



Smithsonian
Archives of American Art

A Finding Aid to the Jules Langsner
Papers, circa 1910s-1998, bulk
1950-1967, in the Archives of American Art

Margaret Hughes

June 28, 2010

Archives of American Art
750 9th Street, NW
Victor Building, Suite 2200
Washington, D.C. 20001
<https://www.aaa.si.edu/services/questions>
<https://www.aaa.si.edu/>

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Collection Overview

Repository:	Archives of American Art
Title:	Jules Langsner papers
Identifier:	AAA.langjule
Date:	circa 1910s-1998 (bulk 1950-1967)
Extent:	4.4 Linear feet
Creator:	Langsner, Jules, 1911-1967
Language:	English
Summary:	The papers of southern California contemporary art curator, critic, and historian Jules Langsner measure 4.4 linear feet and date from circa 1910s-1998, with the bulk of the materials dating from 1950-1967. Found within the papers are biographical material; correspondence with family, friends, and colleagues; writings normal="1941"> travel, and works of art; and audio recordings of Langsner's lectures and eulogies given at his funeral.

Administrative Information

Acquisition Information

The Jules Langsner papers were donated to the Archives of American Art in several installments from 1973-1996, and in 2004 by June Harwood Langsner, widow of Jules Langsner. Notes for a lecture given at the Art Institute of Chicago in 1966 and 39 pieces of correspondence were donated in 1982 by the University of California Art Library, Los Angeles, via Librarian Virginia Steele.

Related Archival Materials

The papers of Lorser Feitelson and Helen Lundeberg at the Archives of American Art contain a significant amount of writings by Jules Langsner, including exhibition catalog essays.

Papers of Jules Langsner, 1941-1967, are also located at the University of California, Los Angeles.

Available Formats

Portions of the collection are available on 35 mm microfilm reels 974-980 and 3090 at the Archives of American Art offices and through interlibrary loan. Researchers should note that the arrangement of the material described in the container inventory does not reflect the arrangement of the collection on microfilm.

Processing Information

Multiple accessions were microfilmed upon receipt. All accessions were merged and processed by Margaret Hughes in 2010.

Preferred Citation

Jules Langsner papers, circa 1910s-1998, bulk 1950-1967. Archives of American Art, Smithsonian Institution.

Restrictions

Use of original papers requires an appointment.

Conditions Governing Use

The Jules Langsner 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

Jules Langsner (1911-1967) worked primarily in the Los Angeles area as a contemporary art critic, historian, and curator. He curated several seminal exhibitions of contemporary art, including the 1959-1960 show "Four Abstract Classicists" featuring the work of Southern California artists Lorser Feitelson, Karl Benjamin, Frederick Hammersley, and John McLaughlin.

Born Julius Harold Langsner in New York City on May 5, 1911, his family moved to Ontario, California in 1922. The family lived on a farm and opened the Paradise Health Resort which was run by Langsner's father, chiropractor Isadore Langsner, and was popular in Jewish and intellectual circles. In Ontario, Langsner became friends with three of the Pollack family sons, Jackson, Frank, and Sanford, as well as Philip Guston, Reuben Kadish, Leonard Stark, and Don Brown as a teenager. Guston, Kadish, and Jackson Pollock were later mentored by Lorser Feitelson which helped to foster in Langsner an interest in avant-garde painting.

Langsner went on to study philosophy at the University of California, Los Angeles. In the early 1940s, Langsner married and had a son, Drew Langsner. He divorced in 1946. In 1944, he enlisted in the United States Army and served as a psychiatric social worker and psychologist during World War II in the United States.

Art & Architecture magazine was the first to publish Langsner's art criticism in 1948. Throughout the 1950s and 60s his work was published widely in *Art & Architecture* as well as *Art News*, *Art in America*, *Craft Horizons*, *Beverly Hills Times*, *Zodiac*, and others. Langsner wrote extensively about art history in both published and unpublished manuscripts, including *Painting in the Modern World* which he worked on until his death. Additionally, he taught art history classes at the Chouinard Art Institute and University of Southern California and lectured for a variety of organizations and occasions.

Langsner curated several influential exhibitions in southern California, including the "Four Abstract Classicists" exhibition for the Los Angeles County Museum of Art in 1959 and in whose catalog he and Peter Selz coined the term "Hard-Edge painting." He curated the first full-scale retrospective of Man Ray in the United States at the Los Angeles County Museum of Art in 1966.

Langsner received a grant from the Ford Foundation in 1964 that allowed him to travel throughout Asia, the Middle East, and Europe for a year studying regional art and architecture. He wrote notes on his travels and corresponded frequently with June Harwood, a Hard-Edge painter, whom he married in Italy in 1965.

Jules Langsner died unexpectedly of a heart attack on September 29, 1967, in Los Angeles.

Scope and Contents

The papers of southern California contemporary art curator, critic, and historian Jules Langsner measure 4.4 linear feet and date from circa 1910s-1998, with the bulk of the materials dating from 1950-1967. Found within the papers are biographical material; correspondence with family, friends, and colleagues; writings by Langsner; exhibition files; printed materials; photographs of Langsner, others, travel, and works of art; and audio recordings of Langsner's lectures and eulogies given at his funeral.

Biographical materials consist of an address book and file, committee files, scattered financial statements, and documents related to the Ford Foundation and other foundations, teaching, and traveling.

The 0.9 linear feet of correspondence is of both a personal and professional nature. A significant portion of the correspondence is between Langsner and publications for which he wrote such as *Art News*, the *New York Times*, Meridian Books, *Craft Horizons*, *Art International*, and *Art in America*; galleries and museums where he lectured or curated exhibitions including the Art Institute of Chicago, California Water Color Society, Los Angeles County Museum of Art, Pasadena Art Museum, Santa Barbara Museum of Art, Museum of Modern Art, Guggenheim Museum, and the Fine Arts Patrons of Newport Harbor; colleges and organizations where he taught or was involved with such as the Graham Foundation, University of Southern California, International Association of Art Critics, and Ford Foundation; and artists that he worked with or knew personally including Rico Lebrun, William Turnbull, Man & Julie Ray, Lorser Feitelson, Helen Lundeberg, Adelaide Fogg, and Clinton Adams.

Letters to June Harwood were written while Langsner was traveling in 1964 and 1965 and discuss his travels and their relationship which culminated in marriage in Italy in 1965.

Among the 2.8 linear feet of the writings of Jules Langsner are articles for *Art News*, *Art in America*, *Art International*, *Arts & Architecture*, *Aware*, *Beverly Hills Times*, *Craft Horizons*, *Creative Crafts*, *Goya Revista De Arte*, *Yomiuri*, and *Zodiac*. There are also essays, lectures, poems, drafts, notes, jottings of ideas, proposals and published and unpublished manuscripts. There are drafts and unpublished versions of "Painting in the Modern World", and numerous other essays on contemporary art. There are also extensive handwritten notes on his travels, Asian art, European art, and other subjects.

Exhibition files concern "Black and White" (1958), "California Hard-Edge Painting" (1964), the Man Ray Exhibition (1966), and the William Turnbull Exhibition (1966).

Printed materials include miscellaneous flyers, brochures, and news bulletins, and press releases.

Photographs are of people, places, works of art, and exhibitions. There are photographs of Jules Langsner, June Harwood, Philip Guston, Musa Guston, William Brice, Eddy Feldman, Rube Kadish, Stanton MacDonald-Wright, Frank Perls, and unidentified individual people and groups. Photographs of Langsner's travels are of Japan, Korea, Taiwan, and other locations. Photographs of exhibitions include California Art Club, "Black and White," "California Painters & Sculptors, 35 & Under," and unidentified exhibitions. Photographs of works of art are by William Turnbull, Jack Zajac, Walter Mix, Marion Aldrich, Roger Majorowicz, and Jasper Johns.

Audio recordings include four untranscribed 7" reel-to-reel audio recordings and one cassette tape. The reel-to-reel tapes are of two lectures by Langsner, You & Art/Berlin Party, and of eulogies given at Langsner's funeral by Clement Greenberg, Henry Seldis, Peter Selz, Richard Brown, Donald Brewer, Tom Leavitt, Lorser Feitelson, Sam Francis, June Wayne, Gifford Phillips, and others. The cassette tape is a copy of eulogies.

Arrangement

The collection is arranged as 7 series. Photographs are arranged by subject, otherwise each series is generally arranged chronologically.

- Series 1: Biographical Materials, 1957-circa 1960s (Box 1; 9 folders)
- Series 2: Correspondence, 1948-1998 (Boxes 1-2; 0.9 linear feet)
- Series 3: Writings, 1934-circa 1960s (Boxes 2-4; 2.8 linear feet)
- Series 4: Exhibition Files, 1919, circa 1958-1966 (Box 4; 4 folders)
- Series 5: Printed Materials, circa 1960s (Box 5; 2 folders)
- Series 6: Photographs, circa 1910s-1960s (Box 5; 0.25 linear feet)
- Series 7: Audio Recordings, 1954-1967 (Boxes 5-6; 0.25 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
Art criticism
Art critics -- California -- Los Angeles
Art historians -- California -- Los Angeles
Curators -- California -- Los Angeles
Painting, Abstract -- California
Works of art

Types of Materials:

Articles
Drafts (documents)
Essays
Lectures
Manuscripts
Photographs
Poems
Sound recordings

Names:

Adams, Clinton, 1918-2002
Art Institute of Chicago
Art in America
Brice, William, 1921-
California Watercolor Society
Feitelson, Lorser, 1898-1978

Feldman, Eddy
Fogg, Adelaide
Ford Foundation
Graham Foundation for Advanced Studies in the Fine Arts
Guston, Musa
Guston, Philip, 1913-1980
Harwood, June
International Association of Art Critics
Kadish, Reuben, 1913-1992
Lebrun, Rico, 1900-1964
Los Angeles County Museum of Art
Lundeberg, Helen, 1918-
Macdonald-Wright, Stanton, 1890-1973
Metropolitan Museum of Art (New York, N.Y.)
New York Times
Pasadena Art Museum
Perls, Frank, 1910-1975
Ray, Julie
Ray, Man, 1890-1976
Santa Barbara Museum of Art
Solomon R. Guggenheim Museum
Turnbull, William, 2002
University of Southern California. -- Faculty

Container Listing

Series 1: Biographical Materials, 1957-circa 1960s

9 Folders (Box 1)

Biographical materials consist of committee member lists, financial statements, documents related to the Ford Foundation and other foundations, teaching schedules, traveling itineraries, and an address book and file listing information about several prominent artists and colleagues.

Box 1, Folder 1	Travel File, 1957
Box 1, Folder 2	Committees, 1958-1959
Box 1, Folder 3	Teaching File, 1959-1967
Box 1, Folder 4	Ford Foundation, Press Releases, 1960-1964
Box 1, Folder 5	Financial Statements, 1962-1963
Box 1, Folder 6	Address Book, circa 1950s-1960s
Box 1, Folder 7	Address & Telephone File, circa 1950s-1960s
Box 1, Folder 8	Foundations, circa 1950s-1960s
Box 1, Folder 9	Ford Foundation, General, circa 1960s

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Series 2: Correspondence, 1948-1998

0.9 Linear feet (Boxes 1-2)

The 0.9 linear feet of correspondence is of both a personal and professional nature. A significant portion of the correspondence is between Langsner and publications for which he wrote such as *Art News*, the *New York Times*, Meridian Books, *Craft Horizons*, *Art International*, and *Art in America*; galleries and museums where he lectured or curated exhibitions including the Art Institute of Chicago, California Water Color Society, Los Angeles County Museum of Art, Pasadena Art Museum, Santa Barbara Museum of Art, Museum of Modern Art, Guggenheim Museum, and the Fine Arts Patrons of Newport Harbor; colleges and organizations where he taught or was involved with such as the Graham Foundation, University of Southern California, International Association of Art Critics, and Ford Foundation; and artists that he worked with or knew personally including Rico Lebrun, William Turnbull, Man & Julie Ray, Lorser Feitelson, Helen Lundeberg, Adelaide Fogg, and Clinton Adams.

Letters to June Harwood were written while Langsner was traveling on a Ford Foundation visual arts research grant in 1964 and 1965. They document Langsner's travels through Asia, the Middle East, and Europe as well as Langsner and Harwood's personal relationship which culminated in marriage in Italy in 1965.

There are also scattered letters from various artists and other prominent correspondents including Philip Guston, Leonard Edmondson, Knoedler Gallery, Donald Bear, Alvin Lustig, Kenneth Callahan, TIME Magazine, Getty Museum, James B. Byrnes, James Sweeney, Hobart Nichols, Fritz Faiss, Len Lye, James Vigeveno, Fundacion Lazaro Galdiano, Dore Schary, Stanton MacDonald-Wright, Anya Fisher, Ida Meyer-Chagall, Peter Krasnow, Lucille Brown Greene, John Rewald, Jan de Swart, Rube Kadish, Edward Reep, David Sylvester, Peter Selz, Alfred Barr, Michael Seuphor, Whitney Museum of American Art, John McLaughlin, Karl Benjamin, Knud Merrild, L. Alcopley, Esteban Vicente, Porter McCray, Jack Hirschman, Dorothy Miller, Paul Feeley, Virginia Wright, Hans Richter, Arnold Mesches, and Clement Greenberg.

The series is arranged as 2 subseries:

- 2.1: General Correspondence, 1948-1998
- 2.2: Letters to June Harwood, 1964-1965

2.1: General Correspondence, 1948-1998

Box 1, Folder 10	Correspondence, circa 1940s-1960s
Box 1, Folder 11	Correspondence, 1948-1951
Box 1, Folder 12	Correspondence, 1952
Box 1, Folder 13	Correspondence, 1953
Box 1, Folder 14	Correspondence, 1954-1955
Box 1, Folder 15	Correspondence, 1956-1957
Box 1, Folder 16	Correspondence, 1958-1959
Box 1, Folder 17	Book Contracts, 1958, undated

Box 1, Folder 18	Correspondence, 1960-1961
Box 1, Folder 19	Correspondence, 1962, January-August
Box 1, Folder 20	Correspondence, 1962, September-December
Box 1, Folder 21	Correspondence, 1963, January-August
Box 1, Folder 22	Correspondence, 1963, September-December
Box 1, Folder 23	Correspondence, 1964, January-July
Box 1, Folder 24	Correspondence, August 1964 - June 1965
Box 1, Folder 25	Correspondence, 1965, July-December
Box 1, Folder 26	Correspondence, 1966, January-May
Box 1, Folder 27	Correspondence, 1966, June-December
Box 1, Folder 28	Correspondence, 1967-1974

2.2: Letters to June Harwood, 1964-1965

Box 1, Folder 29	Letters, 1964, August-November
Box 1, Folder 30	Letters, December 1 - December 20, 1964
Box 1, Folder 31	Letters, December 21, 1964 - January 31, 1965
Box 1, Folder 32	Letters, 1965, February
Box 1, Folder 33	Letters, 1965, March
Box 1, Folder 34	Letters, 1965, April
Box 1, Folder 35	Letters, 1965, May
Box 2, Folder 1	Letters, 1965, June

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Series 3: Writings, 1934-circa 1960s

2.8 Linear feet (Boxes 2-4)

Among the 2.8 linear feet of the writings of Jules Langsner are a large number of articles that he wrote for many different publications, as well as essays, lectures, poems, drafts, notes, jottings of ideas, proposals and published and unpublished manuscripts. There are drafts and unpublished versions of "Painting in the Modern World", and numerous other essays on contemporary art. There are also extensive handwritten notes on his travels, Asian art, European art, and other subjects.

The series is arranged as 3 subseries:

- 3.1: Articles, 1949-circa 1960s
- 3.2: Essays & Manuscripts, 1934-circa 1960s
- 3.3: Notes, circa 1950s-1960s

3.1: Articles, 1949-circa 1960s

Articles are arranged alphabetically by publication title and then chronologically.

Box 2, Folder 2	<i>Art News</i> , circa 1950s-1960s
Box 2, Folder 3	<i>Art News</i> , 1949
Box 2, Folder 4	<i>Art News</i> , 1950
Box 2, Folder 5	<i>Art News</i> , 1951
Box 2, Folder 6	<i>Art News</i> , 1952
Box 2, Folder 7	<i>Art News</i> , 1953
Box 2, Folder 8	<i>Art News</i> , 1954
Box 2, Folder 9	<i>Art News</i> , 1955
Box 2, Folder 10	<i>Art News</i> , 1956
Box 2, Folder 11	<i>Art News</i> , 1957
Box 2, Folder 12	<i>Art News</i> , 1958
Box 2, Folder 13	<i>Art News</i> , 1959
Box 2, Folder 14	<i>Art News</i> , 1960
Box 2, Folder 15	<i>Art News</i> , 1961

Box 2, Folder 16	<i>Art News</i> , 1962
Box 2, Folder 17	<i>Art News</i> , 1963
Box 2, Folder 18	<i>Art News</i> , 1964-1966
Box 2, Folder 19	<i>Art News</i> , 1967
Box 2, Folder 20	<i>Art in America</i> , circa 1960s
Box 2, Folder 21	<i>Art International</i> , 1961
Box 2, Folder 22	<i>Art International</i> , 1962
Box 2, Folder 23	<i>Art International</i> , 1963
Box 2, Folder 24	<i>Art International</i> , 1964
Box 2, Folder 25	<i>Arts & Architecture</i> , circa 1950s-1960s
Box 2, Folder 26	<i>Arts & Architecture</i> , 1950-1961
Box 2, Folder 27	<i>Aware</i> , 1961
Box 2, Folder 28	<i>Beverly Hills Times</i> , circa 1950s-1960s
Box 2, Folder 29	<i>Beverly Hills Times</i> , 1959-1962
Box 2, Folder 30	<i>Craft Horizons</i> , 1961-1963
Box 2, Folder 31	<i>Creative Crafts</i> , 1961
Box 2, Folder 32	<i>Goya Revista de Arte</i> , 1956-1957
Box 2, Folder 33	<i>Los Angeles Times</i> , circa 1950s
Box 2, Folder 34	<i>Yomiuri</i> , 1964
Box 2, Folder 35	<i>Zodiac</i> , circa 1950s-1960s
Box 2, Folder 36	Lists of articles, circa 1950s-1960s

3.2: Essays & Manuscripts, 1934-circa 1960s

Box 2, Folder 37	Poems, 1934
Box 2, Folder 38	"The Flagellation of the Muse," 1934
Box 2, Folder 39	"The Notebook of J.H. Langsner," 1939-1942
Box 2, Folder 40	"Guide to the Criticism of Modern Architecture," 1953
Box 2, Folder 41	"You and Modern Art" Preliminary Report Phase I, 1953
Box 2, Folder 42-44	"You and Modern Art" First Published Version, 1953 <i>3 Folders</i>
Box 2, Folder 45	"You and Modern Art" Phase II, July 1953 - January 1954
Box 2, Folder 46	"You and Modern Art" Phase III, January 1954 - July 1954
Box 2, Folder 47-50	"You and Modern Art" Revised Edition, 1954 <i>4 Folders</i>
Box 2, Folder 51	Robert Craig Kauffman Catalog Introduction, 1958 Image(s)
Box 2, Folder 52	"The Challenge of Society" Panel, 1959
Box 2, Folder 53	Lecture about Poland, 1960
Box 2, Folder 54	Film Ideas, 1961
Box 2, Folder 55	"The Artist in the Modern World: The Artist and the Scientist," 1962
Box 2, Folder 56	"The Artist in the Modern World: The Artist and the Daemon," circa 1962
Box 2, Folder 57	"The Artist in the Modern World: The Artist and the Critic," 1962-1963
Box 2, Folder 58	"The Artist in the Modern World: The Artist and the Technological World," circa 1963
Box 2, Folder 59	"The Artist in the Modern World: The Artist and Technological Man," circa 1963
Box 2, Folder 60	"The Abstract Esthetic" Lecture, 1963

Box 2, Folder 61	Nina Tryggvadottir & Alcopley Foreword, 1963
Box 2, Folder 62	"The Artist and the Scientist in the Age of Space" Lecture, 1964
Box 3, Folder 1	"Concerning American Art in the Sixties" Lecture Drafts, 1966
Box 3, Folder 2	"Concerning American Art in the Sixties" Lecture, 1966
Box 3, Folder 3-5	"Painting in the Modern World" Notes, circa 1958-circa 1967 <i>3 Folders</i>
Box 3, Folder 6-8	"Painting in the Modern World - The Beginnings" Draft, circa 1958-circa 1967 <i>3 Folders</i>
Box 3, Folder 9-11	"Painting in the Modern World - Pervaded by Light: Impressionism" Draft, circa 1958-circa 1967 <i>3 Folders</i>
Box 3, Folder 12-13	"Painting in the Modern World - Impressionism Transformed" Draft, circa 1958-circa 1967 <i>2 Folders</i>
Box 3, Folder 14-15	"Painting in the Modern World - Possessed by the Daemonic Spirit" Draft, circa 1958-circa 1967 <i>2 Folders</i>
Box 3, Folder 16-17	"Painting in the Modern World - The Poetry of Everyday Life" Draft, circa 1958-circa 1967 <i>2 Folders</i>
Box 3, Folder 18	"Painting in the Modern World" Unpublished Original Draft Part I, circa 1958-circa 1967
Box 3, Folder 19	"Painting in the Modern World" Unpublished Original Draft Part II, circa 1958-circa 1967
Box 3, Folder 20	"Painting in the Modern World" Unpublished Original Draft Part III, circa 1958-circa 1967
Box 3, Folder 21	"Painting in the Modern World" Unpublished Original Draft Part IV, circa 1958-circa 1967
Box 3, Folder 22	Photocopy of "Painting in the Modern World" Unpublished Original Draft Part I, circa 1958-circa 1967

- Box 3, Folder 23 Photocopy of "Painting in the Modern World" Unpublished Original Draft Part II, circa 1958-circa 1967
- Box 3, Folder 24 Photocopy of "Painting in the Modern World" Unpublished Original Draft Part III, circa 1958-circa 1967
- Box 3, Folder 25 Photocopy of "Painting in the Modern World" Unpublished Original Draft Part IV, circa 1958-circa 1967
- Box 4, Folder 1 "The Labyrinth of Art" Draft 1, circa 1950s-1960s
- Box 4, Folder 2-7 "The Labyrinth of Art" Draft 2, circa 1950s-1960s
6 Folders
- Box 4, Folder 8 "The Lost Grandeur,", circa 1950s-1960s
- Box 4, Folder 9 "The Climate of Vision,", circa 1950s-1960s
- Box 4, Folder 10 "Henry James: A Polemical Defense,", circa 1950s-1960s
- Box 4, Folder 11 "The Sense of Painting,", circa 1950s-1960s
- Box 4, Folder 12 Los Angeles State College Lecture, circa 1950s-1960s
- Box 4, Folder 13 "Science and the Arts,", circa 1950s-1960s
- Box 4, Folder 14 Art Reviews of European Cities, circa 1950s-1960s
- Box 4, Folder 15 Outlines for T.V., 1950s-1960s
- Box 4, Folder 16 "The Cultural Matrix,", circa 1950s-1960s
- Box 4, Folder 17 Gideon Finchly Book Idea, circa 1950s-1960s
- Box 4, Folder 18 Spectrum Proposal, circa 1950s-1960s
- Box 4, Folder 19 Visual Semantics, circa 1950s-1960s
- Box 4, Folder 20 *Arts & Architecture* Criticism Draft, circa 1950s-1960s
- Box 4, Folder 21 "The Condition of Art Criticism,", circa 1950s-1960s
- Box 4, Folder 22 "The Artist in the Modern World: the Artist and the Philosopher" Notes, circa 1960s

- Box 4, Folder 23 "The Artist in the Modern World" Draft, circa 1960s
- Box 4, Folder 24-25 "The Artist in the Modern World" Final Draft, circa 1960s
2 Folders
- Box 4, Folder 26 Incomplete Writings, circa 1950s-1960s
- Box 4, Folder 27 Writings by Others, circa 1950s-1960s
- Box 4, Folder 28 Miscellaneous Essays on Art, circa 1950s-1960s
- Box 4, Folder 29 Miscellaneous Proposals, circa 1950s-1960s

3.3: Notes, circa 1950s-1960s

- Box 4, Folder 30 Afghanistan and Silk Road, circa 1950s-1960s
- Box 4, Folder 31 Asia, circa 1950s-1960s
- Box 4, Folder 32 Buddhism, circa 1950s-1960s
- Box 4, Folder 33 Calligraphy, circa 1950s-1960s
- Box 4, Folder 34 Cambodia, circa 1950s-1960s
- Box 4, Folder 35 Embarkation, circa 1950s-1960s
- Box 4, Folder 36 Europe, circa 1950s-1960s
- Box 4, Folder 37 Hong Kong and Taiwan, circa 1950s-1960s
- Box 4, Folder 38 India, circa 1950s-1960s
- Box 4, Folder 39 Japan, circa 1950s-1960s
- Box 4, Folder 40 Japanese Architecture, circa 1950s-1960s
- Box 4, Folder 41 Korea, circa 1950s-1960s
- Box 4, Folder 42 Thoughts on Art, circa 1950s-1960s
- Box 4, Folder 43 Miscellaneous Lecture Notes, circa 1950s-1960s

Box 4, Folder 44-46

Miscellaneous Notes, circa 1950s-1960s

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Series 4: Exhibition Files, circa 1958-1966, 1916

4 Folders (Box 4)

The following series contains information on four exhibitions Langsner curated during his career and includes notes, diagrams, information about the artists and their works, catalog drafts, and other related material.

Box 4, Folder 47	"Black and White" (1958), circa 1958
Box 4, Folder 48	"California Hard-Edge Painting" (1964), circa 1964
Box 4, Folder 49	Man Ray Exhibition (1966), 1916, undated
Box 4, Folder 50	William Turnbull Exhibition, circa 1966

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Series 5: Printed Materials, circa 1960s

2 Folders (Box 5)

Printed materials include miscellaneous flyers, brochures, and news bulletins, some of which are from Langsner's travels, and press releases concerning exhibitions.

Box 5, Folder 1	Other, 1964-1965
Box 5, Folder 2	Press Releases, circa 1960s

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Series 6: Photographs, circa 1910s-1960s

0.25 Linear feet (Box 5)

Photographs are of people, places, works of art, and exhibitions. There are photographs of Jules Langsner, June Harwood, Philip Guston, Musa Guston, William Brice, Eddy Feldman, Rube Kadish, Stanton MacDonald-Wright, Frank Perls, and unidentified individual people and groups. Photographs of Langsner's travels include Japan, Korea, Taiwan, and other locations. Exhibitions pictured are California Art Club, "Black and White," "California Painters & Sculptors, 35 & Under," and unidentified exhibitions. Photographs of works of art are by William Turnbull, Jack Zajac, Walter Mix, Marion Aldrich, Roger Majorowicz, and Jasper Johns.

Box 4, Folder 51	Oversize Photographs, circa 1950s-1960s
Box 5, Folder 3	Photographs of Jules Langsner, circa 1930s-1960s
Box 5, Folder 4	Photographs of Jules Langsner with Others, circa 1910s-1960s
Box 5, Folder 5	Photographs of Family and Travel, circa 1940s-1960s
Box 5, Folder 6	Photographs of Exhibition Installations, circa 1940s-1960s
Box 5, Folder 7-8	Photographs of Works of Art, circa 1940s-1960s <i>2 Folders</i>

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Series 7: Audio Recordings, 1954-1967

0.25 Linear feet (Boxes 5-6)

Audio recordings include four untranscribed 7" reel to reel audio recordings and one cassette tape. The reel to reel tapes are of two lectures by Langsner, You & Art/Berlin Party, and eulogies given at Langsner's funeral by Clement Greenberg, Henry Seldis, Peter Selz, Richard Brown, Donald Brewer, Tom Leavitt, Lorser Feitelson, Sam Francis, June Wayne, Gifford Phillips, and others. The cassette tape is a copy of the reel of eulogies.

Box 5, Folder 9	You & Art/Berlin Party, 1954, April
Box 5, Folder 10	Unknown Lecture, 1967
Box 6, Folder 1	Unknown Lecture, 1967
Box 6, Folder 2	Eulogies, 1967, October 5
Box 6, Folder 3	Audio Cassette Copy of Eulogies, 1967, October 5

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