MARION PALFI ARCHIVE

Compiled by Robert Sorgenfrei and David Peters

GUIDE SERIES NUMBER TEN
CENTER FOR CREATIVE PHOTOGRAPHY
UNIVERSITY OF ARIZONA
Contents

Introduction
by Robert Sorgenfrei 5

Marion Palfi: A Biography
by Robert Sorgenfrei 7

Chronological List of Exhibitions, 1945–1983 11

Chronological Bibliography, 1932–1983 13

Correspondence, 1940–1978
  Selective Index to the Correspondence 17

Activity Files 18
  Biographical Material, ca. 1920s–1979 18
  Exhibition Files, 1945–1983 19
  Teaching Files, ca. 1948–1976 19
  Reference Files, ca. 1930s–1978 19

Photographic Project Files 20
  Julius Rosenwald Fellowship and American Missionary Association, 1945–1950 20
  There Is No More Time, 1949–1952 21
  Children in America, 1949–1952 21
  In These Ten Cities, 1950–1951 21
  Suffer Little Children, 1951–1961 21
  Curacao, 1953 21
  One Month in Mexico, 1955 21
  You Have Never Been Old, 1954–1962 21
  Gangler Circus, 1961 21
  That May Affect Their Hearts and Minds, 1963–1967 22
  The Esau Jenkins Story, 1963–1967 22
  Ask Me If I Got Justice, 1970–1978 22

Other Materials 23
  Publications, 1932–1983 23
  Artifacts, ca. 1940s–1978 23
  Audiovisual Materials, 1974–1975 23
  Oversize Materials, ca. 1920–1978 23
Photographs

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Early Work, 1930s–1943</td>
<td>25</td>
</tr>
<tr>
<td>Great American Artists of Minority Groups and Democracy at Work, 1944–1945</td>
<td>27</td>
</tr>
<tr>
<td>Julius Rosenwald Fellowship, 1946–1949</td>
<td>34</td>
</tr>
<tr>
<td>Georgia Study, 1949</td>
<td>40</td>
</tr>
<tr>
<td>There Is No More Time, 1949</td>
<td>48</td>
</tr>
<tr>
<td>In These Ten Cities, 1950–1951</td>
<td>49</td>
</tr>
<tr>
<td>Curacao, 1953–1954</td>
<td>54</td>
</tr>
<tr>
<td>You Have Never Been Old, 1955–1957</td>
<td>55</td>
</tr>
<tr>
<td>That May Affect Their Hearts and Minds, 1963–1964</td>
<td>58</td>
</tr>
<tr>
<td>Ask Me If I Got Justice, 1974–1975</td>
<td>69</td>
</tr>
</tbody>
</table>

Photographic Materials

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Study Prints, Work Prints, and Contact Sheets, ca. 1930s–1975</td>
<td>78</td>
</tr>
<tr>
<td>Negatives, ca. 1930s–1974</td>
<td>78</td>
</tr>
</tbody>
</table>
Introduction

Marion Palfi lived two distinct lives: first an actress and fledgling photographer in Europe and later a professional photographer in the United States. The European period of her life lasted until she was thirty-two years old; there she had turned to photography after a successful but unsatisfying career as an actress, dancer, model in the shadow of Hitler’s rise to power in Germany. Her second life started when she came to the United States in 1940, joining thousands of other European emigrés seeking refuge from the Nazis. She later said of this period that she did not really start to live until she came to the United States and began social advocacy photography.

Material in the Marion Palfi Papers spans approximately fifty years. There is no primary source material on Palfi’s early life. The earliest material dates from the late twenties when Palfi was an actress, model, and dancer. These items consist mainly of scrapbooks containing German newspaper clippings. Virtually no information exists on her early career as a photographer in Germany and Holland, except for the study prints themselves. Only scattered information is available about her early years in New York. Most of the information in the Palfi papers covers the period from 1945 to shortly after her death in 1978.

The Marion Palfi Papers reflect her career as a photographer, teacher, researcher, and social critic. Most heavily documented are the social research projects that she undertook from 1946 to 1975. General correspondence provides information regarding her everyday activities and personal philosophy. Palfi saved most incoming correspondence. In addition, she usually made carbon copies of the letters she typed. This exchange of correspondence is useful in tracing chains of events over a period of time. Through this material Palfi’s association with such figures as photographer Edward Steichen, anthropologist John Collier, writer-poet Langston Hughes, and former first lady Eleanor Roosevelt can be studied.

There is information in the papers regarding Palfi’s teaching activities, exhibitions, her attempts to publish her work, and her views on using the art of photography to influence social change. Also included are publications that featured her photographs or contained articles about Palfi and her work.

After Palfi’s death in 1978, her archive was given to the Menninger Foundation by her husband, Martin Magner. In 1982, Magner and the Menninger Foundation transferred the archive to the Center for Creative Photography. The archive consists of personal papers, negatives, fine prints, study prints, contact sheets, and transparencies. Detailed descriptions of the types of materials in the Marion Palfi Archive are included in this guide.

The Papers have been designated as Archive Group (AG) 46. The archive group is divided first into boxes, then into folders. Thus, AG:46 1/1 refers to the first folder in box 1.

All of the material in the Marion Palfi Papers is protected by copyright. Additional privacy restrictions govern the use of some material. Researchers should consult the Photographic Archives Librarian for further information.

Robert Sorgenfrei
Archivist
Marion Palfi: A Biography

by Robert Sorgenfrei

I am not a documentary photographer. I’m a sociologist, anthropologist, psychologist. I have no degrees. I’m learning while doing. If I go with a closed mind I can never find the truth.¹

I am not interested how people live but what it does to them — why they become. Since life is 1 person — 2 people — a family — a community — a nation the world.²

I am interested in truth not technique. I don’t consider myself an artist as such. Generally, a photographer goes out and photographs what is interesting to him. I never photograph without a project in mind. I never would photograph something that touches me as a composition or which even might be related to the work I do. I never carry a camera unless I’m on a project.³

Marion Palfi

Marion Palfi was born in Berlin in 1907. Her Hungarian father, Victor Palfi, was an important producer-director of the German stage. Palfi was educated at traditional European lyceums in Berlin and Hamburg. With her theatrical family background, it was natural for Palfi to pursue a career in that direction. She acted in several major German films and was a successful model and cabaret performer.

As Palfi approached her middle twenties, she began to be dissatisfied with her life in the public limelight. The reasons for this are unclear, as information on Palfi’s early life is very sketchy. In fact, she later moved her birthdate up ten years, in effect erasing a decade from her life. Why she felt the need to wipe out this period is intriguing. She was a gifted, beautiful, and highly successful member of German society. Perhaps this was her attempt to downplay what she believed had been her complacency and lack of involvement in Germany between the wars. If there is some truth in this, it may explain why Palfi so strongly desired to make others aware of social inequities and threats to democratic freedoms when she came to the United States. Palfi once remarked that her life had never begun until she came to this country and started her career as a photographer.

In the early thirties Palfi became interested in photography and abandoned her theatrical career to study with a traditional portrait photographer in Berlin in 1932. There she spent much of her time retouching enlargements; but eventually she learned all aspects of portrait studio work. She would later say of this period:

Marion Palfi

I learned in a studio — as a student. I took the craziest portraits in the world. Not a face — a part of a face. My first photos were all taken with an 8 x 10 camera.⁴

But 1934, after the end of her apprenticeship, Palfi started a portrait studio and rapidly gained a reputation for taking unorthodox portraits. Years later she remarked:

Marion Palfi

When I did my first flings in photography I found the experimental very interesting; made montages. But even then I was interested to get the personality. In more immature ways I had the same approach I have today.⁵

She photographed a clientele primarily of actors and actresses and free-lanced for industry and magazines.

Palfi went on assignment in 1935 for Deutsche Illustrierte to photograph German industrial concerns engaged in laying pipeline in Iraq and Syria. There is evidence in the Palfi papers that she was married at this time to Erich Abraham who accompanied her on the trip and that the two of them went directly to Holland after returning from the Middle East. Indeed she called herself Marion Palfi-Abraham when she made the cover of the maquette for the photographs she made on the Middle East trip.

In 1936, Palfi settled in Amsterdam where she opened a portrait studio. By 1940 she again was calling herself Marion Palfi. She married Benjamin Weiss of New York and gained
admittance to the United States. Her timing in leaving Holland proved fortunate: shortly after she left in 1940, Hitler invaded the Low Countries. Little is known of Palfi’s activities when she first came to the United States. She spent part of the war years working for Pavelle Laboratories. In 1944 she was divorced from Weiss and apparently began to work as a professional photographer. Palfi later wrote of her early years as an emigre from war-torn Europe:

I came to the United States in 1940 at a very tragic time in human history and (it might sound corny) there was this man Roosevelt President and he talked to the people on the radio and told about the Four Freedoms and the better world of tomorrow. One day I told myself, perhaps I can help with my camera and this I did.6

Her first United States exhibition, Great American Artists of Minority Groups, reflects this attitude. It opened at the Norlyst Gallery in New York in 1945. Through this exhibition Palfi began to meet the people who would become her friends and mentors. The most important figures, as she later acknowledged, were: Eleanor Roosevelt, Edward Steichen, John Collier, Sr., and Langston Hughes. Of Hughes, Palfi wrote:

Langston Hughes and his family were my dearest friends, my family! I met him originally when I did my very first study.... From then on he guided me.7

Through Hughes, Palfi met Arna Bontemps, writer and librarian at Fisk University who used her photographs to illustrate his book We Have Tomorrow (1945). Also in 1945, the Congregational Church commissioned Palfi to take color slides of the problems blacks confronted during World War II, and the American Missionary Association sent her to photograph all aspects of southern Negro colleges to illustrate their centennial celebration book, New Day Ascending (1946). The first issue of Ebony (December 1945) featured a Palfi photograph on its cover.

In 1946, Palfi was awarded a Rosenwald fellowship. She was only the second photographer to receive the honor and the first to do so in the race relations category. Palfi used this funding to travel throughout the country photographing signs of discrimination, paying particular attention to children. From this study came an exhibition titled Children in America, which circulated nationally for several years after opening at the New York Public Library.

Palfi’s work in this period was featured in exhibitions, such as In and Out of Focus, Museum of Modern Art, 1948; Newly Purchased Work by Younger American Photographers, Museum of Modern Art, 1950; Then and Now, Museum of Modern Art, 1952; Man in Our Changing World, Los Angeles County Museum, 1952; and Family of Man, Museum of Modern Art, 1955.

Palfi became a member of the Photo League and participated in its activities, including exhibiting her work and teaching a class for the league. She became concerned about its political direction. When the league was declared the subversive list during the McCarthy era, she resigned in 1949, fearful that her work would be misunderstood and that she might lose her newly acquired United States citizenship.

Later that year, Palfi was drawn to the small town of Irwinton, Georgia, to study and photograph the effects of discrimination, not just on those discriminated against, but also on the discriminators. She thought that the discriminator might carry a greater psychological burden than the one discriminated against and hoped to document this thesis. There Is No More Time studies the southern system of segregation prior to the Civil Rights Act of 1965. Of all the projects Palfi undertook in her career, this is perhaps her strongest and most powerful work. Palfi had carried proper introductions to get into the closed society of this small southern town and was at first well received. Many of the townspeople were open in expressing their prejudices and hatred. However, suspicions that developed about Palfi’s intentions were quickly replaced by hostility when she started to photograph subjects the white townspeople found objectionable. Threats were made, and it was clear to Palfi that she would no longer be safe if she stayed in town. She left. But this was not the last time Palfi would risk her personal safety for the sake of her work.

In 1951, the New York State Committee on Discrimination in Housing published In These Ten Cities, a pamphlet exposing discrimination in cities across the country. Photographs taken by Palfi on assignment for the commission accompanied text written by Alexander Crosby. In 1952, photographs taken on the Rosenwald fellowship were published in a book, Suffer Little Children, that dealt with child neglect and juvenile delinquency. Aside from an exhibition catalog, Invisible in America (1973), these were the only books of Palfi photographs published during her lifetime.

In 1955, Marion Palfi married Martin Magnier, a Danish-born, German-educated television producer-director in New York. This marriage lasted the rest of her life. In that same year, Palfi was appointed as a social investigator for the New York Department of Welfare. She reported to the
Mayor’s Commission on the Aged and wrote reports and case histories on elderly welfare clients. As part of her duties, she photographed conditions the elderly encountered in hospitals and nursing facilities as well as on street corners and in parks. These photographs became the basis of her social research project, *You Have Never Been Old*.

On the eve of the tenth anniversary of the Supreme Court decision on segregation in 1963, Palfi received a grant from the Taconic Foundation to study how the decision had affected blacks during the past ten years. She again traveled to the South and documented the voter registration drive. In Greenwood, Mississippi, where there was strong resistance to the voter drive, she encountered hostility from whites. Eventually, she was forced to leave town under cover of night, fortunate to have her film and cameras intact. These photographs became the basis for her That May Affect Their Hearts and Minds study, which she completed in 1964. Of this project she wrote:

> I believe deeply and very consciously, that this movement is the most important and dynamic thing which is happening today in the United States. It is not only important to the so-called negro or other minority groups, but it is even more important to the so-called majority: since it will free us — will make us whole human beings, because without the victory of this movement we will go down as world leaders and only be remembered as lying hypocrites. We have ideals, we speak of freedom, high standards of living. . . . I beg all decent people to be aware and to help, we must! do anything and everything — to win this fight for our country.  

Palfi was awarded a Guggenheim fellowship in 1967 to study native Americans both on and off the reservations. This support enabled her to visit Hopi, Navajo, and Papago reservations, as well as Los Angeles, where large groups of Indians had settled. She was the first white photographer since early in the century to be allowed to photograph the Hopi. This study, *First I Liked the Whites, I Gave Them Fruits*, was never published because a dispute arose between Palfi and the publisher over asking another author to write the text to accompany her photographs.

Palfi undertook her last major social research project in 1974 supported by a National Endowment for the Arts grant. *Ask Me If I Got Justice* was a study of the criminal justice system and living conditions at the Trenton State Prison in New Jersey. Eager for the outside world to know of their living conditions, the prisoners readily accepted Palfi. Many became close friends and sent her letters, poems, and drafts of appeals regarding their rights and supporting their appeals for parole. In 1975, Palfi began a slide-lecture tour of this material, which took her to various institutions around the country. At the invitation of Senator Alan Cranston and Congresswoman Yvonne Braithwaite Burke, her lecture was given on Capitol Hill and was well attended.

In the seventies, while publishers still shunned Palfi’s work, interest grew in her photography as art. A retrospective exhibition *Invisible in America* opened at the University of Kansas Museum of Art in 1973, and an exhibition catalog was published. A shorter version of this exhibition also opened at the Witkin Gallery in New York. In 1974, The Friends of Photography and the Pasadena Museum of Art staged this exhibition under a different title. Palfi’s work also was shown in exhibitions such as: *Femmes Photographes*, Bibliothèque Nationale du Quebece, Montreal, 1975; *Women of Photography*, San Francisco Museum of Art, 1975; *Silver See: A Portfolio of Photography from Los Angeles*, Los Angeles Center for Photographic Studies, 1977; and *Photographic Crossroads: The Photo League*, National Gallery of Canada, Ottawa, 1978.

Marion Palfi died in Los Angeles in 1978, working almost until her death teaching classes and tirelessly attempting to publish her work. It was a matter of pride to her that her photographs had been used as evidence in congressional hearings on the school lunch program and low income families in the fifties. In the sixties her Greenwood, Mississippi, photographs had been used at hearings that led to the Voting Rights Act of 1965 and by the Justice Department in civil rights suits. She remained convinced throughout her life that she could use her photographic talent to influence social change. A few years before her death she wrote:

> I call myself a social research photographer who is trying to combine an art form, photography, with social research. My goal is to search for the truth — to make people aware, to make them understand what and why certain conditions exist.

NOTES

FURTHER INFORMATION


---

2 Ibid.
3 Ibid.
4 Ibid., p. 2.
5 Ibid., p. 5.
7 Ibid.
9 Letter to Van Voorhies.
Chronological List of Exhibitions, 1945-1983

This is a complete list of exhibitions including photographs by Palfi. Each exhibition is listed under the year it was first displayed. When known, the location, the number and type of images, the number of photographers participating, the curator, and the resulting publications are included. For additional information on specific exhibitions, see also Exhibition Files within the “Activity Files” chapter. Items to be found there include reviews, correspondence, brochures, announcements, and other material.

1945

1946
The Negro in American Life. ca. 1946. [At least two b&w portraits by Palfi. The only evidence that this exhibition took place is from a group of prints showing the photographs mounted in an exhibition hall (see AG 46:2/37).]

1948
Women's Invitation Exhibition. The Camera Club, New York, 1–30 November 1948. [38 photographers.]

1949

1950

1952
Man in Our Changing World. Los Angeles County Museum, Los Angeles, 7 June–7 December 1952. [Catalog.]
Then and Now. Museum of Modern Art, New York, Fall 1952.

1954
This is Curacao. Village Camera Club, New York, 1954.

1955

1961

1968
"I Too Am America." Inner City Cultural Center, Los Angeles, 14–21 February 1968.

1973

1974
Femmes Photographes. La Bibliotheque Nationale du Quebec, Montreal, October 1974.

1975

11
Catalog. Traveling exhibition: through 1 August 1976.

1977

1978

1979

1983
Marion Palfi. Center for Creative Photography, University of Arizona, Tucson, 28 August–6 October 1983. [Checklist.]
Chronological Bibliography, 1932–1983

There are three types of publications featured in this bibliography: (1) publications that featured Palfi photographs or biographical articles, (2) books by Marion Palfi, and (3) exhibition catalogs. These publications from 1932 to 1983 are arranged chronologically by year and alphabetically within years. All items included in this list are available at the Center and are located in boxes AG 46:7/1-73 (1932-48) and AG 46:8/1-23 (1948-83). (2 linear feet)

1932


1936


1945

"Can College Conquer Color?" Ebony 1:2 (December 1945), pp. 3–8. [16 b&w.

1946

Bontemps, Arna. "Langston Hughes: As a Poet or Playboy, He Is Nearest to an American Shelley." Ebony 1:11 (October 1946), pp. 19–23. [10 b&w.]

1947

Graphic 36:1 (January 1947), pp. 92–96. [1 b&w.]


“Jail Terms Fail to Stop Columbians.” PM 7:214 (23 February 1947), pp. 1, 4. [5 b&w.]


“Perry Watkins: Broadway’s Top Negro Scene Designer Turns Impresario.” Ebony 2:8 (June 1947), p. 20. [1 b & w.]


“A Slave Mansion Becomes a College.” Ebony 2:3 (January 1947), pp. 32–34. [7 b&w.]


1948


“In and Out of Focus.” U.S. Camera (June 1948), pp. 17–21, 56–57. [1 b&w.]


“Gefahrdete Jugend.” Sie und Er (April 1948), pp. 6–7, 28. [6 b&w.]

“Negerprobleme in den Sudstaaten.” Sie und Er (June 1948), pp. 8–9. [3 b&w.]

Palfi, Marion. “Mexican Americans.” Common Ground 8:3 (Spring 1948), pp. 53–60. [Photographic essay: 9 b&w.]

1949


Manhattanville: A Progress Rep.... New York: The City Colleges, 1949. [1 b&w on frontispiece.]


1950

(July 1950), p. 7. [1 b&w.]
———. “Signs Like These in Both North and South.” Baltimore Afro-American (4 February 1950), p. 13. [2 b&w.]
“Unity with the Negro People.” Fraternal Outlook (February 1950), pp. 6–7. [3 b&w.]
1951
———. “In These Ten Cities…. The Daily Compass (15 April 1951), pp. 11–12. [4 b&w.]
“For Their Tomorrow.” NAACP, 1951. [Poster: 1 b&w.]
Forbidden Neighbors. New York: New York State Committee on Discrimination in Housing, ca. 1951, pp. 6–7, 11–12. [b&w photos on frontispiece.]

1952

1953

1954
“United We Stand.” Hadassah Newsletter 34:10 (June 1954), p. 1. [1 b&w.]

1955

1956

1959
Palfi, Marion. “You Have Never Been Old: A Study in

1963

1965

1966

1973

1974

1975

1979

1982

1983
Enyeart, James L. *Marion Palfi, August 28—October 6, 1983,* Center for Creative Photography, University of Arizona, Tucson, 1983. [Exhibition checklist.]
Correspondence, 1940–1978

Letters, telegrams, greeting cards, and postcards between Palfi and friends, photographers, scholars, writers, publishers, and governmental and private institutions. Enclosures like contracts, newspaper clippings, articles, typed and handwritten manuscripts, photographs, and other material have been kept with their respective letters. Subjects include personal matters, Palfi’s philosophy of using photography to influence social change, and sales of photographs to publications, institutions, and individuals. Also included is documentation of Palfi’s efforts to publish her work. The majority consists of letters received by Palfi, but there are also carbon copies of Palfi’s typed correspondence. (1 linear foot)

AG 46:1/1–3  General correspondence, n.d.
1/4–61  General correspondence, 1940–78

SELECTIVE INDEX TO THE CORRESPONDENCE

The following persons and institutions were chosen because of their significance in the arts, politics, or academia and because of their association with Palfi’s career.

Boys’ Town, 1946–48
Bradley, Tom, see Los Angeles City Council, 1970 and Los Angeles, City of, 1973
Cartier-Bresson, Henri, 1961
Collier, Grace, 1966–78
Collier, John, Sr., see also Collier, Grace
Dixon, Dean, 1946–47, 1949
DuBois, W.E.B., 1957
Ebony, 1945–46, 1949
Enyeart, James, 1974–75
Enyeart, James, see also University of Kansas, 1970–74
Enyeart, James, see also Friends of Photography, 1976–77
Flanagan, Father, see Boys’ Town, 1946–48
Friends of Photography, 1974, 1976–77
Highlander Education and Research Center, 1972–73, 1978
Highlander Education and Research Center, see also Highlander Folk School, 1947–48, 1950, 1961, 1969–70
Life, 1945
Look, 1945
Mayer, Grace, see Museum of Modern Art, 1961–78
McWilliams, Carey, 1947, 1949
Menninger Foundation, 1974–78
Menninger, Karl, see Menninger Foundation, 1974–78
Murrow, Edward R., 1954
Museum of Modern Art, 1961–78
NAACP, see National Association for the Advancement of Colored People, 1955
National Association for the Advancement of Colored People, 1955
Photo League, see Palfi, Marion, 1948–49
Smith, Lillian, 1950, 1960
Steichen, Edward, see Museum of Modern Art, 1961–63, 1964–73
Wilkins, Roy, see National Association for the Advancement of Colored People, 1955.
Activity Files

Correspondence, leaflets, brochures, handwritten and typed manuscripts, articles, and newspaper clippings relating to Palfi’s activities as a professional photographer. The series is broken down into the following four subgroups. Biographical material from circa 1920 to 1979 is arranged chronologically and includes personal essays, resumes, scrapbooks, certificates, awards, and published biographies. Exhibition files include Palfi’s exhibitions documented in the archive from 1945 to 1983. Teaching files from 1948 to 1976, arranged alphabetically by institution, contain materials directly related to Palfi’s teaching experiences, i.e., contracts, course outlines, and class notes. Reference files are arranged alphabetically by subject and include papers Palfi used as reference material. Note: Oversize material in this and subsequent files is denoted by an asterisk (*) i.e., *1/1 indicates oversize box 1, folder 1. (1 linear foot)

### BIOGRAPHICAL MATERIAL, ca. 1920s–1979

| AG 46:2/1 | Newspaper clippings in German, ca. 1920s–early 30s |
| AG 46:*1/4 | Musical scores and German lyrics, ca. 1930s |
| AG 46:2/4 | Address book and calendar, ca. 1940s |
| AG 46:2/21 | “A Story,” handwritten manuscript, ca. 1964 |
| AG 46:2/16 | Certificates of recognition, awards, 1961, 1967 |
| AG 46:2/17 | Miscellaneous newspaper clippings, brochures, 1960s |
| AG 46:2/18 | Biographical data, typed manuscript, ca. 1961 |
| AG 46:2/19 | Steichen statement on Palfi and copies of letter to her, 1961, 1963 |
| AG 46:2/20 | List of exhibitions, prizes, honors, and important purchases, ca. 1961 |
| AG 46:2/23 | “Statement of accomplishments since 1967,” typed manuscripts |
| AG 46:2/24 | Biographical data, 1970s |
| AG 46:2/25 | Newspaper clippings, 1970s |
| AG 46:2/26 | Biographical information and correspondence for Encyclopedia for the American Woman [never published], 1973–75 |
| AG 46:2/27 | Biographical article in Exposure 11:3 (August 1973) |
| AG 46:2/28 | Biographical article in New World (1974) |
| AG 46:2/30 | Interview conducted by Alicia Willie, typed manuscript and correspondence, 1977 |

| AG 46:2/1 | Application for position at United Nations, ca. 1950 |
| AG 46:*3/ | Biographical scrapbook with newspaper clippings, announcements, correspondence, 1945–51 |
| AG 46:2/13 | Biographical data, typed manuscript, ca. 1955 |
| AG 46:2/14 | Application for federal employment, 1951 |
| AG 46:2/15 | Miscellaneous resumes, 1950s |

| AG 46:2/16 | Agreement between Palfi and Sam Vlahos, 1978 |
AG 46:2/31 Memorials, obituaries, death certificate, 1978–79
32 Memorial article in New World 5:1 (1979), pp. 9, 11
33 Memorial article in Los Angeles Center for Photographic Studies Newsletter (January 1979).
34 Promotional brochure for book by Erich H. Abraham, Konzern Krach, ca. 1930s
AG 46:*1/2 Mounted 1-page biography from an unidentified exhibition, n.d.
*1/21 Resume with biographical data, ca. 1958

EXHIBITION FILES, 1945–1983
For a more complete listing of Marion Palfi's exhibitions, see also the chapter titled “Chronological List of Exhibitions.”
AG 46:2/35-36 Great American Artists of Minority Groups, 1945
37 The Negro in American Life, ca. 1946
38 A Closer Look: Four Photographers, 1948
39 Women's Invitation Exhibition, 1948
40 Gala Negro History Celebration, 1949
41-47 Children in America, 1949
48-49 Man in Our Changing World, 1952
50 Family of Man, 1955
51-52 America's Many Faces, 1961
53-56 There Is No More Time: You Have Never Been Old, 1961
57 "I Too Am America," 1968
58-61 Invisible in America, 1973
62 Femmes Photographes, 1974
63-64 Marion Palfi: Social Research Photographer, 1974
65-66 Marion Palfi, 1974
67-68 Women of Photography, 1975
69 Caption cards for unknown exhibition, ca. 1976
70 Silver See: A Portfolio of Photography from Los Angeles, 1977
71-72 Photographic Crossroads: The Photo League, 1978
73 Memorial Exhibition in Honor of Marion Palfi, 1978–79
74 Photographic Directions: Los Angeles 1979, 1979
75 Marion Palfi, 1983

TEACHING FILES, ca. 1948–1976
AG 46:2/76 California Institute of the Arts, Los Angeles, 1966
77 Inner City Cultural Center, Los Angeles, 1971–74
78 Teaching contract with Jilly Lauren, Los Angeles, 1976
79-80 New School of Social Research, New York, 1959–62
81 Miscellaneous notes and course outlines, n.d.
12 Photo League School, New York, ca. 1948
83-84 University of California at Los Angeles Extension, 1965–66

REFERENCE FILES, ca. 1930s–1978
AG 46:3/1 Bernard Hoffman Laboratories, 1952
2 John Collier, ca. 1950–66
3 W.E.B. DuBois, obituary, 1963
4 Grants and fellowship requests, 1946–66
5 Highlander Research and Educational Center, Knoxville, Tenn., ca. 1960s
6 Langston Hughes, ca. 1950–67
7 Inner City Cultural Center, Langston Hughes Memorial Library, Los Angeles, 1968
8-10 Inner City Cultural Center, Los Angeles, brochures, 1971–79
11 Lectures, seminars, symposia, 1950–78
12-14 Los Angeles Center for Photographic Studies, 1976–78
15 Miscellaneous invoices, etc., 1950s
16 Miscellaneous copy negatives of famous photographs, n.d.
17 Notebook listing print numbers, ca. 1940s
18 Notebook with technical information on photography, 1930s
19 Eleanor Roosevelt, empty envelopes, 1940s–50s
20 Edward Steichen, obituary, 1973
21 Women's Cultural Center, Los Angeles, 1978
Photographic Project Files

Correspondence, field notes, newspaper clippings, research material, miscellaneous publications, work prints, contact sheets, handwritten and typed manuscripts, and maquettes of proposed books derived from the projects. Arranged chronologically with the above material in each project. The same arrangement is used for the fine prints and negatives. (4 linear feet)

<table>
<thead>
<tr>
<th>JULIUS ROSENWALD FELLOWSHIP and AMERICAN MISSIONARY ASSOCIATION, 1945-1950</th>
<th>AG 46:3/22-23</th>
<th>American Missionary Association, 1945</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>Journal listing expenses and field notes, 1945-47</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Correspondence, 1946</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Julius Rosenwald Fellowship, 1946</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>&quot;Anybody Can Be a Negro,&quot; typed manuscript, ca. 1947</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Numbered, typed captions for photographs of children, ca. 1947</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Children in America, typed outline of photographic themes, ca. 1947</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>&quot;America’s People Calendar,&quot; ca. 1947</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Memahor Memorial Shelter, (children’s home) typed manuscript, ca. 1947, 3 copies</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>&quot;Collection of Photographs of Children in America,&quot; typed manuscript, 1947</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>&quot;Columbians,&quot; 3 prints, ca. 1947</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>Correspondence, 1947</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>&quot;Democracy at Work,&quot; typed manuscript, ca. 1947</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>&quot;Democracy Can Work in the South,&quot; typed manuscript, ca. 1947</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>&quot;Democracy Can Work Throughout the Nation,&quot; typed manuscript and work prints, ca. 1947</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>&quot;John Ramos,&quot; typed manuscript, ca. 1947</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>&quot;Problems of Youth,&quot; typed manuscript, ca. 1947</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>&quot;Protected and Unprotected Children at Play,&quot; typed manuscript with work prints, ca. 1947</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>&quot;Puerto Rican Immigration,&quot; typed manuscript of article, 1947</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>&quot;Puerto Ricans in New York,&quot; typed manuscript, 1947</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>Report of activities to Rosenwald fellowship, 1947</td>
<td></td>
</tr>
<tr>
<td>45-50</td>
<td>J.B. Stoner, miscellaneous files, 1947-48</td>
<td></td>
</tr>
<tr>
<td>AG 46: *1/15</td>
<td>&quot;The Dixiecrat Delegate from Tennessee,&quot; typed manuscript, about J.B. Stoner, 1948</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>&quot;The Survey of Baltimore, Maryland, in Photographs,&quot; typed manuscript, ca. 1947</td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>&quot;Unwanted Children,&quot; typed manuscript, ca. 1947</td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>&quot;Unwanted Children,&quot; typed manuscript and work prints, ca. 1947</td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>Correspondence, 1948</td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>New York Good Neighbor Federation, ca. 1948</td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>Junior Achievement, brochures and pamphlets, 1948</td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>&quot;One World at Your Door-steps,&quot; typed manuscript, ca. 1950</td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>&quot;Other Ideas,&quot; typed manuscript, ca. 1950</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>Memorandum: project for a photographic survey of &quot;Children in New York,&quot; typed manuscript, ca. 1950</td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>&quot;A Photographic Column as a Social, Welfare, and Health Commentary,&quot; typed manuscript and work prints, ca. 1950</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>Langston Hughes, &quot;Ups and Downs,&quot; handwritten manuscript, ca. 1950</td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>&quot;Women in the Americas,&quot; typed manuscript, ca. 1950</td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>&quot;The World We Live In,&quot; typed manuscript, ca. 1950</td>
<td></td>
</tr>
</tbody>
</table>
THERE IS NO MORE TIME, 1949–1952

AG 46:3/65-67 Correspondence, 1949–52
68 “People in a Strait Jacket,” typed manuscript, ca. 1949
69 “There Is No More Time,” typed manuscript, ca. 1949
71 “A Short Resume of Irwinton, Georgia,” typed manuscript, 1949
72 Newspaper clippings from Georgia, 1949

AG 46:*2/1 There Is No More Time, book maquette, ca. 1949–50
*2/2 There Is No More Time, photostat of maquette, ca. 1949–50
*2/3 There Is No More Time, photostat negative of book maquette, ca. 1949–50

CHILDREN IN AMERICA, 1949–1952

AG 46:3/74-77 Correspondence, 1949–52
78 “About This Project” by Albert Deutsch, typed manuscript, ca. 1950
79 Typed manuscript outline and proposal for a book, ca. 1950

IN THESE TEN CITIES, 1950–1951

AG 46:3/80-81 Correspondence, 1950–51, A–Z
82 Typed captions to numbered photographs, ca. 1950
83 Miscellaneous research material, 1950
84 Typed draft for In These Ten Cities, mimeographed, 1950
85 Corrections to draft, 1950
86 “A Study of Discrimination in America,” typed manuscript, ca. 1950

SUFFER LITTLE CHILDREN, 1951–1961

AG 46:3/87-90 Correspondence, 1951–61, A–Z
91 Reviews, 1952–53
AG 46:4/1 Mounted reviews, 1952–55
2 Oceana Publications order blanks, ca. 1953
3 Promotional material, ca. 1953

AG 46:4/10 One Month in Mexico, typed captions for work prints, ca. 1955

YOU HAVE NEVER BEEN OLD, 1954–1962

AG 46:4/11-18 Correspondence, 1954–62
19 New York Senior Citizen’s Month, 1956
21 Field notes and consent forms, ca. 1956
22 Monthly reports, December 1956–June 1957
23 Outline of project, ca. 1954
24 Petition to City College of New York for support, ca. 1958
25 Employment forms for social investigator position, ca. 1957
26 Outline of work, March 1957
27 Print from exhibition and miscellaneous papers, ca. 1957
28 “5 case histories…5 lives,” typed manuscript for Chapter 3 from “You Have Never Been Old,” 3 copies, ca. 1957
29 Manuscript for New School of Social Research, ca. 1958–59
30 “Statement of Plans,” 5 copies, ca. 1957

GANGLER CIRCUS, 1961

AG 46:4/31 Programs, 1961
32 Mounted and numbered prints, Pt. I, 1961
34 Newspaper clippings, 1961
35 Consent forms, 1961

THAT MAY AFFECT THEIR HEARTS AND MINDS, 1963–1967
41 "Conversation between Chief Jamie Moore and Marion Palfi...March 23, 1964," typed manuscript
42 "Greenwood, Mississippi," typed captions for numbered photographs, 1964
43 "Greenwood, Mississippi, Where It All Began," typed manuscript, ca. 1964
44 "Mississippi Summer Project," typed manuscript, 1964
45 "The Only Photographer in Greenwood, Mississippi," typed manuscript, ca. 1964
46 "The Only Photographer in Greenwood, Miss.: A New South Is Rising," 1964
47 "Statement of Plans: Ten Years After," typed manuscript, ca. 1964
48 "Ten Years After," typed project proposal to NAACP, ca. 1964
49 "That May Affect Their Hearts and Minds," typed manuscript, ca. 1964
50 "That May Affect Their Hearts and Minds," typed manuscript with captions for numbered photographs, 1964
51 "That May Affect Their Hearts and Minds," typed manuscript, 1964
52 Newspaper clippings about the civil rights movement, 1963–64

68 Guggenheim fellowship request, 1967
69 Correspondence, 1973, A–Z
70 "The Blue Lake Family at the Black Mountain Mesa in Navajo Land," typed manuscript, ca. 1968
71 "Some Thoughts," typed manuscripts, ca. 1968
72-73 Preliminary work prints and text, chapter 13, ca. 1968
74-79 Rejected text with work prints, introduction, and chapters 1–3 and 10–12 for book maquette, ca. 1968

AG 46:5/1 Rejected text and work prints for maquette, chapter 13, ca. 1968
2 "The Peaceful People," text and work prints, ca. 1968
3 "Displaced on One’s Own Native Land," text and work prints, ca. 1968
4-9 Rejected text and work prints for book maquette, chapters 4-9, ca. 1968
10 Preliminary work prints, introduction, and chapters 1-13 for book maquette, ca. 1968

AG 46:*1/13 Contract with Dial Press, 1970
AG 46:*1/14 "Navajo," typed manuscript, ca. 1967

AG 46:5/22-33 Correspondence, n.d., 1974–78
AG 46:6/1 Field notes, 1974
2 Prisoner’s Committee News, 1975
3 Prisoner’s published writings, n.d.
4 Source material, n.d.
5 Newspaper clippings, 1974
6 Photocopies of newspaper clippings, 1974
8-9 Newspaper clippings, 1974
10 Prisoner’s poems, typed manuscript, ca. 1972–74
11-12 Chuck Spicer, writings, 1970–74
13-14 Photocopy of book dummy, n.d.

AG 46:*1/1 Slide-lecture notes, 1974–75
*1/17 Numbered captions for photographs, ca. 1974
*1/18 "The Wall," handwritten manuscript, ca. 1974
*1/19 Book maquette, 1975

AG 46:*4/ Study prints for maquette, 1974-75
AG 46:*9/
Other Materials

Books, publications, audiovisual materials, and miscellaneous artifacts that came as part of the archive. Arranged by type of material.

PUBLICATIONS, 1932–1983

Books, exhibition catalogs, newspaper clippings, magazine articles, and brochures which published photographs by Marion Palfi or which featured articles by her or about her work. The publications are arranged alphabetically. There is also a chronological listing of the publications, divided into three categories: (1) publications that feature Palfi photographs or biographical articles; (2) books by Marion Palfi; (3) exhibition catalogs. For a complete chronological listing of publications, see “Chronological Bibliography 1932–1983.” (1.5 linear feet)

AG 46:7/1-73 Publications, 1932–48
8/1-26 Publications, 1948–83

ARTIFACTS, ca. 1940s–1978

Original boxes that once contained photographic print paper, from approximately the thirties to the fifties and a box of rubber stamps, ca. 1940s–70s with restriction notices regarding reprint rights and copyright, also included are stamps with Palfi’s signature. (1 linear foot)

AG 46:9/1-11

AUDIOVISUAL MATERIALS, 1974–1975

A taped interview with Marion Palfi done on January 28, 1974, at radio station KPFK, Los Angeles, for their “Women in the Arts” program. Two metal cases of slides used in a lecture tour for Ask Me If I Got Justice, 1975. (1 linear foot)

AG 46:10/1-3

OVERSIZE MATERIALS, ca. 1920–1978

AG 46:*1/1 Ask Me If I Got Justice, slide-lecture notes, 1975

AG 46:*1/2 Mounted 1-page biography from an unidentified exhibition, n.d.

“Ask Me If I Got Justice,” typed manuscript for First I Liked the Whites project, ca. 1967

AG 46:*1/5 “The Dixiecrat Delegate from Tennessee,” typed manuscript about J.B. Stoner, 1948

AG 46:*1/7 “A Story,” handwritten manuscript, ca. 1964

AG 46:*1/8 “Navajo,” typed manuscript for First I Liked the Whites, 1970

AG 46:*1/9 “The Wall,” handwritten manuscript, n.d.

AG 46:*1/10 “Jail Term Fails to Stop Columbians,” PM (23 February 1947), pp. 1, 4 [5 b&w]

AG 46:*1/11 The New York Star (29–30 July 1948)

AG 46:*1/12 The New York Times Magazine (7 February 1954), 2 copies

AG 46:*1/13 Ask Me If I Got Justice, numbered captions for photographs, ca. 1974

AG 46:*1/14 Ask Me If I Got Justice, handwritten manuscript, ca. 1974

AG 46:*1/15 Ask Me If I Got Justice, handwritten manuscript, ca. 1974

AG 46:*1/16 Ask Me If I Got Justice, numbered captions for photographs, ca. 1974

AG 46:*1/17 Ask Me If I Got Justice, handwritten manuscript, ca. 1974

AG 46:*1/18 Ask Me If I Got Justice, handwritten manuscript, ca. 1974

AG 46:*1/19 Ask Me If I Got Justice, handwritten manuscript, ca. 1974

AG 46:*1/20 Exhibition poster and announcement of lecture, 1953
| AG 46:*1/21 | Resume with biographical data, ca. 1958 |
| AG 46:*2/1 | *2/2 \( \text{There Is No More Time, book maquette, ca. 1949–50} \) |
| AG 46:*2/3 | *2/3 \( \text{There Is No More Time, photostat negative of book maquette, ca. 1949–50} \) |
| AG 46:*3/ | Biographical scrapbook with newspaper clippings, announcements, correspondence, 1945–51 |
| AG 46:*4/ | AG 46:*6/ Julius Rosenwald Fellowship, miscellaneous oversize study prints, n.d. |
| AG 46:*5/ | AG 46:*7/ \( \text{There Is No More Time and Georgia Study project, miscellaneous oversize study prints, 1949} \) |
| AG 46:*4/ | AG 46:*8/ First I Liked the Whites project, miscellaneous oversize study prints, ca. 1949 |
| AG 46:*5/ | AG 46:*9/ Ask Me If I Got Justice, study prints for maquette, 1974–75 |
| AG 46:*6/ | AG 46:*10/ Early work, \textit{Great American Artists of Minority Groups, Curacao, You Have Never Been Old, Ask Me If I Got Justice}, miscellaneous oversize study prints, 1945–75 |

24
Photographs

The 792 photographs in the master print collection were considered by Palfi to be finished work, suitable for sale and exhibition. The master prints have been organized in chronological order by project. Center for Creative Photography accession numbers are listed below each print. Duplicate master prints having different accession numbers are not listed. There are instances when we have included variant cropings.
EARLY WORK, 1930s – 1943
GREAT AMERICAN ARTISTS OF MINORITY GROUPS AND DEMOCRACY AT WORK, 1944 - 1945
JULIUS ROSENWALD FELLOWSHIP, 1946 – 1949
IN THESE TEN CITIES, 1950 – 1951
CURACAO, 1953 – 1954
YOU HAVE NEVER BEEN OLD, 1955 – 1957
THAT MAY AFFECT THEIR HEARTS AND MINDS, 1963 – 1964
FIRST I LIKED THE WHITES, I GAVE THEM FRUITS, 1967 - 1969
ASK ME IF I GOT JUSTICE, 1974 – 1975
Photographic Materials

Study prints, work prints, contact sheets, and negatives arranged by project and in chronological order with the exception of the portrait boxes and miscellaneous material. The majority of the photographic material consists of 8 x 10 black and white study prints. The subject or contents of each box is listed within each project.

<table>
<thead>
<tr>
<th>STUDY PRINTS, WORK PRINTS, AND CONTACT SHEETS, ca. 1930s–1975</th>
</tr>
</thead>
<tbody>
<tr>
<td>AG 46:11-13</td>
</tr>
<tr>
<td>14</td>
</tr>
<tr>
<td>15</td>
</tr>
<tr>
<td>16-22</td>
</tr>
<tr>
<td>23-24</td>
</tr>
<tr>
<td>25-26</td>
</tr>
<tr>
<td>26</td>
</tr>
<tr>
<td>27</td>
</tr>
<tr>
<td>28</td>
</tr>
<tr>
<td>29-36</td>
</tr>
<tr>
<td>37</td>
</tr>
<tr>
<td>38-44</td>
</tr>
<tr>
<td>45-49</td>
</tr>
<tr>
<td>50-51</td>
</tr>
<tr>
<td>52</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NEGATIVES, ca. 1930s–1974</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glass negatives, 35 mm, 2¼ inch, and 4 x 5 inch safety negatives arranged chronologically by project. (4 linear feet, approximately 11,000 negatives)</td>
</tr>
<tr>
<td>AG 46:53-54</td>
</tr>
<tr>
<td>55</td>
</tr>
<tr>
<td>56</td>
</tr>
<tr>
<td>57</td>
</tr>
<tr>
<td>58</td>
</tr>
<tr>
<td>59</td>
</tr>
<tr>
<td>60</td>
</tr>
<tr>
<td>61</td>
</tr>
<tr>
<td>62</td>
</tr>
<tr>
<td>63</td>
</tr>
<tr>
<td>64</td>
</tr>
<tr>
<td>65</td>
</tr>
<tr>
<td>66</td>
</tr>
<tr>
<td>67</td>
</tr>
<tr>
<td>68</td>
</tr>
<tr>
<td>69</td>
</tr>
<tr>
<td>70-71</td>
</tr>
<tr>
<td>72</td>
</tr>
<tr>
<td>73</td>
</tr>
<tr>
<td>74</td>
</tr>
<tr>
<td>75</td>
</tr>
</tbody>
</table>
ARIZONA BOARD OF REGENTS

Ex Officio

BRUCE BABBITT
CAROLYN WARNER

Governor of Arizona
State Superintendent of Public Instruction

Appointed

ESTHER N. CAPIN
DONALD PITT
WILLIAM P. REILLY
TIO A. TACHIAS
A. J. PFISTER
DONALD G. SHROPSHIRE
EDITH SAYRE AUSLANDER
HERMAN CHANEN
PAUL D. JULIEN

January 1986
January 1986
January 1988
January 1988
January 1990
January 1990
January 1992
January 1992
Student Liaison

UNIVERSITY OF ARIZONA ADMINISTRATION

HENRY KOFFLER, President of the University; GARY M. MUNSINGER, Executive Vice President; NILS HASSELMO, Senior Vice President for Academic Affairs and Provost; DUDLEY B. WOODARD, JR., Vice President for Student Affairs; LEE B. JONES, Vice President for Research; ROBERT A. PETERSON, Vice President for Administrative Services; ALLAN BEIGEN, M.D., Vice President for University Relations and Development.

CENTER FOR CREATIVE PHOTOGRAPHY

JAMES ENYEART, Director; MARGUERITE McGILLIVRAY, Administrative Assistant; TERENCE PITTS, Photographic Archives Curator and Librarian; AMY STARK, Photographic Archives Librarian; NANCY SOLOMON, Publications Coordinator; DIANNE NILSEN, Photographer; DAN DANIEL, Photographer; LAWRENCE FONG, Registrar; ANGELA V. ORTIZ, Secretary; ROBERT SORGENFREI, Archivist; ROGER MYERS, Archivist; MAREN McGOBLDRICK, Assistant Archivist; SHARON DENTON, Assistant Archivist; STUART ALEXANDER, Assistant Archivist; VICTOR LA VIOLA, Museum Assistant; DAVID PETERS, Archives Clerk; JUDITH LECKRONE, Archives Clerk; LISA CLAUSEN, Graphic Artist; RENEE HAIP, Polaroid Fellow; JOHN CHARLEY, Student Assistant; ROXANNE FRITH, Student Assistant; ELAINE BRAITHWAITE HALL, Student Assistant; DUANE R. LAWSON, Student Assistant; RUBEN RAMIREZ, Student Assistant.