Oral history interview with Lorser Feitelson and Helen Lundeberg, 1965 Mar. 17

Collection: Lorser Feitelson and Helen Lundeberg papers, 1918-1978
Interviewer: Richard Ahlstrom

Audio excerpt: Oral history interview with Lorser Feitelson and Helen Lundeberg, 1965.

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Overview

Interviewee: Feitelson, Lorser, 1898-1978; Lundeberg, Helen, 1908-1999
Interviewer: Ahlstrom, Richard, 1930-
Interviewer's Place: Los Angeles, California
Interview Location: Los Angeles, California
Interview Date: March 17, 1965
Transcript: Typed transcript, 1 box (1 folder)
Extent: 1 sound reel (ca. 2 hours)
Repository: Archives of American Art, Smithsonian Institution
Collection Number: Archives of American Art Oral History Collection, 1965 Mar. 17
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Transcript

Preface

Oral history interviews are the result of a team-minded process. The interviewer's role is to elicit the information, the interviewee's role is to be knowledgeable, and the transcriptionist's role is to make the spoken word into a readable text.

Interview

Date: March 17, 1965 Part I

HELEN LUNDEBERG: This is Helen Kinsley Lundeberg, Helen Lundeberg, and I am in Los Angeles on March 17, 1965. The interviewer is Richard Ahlstrom.

LORSER FEITELSON: Lorser Feitelson.

HELEN LUNDEBERG: Now, Dick, I have to go back a little bit.

LORSER FEITELSON: Yes, I know.

HELEN LUNDEBERG: I wanted to ask you—

LORSER FEITELSON: Well, I was just getting ready to mention the interview so much, there's so much material that's there that I don't know what you want and I know that you will be going back, filling in the gaps and I thought that we would just, I would just, I'm prepared to talk about anything you want to talk about.

HELEN LUNDEBERG: Oh, whatever you like. You probably know more about it than I do regarding, I don't know, the beginning.

BETTY MEAD: Well, I've been interested in Lorser for very, very, I'm trying to think, I don't know how long I've been interested in Lorser's work. I think that's great. The, which of course, I've, I've, I've

WITT-WOLL: No.

LAUREN-UNDERWOOD: I did this design but I don't remember what it was for. I don't remember what it was for. I don't remember what it was for. Part of the things that happened, you make designs for things and then you want to make something out of them. I don't remember.

WITT-WOLL: Well, you did a tablecloth, would, there was a tablecloth, antiques of the origami, a piece of the animal mammal, was there with the tablecloth, was there with the tablecloth?

LAUREN-UNDERWOOD: That was never made.

WALKER-UNDERWOOD: There's another one that was never named but I did a number of paintings and drawings which were carried with me and I don't remember what happened to them. I don't remember.

WITT-WOLL: I saw the one in Highland and it's perfectly beautiful, a feeling of transparency.

LAUREN-UNDERWOOD: It is still around? We have never seen it.

WALKER-UNDERWOOD: No, it is, it has been, it was, remember that wondering from Connecticut? Richard and Jean has, Dave of Anthropology, Dave, Dave, Dave

just been very rewarding. I hasn't asked Mrs. Kennedy, and it would suit a lot of people, but I think it would be very fitting and proper that Mrs. Kennedy, if she wants to, should get her fees for helping with something like this, you know.

LOWERY FOUNDATION: But I think politically, he doesn't want that. He wants to make his own.

HELEN LINGERMAN: He wants to disassociate himself, I think, from the—

LOWERY FOUNDATION: There's no doubt in the world about it.

BETTY HICKS: That's too bad.

LOWERY FOUNDATION: No, no, I think it's great. I'll tell you why. He's on the—he's on the Commission on Fine Arts, and he's—he's—he's—he's—he's—he's—he's been helpful to the Kennedy's much more than, I think, he has much of a—

BETTY HICKS: If he really is, I just hate to see it die out. In this project I wrote now, he's in operation in the Truman administration, which means he's—he's—he's—he's—he's—he's—