Exhibition Brochures and Publicity Materials document Corpron's participation in a number of exhibitions in the 1970s.

Box 2, Folder 3: Financial Records


4. Invoice from Carlotta Corpron. TS, 1 p, Denton, Texas, March 21, 1978. To the Dallas Museum of Fine Arts. Records the sale of Winds between the Worlds and Light, White Paper, and Glass. Corpron notes that these photographs were shown in the DMFA in 1948 in her first one–woman exhibition.


Box 2, Folder 4: Print Lists

1. Print list of 47 photographs. TS, 1 p, n.a., n.d.

2. Print list of 7 photographs. MS, 1 p, Denton, Texas, n.d.

3. Print list of 38 prints designated as Portfolios I and II. TS, 2 pp, Denton, Texas, n.d.

4. Print list of 38 prints designated as Portfolios I and II. TS [carbon copy], 2 pp, Denton, Texas, n.d.

5. Print list of 16 prints designated as Portfolio I. TS, 1 p, n.a., n.d.

6. Print list of 22 prints designated as Port II. TS [carbon copy], 1 p, n.a., n.d.

7. Print list of 9 prints. TS [a carbon copy], 1 p, n.a., June 6, 1977.

8. Print list of Photographs of Carlotta Corpron. TS, 5 pp. (includes 1 duplicate copy of 2 pages), Denton, Texas, n.d.


10. Print list of Creative and Experimental Photographs. TS, 1 p, Denton, Texas, n.d.

Box 2, Folder 5: Inventory of Carlotta Corpron Prints in Her Possession on January 10, 1986
1. Inventory of Carlotta Corpron prints. TS, 6 pp, n.a., January 10, 1986.

Box 2, Folder 6: Loan Receipts/Agreements

1. Consignment agreement with The Afterimage. MS on photocopy, 1 p, Dallas, Texas, August 27, 1985. Photocopy of consignment of six prints to The Afterimage from Carlotta Corpron with Walter Hardgraves. In original manuscript notes, Marguerite Stauver states that these photographs were returned to Walter Hardgraves in her presence on April 18, 1986 and that Hardgraves is keeping Ron Evans’ print, and identifies Hardgraves personal copy of a Corpron photograph.


3. Loan receipt from Amon Carter Museum. MS on ACM business card verso, 1 p, Fort Worth, Texas, July 24, 1980. Received by M. Sandweiss, curator of photographs. Records loan of Panorama for exhibition.


10. Loan receipt from Walter Hardgraves. MS, 1 p, n.a., September 30, n.a. Records receipt of 11 x 14 prints, one of which will go to Jacqueline Gillian [sic] for restoration.


Box 2, Folder 7: Exhibition Checklists


2. Exhibition checklist from Abstraction in Photography. TS, 3 pp, n.a., May 2–July 4, 1951.


Box 2, Folder 8: Exhibition Brochures and Publicity Materials


15. Invitation to the opening of *Light Abstractions: A Photographic Exhibit*. TS, 1 p, University of St. Louis, Gallery 210, St. Louis, Missouri, April 1–30, 1980. [second copy]


Series IV. Clippings

Scope and Content Note: Eight folders contain magazine and newspaper articles from the late 1940s through the 1980s, with most of the articles being from the 1970s. This is the second largest group of materials in the collection.

Box 2, Folder 9: Magazine Articles


Box 2, Folder 10: Newspaper Articles, 1949


Box 2, Folder 11: Newspaper Articles, 1950s


9. Edith Deen, “She Brings New Meaning to Light,” *The Fort Worth Press* (October 19, 1953). Contains biographical material and explores the idea that Corpron’s photography creates art from the ordinary.
10. Edith Deen, “She Brings new Meaning to Light,” *The Fort Worth Press* (October 19, 1953). Contains biographical material and explores the idea that Corpron’s photography creates art from the ordinary. [second copy]

Box 2, Folder 12: Newspaper Articles, 1963


Box 2, Folder 13: Newspaper Articles, 1975–1977


Box 2, Folder 14: Newspaper Articles, 1978–1979


Box 2, Folder 15: Newspaper Articles, 1980–1987


Box 2, Folder 16: Newspaper Articles, undated

1. Joyce Hopkins, “Light Shines on Photography of Miss Corpron,” n.a. (n.d.). Contains biographical material and quotations concerning Corpron’s work with Gyorgy Kepes. Also contains a photograph of Corpron on her sofa with four of her prints behind the sofa. [See Winsett, January 11, 1987]


**Series V. Ephemera**

**Scope and Content Note:** Among the ephemeral material are a drawing, a poem, several awards, announcements, and a typescript copy of Gyorgy Kepes’ introduction to *Carlotta Corpron, Designer with Light*.

Ephemera continues in Box 3, which contains a ledger containing lists of sold or loaned photographs, addresses, and itinerary for a trip [two trips?] to New York (restricted) and exhibition brochures and books for other artists.
Box 2, Folder 17: Ephemera

1. Kepes, Gyorgy, TS. Foreword to Carlotta Corpron, Designer with Light. 3 pp.

2. Legal–sized envelope. MS. Contains note about negatives from Corpron.

3. White 3–½ x 5–½” card. MS. Contains directions for printing a photograph.

4. Calling card from Barbara Bordnick.

5. Lined 3 x 5” note card. MS. Contains names of curators and directors.


10. An abstract sketch in pencil.

11. Place card reading “Carlotta Corpron, Recognition Award, 1980, Greater Denton Arts Council.”


Box 3

"Cash" Book containing lists of prints sold or loaned, addresses, and itinerary for trip to New York [restricted]

1974 Engagement Calendar (gift from Clarence John Laughlin)

Gyorgy Kepes Lightgraphics, brochure

"Poems of the Inner World," brochure

Western Arts Association Bulletin, brochure

Gyorgy Kepes Color Transformations, brochure

C. J. Laughlin, brochure

Johan Hagemeyer: Photographs 1918–1953, brochure

Gyorgy Kepes, The Museum of Fine Arts of Houston and Dallas Museum of Fine Arts, brochure

Lotte Jacobi: Theater and Dance Photographs

Barbara Morgan

Clarence John Laughlin

Edward Weston and Clarence John Laughlin: An Introduction to the Third World of Photography

Edward Weston

Dorothea Lange Looks at the American Country Woman