A Finding Aid to the Lorser Feitelson and Helen Lundeberg Papers, circa 1890s-2002, in the Archives of American Art

Michael Yates and Jayna Josefson

Funding for the processing of this collection was provided by the Getty Foundation; funding for the digitization of the collection was provided by the Terra Foundation for American Art.

September 12, 2007
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Collection Overview

Repository: Archives of American Art
Title: Lorser Feitelson and Helen Lundeberg papers
Identifier: AAA.feitlors
Date: circa 1890s-2002
Extent: 15.6 Linear feet
Creator: Feitelson, Lorser, 1898-1978
Language: English.
Summary: The papers of Los Angeles painters and art instructors Lorser Feitelson and Helen Lundeberg measure 15.6 linear feet and date from circa 1890s to 2002. The papers document the careers of the two artists, including their establishment of the Post-surrealism movement in southern California, their work for federal arts programs, and their later abstract artwork. Found are biographical materials, correspondence, personal business records, exhibition files, printed materials, photographs, and one sound recording.

Administrative Information

Provenance
In 1964, Feitelson loaned for microfilming a scrapbook of clippings primarily concerning his activities with the federal Works Progress Administration. The scrapbook was microfilmed on Reel LA1 and returned to Feitelson. It is not included in the container inventory in this finding aid.

Separated Material
The Archives of American Art also holds microfilm of material lent for microfilming (reel LA 1) including a scrapbook of clippings primarily concerning Lorser Feitelson's activities with the federal Works Progress Administration. Lent materials were returned to the lender and are not described in the collection container inventory.

Related Material
Found in the Archives of American Art are oral history interviews with Lorser Feitelson conducted by Betty Lochrie Hoag, May 12, 1964; with Lorser Feitelson and Helen Lundeberg conducted by Betty Lochrie Hoag, March 17, 1965; and with Helen Lundeberg conducted by Jan Butterfield, July 19 and August 29, 1980. Also found are Lorser Feitelson lectures recorded by Bonnie Trotter, 1973-1974.
Alternative Forms Available

The bulk of this collection was digitized in 2012 and is available via the Archives of American Art's website. Materials not scanned include documents with private information, tax records, duplicates, photographs of artwork, slides, transparencies, and additional papers donated in 2014. One sound recording has not been digitized. In some cases, publications have had only title pages and relevant pages scanned.

Material lent for microfilming on 35 microfilm reel LA 1 is available at Archives of American Art offices and through interlibrary loan.

Processing Information

Portions of the collection were microfilmed on receipt on Reels 1103-1104, and 3990; these reels are no longer in circulation as they do not represent the current arrangement or all of the papers. Previously filmed and unfilmed accessions were merged and fully processed in 2007 by Michael Yates with funding provided by the Getty Foundation. In 2011, Jayna Hanson prepared the papers for digitization, and they were fully digitized in 2012 with funding provided by the Terra Foundation for American Art. An addition of 0.2 linear feet received in 2014 is unprocessed.

Preferred Citation


Restrictions on Access

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Contact Reference Services for more information.

Ownership and Literary Rights

The Lorser Feitelson and Helen Lundeberg papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

Biographical Note

Art instructor and painter Lorser Feitelson (1898-1978) lived and worked in Los Angeles with his wife Helen Lundeberg (1908-1999), also one of southern California's leading painters. Together, Feitelson and Lundeberg founded the movement known as Subjective Classicism, or Post-surrealism. Their work had a great influence on southern California art and they formed many relationships with artists and critics of the area.

Lorser Feitelson was born in Savannah, Georgia on February 11, 1898, and grew up in New York City. By the age of twelve, he was painting in oils, and three years later he began to paint in earnest after attending the Armory Show. At the age of eighteen, Feitelson had his own studio in New York City. Over the next few years, he met other artists, including Arthur Davies, Walter Pach, and John Sloan. From 1919 to 1926, Feitelson lived in Paris and traveled to New York to exhibit; he also spent some time in Italy. In 1927, Feitelson moved to Los Angeles, the city that would remain his home for the rest of his life. There he met his wife and artist, Helen Lundeberg, and married in 1933.
Feitelson taught at the Chouinard Art Institute and the Stickney Memorial School of Art, became involved in the operations of the Centaur Gallery, and helped to found the Stanley Rose Gallery and the Hollywood Gallery of Modern Art. Beginning with the first Post-surrealist exhibition 1934, Feitelson and Lundeberg's work was exhibited at the San Francisco Museum of Art, the Brooklyn Museum, and was included in the Museum of Modern Art's Fantastic Art, Dada and Surrealism exhibition of 1937. Feitelson continued to create Post-surrealist paintings until 1942. During this same time, Feitelson also served as the Supervisor of Murals, Painting, and Sculpture for the Southern California Works Progress Administration Federal Arts Project.

In 1944, Feitelson began to paint abstract shapes that he referred to as "magical forms." Feitelson continued working in an abstract manner throughout the fifties, and in 1959 was included by Jules Langsner in the exhibition Four Abstract Classicists along with Karl Benjamin, Frederick Hammersley, and John McLaughlin. From this exhibition emerged the term "hard edge" painting, which referred to the presence of geometric shapes and flat pictorial space in the work of these artists. During the final two decades of his life, Feitelson continued to work regularly, and continued to explore abstraction.

Feitelson taught for many years at the Art Center School and was a visiting professor at the University of Illinois, Urbana. He also hosted the television program Feitelson on Art from 1956-1963, as well as serving as a frequent guest on the program Cavalcade of Books to discuss art publications. Lorser Feitelson died in 1978.

Helen Lundeberg was born in Chicago, Illinois on June 24, 1908. At the age of four, her family moved to Pasadena, where she attended Pasadena High School and Junior College. In the spring of 1930, a family friend sponsored Lundeberg's tuition to attend classes at the Stickney Memorial School of Art. That summer Lundeberg met Lorser Feitelson, who had recently taken over the teaching of her construction and composition class. The following year, Lundeberg's work was included in an exhibition for the first time. By 1933, Lundeberg had a solo exhibition at the Stanley Rose Gallery. Throughout the 1930s, Lundeberg painted in a Post-surrealist manner and created some of her best known works including "Double Portrait of the Artist in Time" (1935). She also began working for the California Works Progress Administration Federal Art Project in 1936. Over the next six years, she designed murals for libraries, high schools, and parks. She and Feitelson married in 1933.

During the next five decades, Lundeberg created a distinctive and diverse body of work that included surreal images of floating mountains and falling skies, austere landscapes and architectural forms, and abstract works with brilliant colors. She remained from the 1930s to the time of her death in 1999 one of the leading and most respected figures in southern California art. Her work has been exhibited in the San Francisco Museum of Modern Art and the Los Angeles County Museum of Art, and acquired by the Smithsonian American Art Museum, the Hirshhorn Museum and Sculpture Garden, and the Whitney Museum of American Art.

Scope and Content Note

The papers of Los Angeles painters and art instructors Lorser Feitelson and Helen Lundeberg measure 15.6 linear feet and date from circa 1890s to 2002. The papers document the careers of the two artists, including their establishment of the Post-surrealism movement in southern California, their work for federal arts programs, and their later abstract artwork. Found are biographical materials, correspondence, personal business records, exhibition files, printed materials, photographs, and one sound recording.

Biographical documentation is found for both artists. Lundeberg's early life is documented by school notebooks, yearbooks, diplomas, calendars, awards, and a "memory book." Feitelson's biographical materials include family certificates and documents compiled by Lundeberg regarding Feitelson's funeral. Also found are curriculum vitae and biographical sketches for both artists.
Correspondence is extensive and includes both personal and professional correspondence for both Feitelson and Lundeberg. Materials consist of letters with critics, museums, artists, and friends, including Karl Benjamin, Frederick Hammersley, Reuben Kadish, John McLaughlin, Diane Moran, and Abraham Rattner. Of special interest is Feitelson and Lundeberg's correspondence with Museum of Modern Art curator Dorothy Canning Miller.

A small amount of exhibition materials, mostly loan agreements and checklists, are found in the papers documenting exhibitions and loans of their artwork to exhibitions. Personal business records concern the management of their artwork and personal collections. Found here are lists of artwork, price lists, appraisal reports, sales invoices, purchase receipts, tax documents, and a set of index cards for their artwork. There are a few scattered legal documents as well. In addition to personal business records, there is a series of records of the Lorser Feitelson and Helen Lundeberg Foundation, established by Lundeberg in 1978.

Scattered research and teaching files are mostly Feitelson's. They document his personal research, teaching activities, and television programs, particularly the program Feitelson on Art. Writings, however, are found for both artists and include artist statements, writings about art and art styles and movements, writings about each artist, and writings about the Federal Arts Program in southern California. Of interest are numerous writings by other contemporary writers and critics, including Jan Butterfield, Jules Langsner, Stephen Longstreet, Esther McCoy, Diane Moran, Henry Seldis, and Millard Sheets.

A small amount of artwork is found within the collection by Feitelson and Lundeberg, mostly sketches and drawings. There is one print by Hans Burkhardt.

Printed materials include newsclippings, exhibition announcements and catalogs, lecture announcements, posters, press releases, and printed reproductions of Feitelson's and Lundeberg's artwork. There are also pamphlets produced by the Works Progress Administration Federal Arts Program and Lundeberg's poetry.

Photographs are extensive and include many of Lorser Feitelson and Helen Lundeberg, as well as of family, friends, and students. There are four photo albums and numerous photographs of Feitelson's and Lundeberg's artwork, including some exhibition installations.

There is one circa 1957 reel-to-reel sound recording of an episode of Feitelson on Art, focusing on Paul Gauguin.

An addition of 0.2 linear feet received in 2014 includes Feitelson's art history and teaching notes, writings by Feitelson, and photographs and contact sheets of Feitelson and works of art.

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**Arrangement**

The collection is arranged into 11 series:

- Series 1: Biographical Materials, 1922-1995 (Boxes 1-2, 19; 1.5 linear feet)
- Series 2: Correspondence, 1932-1998 (Boxes 2-4; 2.5 linear feet)
- Series 3: Exhibition Records, 1936-1989 (Boxes 4-5; 0.25 linear feet)
- Series 4: Personal Business Records, 1943-1998 (Boxes 5-6; 1.0 linear feet)
- Series 5: Feitelson and Lundeberg Foundation Records, 1978-1997 (Boxes 6-7, 19; 1.5 linear feet)
- Series 6: Research and Teaching Materials, 1940s-1960s (Boxes 7-8; 0.75 linear feet)
- Series 7: Writings, 1930-1989 (Boxes 8-9; 1.0 linear feet)
- Series 8: Artwork, 1920s-1991 (Boxes 9, 19; 9 folders)
- Series 9: Printed Materials, 1923-2002 (Boxes 9-11, 20; 2.0 linear feet)
• Series 10: Photographs, circa 1890s-1993 (Boxes 11-14, 16-19, and OV 21-22; 4.3 linear feet)
• Series 11: Audio Recording, circa 1957 (Box 15; 1 item)
• Series 12: Unprocessed Addition, circa 1919-1978 (Box 23; 0.2 linear feet)

Names and Subject Terms

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

Subjects:
Art -- Study and teaching

Types of Materials:
Drawings
Photographs
Poetry
Sketches
Sound recordings
Writings

Names:
Benjamin, Karl
Butterfield, Jan
Federal Art Project (Calif.)
Hammersley, Frederick, 1919-2009
Kadish, Reuben, 1913-1992
Langsner, Jules, 1911-1967
Longstreet, Stephen, 1907-
Lundeberg, Helen, 1908-1999
McCoy, Esther
McLaughlin, John, 1898-
Miller, Dorothy Canning, 1904-2003
Moran, Diane De Gasis
Rattner, Abraham
Seldis, Henry
Sheets, Millard, 1907-1989

Occupations:
Painters -- California -- Los Angeles
Series 1: Biographical Materials, 1922-1995

1.5 Linear feet (Boxes 1-2, 19)

Materials related to Helen Lundeberg's school years include notebooks that contain anatomical drawings, yearbooks from Pasadena High School and Pasadena Junior College, diplomas, and a memory book containing autographs and addresses of friends. Also included are calendars that cover Lundeberg's daily activities from the late 1970s to the mid 1990s. Of special interest are materials related to Lundeberg's participation in the Terman Study of gifted children that was conducted by Stanford University.

Materials related to Lorser Feitelson include family certificates and handwritten lists by Lundeberg documenting Feitelson's funeral. Also found are curriculum vitaeas and biographical sketches for both Feitelson and Lundeberg.

Materials are arranged by document type.

This series has been partially scanned. Only relevant pages of the yearbooks have been scanned. Sensitive materials and fragile materials, including birth and death certificates, have not been scanned.

Box 1, Folder 1    Address Books, 1960s-1970s
   Image(s)

Box 1, Folder 2    Awards, 1948-1983
   Image(s)

Box 1, Folder 3    Bibliography, Feitelson, 1970s
   Image(s)

Box 1, Folder 4    Biographical Sketches, Feitelson, 1949-1975
   Image(s)

Box 1, Folder 5    Biographical Sketch, Lundeberg, 1950s, 1970s
   Image(s)

Box 1, Folder 6    Calendars, 1959
   Image(s)

Box 1, Folder 7    Calendars, 1978-1979
   Image(s)

Box 1, Folder 8    Calendars, 1981-1982
   Image(s)

Box 1, Folder 9    Calendars, 1983-1984
Box 1, Folder 10  Calendars, 1985-1986  Image(s)
Box 1, Folder 11  Calendars, 1987  Image(s)
Box 1, Folder 12  Calendars, 1988-1989  Image(s)
Box 1, Folder 13  Calendars, 1990-1991  Image(s)
Box 1, Folder 14  Calendars, 1992-1993  Image(s)
Box 1, Folder 15  Calendars, 1994-1995  Image(s)
Box 1, Folder 16  Chronology, Feitelson, circa 1960s  Image(s)
Box 1, Folder 17  Chronology, Lundeberg, circa 1960s, 1990  Image(s)
Box 1, Folder 18  Curriculum Vitae, Feitelson, circa 1967, 1980  Image(s)
Box 1, Folder 19  Curriculum Vitae, Lundeberg, circa 1977-1980  Image(s)
Box 1, Folder 20  Diplomas, 1925, 1930, 1990  Image(s)
Oversized material housed in Box 19, F3
Box 1, Folder 21  Feitelson Condolence Calls and Notes, 1978  Image(s)
Box 1, Folder 22  Feitelson Funeral Guest List, 1978  Image(s)
Box 1, Folder 23  Feitelson Tribute Guest Book, 1978  Image(s)
Box 1, Folder 24  Feitelson Tribute Speaker List, 1978
Box 1, Folder 25  Funeral Service Programs, 1941, 1950
Image(s)

Box 1, Folder 26  Gift List, circa 1980s
Image(s)

Box 1, Folder 27  Grace Marshall, 1971

Box 1, Folder 28  Leo Marshall, 1983
Image(s)

Image(s)

Box 1, Folder 30  "Memories of My School Days", circa 1925
Image(s)

Box 1, Folder 31  "Memories of My School Days", circa 1925
Image(s)

Box 1, Folder 32  Notes, circa 1960s, circa 1980s
Image(s)

Box 1, Folder 33  Party Guest List, 1975
Image(s)

Box 1, Folder 34  Pets, 1990
Image(s)

Box 1, Folder 35  Reading List, circa 1960s
Image(s)

Box 1, Folder 36  School Notebook, 1920s
Image(s)

Box 1, Folder 37  School Notebook, 1928
Image(s)

Box 1, Folder 38  Terman Study, 1927-1981
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<td>Box 2, Folder 5</td>
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<td>Box 19, Folder 1</td>
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<td>Unknown Certificate, circa 1908</td>
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<td>Box 19, Folder 3</td>
<td>Diploma, 1990</td>
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</tbody>
</table>

Oversized material scanned with Box 1, F20

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Series 2: Correspondence, 1932-1998

2.5 Linear feet (Boxes 2-4)

Found here is professional and personal correspondence for both Lorser Feitelson and Helen Lundeberg. Letters are from artists and friends including Karl Benjamin, Frederick Hammersley, Joseph Hirshhorn, Reuben Kadish, John McLaughlin, Diane Moran, Abraham Rattner, and numerous arts museums, collectors, and galleries. Especially well-documented is Feitelson and Lundeberg's friendship with Museum of Modern Art curator Dorothy Canning Miller. Other correspondence is related to Feitelson's teaching activities and includes letters with institutions he taught at, such as the Art Center School, and letters with former students such as Jale Durgun. Family correspondence includes letters with Lundeberg's sister Kitty, Feitelson's brother Ben, and Feitelson's grandson Leo Marshall.

There is extensive correspondence between Feitelson and art historian Diane Moran when she was writing her thesis on Feitelson. Their correspondence includes in-depth discussions of Feitelson's career and his ideas about art and art history.

Also found are twelve folders of fan mail for the television show *Feitelson on Art*, three folders of birthday cards, and nine folders of sympathy cards received by Lundeberg upon Feitelson's death.

Materials are arranged alphabetically by correspondent name. Names represented by scattered letters only are filed in general alphabetical folders.

This series has been scanned in its entirety.

Box 2, Folder 6  A, 1944-1986
  Image(s)

Box 2, Folder 7  A, 1944-1986
  Image(s)

Box 2, Folder 8  Adlow, Dorothy, 1950-1953
  Image(s)

Box 2, Folder 9  Alcopley, 1982-1983
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Box 2, Folder 10  Allison, Beulah, 1963-1983
  Image(s)

Box 2, Folder 11  Archives of American Art, 1964-1984
  Image(s)

Box 2, Folder 12  Art Center School, 1948-1980
  Image(s)

Box 2, Folder 13  Art in America, 1967-1968
  Image(s)

Box 2, Folder 14  Ashton, Dore, 1953
Box 2, Folder 15  Associated Councils of the Arts, 1971-1972
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Box 2, Folder 16  B-Bl, 1950-1982
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Box 2, Folder 17  Bo-Bu, 1936-1992
Image(s)

Box 2, Folder 18  Barr, Alfred, 1965
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Box 2, Folder 19  Bellevue Gallery, 1974
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Box 2, Folder 20  Benjamin, Karl, 1957-1958
Image(s)

Box 2, Folder 21  Betts, Edward, 1979-1980
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Box 2, Folder 22  Birthday Cards, 1974-1976
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Box 2, Folder 23  Birthday Cards, 1970s
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Box 2, Folder 24  Birthday Card (Illustrated), 1970s
Image(s)

Box 2, Folder 25  Burkhardt, Hans, 1950s
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Box 2, Folder 27  Ch-Cu, 1949-1998
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Box 2, Folder 28  Cahill, Holger, 1947
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Box 2, Folder 29  Chaffey Community Art Association, 1944-1952
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<td>Oakland Museum, 1965-1979</td>
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<td>O'Connor, Francis V., 1940-1985</td>
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0.25 Linear feet (Boxes 4-5)

Exhibition records document exhibitions and loans of artwork to exhibitions. Documents include exhibition checklists, loan agreements, shipping records, agreements, and invitation lists.

Materials are arranged by document type.

This series has been scanned in its entirety.

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Box 4, Folder 64  Exhibition Checklists, 1936-1955
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Image(s)

Box 5, Folder 5  Notes, 1960s-1980s
Image(s)

Box 5, Folder 6  Shipping Records, 1960-1986
Image(s)

1 Linear foot (Boxes 5-6)

Personal business and financial records concern the management of Feitelson and Lundeberg's artwork and personal collections. Found here are lists of artwork, price lists, appraisal reports, sales invoices, purchase receipts, and conservation reports. There are a few scattered legal documents as well. An extensive set of index cards contains information about the medium, the size, and the collector for individual pieces of artwork by both Feitelson and Lundeberg. Other cards contain personal information about collectors.

The finances of Feitelson and Lundeberg are documented by account books, ledgers, retirement documents, and tax forms. Lundeberg's donations to various charitable organizations are documented through receipts and letters from organizations annotated with amount donated. Also found are materials related to Lorser Feitelson's service for the Los Angeles Art Association and the Museum Association.

Materials are arranged by document type.

This series has been partially scanned. Sensitive materials including account books, rent, retirement, social security, and tax materials have not been scanned.

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Box 5, Folder 9 Appraisals, 1979
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Box 5, Folder 12 Archives of American Art, 1973, 1977
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Box 5, Folder 13 Art Collection, 1950s-1960s
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Box 6, Folder 30  Tax Materials, 1990-1998

Box 6, Folder 31  Will, 1988-1990
Image(s)

1.5 Linear feet (Boxes 6-7, 19)

Found here are the records of the Lorser Feitelson and Helen Lundeberg Foundation, established in 1978. Records include articles of confederation, by-laws, meeting minutes, artists’ grant files, correspondence, and financial records.

Materials are arranged by document type.

This series has been partially scanned. Sensitive materials have not been scanned including account books and tax materials. Artists grants relating to Rachel Dutton and Connie Zehr have been partially scanned.

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Oversized material scanned with Box 6, F57

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Series 6: Research and Teaching Materials, 1940s-1960s

0.75 Linear feet (Boxes 7-8)

This series contains Lorser Feitelson's files concerning personal research, teaching activities, and television programs. Most of the documents consist of informal, handwritten notes on a wide variety of topics in art and art history. Materials related to the *Feitelson on Art* television program include typed descriptions of episodes, scripts, title cards, and handwritten notes. A related sound recording of one of the shows is found in Series 11.

Found in a disorganized state, these materials have been arranged under broad subject categories. It does not represent Feitelson's own organization.

This series has been partially scanned. Reproductions of works of art have not been scanned.

- Box 7, Folder 31  American Art, circa 1940s-1960s
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Series 7: Writings, 1930-1989

1 Linear foot (Boxes 8-9)

Writings are by Lorser Feitelson, Helen Lundeberg, and others. Lorser Feitelson's writings consist of artist statements, writings about his artwork and career, and writings about other artists. Helen Lundeberg’s writings include artist statements, writing about her work, pamphlets about the technique and content of her murals for the Works Progress Administration Federal Art Program, and her poetry. Also found is a refutation of claims made in a book about Howard Putzel's involvement in the career of Feitelson.

Writings by others include many by art critic Jules Langsner, focusing on artists and art collectors, the impact of art, and modern art. Also found are notes written by Langsner. There are writings by Diane Moran about Feitelson and Lundeberg, two manuscripts by Esther McCoy, an essay by Jan Butterfield, an essay by Millard Sheets, a transcript of an interview with Feitelson by Henry Seldis, and writings by Stephen Longstreet on the Functionalist West movement.

Materials are arranged by author and title.

This series has been scanned in its entirety.

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Box 8, Folder 36  Art Feeds on Art, circa 1940s-1950s  Image(s)
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Materials are arranged by artist and document type.

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Printed materials include clippings, lecture announcements, auction catalogs, and exhibition catalogs and announcements. There are many clippings and pamphlets concerning the Works Progress Administration of the Federal Art Program. Additional printed ephemera includes postcards, posters, press releases, and color reproductions of artwork by Feitelson and Lundeberg. Flyers for Feitelson on Art and Cavalcade of Books document Feitelson's activities on television. Lundeberg's poetry is found in the book Memories, and issues of the periodicals Fabric and Litera.

Also found are many exhibition announcements and exhibition catalogs for the Copley Gallery founded by William Nelson Copley.

Materials are arranged by document type.

This series has been partially scanned. In some cases, only the covers, title pages, and relevant pages of annual reports, books, and clippings have been scanned. Only the covers, title pages, and relevant pages of large exhibition catalogs for group exhibitions and exhibition catalogs for artists other than Feitelson and Lundeberg have been scanned.

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Series 10: Photographs, circa 1890s-1993

4.3 Linear feet (Boxes 11-14, 16-20, OV 21-22)

Photographs are extensive and include many of Lorser Feitelson and Helen Lundeberg, as well as of family, friends, and students. There are also numerous photographs of Feitelson's and Lundeberg's artwork. Photographs of Feitelson and Lundeberg include formal portraits and informal pictures taken at home, attending events, on trips, and with friends and family. Photographs of friends and family include pictures of Feitelson's first wife Nathalie Newking, his daughter Grace Marshall, and painter and family friend Harry Carmean. Friends and family are also pictured in the six folders of photographs of birthday and Christmas celebrations. Three folders contain photographs of family pets. There are four photograph albums.

Feitelson's teaching activities are documented by photographs with students and in front of a class at the Art Center School. Also included are photographs of Feitelson on the set of various television programs including *Feitelson on Art* and *Cavalcade of Books*.

Over six decades of artwork by Feitelson and Lundeberg is well-documented, including juvenilia, their work during the Post-surrealism movement, murals undertaken for the Federal Art Program, and their abstract work. Four folders contain photographs that record the installation of their artwork for exhibitions at museums and galleries. Also found are photographs of works owned by Lorser Feitelson which include both contemporary paintings and drawings by old masters.

Also found are negatives and transparencies of Feitelson and Lundeberg, of their artwork, and a few other images present elsewhere in the series.

Materials are arranged by subject and document type.

This series has been partially scanned. Some photographs of works of art, negatives, slides, and transparencies, have not been scanned.

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Box 11, Folder 44 Lorser Feitelson, 1931-1937, 1939
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<th>Box 20, Folder 8</th>
<th>Artwork Installation, Lorser Feitelson, 1962</th>
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<th>Box 20, Folder 9</th>
<th>Modern Music and Contemporary Painting (TV Program), 1958</th>
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<th>Box 20, Folder 10</th>
<th>Teaching, 1952-1973</th>
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<th>Box 20, Folder 11</th>
<th>With Others: Feitelson, 1967-1973</th>
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<th>Box OV 21</th>
<th>Lorser Feitelson, 1948, 1964</th>
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<th>Box OV 21</th>
<th>Lorser Feitelson and Helen Lundeberg, 1959</th>
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<th>Box OV 21</th>
<th>Dance Performance, 1948</th>
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<th>Box OV 22</th>
<th>Lundeberg Family, circa 1890s</th>
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<td>Helen Lundeberg's grandmother; oversized material scanned with Box 13, F26</td>
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Series 11: Sound Recording, circa 1957

1 Item (Box 15)

This series contains one reel-to-reel sound recording of an episode of *Feitelson on Art* focusing on Paul Gauguin.

This series has not been scanned.

Box 15, Folder 1  *Feitelson on Art, Gauguin, circa 1957*  
(audio reel)
Series 12: Unprocessed Addition, circa 1919-1978

0.2 Linear feet (Box 23)

An addition of 0.2 linear feet received in 2014 includes Feitelson's art history and teaching notes, writings by Feitelson, and photographs and contact sheets of Feitelson and works of art.

Box 23  Writings and Photographs, circa 1919-1978