



Smithsonian
Archives of American Art

A Finding Aid to the Judith Wechsler
Papers, 1940-2003, bulk 1971-1994,
in the Archives of American Art

Megan McShea

2018 April 25

Archives of American Art
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Collection Overview

Repository:	Archives of American Art
Title:	Judith Wechsler papers
Identifier:	AAA.wechjudi
Date:	circa 1940-2003 (bulk 1971-1994)
Extent:	17.4 Linear feet
Creator:	Wechsler, Judith
Language:	English .
Summary:	The papers of filmmaker and art historian Judith Wechsler measure 17.4 linear feet and consist of film production material from several of Wechsler's documentary films released between 1989 and 1994. Most of the collection consists of sound recordings and motion picture film. Notable content includes interviews with Jasper Johns, Frank Stella, David Hockney, Philip Pearlstein, Joel Meyerowitz, Jo Spence, Yolanda Sonnabend, Dominique de Menil, Walter Hopps, Aaron Siskind, and Harry Callahan, as well as footage of artists working in their studios. Production elements found include original sound recordings, original camera negative outtakes, work print picture and soundtrack, trims, various pre-print master material, and video copies of completed works.

Administrative Information

Acquisition Information

Donated 2008, 2017, and 2019 by Judith Wechsler.

Related Materials

Release prints of each of the titles represented in the collection are held by the Harvard Film Archive. Digital video copies of edited films are available on Judith Wechsler's website (<http://www.judithwechsler.com/films>, accessed 2017).

Processing Information

The collection was processed and a finding aid prepared by Megan McShea in 2017. Motion picture film reels in the collection were also inspected and re-housed in 2017 with funding provided by the Smithsonian Collections Care and Preservation Fund. An addition was processed and added to the collection in 2019.

Preferred Citation

Judith Wechsler papers, 1940-2003, bulk 1971-1994. Archives of American Art, Smithsonian Institution.

Restrictions

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Use of archival audiovisual recordings with no duplicate copy requires advance notice.

Conditions Governing Use

The Judith Wechsler papers are owned by the Archives of American Art, Smithsonian Institution. They may be used for research, study, and scholarship. Authorization to quote, publish or reproduce requires written permission from Judith Wechsler, Tufts University Art History Department. The *Painter's World* Copyright retained by Judith Wechsler.

Biographical / Historical

Judith Wechsler is an art historian, professor, and filmmaker. Wechsler studied at Brandeis University, Columbia University, and earned her Ph.D. at University of California, Los Angeles in 1972. She published *On Aesthetics in Science* in 1978 and *A Human Comedy: Physiognomy and Human Caricature in 19th Century Paris*, focusing on the work of Honoré Daumier, in 1982. She edited the memoirs of her father, literary scholar Nahum N. Glatzer, published in 1998, and has published dozens of articles, reviews, and catalog essays for American and European institutions and publications.

She has taught at Brown University, Harvard University, Massachusetts Institute of Technology, Hebrew University, and Rhode Island School of Design and joined the faculty at Tufts University in 1989, where she remained until her retirement in 2011.

Wechsler first worked on films with designer Charles Eames, co-directing films on her early scholarly subjects, Daumier and Cézanne. In the mid-1980s, she wrote and directed a series of art documentaries for television with the series title *The Painter's World: Changing Constants of Art from the Renaissance to the Present*. Since that time, Wechsler has directed dozens of films, primarily on artists and photographers, and in recent years has focused on the history of ideas in early twentieth century Europe, with films on Nahum Glatzer, Walter Benjamin, Aby Warburg, and Svetlana Boym.

Wechsler received a Chevalier dans l'Ordre des Arts et des Lettres from the French government in 2007, and became professor emerita at Tufts in 2011. She lives and works in Massachusetts.

Scope and Contents

The papers of filmmaker and art historian Judith Wechsler measure 17.4 linear feet and consist of film production material from several of Wechsler's documentary films released between 1989 and 1994. Most of the collection consists of sound recordings and motion picture film. Notable content includes interviews with Jasper Johns, Frank Stella, David Hockney, Philip Pearlstein, Joel Meyerowitz, Jo Spence, Yolanda Sonnabend, Dominique de Menil, Walter Hopps, Aaron Siskind, and Harry Callahan, as well as footage of artists working in their studios. Production elements found include original sound recordings, original camera negative outtakes, work print picture and soundtrack, trims, various pre-print master material, and video copies of completed works.

Documentaries with production material in the collection include *Jasper Johns: Take An Object*, produced with Hans Namuth, *Harry Callahan* (1994), *Aaron Siskind: Making Pictures* (1991), and five episodes of *The Painter's World: Changing Constants of Art from the Renaissance to the Present* (1989), a six-

part television series produced by WGBH in Boston. Episodes of the series for which records are found include "The Training of Painters," "The Arrested Moment," "Portraits," "Abstraction," and "Painting and the Public". Also found are two reels of soundtrack labeled "Two Photographers," a title for which no other documentation is found.

The *Painter's World* episodes "Abstraction," "The Arrested Moment," and "Portraits" address the evolution of painting style and traditions, and the "Painting and the Public" episode addresses the role of patronage and the evolution of art museums. Footage found for "The Training of Painters" consists of footage of Josef Albers teaching at Yale University shot around 1955, likely shot by John Cohen.

Jasper Johns: Take An Object was a collaborative project between Wechsler, Hans Namuth, and Paul Falkenberg, who worked together under the corporate name of Museum at Large. Footage consists of multiple interviews with Johns, a 1971 session of Johns working in his Houston Street studio, and a 1989 session of Johns working at Universal Limited Art Editions, as well as additional material of John Cage and others speaking about Johns' work.

In *Harry Callahan*, Callahan discusses the inspiration behind his work and recollects about his time with Ansel Adams, Alfred Stieglitz, Edward Steichen, and Aaron Siskind. For *Aaron Siskind: Making Pictures*, Siskind covers the beginning of his career, and the inspiration and methods behind his work. The "Two Photographers" content and relationship to the collection is unknown.

Arrangement

The collection is arranged as 5 series.

- Series 1: *The Painters World: Changing Constants of Art from the Renaissance to the Present* Production Records, 1985-1989 (5.5 linear feet; Boxes 1, 3-6, 15, 20)
- Series 2: *Jasper Johns: Take an Object* Production Records, 1971-1972, 1989-1990 (5.9 linear feet, Boxes 2, 7-11, 20-24)
- Series 3: *Aaron Siskind: Making Pictures* Production Records, 1990-2003 (2.5 linear feet; Boxes 2, 11-12, 16-18, 21)
- Series 4: *Harry Callahan* Production Records, 1992-1994 (3.3 linear feet; Boxes 2, 12-14, 18-19, 21)
- Series 5: Unidentified Program Material, circa 1940-1994 (0.3 linear feet; Boxes 2, 14, FC 147)

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Art museums
Art patronage
Artists -- United States
Filmmakers--Massachusetts--Boston

Types of Materials:

Interviews
Motion pictures (visual works)

Sound recordings

Names:

Adams, Ansel, 1902-1984
Albers, Josef
Cage, John, 1912-1992
Callahan, Harry M.
Cohen, John, 1932-2019
Falkenberg, Paul
Hockney, David
Hopps, Walter
Johns, Jasper, 1930-
Menil, Dominique de
Meyerowitz, Joel, 1938-
Museum at Large Ltd.
Namuth, Hans
Pearlstein, Philip, 1924-
Siskind, Aaron
Steichen, Edward, 1879-1973
Stella, Frank
Stieglitz, Alfred, 1864-1946
Universal Limited Art Editions (Firm)

Occupations:

Art historians -- Massachusetts -- Boston

Container Listing

Series 1: *The Painter's World: Changing Constants of Art from the Renaissance to the Present* Production Records, circa 1985-1989

5.5 Linear feet (Boxes 1-6, 15, 20)

Production material in this series are from episodes of Wechsler's documentary series *The Painter's World: Changing Constants of Art from the Renaissance to the Present*. Episodes that are represented in this series include "Part 1: The Training of Painters," "Part 2: The Arrested Moment," featuring David Hockney; "Part 4: Portraits," featuring Philip Pearlstein and Joel Meyerowitz; "Part 5: Abstraction," featuring Frank Stella; and "Part 6: Painting and the Public," featuring the de Menil Gallery. A few elements for which the episode is unidentified are arranged at the end of the series.

The generation or type of production material found is different for each episode, and could include original sound recordings, work print picture and soundtrack, outtakes, trims, A and B roll, negative, and/or video copies. In addition, film lab records are found for "Abstraction," and photographs of original film containers, discarded during processing, are included for reference. A video copy of the edited work is found for each of the episodes except "The Training of Painters." No material appears to be present in the collection for episode 3 of the series, "The Artist and the Nude."

Notable content includes interviews with David Hockney, Philip Pearlstein, Joel Meyerowitz, Frank Stella, Jo Spence, Yolanda Sonnabend, Dominique de Menil, and Walter Hopps, found on the original sound recordings, as well as studio footage of Hockney, Pearlstein, and Yolanda Sonnabend. Digital photographs of original film containers, which were replaced during processing of the collection, have been included with the paper records.

1.1: *Part 1: The Training of Painters*

Box 1, Folder 1	Photographs of Original Film Containers, circa 1989
Box 3	Josef Albers Teaching, circa 1955 3 Film reels (3 film reels in 1 film can; picture ; 16mm) 1 Sound track film reel (16mm) Picture reels are 3 copies of the same content; likely footage shot by John Cohen at Yale University, 1955-1956 Film cans numbered FC 1-2
Box 20, Folder 1	Music, circa 1989 1 Sound cassette

1.2: *Part 2: The Arrested Moment*

Box 1, Folder 2	Photographs of Original Film Containers, circa 1989
Box 1, Folder 3-4	David Hockney Interview and Studio, 1987 June 10

3 Sound tape reels (Original sound rolls 100-102)
3 Sound cassettes (copies, labeled 101, 102, and unnumbered)

Box 3 David Hockney Interview and Studio, 1987-1988
2 Sound track film reels (Soundtrack outtakes labeled "Hockney, photography and the law" and "Hockney wild track"; 16mm)
3 Film reels (Work print; 16mm)
3 Sound track film reels (Work print sound track; 16mm)
Motion picture film stored separately in film cans numbered FC 3-8 (work print and soundtrack); and FC 9-10 (soundtrack outtakes)

Box 4 Footage of Sculptures and the Palazzo Vecchio, circa 1985
1 Film reel (16mm)
Film can numbered FC 11

Box 1, Folder 5; Edited Work, circa 1989
Box 4 *1 Videocassettes (U-matic) (Video copy)*
2 Sound track film reels (2 copies; 16mm)
Soundtrack film reels stored in film cans numbered FC 12-13, in Box 4

1.3: *Part 4: Portraits*

Box 1, Folder 6 Lab Records and Photographs of Original Film Containers, 1987-1988

Box 1, Folder 7; Philip Pearlstein Interview, 1987-1989
Box 4 *1 Film reel (Work print ; label reads "Philip Pearlstein on painting the model/nude" ; 16mm)*
1 Sound track film reel (16mm)
2 Sound tape reels (original sound reels, labeled Sound Roll #1-2, and Camera Roll #1-3)
Film stored in film cans numbered FC 14-15, in Box 4

Box 1, Folder 8-9 Joel Meyerowitz Interview, 1987-1989
3 Sound tape reels (original sound recording, labeled sound rolls 1-2)
2 Sound cassettes (Copies, labeled "SR1" and "SR2" and "12/16/87")

Box 4; Jo Spence Interview, 1988
Box 20, Folder 2 *1 Film reel (negative; 16mm)*
1 Film reel (positive; 16mm)
1 Sound cassette (Sound distorted by speed of recording)
2 film reels housed in 1 can; picture only; film cans numbered FC 16

Box 20, Folder 3 Yolanda Sonnabend Interview, circa 1987
1 Sound cassette (Sound distorted by speed of recording)

Box 4; Original Camera Negative Outtakes, circa 1987

- Box 5 *19 Film reels (19 film reels in 10 film cans; negative; 16mm)*
Footage content includes Philip Pearlstein and Yolanda Sonnabend painting, interview footage, and stills of artwork

Film cans FC 17-23 housed in Box 4; Film cans FC 24-26 housed in Box 5
- Box 5 Elements for Optical Remake, circa 1987
4 Film reels (4 film reels in 1 film can; Interpositive picture; 16mm)
Film can numbered FC 27
- Box 1, Folder 10;
Box 5 Edited Work, circa 1989
1 Videocassettes (VHS) (Video copy)
1 Film reel (work print; 16mm)
Film reel stored in film can numbered FC 28, in Box 5

1.4: *Part 5: Abstraction*

- Box 1, Folder 11-13 Film Lab Records and Photographs of Original Film Containers, 1988-1989
- Box 1, Folder 14;
Box 5 Frank Stella Interview and Exhibit, 1987-1989
2 Sound tape reels (original sound reels labeled sound rolls 1-2 and camera rolls 2-3)
2 Film reels (Work print ; 16mm)
2 Sound track film reels (Work print sound track; 16mm)
Film stored in film cans numbered FC 29-32, in Box 5
- Box 5 Jackson Pollock Interview by Hans Namuth, circa 1989
1 Sound track film reel (Copy of interview originally recorded circa 1950; original is not with the collection; 16mm)
Film can numbered FC 33
- Box 6 Original Camera Negative Outtakes, circa 1987
3 Film reels (3 film reels in 2 film cans; 16mm)
Film cans numbered FC 34-35
- Box 1, Folder 15;
Box 6, Folder 15 Edited Work, circa 1989
4 Film reels (Work print, negative, and A + B roll; 16mm)
1 Videocassettes (VHS) (Video copy)
Work print housed in film can numbered FC 36; negative in FC 37, and A+B rolls in FC 38-39; in box 6

1.5: *Part 6: Painting and the Public*

- Box 1, Folder 16 Photographs of Original Film Containers, circa 1988
- Box 1, Folder 17-18;
Box 6; Interviews with Dominique de Menil and Walter Hopps, circa 1988

- Box 15 *3 Sound tape reels (original sound reels; labeled sound rolls 3-5 and camera rolls 6-8)*
 1 Film reel (negative ; 16mm)
 7 Film reels (7 film reels in 2 film cans; Work print; 16mm)
 7 Sound track film reels (7 reels in 1 film can; Work print sound track; 16mm)
On sound tape reels, de Menil interview spans all three reels; Hopps interview on third reel only.
- Film negative in film can numbered FC40, work print in FC 41-42, work print sound track in FC 43. FC40-41 in Box 6, FC 42-43 in Box 15.
- Box 6 Footage of de Menil Gallery, Rothko Chapel, and Artworks, circa 1985
 4 Film reels (negative; 16mm)
 2 Sound track film reels (work print; 16mm)
Film cans numbered FC 44-49
- Box 1, Folder 18 Unidentified Sound Recording, 1988
 1 Sound tape reel (original sound reel)
- Box 1, Folder 19 Edited Work, circa 1989
 1 Videocassettes (U-matic) (Video copy)

1.6: Unidentified Program Material

- Box 2, Folder 1 Sound Recordings, 1988 April 20
 2 Sound tape reels (Original sound recordings; labeled "Illuminations, Painter's World, and P.E. & M")
- Box 15 Trims and Outtakes, circa 1985-1989
 10 Film reels (6 labeled Stella, 2 labeled Pearlstein, 1 labeled Zerner and Steinberg, and 1 labeled "figuration"; 16mm)
10 film reels housed in 1 film can; film can numbered FC 50

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Series 2: Jasper Johns: Take an Object Production Records, 1971-1972, 1989-1990

5.9 Linear feet (Boxes 2, 7-11, 20-24)

Series contains original and work print picture and soundtrack elements from the documentary *Jasper Johns: Take An Object*, made by Wechsler with Hans Namuth's production company, Museum at Large, in 1989. The documentary combines recorded interviews with Johns by both Wechsler and Namuth, footage of John Cage giving a public reading, and other sound footage from various sources, with motion picture footage of Johns working on artworks. Johns is shown working in two settings: at his Houston Street studio in New York City, where he worked on his *Map* in 1971, and at Universal Limited Art Editions (ULAE), working on prints in 1989. Footage shot in 1971-1972 was shot by Hans Namuth and Paul Falkenberg. Namuth may also have been involved with the 1989 shoot but much of the later footage appears to have been shot by Wechsler and her assistants.

Interviews with Johns conducted by Wechsler and Namuth are found in their sound track film reel form, and the Namuth interview from 1972 is also found in its original sound reel format. Additional sound footage includes an unedited sound recording of the ULAE shoot, an interview with Marc Rosenthal, clips of Johns and others quoted in the documentary, and a copy of an interview with Johns conducted by Ann Hindry obtained by Wechsler. Copies of the edited work are found in the form of a work print rough cut and a re-mastered sound track of the edited work.

Box 2, Folder 2 Lab Records and Photographs of Original Film Containers, 1989-1990

Interviews with Jasper Johns

Box 2, Folder 3; Interview by Hans Namuth, 1972 October 19
Box 7 1 *Sound tape reel (original)*
 1 *Sound track film reel (duplicate; 16mm)*
 Film can numbered FC 51, stored in Box 7

Box 7 Interview by Hans Namuth, circa 1989
 1 *Film reel (16mm)*
 1 *Sound track film reel (16mm)*
 Film cans numbered FC 52-53

Box 7 Interview by Judith Wechsler, circa 1989
 1 *Sound track film reel (16mm)*
 Film can numbered FC 54

Houston Street Studio

Box 7 Jasper Johns Working on *Map*, 1971
 21 *Film reels (21 reels in 3 film cans; color positive; 16mm)*
 Film cans numbered FC 55-57

Box 7 Footage of *Map*, 1971
 4 *Film reels (4 reels in 2 film cans; color positive; 16mm)*
 Film in cans numbered 58-59

- Box 7 Soundtrack, 1971
1 Sound track film reel (16mm)
Film in can numbered FC 60
- Universal Limited Art Editions (ULAE) Studio
- Box 7 Original Camera Negative Outtakes, 1989
4 Film reels (16mm)
Film cans numbered FC 61-64
- Box 8 Original Camera Negative Outtakes, 1989
7 Film reels (7 reels in 5 film cans)
Film in cans numbered FC 65-69
- Box 20, Folder 4-5 Unedited Sound Recordings, 1989
5 Sound cassettes (Copies; location of original reels unknown)
- Box 8 Work Print and Soundtrack, Sync, 1989
4 Film reels (4 reels in 2 film cans; 16mm)
5 Sound track film reels (5 reels in 2 film cans; 16mm)
Film in film cans numbered FC 70-73
- Box 8 Work Print and Soundtrack, Sound Outtakes, 1989
3 Sound track film reels (Label on leaders: "SR 104/105" "SR 106" and "Keith ULAE"; 16mm)
Film cans numbered FC 74-76
- Box 9 Work Print and Soundtrack, Sound Outtakes, 1989
7 Sound track film reels (7 reels in 1 film can; 16mm)
Film can numbered FC 77
- Box 9 Work Print and Soundtrack, Rough Cut Picture, 1989
1 Film reel (16mm)
Film in can numbered FC 78
- Box 9 Work Print and Soundtrack, Rough Cut Picture and Sound, 1989
2 Film reels (2 reels in 1 film can; film and sound strands wound together on core; 16mm)
Film can numbered FC 79
- Box 9;
Box 20, Folder 6 John Cage Reading, 1989
2 Film reels (negative; 16mm)
3 Sound track film reels (3 reels in 2 cans; 16mm)
1 Sound cassette (Copy, labeled "'Paine Hall 4/12/89")
Film cans numbered FC 80-83
- Box 9 Jasper Johns Reading Statements, circa 1989

- 5 *Sound track film reels (5 reels in 1 film can; 16mm)*
Film can numbered FC 84
- Box 9 John Lund Story, 1989
2 *Sound track film reels (2 reels in 1 film can; 16mm)*
Film can numbered FC 85
- Box 20, Folder 7 Marc Rosenthal Interview, 1988 December 19
1 *Sound cassettes (DAT)*
1 *Sound cassette*
- Box 9 Rick Steinberg Interview, 1989
1 *Sound track film reel (16mm)*
Film can numbered FC 86
- Box 10 Others Reading Johns Statements, 1989
5 *Sound track film reels (5 reels in 1 film can; 16mm)*
Film can numbered FC 87
- Box 10 Artwork Footage, 1972
2 *Film reels (1 film reels in 1 can; 16mm)*
Film in can numbered FC 88; footage shot by Museum at Large of Johns *Flag*
paintings and *Decoy*
- Box 10 Artwork Footage, 1989
16 *Film reels (16 reels in 6 film cans; 16mm)*
Film cans numbered FC 89-94
- Box 21, Folder 1 Music, John Cage and L.A. Four, undated
3 *Sound cassettes*
- Box 21, Folder 2 Interview of Jasper Johns by Ann Hindry, circa 1989
1 *Sound cassette (Copy; location of original recording unknown.)*
- Box 11 Trims and Outtakes, 1971-1972, circa 1989
28 *Film reels (28 film reels in 6 cans; 16mm)*
Film cans numbered FC 95-100
- Box 11;
Box 22-24 Edited Work, 1989-1990
1 *Film reel (Work print rough cut; 16mm)*
1 *Sound track film reel (labeled "revised mix"; 16mm)*
3 *Videoreels (1 inch) (A and B roll and mixed mag track film transfer)*
Film cans numbered FC 101-102; Video reels numbered boxes 22-24

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Series 3: Aaron Siskind: Making Pictures Production Records, 1988-2003

2.5 Linear feet (Boxes 2, 11-12, 16-18, 21)

Series includes mainly production records from the creation of the film *Aaron Siskind: Making Pictures*, including original sound recordings, film outtakes, trims, a fine cut work print, and a video copy of the final work. Also found is a flyer describing the documentary, a letter to the film lab (which also refers to the Harry Callahan documentary), and a letter from someone interested in accessing the material for research. Interviews with Siskind conducted for the documentary are available in their entirety among the original sound reels, which also contain wild sound (shot without picture) and voiceover recordings. A partial transcript of the interview material is also available. Film elements are found for sequences labeled "Hartford Reception" and "Highway Footage" and for additional unnamed sync, silent, and soundtrack elements. Photographs of original film containers, discarded during processing, show the filmmaker's original box labels.

Box 2, Folder 4	Flyer, 1991
Box 2, Folder 5	Letters and Film Lab Records, 2003, 1988-1991
Box 2, Folder 6	Partial Transcript of Unedited Footage, 1991 Corresponds to camera rolls 1-8, and sound rolls 12-13
Box 2, Folder 7	Photographs of Original Film Containers, 1991
Box 2, Folder 8-10	Original Sound Recordings, 1990 <i>6 Sound tape reels (Numbered 1-6)</i>
Box 21, Folder 3-6	Original Sound Recordings, 1990 <i>7 Sound tape reels (Numbered 7-13)</i>
	Work Print, Outtakes, and Trims
Box 11	Hartford Reception, 1990 <i>2 Film reels (Work print picture and soundtrack; 16mm)</i> Film cans numbered FC 103-104
Box 11	Highway Footage, 1990 <i>2 Film reels (Work print picture and soundtrack; 16mm)</i> Film cans numbered FC 105-106
Box 12	Unidentified Soundtrack, 1990 <i>1 Film reel (Work print soundtrack; 16mm)</i> Film can numbered FC 107
Box 12	Outtakes, 1990 <i>2 Film reels (picture and soundtrack; slate at head: "Camera roll 9, sound roll 7"; 16mm)</i> Film cans numbered FC 108-109

- Box 12 "Reconstituted Trims", 1990
2 Film reels (picture and soundtrack; 16mm)
Film cans numbered FC 110-111
- Box 12 Trims and Outtakes, 1990
3 Film reels (3 reels in 2 film cans; Picture; 16mm)
Film cans numbered FC 117-118
- Box 16 Trims and Outtakes, 1990
13 Film reels (13 reels in 3 film cans; picture ; 16mm)
Film cans numbered FC 112-114
- Box 17 Trims and Outtakes, 1990
10 Film reels (10 reels in 2 film cans; picture; 16mm)
9 Sound track film reels (9 reels in 1 film can; 16mm)
Film cans numbered FC 115, 116, and 119
- Box 18 Trims and Outtakes, 1990
8 Sound track film reels (8 reels in 1 film can; 16mm)
Film can numbered FC 120
- Box 12 Fine Cut, 1991
1 Film reel (picture only; note on can: "Work print for negative cut"; 16mm)
Film can numbered FC 121
- Box 2, Folder 11 Edited Work, circa 1991
1 Videocassettes (VHS) (Video copy)

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Series 4: *Harry Callahan* Production Records, 1992-1994

3.3 *Linear feet (Boxes 2, 12-14, 18-19, 21)*

Series includes mainly production elements for Wechsler's documentary about the photographer Harry Callahan. An original sound recording of a 1992 panel discussion at the Museum of Modern Art (NY) with Callahan, Peter Galassi, and Douglas McGill is found, as well as an interview of Callahan conducted the following day, presumably by Judith Wechsler. Original, unedited sound reels recorded for the documentary in 1993 are also found, which contain synchronous sound (shot with picture), wild sound (shot without picture) and voiceover sound material. Brief logs of sound reels from 1993 link them to synchronous picture reels and briefly describe content.

Additional production elements include work print of the MoMA panel discussion and interview, outtakes from the interview, and work print and outtakes from other components of the film. A video copy of the edited work is also found.

Additional material in the series includes a flyer describing the finished work and photographs of the filmmaker's original film containers, which were replaced with archival film cans during processing.

A letter from Wechsler to the film lab filed in series 2 also makes reference to Harry Callahan material.

Box 2, Folder 12	Flyer, 1994
Box 2, Folder 13	Photographs of Original Film Containers, 1994
Box 2, Folder 14-15	Harry Callahan, Peter Galassi, and Douglas McGill at the Museum of Modern Art, 1992 December 8 <i>3 Sound tape reels (Original sound reels #1-3)</i> <i>1 Sound cassette</i>
Box 21, Folder 7	Harry Callahan Interview, 1992 December 9 <i>1 Sound cassette</i>
Box 2, Folder 16	Logs for Original Sound Reels #1-11, 1993 March 21-22
Box 2, Folder 17-22	Original Sound Reels #1-11, 1993 March 21-22 <i>11 Sound tape reels (Includes sync sound, wild sound, and voiceover recordings interspersed throughout reels; sync sound numbered "TK 1-18")</i> <i>3 Sound cassettes (Copies)</i>
Box 2, Folder 23	Film Lab Records, 1993
	Work Print
Box 12	Edited Work Print , circa 1994 <i>2 Film reels (picture and soundtrack; soundtrack labeled "full mix"; 16mm)</i> Film cans numbered FC 122-123
Box 13	MoMA Lecture, Excerpts, circa 1994

- 1 *Film reel (soundtrack; 16mm)*
Film can numbered FC 124
- Box 13 MoMA Interview , circa 1994
1 *Film reel (soundtrack; 16mm)*
Film can numbered FC 125
- Box 13 Wild Sound, circa 1994
2 *Film reels (Soundtrack; 16mm)*
Film cans numbered FC 126-127
- Box 13 Dialogue, circa 1994
1 *Film reel (labeled "Dialogue C"; sound clips assembled on reel with
unrelated picture trims for timing; 16mm)*
Film can numbered FC 128
- Outtakes and Trims
- Box 13 Interview Outtakes, circa 1994
3 *Film reels (picture and soundtrack; 16mm)*
Film cans numbered FC 129-131
- Box 13;
Box 14 Additional Outtakes, circa 1994
2 *Film reels (picture and soundtrack; 16mm)*
Film reels numbered FC 132 (in box 13) and FC 133 (in box 14)
- Box 18;
Box 19 Trims and Outtakes, circa 1994
16 *Film reels (16 reels in 5 film cans; picture and soundtrack; rolls numbered
1-16 by filmmaker; 16mm)*
Film cans numbered FC 134-135 (in box 18), 136-138 (in box 19)
- Box 14 Trims and Outtakes, circa 1994
45 *Film reels (45 reels in 6 film cans; picture and soundtrack; unnumbered;
16mm)*
Film cans numbered FC 139-144
- Box 2, Folder 24 Edited Work, 1994
2 *Videocassettes (VHS) (Video copies)*

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Series 5: Unidentified Program Material, circa 1940-1994

0.3 Linear feet (Box 2, 14, FC 147)

Series contains two reels of magnetic soundtrack and photographs of their original containers, all labeled "Two Photographers." Also found is one unidentified film labeled "Demonstration Film" from the 1940s. Details of the content are unknown.

Box 2, Folder 25 Photographs of Original Film Containers, circa 1985-1994

Box 14 "Two Photographers" Soundtrack, circa 1985-1994
2 Sound track film reels (work track; 16mm)
Film in cans numbered FC 145-146

Box FC 147 "Demonstration Film", circa 1940
1 Film reel (Badly deteriorated film; 16mm)
Film can numbered FC 147; housed in frozen storage

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