



# Smithsonian

*Archives of American Art*

## A Finding Aid to the Louis Lozowick papers, 1898-1974, in the Archives of American Art

Catherine S. Gaines

Funding for the digitization of the microfilm of this collection was provided by the Terra Foundation for American Art. Glass plate negatives in this collection were digitized in 2019 with funding provided by the Smithsonian Women's Committee.

2004

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

# Table of Contents

Collection Overview .....	1
Administrative Information .....	1
Biographical Note.....	2
Scope and Content Note.....	2
Arrangement.....	3
Names and Subjects .....	3
Container Listing .....	5
Series 1: Biographical Information, 1923-1973.....	5
Series 2: Correspondence, 1916-1974.....	6
Series 3: Writings, 1917-circa 1970.....	8
Series 4: Business Records, 1929-1973.....	19
Series 5: Organizations, 1930-1972.....	20
Series 6: Printed Material, 1920-1974.....	24
Series 7: Sketches, n.d.....	28
Series 8: Photographs, 1898-1973.....	29

## Collection Overview

<b>Repository:</b>	Archives of American Art
<b>Title:</b>	Louis Lozowick papers
<b>Date:</b>	1898-1974
<b>Identifier:</b>	AAA.lozoloui
<b>Creator:</b>	Lozowick, Louis, 1892-1973
<b>Extent:</b>	5.9 Linear feet
<b>Language:</b>	Some records are in Russian, Yiddish, German, and French.
<b>Summary:</b>	The Louis Lozowick Papers measure 5.9 linear feet and are dated 1898-1974. Correspondence, writings, business records, printed material and photographs document Lozowick's career. Also included are biographical documents, sketches, and records relating to organizations that interested him.

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## Administrative Information

### Provenance

Gift of Louis and Adele Lozowick, 1966-1980. Various portions were microfilmed on reels D254-D254A, and 1333-1337. In 2004, all portions of the gift were merged, reprocessed, and remicrofilmed.

### Alternative Forms Available

The papers of **Louis Lozowick** in the Archives of American Art were digitized from 7 reels of microfilm in 2007, and total 10,024 images.

### Processing Information

The collection was processed by Catherine S. Gaines in 2004 and was subsequently microfilmed on reels 5893-5899. The microfilm was digitized in 2007 with funding provided by the Terra Foundation for American Art. Glass plate negatives and lantern slides were re-housed in 2015 with a grant provided by the Smithsonian Collections Care and Preservation Fund.

### Preferred Citation

Louis Lozowick Papers, 1898-1974. Archives of American Art, Smithsonian Institution.

### Restrictions on Access

The microfilm of this collection has been digitized and is available online via AAA's website. Use of material not microfilmed or digitized requires an appointment. Glass plate negatives and lantern slides are housed separately.

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## Biographical Note

Louis Lozowick (1892-1973) is known for his lithographs of New York City, many in the Precisionist mode. As a very young boy in the Ukraine, Lozowick showed an aptitude for drawing. At age eleven, with an older brother, he moved from his rural hometown to Kiev, where he received training at the Kiev Art Institute. In 1906, Lozowick came to the United States, joining a brother in New Jersey. While in high school, and for several years afterwards, Lozowick studied at the National Academy of Design under Leon Kroll, George Willoughby Maynard, Ivan Olinsky, and Douglas Volk. He graduated from Ohio State University in 1918 with a degree in art.

After a year's stint in the medical corps of the U.S. Army, Lozowick headed to Paris in the fall of 1920, where he studied French at the Sorbonne. By early 1922, he had settled in Berlin and was enrolled at the Friedrich Wilhelms Universität. During this time, Lozowick began painting seriously, made his first lithographs, and established friendships with many Russian artists in Germany, including El Lissitzky; he also made a trip to Moscow, where he met a number of leading Russian artists. While living in Berlin, Lozowick had his first solo show at K. E. Twardy Book Shop in 1922, and a second at the Galerie Alfred Heller in the following year.

Lozowick worked mainly as a graphic artist and supplemented his income with commercial work. In addition, he taught art history and lithography classes, lectured, and wrote about art. During the Depression he worked with the Public Works of Art Project, New York City, for a brief time in 1934. Between 1935 and 1940, he was employed by the Graphic Arts Division of the Works Progress Administration.

Lozowick taught art history at the Educational Alliance Art School, New York City, for a semester prior to going to Europe, and for extended periods afterwards. He was a lithography instructor at the John Reed Club School of Art and the American Artists School, and over the years taught a number of private pupils. In 1924, Lozowick delivered lectures on modern Russian art for the Société Anonyme, and lectured regularly on a variety of art topics to a many other groups. Eventually he was represented by a speakers' bureau that arranged several lecture tours.

Russian art, art and artists in the Soviet Union, and Jewish art were among the topics that particularly interested Lozowick. He wrote extensively on these subjects and others, publishing many articles and reviews. While living in Berlin, he wrote for *Broom* and contributed translations to that periodical. Two major manuscripts, a book about William Gropper and a memoir titled *Survivor From a Dead Age*, appeared posthumously. In addition, he was a founder of the *New Masses*, a contributing editor, and eventually its art editor.

One of the organizers of the John Reed Club in 1929 and a charter member, Lozowick became its Executive Secretary in 1931 and remained active throughout the club's five-year existence. In 1935, Lozowick participated in organizing the first American Artists' Congress, became the group's Executive Secretary, and for several years was an extremely active member of the New York chapter.

Throughout his long career, Louis Lozowick exhibited widely in local and national exhibitions. He won a number of awards and was invited to spend several summers in residence at the Yaddo artists' colony.

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## Scope and Content Note

The Louis Lozowick Papers measure 5.9 linear feet and are dated 1898-1974. Correspondence, writings, business records, printed material and photographs document Lozowick's career. Also included are biographical documents, sketches, and records relating to organizations that interested him.

Correspondence with colleagues, commercial clients, organizations, museums and galleries, family and friends, concerns business and personal affairs. A small number of letters are in Russian, Yiddish, German, and French. Writings include manuscripts, drafts, and notes for articles, books, reviews, and talks on art related subjects and other topics. Among Lozowick's notes are seven notebooks relating to published and unpublished writings.

Business records consist of an extensive alphabetical file recording sales and consignments, loans for exhibitions, and other financial transactions, accompanied by related printed material. Originally housed in loose leaf notebooks, these files are arranged by name of gallery, museum, organization, or event. In addition, there are a small number of loose receipts.

Lozowick retained printed matter, unpublished notes and writings, and miscellaneous items relating to organizations and groups of interest to him. The American Artists' Congress and the John Reed Club files are of particular interest; because he served as an officer in these organizations, his papers include copies of minutes, reports, and official correspondence.

Printed material includes exhibition catalogs, invitations and announcements. Material by Lozowick consists of articles, reviews, illustrations and reproductions. In addition, there are articles and miscellaneous items about Lozowick including announcements of his lectures, a course syllabus, and brochure about a tour of the U.S.S.R. led by him. Miscellaneous printed material includes research materials collected by Lozowick for his writing; illustrations of artists at work, in their studios, galleries, etc., and a 1922 broadside in French and Russian announcing a lecture.

Photographs include images of Lozowick and his family. Of particular interest is a photograph of Lozowick at a 1934 demonstration sponsored by the John Reed Club and Artists' Union. Photographs of works of art include works by Lozowick, as well as by American, European, and Russian artists; many of these, including lantern slides, may have been used to illustrate his lectures and writings. Among the miscellaneous subjects are Lozowick's studio, the Soviet Pavilion at the 1939 World's Fair, and an unidentified Soviet exhibition installation.

Also included are small number of biographical documents and sketches in pen and ink.

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## Arrangement

The collection is arranged into 8 series. Glass plate negatives and lantern slides are housed separately and closed to researchers.

Missing Title:

- Series 1: Biographical Information, 1923-1973 (Box 1; 10 folders; Reel 5893)
- Series 2: Correspondence, 1916-1974 (Boxes 1-2; 1.25 linear ft.; Reels 5893-5895)
- Series 3: Writings and Notes, 1917-circa 1970 (Boxes 2-3; 1.5 linear ft.; Reels 5895-5897)
- Series 4: Business Records, 1929-1973 (Box 3; 0.25 linear ft.; Reel 5897-5898)
- Series 5: Organizations, 1930-1972 (Box 4; 0.4 linear ft.; Reel 5898)
- Series 6: Printed Material, 1920-1974 (Boxes 4-5 and OV 7; 1.25 linear ft.; Reels 5898-5899)
- Series 7: Sketches, n.d. (Box 5; 1 folder; Reel 5899)
- Series 8: Photographs, 1898-1973 (Boxes 5-6, 8; 1.05 linear ft.; Reel 5899)

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## Names and Subject Terms

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

Subjects:

Lithographers -- New York (State) -- New York

Types of Materials:

Photographs  
Sketches  
Writings

Names:

American Artists' Congress  
John Reed Club

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## Container Listing

### Series 1: Biographical Information, 1923-1973

(Box 1; 10 folders; Reel 5893)

Reel 5893, Frame 11-25; [Autobiographical Notes, 1943, 1973, n.d.](#)

Box 1

Reel 5893, Frame 26-37; [Awards, 1965-1973, n.d.](#)

Box 1

Reel 5893, Frame 38-59; [Biographical Notes, 1936-1960s, n.d.](#)

Box 1

Box 1; [Certificate of Naturalization \(copy of original issued October 21, 1919\), 1944](#)  
Reel 5893, Frame 60-61

Box 1; [European Correspondent Credentials, Union Bulletin, Cincinnati, 1923](#)  
Reel 5893, Frame 62-63

Box 1; [List of WPA Prints by Lozowick Owned by New York Public Library, 1943](#)  
Reel 5893, Frame 64-65

Box 1; [Membership Cards, 1932-1973, n.d.](#)  
Reel 5893, Frame 66-82

Box 1; [Miscellaneous Items \(business cards; travel itineraries\), 1959-1962, n.d.](#)  
Reel 5893, Frame 83-91

Box 1; [Questionnaires \(Artists for Victory; Who's Who in the Jewish Social Registry; Federal Support for the Visual Arts\), 1943-1968](#)  
Reel 5893, Frame 92-116

[Return to Table of Contents](#)

## Series 2: Correspondence, 1916-1974

(Boxes 1-2; 1.25 linear ft.; Reels 5893-5895)

**Scope and Contents:** This series consists mainly of incoming letters, though a smaller number of replies and outgoing letters have survived among the papers. Correspondence with colleagues, commercial clients, organizations, museums and galleries, family and friends documents Lozowick's business and personal affairs including: Lozowick's writings, exhibitions, loans and sales of artwork, requests and arrangements for lectures, the Works Progress Administration, news of friends, and the activities of artists' and political organizations of interest to Lozowick. A small number of letters are in Russian, Yiddish, German, and French.

Among Lozowick's correspondents are Peter Blume, Paul Burlin, Marc Chagall, Malcolm Crowley, Mrs. Chester Dale, Theodore Dreiser, Lewis Mumford, Richard Neutra, Man Ray, Meyer Schapiro, and Art Young. Letters to his wife and son include a number of illustrations.

In addition, small amount of official correspondence of the American Artists' Congress and the John Reed Club is filed with Series 5: Organizations.

Box 1;  
Reel 5893, Frame  
118-385

[Correspondence, 1916-1931](#)  
(17 folders)

Box 1;  
Reel 5893, Frame  
386-779

[Correspondence, 1932-1935](#)  
(17 folders)

Box 2;  
Reel 5893, Frame  
780-1149

[Correspondence, 1936-1939](#)  
(17 folders)

Box 2, Reel 5893,  
Frame 1150-1427

[Correspondence, 1940-1945](#)  
(17 folders)

Box 2;  
Reel 5894, Frame  
13-310

[Correspondence, 1946-1950](#)  
(12 folders)

Box 2;  
Reel 5894, Frame  
311-596

[Correspondence, 1951-1955](#)  
(12 folders)

Box 2;  
Reel 5894, Frame  
597-906

[Correspondence, 1956-1959](#)  
(12 folders)

Box 2;  
Reel 5894, Frame  
908-1160

[Correspondence, 1960-1962](#)  
(8 folders)



Box 2;  
Reel 5894, Frame  
1161-1458

[Correspondence, 1963-1967](#)  
(8 folders)

Box 2;  
Reel 5895, Frame  
12-540

[Correspondence, 1968-1973](#)  
(6 folders)

Box 2;  
Reel 5895, Frame  
541-615

[Condolence Letters, 1973-1974](#)

Box 2;  
Reel 5895, Frame  
616-901

[A-Z, and Unidentified, n.d.](#)  
(3 folders)

*[Return to Table of Contents](#)*

## Series 3: Writings, 1917-circa 1970

(Boxes 2-3; 1.5 linear ft.; Reels 5895-5897)

**Scope and Contents:** Lozowick published many articles, book and exhibition reviews, and a book, *Modern Russian Art*. Two major works -- a book on William Gropper and a memoir titled *Survivor From a Dead Age* -- were published posthumously. In addition, there is evidence of a few unpublished books about art (probably unfinished). Russian art and art and artists in the Soviet Union are the focus of many articles.

This series includes manuscripts, drafts, and notes for a wide range of writings. They are arranged by record type: articles, books, notes, and miscellaneous writings. Among the manuscripts identified as "articles" are several pieces that could be chapters for planned books or texts of classroom lectures, i.e., articles titled with names of art schools, periods, or movements, such as "Cubism," "Futurism," and "Renaissance," or places like "Greece," and "The Orient".

Seven notebooks and loose notes relate mainly to his published and unpublished writings. Also among his notes are names, addresses and phone numbers, reminders and lists; notes on specific topics include lithography, Soviet and Russian art and artists, India and Japan. Series 6: Printed Material, includes some research materials for Lozowick's writings.

**Arrangement:** This series is arranged into 2 subseries:

- 3.1: By Lozowick
- 3.2: By Other Authors

### 3.1: By Lozowick, 1917-circa 1970

Box 2;                      Articles  
Reel 5895

Box 2;                      ["The Americanization of Art," \(incomplete\), 1917](#)  
Reel 5895, Frame  
904-905

Box 2;                      ["The Architecture of Samarcand," n.d.](#)  
Reel 5895, Frame  
906-916

Box 2;                      ["Art Today," n.d.](#)  
Reel 5895, Frame  
917-931

Box 2;                      ["The Artist and His Keep," n.d.](#)  
Reel 5895, Frame  
932-937

Box 2;                      ["The Artist's Community, Moscow," n.d.](#)  
Reel 5895, Frame  
938-942

Box 2; "The Artist's House in Moscow," n.d.  
Reel 5895, Frame  
943-950

Box 2; "Buzkashi--Goat Ripping," n.d.  
Reel 5895, Frame  
951-957

Box 2; "Cézanne," n.d.  
Reel 5895, Frame  
958-984

Box 2; "Chana Orloff," n.d.  
Reel 5895, Frame  
985-988

Box 2; "Constructivism," n.d.  
Reel 5895, Frame  
989-1005

Box 2; "The Cubists," n.d.  
Reel 5895, Frame  
1006-1034

Box 2; "Dura-Europos," n.d.  
Reel 5895, Frame  
1035-1057

Box 2; "Ephraim Mikhael," 1921  
Reel 5895, Frame  
1058-1076

Box 2; "Expressionism," n.d.  
Reel 5895, Frame  
1077-1100

Box 2; "Expressionism (Kandinsky)," n.d.  
Reel 5895, Frame  
1101-1106

Box 2; "Futurism," n.d.  
Reel 5895, Frame  
1107-1128

Box 2; "The Great Unknown," n.d.

Reel 5895, Frame 1129-1137	
Box 2; Reel 5895, Frame 1138-1198	"Greece," n.d.
Box 2; Reel 5895, Frame 1199-1204	"Honore Daumier (1808-1879)," 1928
Box 2; Reel 5895, Frame 1205-1213	"Ikonography," n.d.
Box 2; Reel 5895, Frame 1214-1247	"Impressionism," n.d.
Box 2; Reel 5895, Frame 1248-1257	"Industry of Socialism (The Status of the Artist in the Soviet Union)," n.d.
Box 2; Reel 5895, Frame 1258-1327	"The Jew in Art," n.d.
Box 2; Reel 5895, Frame 1328-1342	"Kandinsky," n.d.
Box 2; Reel 5895, Frame 1343-1357	"Karl Marx on Art," n.d.
Box 2; Reel 5895, Frame 1358-1363	"Lissitsky's 'Reminiscences,'" n.d.
Box 2; Reel 5895, Frame 1364-1368	"Lithography: Abstraction and Realism," 1930
Box 2; Reel 5895, Frame 1369-1371	"Machine Ornament," 1929

Box 2; "Marc Chagall," n.d.  
Reel 5895, Frame  
1372-1382

Box 2; "Medieval Artists' Guilds," n.d.  
Reel 5895, Frame  
1383-1411

Box 2; "Modern 19th Century," n.d.  
Reel 5895, Frame  
1412-1431

Box 2; "Moise Kising," 1928  
Reel 5895, Frame  
1432-1438

Box 2; "Mordecai Gorelik," n.d.  
Reel 5895, Frame  
1439-1446

Box 2; "N. & S. Yefimov, Soviet Puppeteers ( sic)," n.d.  
Reel 5895, Frame  
1447-1452

Box 2; "1905 in Literature and Art," n.d.  
Reel 5896, Frame  
13-102

Box 2; "A Note on Soviet Art," n.d.  
Reel 5896, Frame  
103-105

Box 2; "The Orient," n.d.  
Reel 5896, Frame  
106-206

Box 2; "Otto Schneid," n.d.  
Reel 5896, Frame  
207-214

Box 2; "Paris Letter," n.d.  
Reel 5896, Frame  
215-224

Box 2; "Peasant Painting," n.d.

Reel 5896, Frame  
225-231

Box 2; "Present Moment in Soviet Art," n.d.  
Reel 5896, Frame  
232-234

Box 2; "Raphael Soyer," n.d.  
Reel 5896, Frame  
235-238

Box 2; "Renaissance," n.d.  
Reel 5896, Frame  
239-338

Box 2; "Ryback," n.d.  
Reel 5896, Frame  
339-342

Box 3; "Solomon Nunes Carvalho," n.d.  
Reel 5896, Frame  
344-439

Box 3; "Soviet Art," n.d.  
Reel 5896, Frame  
440-446

Box 3; "Soviet Art in Peace and War," n.d.  
Reel 5896, Frame  
447-459

Box 3; "Soviet Art Today (or Aspects of Soviet Art)," 1935  
Reel 5896, Frame  
460-470

Box 3; "Soviet Frontiers," n.d.  
Reel 5896, Frame  
471-482

Box 3; "Soviet Graphic Art," n.d.  
Reel 5896, Frame  
483-489

Box 3; "Temple," n.d.  
Reel 5896, Frame  
490-497

Box 3; "Tentative Attitudes," 1917  
Reel 5896, Frame  
498-500

Box 3; "Towards a Revolutionary Art," 1936  
Reel 5896, Frame  
501-508

Box 3; "Tradition in Soviet Art," n.d.  
Reel 5896, Frame  
509-527

Box 3; "Veritism," n.d.  
Reel 5896, Frame  
528-550

Box 3; "What Has Been Happening in American Art?", n.d.  
Reel 5896, Frame  
551-556

Box 3; Untitled  
Reel 5896

Box 3; On Art and Artists in the Soviet Union (very fragmentary), n.d.  
Reel 5896, Frame  
557-623  
(more than one text)

Box 3; On Artists in the Soviet Union, n.d.  
Reel 5896, Frame  
624-659

Box 3; On Cubism, n.d.  
Reel 5896, Frame  
660-682

Box 3; On Drawing, n.d.  
Reel 5896, Frame  
683-698  
(more than one text)

Box 3; On the Importance of Biro-Bidjan in the Lives of Jew, n.d.  
Reel 5896, Frame  
699-701

Box 3; On Modern Art, n.d.  
(more than one text)

Reel 5896, Frame  
702-747

Box 3; [Fragments, n.d.](#)

Reel 5896, Frame  
748-755

Box 3; [Books](#)  
Reel 5896

Box 3; [Memoir \[published posthumously as Survivor from a Dead Age, 1997\]](#)  
Reel 5896

Box 3; ["Chapter IX: Paris," n.d.](#)  
Reel 5896, Frame  
756-791

Box 3; ["Chapter X: Berlin," n.d.](#)  
Reel 5896, Frame  
792-828

Box 3; ["Chapter XI: Moscow," n.d.](#)  
Reel 5896, Frame  
829-863

Box 3; [William Gropper](#)  
Reel 5896

Box 3; [Manuscript, circa 1970](#)  
Reel 5896, Frame  
864-914

Box 3; [Drafts and Revisions \(some incomplete\), n.d.](#)  
Reel 5896, Frame  
915-1102

Box 3, Reel 5896,  
Frame [Miscellaneous Writings](#)

Box 3; [Book Prospectus, Picasso and Modern Art, n.d.](#)  
Reel 5896, Frame  
1103-1105

Box 3; [Book Reviews, n.d.](#)  
Reel 5896, Frame  
1106-1171



Box 3; Reel 5896, Frame 1172-1180	Exhibition Reviews, 1940s, n.d.
Box 3; Reel 5896, Frame 1181-1191	Lecture, "A Fascist World and Freedom of Expression" (delivered at Expression in Art conference, Hotel Commodore, New York City, June 27), 1941
Box 3; Reel 5896, Frame 1192-1206	Outline for Plastic Arts (Including Architecture), n.d.
Box 3; Reel 5896, Frame 1207-1254	Prefaces and Introductions to Several Unidentified Texts, n.d.
Box 3; Reel 5896	Notes
Box 3; Reel 5896	Notebooks
Box 3; Reel 5896, Frame 1255-1301	Vol. 1: Biographical Notes on William Gropper; Vol. 2: Notes on William Gropper's Mural, n.d.
Box 3; Reel 5896, Frame 1302-1371	Vol. 3 and Vol. 4: Demons, Bulgakov and Picasso (partly in Russian), n.d.
Box 3; Reel 5896, Frame 1372-1403	Vol. 5: Notes on Lithography, South America, and Classification of Prints; also, Drafts of a few Letters, n.d.
Box 3; Reel 5896, Frame 1404-1435	Vol. 6: Notes on Etching and Related Subjects; also, Drafts of a few Letters (partly in Russian), n.d.
Box 3; Reel 5897, Frame 12-65	Vol. 7: Notes on the History and Construction of Synagogues (partly in Russian), n.d.
Box 3; Reel 5897, Frame 66-107	Addresses, Phone Numbers, etc., n.d.

Box 3; Lists of Reproductions, Illustrations, etc., n.d.  
Reel 5897, Frame  
108-127

Box 3; Notes for Article on Soviet Artists, with Related Research Material, 1940s,  
Reel 5897, Frame n.d.  
128-219

Box 3; Notes on India and Japan, n.d.  
Reel 5897, Frame  
220-268

Box 3; Notes on Lithography, n.d.  
Reel 5897, Frame  
269-321

Box 3; Notes on Russia and Russian Artists, n.d.  
Reel 5897, Frame  
322-384

Box 3; Notes on Russian Art, n.d.  
Reel 5897, Frame  
385-540

Box 3; Notes, Miscellaneous, n.d.  
Reel 5897, Frame (2 folders)  
541-845

Box 3; Translations  
Reel 5897

Box 3; Auguste, Compte Jean Marie Mathias Philippe, "Villiers de l'Isle Adam,"  
Reel 5897, Frame translated by Louis Lozowick, n.d.  
846-894

Box 3; El Lissitsky. "Concerning the Mohilev Synagogue Reminiscences," n.d.  
Reel 5897, Frame  
895-904

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### 3.2: By Other Authors, 1911-1949

Box 3; Artists' Statements (A-Z), n.d.  
Reel 5897, Frame  
906-915

Box 3; Reel 5897, Frame 916-945	Chapter Outlines by Various Authors, Approved by Editorial Committee, 1930-1931
Box 3; Reel 5897, Frame 948-962	Beyer, Oskar, "Architektur in Eisen und Beten," n.d.
Box 3; Reel 5897, Frame 963-971	Burnham, B. "Art as Weapon," n.d.
Box 3; Reel 5897, Frame 972-973	Ferdman, Joe. "Portrait of an Artist" (poem about Lozowick), 1949
Box 3; Reel 5897, Frame 974-979	George. "Modern Drawing," n.d.
Box 3; Reel 5897, Frame 980-991	Kravchenko, A. I. "Soviet Pictorial Art-The Artist, the Art School and the Public," n.d.
Box 3; Reel 5897, Frame 992-1028	Marinetti, F. F. War Account, 1911
Box 3; Reel 5897, Frame 1029-1051	Schwarz, Karl. "Modern Art in Palestine," n.d.
Box 3; Reel 5897, Frame 1052-1056	Workers of a Soviet Tractor Factory, "Letter to Artists," n.d.
Box 3; Reel 5897, Frame 1057-1058	Unknown. "Louis Lozowick" (poem), n.d.
Box 3; Reel 5897, Frame 1059-1070	Unknown. Untitled Article about the Problem of Minority Nationalities in Europe, n.d.
Box 3;	Unknown. Untitled Play (title pg. missing); Paper on Duke Richard of Portland [pg. 1 missing]; Unidentified Text in (Yiddish), n.d.

Reel 5897, Frame  
1071-1101

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*[Return to Table of Contents](#)*

## Series 4: Business Records, 1929-1973

(Box 3; 0.25 linear ft.; Reel 5897-5898)

**Scope and Contents:** Among the Lozowick's business records is an extensive file (originally maintained in loose leaf binders) arranged by name of museum, gallery, institution, or event. These record names of paintings and prints loaned for exhibition or consigned for sale, with sales and return dates noted. Filed along with Lozowick's handwritten lists are miscellaneous printed items relating to various exhibitions and benefit auctions/sales. Additional business records consist of receipts for expenses and income derived from commercial work, lectures, and writing.

Box 3; Reel 5897, Frame 1103-1455	<a href="#">Business Records, A-Z (removed from loose leaf binders), 1930s-1973 (4 folders)</a>
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Box 3; Reel 5898, Frame 13-39	<a href="#">Receipts for Business Expenses, 1931-1973, n.d.</a>
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Box 3; Reel 5898, Frame 40-67	<a href="#">Receipts for Commercial Art Work, Lectures, Writings, and Reproduction Fees, 1929-1962, n.d.</a>
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Box 3; Reel 5898, Frame 69-78	<a href="#">Receipts for Personal Expenses, 1933-1968, n.d.</a>
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Box 3; Reel 5898, Frame 79-81	<a href="#">WPA Arts Program, Daily Report, September 17, 1940</a>
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*[Return to Table of Contents](#)*

## Series 5: Organizations, 1930-1972

*(Box 4; 0.4 linear ft.; Reel 5898)*

Scope and Contents: This series consists mainly of printed material, unpublished notes and writings, and miscellaneous items relating to organizations and groups of interest to Lozowick. Of particular interest his files relating to the American Artists' Congress and the John Reed Club. Lozowick served as an officer of each organization and among his papers are some of their minutes, reports, and official correspondence. Among the American Artists' Congress Correspondence, 1936-1940, are letters from Ralton Crawford, Peppino Mangravite, and Max Weber. The John Reed Club's correspondence, 1931-1935, includes letters from John Steuart Curry and Walter Quirt.

Box 4; [All America Magazine, 1930, n.d.](#)  
Reel 5898, Frame  
84-94

Box 4; [American Artists' Congress](#)  
Reel 5898

Box 4; [Constitution and By-Laws, n.d.](#)  
Reel 5898, Frame  
95-108

Box 4; [Correspondence \(Louis Lozowick, Executive Secretary\), 1936-1940, n.d.](#)  
Reel 5898, Frame  
109-222

Box 4; [Minutes, 1935-1939](#)  
Reel 5898, Frame  
223-303

Box 4; [Notes, n.d.](#)  
Reel 5898, Frame  
304-312

Box 4; [Printed Matter, 1936-1942, n.d.](#)  
Reel 5898, Frame  
313-358

Box 4; [American Council for a Democratic Greece, 1948](#)  
Reel 5898, Frame  
359-361

Box 4; [An American Group, Inc., 1939-1941, n.d.](#)  
Reel 5898, Frame  
362-382

Box 4; American Society for Race Tolerance, 1939  
Reel 5898, Frame  
383-386

Box 4; American Writers Conference, n.d.  
Reel 5898, Frame  
387-388

Box 4; Artists Equity Association, 1948-1966  
Reel 5898, Frame  
389-405

Box 4; Artists Equity Association of New Jersey, Inc., 1961-1971, n.d.  
Reel 5898, Frame  
406-426

Box 4; Associated Artists of New Jersey, 1948, n.d.  
Reel 5898, Frame  
427-433

Box 4; Association des écrivains et des artistes révolutionnaires (Section française de l'U.I.E.R.), n.d.  
Reel 5898, Frame  
434-448

Box 4; Conference on Jewish Youth, 1940  
Reel 5898, Frame  
449-453

Box 4; Federal Arts Committee, n.d.  
Reel 5898, Frame  
454-458

Box 4; Foreign Language Information Service, n.d.  
Reel 5898, Frame  
459-465

Box 4; Jewish People's Fraternal Order, Million Dollar Rehabilitation Fund,  
1948-1949  
Reel 5898, Frame  
466-468

Box 4; John Reed Club  
Reel 5898

Box 4; Constitution, n.d.

Reel 5898, Frame 469-474	
Box 4; Reel 5898, Frame 475-605	Correspondence, 1931-1935, n.d. (2 folders)
Box 4; Reel 5898, Frame 606-617	First National Conference, May 29-30, 1932
Box 4; Reel 5898, Frame 618-648	Minutes, 1934-1935
Box 4; Reel 5898, Frame 649-654	Miscellaneous Items, n.d.
Box 4; Reel 5898, Frame 655-666	Printed Matter, 1931-1935
Box 4; Reel 5898, Frame 667-669	The Meeting Place, 1930
Box 4; Reel 5898, Frame 670-701	Municipal Art Committee, City of New York, 1936-1939, n.d.
Box 4; Reel 5898, Frame 702-703	National Committee for People's Rights, 1939
Box 4; Reel 5898, Frame 704-717	National Council of American-Soviet Friendship, Inc., Art Committee, 1944-1945, n.d.
Box 4; Reel 5898, Frame 718-724	National Council on Art in Jewish Life, 1965, n.d.
Box 4; Reel 5898, Frame 725-727	New-Age Gallery, Inc., 1946



Box 4; [New York City Council for Art Week, 1940, n.d.](#)  
Reel 5898, Frame  
728-736

Box 4; [Print Makers Society of California, 1932](#)  
Reel 5898, Frame  
737-741

Box 4; [Society of American Graphic Artists, 1966-1972](#)  
Reel 5898, Frame  
742-754

Box 4; [United American Artists, n.d.](#)  
Reel 5898, Frame  
755-761

Box 4; [United May Day Provisional Committee, 1939](#)  
Reel 5898, Frame  
762-764

Box 4; [World Alliance for Jewish Culture, n.d.](#)  
Reel 5898, Frame  
765-766

Box 4; [Unidentified, n.d.](#)  
Reel 5898, Frame  
767-783

*[Return to Table of Contents](#)*

## Series 6: Printed Material, 1920-1974

**Scope and Contents:** Miscellaneous items include research materials collected by Lozowick for his writings, along with a variety of clippings and articles on art-related and other subjects probably used for the same purpose. Illustrations of artists at work, in their studios, galleries, etc. include photographs, reproductions, and clippings. Also of interest is a 1922 broadside in French and Russian announcing a lecture.

In addition to the exhibition catalogs, announcements, and invitations housed here, Series 4: Business Records includes a smaller number of checklists, announcements, etc. filed with Lozowick's alphabetical record of works exhibited and consigned.

**Arrangement:** This series is arranged into 4 subseries:

- 6.1: Exhibition Catalogs, Announcements, Invitations
- 6.2: By Lozowick
- 6.3: About Lozowick
- 6.4: Miscellaneous Items

### 6.1: Exhibition Catalogs, Announcements, Invitations, 1922-1973

Box 4; [Announcements and Invitations, Lozowick Exhibitions, 1939-1974, n.d.](#)

Reel 5898, Frame  
786-829

Box 4; [Catalogs of Lozowick Exhibitions, 1922-1973, n.d.](#)  
(13 folders)

Reel 5898, Frame  
830-1185

Box 4; [Catalogs of Other Exhibitions, 1926-1974, n.d.](#)

Reel 5898, Frame  
1186-1221

Box 4; [Prospectuses, 1936-1973](#)

Reel 5898, Frame  
1222-1240

### 6.2: By Lozowick, 1922-1947

Box 5; [Articles, 1922-1930, n.d.](#)  
(2 folders)

Reel 5898, Frame  
1243-1292

Box 5; [Book, Modern Russian Art, Museum of Modern Art, Société Anonyme, Inc., 1925](#)

Reel 5898, Frame  
1293-1328

Box 5; [Book Reviews, 1927-1947](#)

Reel 5898, Frame  
1329-1343

Box 5; [Illustrations, 1925-1929](#)

Reel 5898, Frame  
1344-1350

Box 5; [Reproductions, n.d.](#)

Reel 5898, Frame  
1351-1353

### 6.3: About Lozowick, 1923-1974

Box 5; [Announcements of Lectures; Course Syllabus; Brochure about Summer Tour, 1920-1936, n.d.](#)  
Reel 5898, Frame  
1355-1386

Box 5; [Articles, 1923-1973  
\(3 folders\)](#)  
Reel 5898, Frame  
1387-1450

Box 5; [Clippings, 1924-1973, n.d.](#)  
Reel 5899, Frame  
12-40

Box 5; [Miscellaneous, 1947-1974, n.d.](#)  
Reel 5899, Frame  
41-50

### 6.4: Miscellaneous Items, 1922-1971

Box 5; [Broadside \(in French and Russian\), 1922](#)  
Reel 5899, Frame  
53-55

Box 5; [Clippings and Articles](#)  
Reel 5899

Box 5; [American Artists' Congress, 1935-1940, n.d.](#)  
Reel 5899, Frame  
56-64

Box 5; [Contemporary Indian Artists \(series in Design\), 1958](#)

Reel 5899, Frame 65-131	
Box 5; Reel 5899, Frame 132-213	Jewish Art, 1932-1967, n.d.
Box 5; Reel 5899, Frame 214-252	Miscellaneous Subjects (art related), 1942-1971, n.d.
Box 5; Reel 5899, Frame 253-271	Miscellaneous Subjects (not art related), 1931-1972, n.d.
Box 5; Reel 5899, Frame 272-316	Unidentified (in Russian and Yiddish), 1959, n.d.
Box 5; Reel 5899, Frame 317-533	Illustrations of Artists at Work, in their Studios, Galleries, etc., n.d. (3 folders)
Box 5; Reel 5899, Frame 534-592	Miscellaneous Publications (art related), 1939-1947, n.d.
Box 5; Reel 5899, Frame 593-598	Picture Post Cards (blank), n.d.
Box 5; Reel 5899	Reproductions
Box 5; Reel 5899, Frame 599-663	A-Z, and Unidentified, n.d.
Box 5; Reel 5899, Frame 664-699	Soviet Art, n.d.
Box 5; Reel 5899, Frame 700-776	Research Material [for "the Jew In Art"?], 1923-1945, n.d.

Box 5; Reel 5899, Frame 777-1099	<a href="#">Research Material for Lozowick's Writings on Russian Art and Artists, 1925-1954, n.d. (3 folders)</a>
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Box OV 7; Reel 5899, Frame 1100-1112	<a href="#">Research Material for "Solomon Nunes Carvalho," 1952</a>
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[Return to Table of Contents](#)

## Series 7: Sketches, n.d.

*(Box 5; 1 folder; Reel 5899)*

Scope and Contents: Ink and pencil sketches include figures, geometric abstractions, landscapes, side view of Solomon's Temple, and a scale drawing of a panel elevation. Three items are mere doodles.

Box 5; [Sketches, n.d.](#)

Reel 5899, Frame  
1113-1137

*[Return to Table of Contents](#)*

## Series 8: Photographs, 1898-1973

(Boxes 5-6, 8; 1.05 linear ft.; Reel 5899)

**Scope and Contents:** Images of Lozowick include a photograph of him as a young child, along with pictures of his father, wife Adele and son Lee, and a portrait thought to be of David Burliuk. Of particular interest is a photograph of Lozowick participating in a demonstration organized by the John Reed Club and Artists' Union, 1934.

Photographs of works of art consist of drawings, lithographs, paintings, machine ornaments, set designs, and a costume by Lozowick. Also included is work by various American, European, and Russian artists. Negatives (both acetate and glass) and lantern slides of works of art were most likely used to illustrate writings and lectures.

Miscellaneous subjects include Lozowick's studio, the Soviet Pavilion at the 1939 World's Fair in New York, and an unidentified Soviet exhibition installation.

A few photographs are among the illustrations of artists at work, in their studios, galleries, etc., filed with Series 6, Printed Material.

**Arrangement:** Lantern slides have not been scanned. Glass plate negatives and lantern slides are housed separately.

This series is organized into 4 subseries:

- 8.1: People
- 8.2: Works of Art
- 8.3: Miscellaneous Subjects
- 8.4: Negatives and Lantern Slides

### 8.1: People, 1892-1971

Box 5; [Louis Lozowick, 1898-1971, n.d.](#)  
Reel 5899, Frame  
1140-1165

Box 5; [Louis Lozowick and Family Members \(father, wife Adele, son Lee\), 1904-1945, n.d.](#)  
Reel 5899, Frame  
1166-1174

Box 5; [Louis Lozowick with Others, 1918-1966, n.d.](#)  
Reel 5899, Frame  
1175-1194

Box 5; [David Burliuk \(?\); Unidentified, 1920s, n.d.](#)  
Reel 5899, Frame  
1195-1199

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### 8.2: Works of Art, 1920s-1964

Box 5; By Lozowick  
Reel 5899

Box 5; Reel 5899, Frame 1201-1209	Drawings, 1924-1948, n.d.
Box 5; Reel 5899, Frame 1210-1234	Lithographs, 1926-1964, n.d.
Box 5; Reel 5899, Frame 1235-1253	Paintings, 1926-1963, n.d.
Box 5; Reel 5899, Frame 1254-1267	Machine Ornaments, circa 1929
Box 5; Reel 5899, Frame 1268-1272	Set Designs for "Gas" by George Kaiser, Goodman Theatre, Chicago (drawing); Stage Set, 1926
Box 5; Reel 5899, Frame 1273-1277	Stage Set for Fashion Show; Costume Designed for Gilda Gray, Lord & Taylor Centennial, 1930
Box 5; Reel 5899	By Other Artists
Box 5; Reel 5899, Frame 1278-1342	American, European, and Asian Art (A-Z, and Unidentified), n.d.
Box 5; Reel 5899, Frame 1343-1423	Russian Art (A-Z, and Unidentified), 1920s-1940s

### 8.3: Miscellaneous Subjects, 1932-1962

Box 5; Reel 5899, Frame 1425-1427	Exhibition Installation, Soviet Union; Invitation to Opening of Lithograph Exhibition at Harry Isaacson Studio Fine Arts Gallery, 1932, 1962
Box 5; Reel 5899, Frame 1428-1430	Lozowick Studio, n.d.



Box 5; [Soviet Pavilion, World's Fair, 1939](#)  
Reel 5899, Frame  
1431-1443

Box 5; [Unidentified Landscape, n.d.](#)  
Reel 5899, Frame  
1444-1448

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#### 8.4: Negatives and Lantern Slides, n.d. (Unfilmed)

Box 5 [Acetate Negatives: American, European, and Russian Art; Jewish Interest, n.d.](#)

Box 6 [Glass Plate Negatives: American, European, and Russian Art; Russian Architecture; Jewish Interest, n.d.](#)  
33 Glass negatives

Box 8 [Lantern Slides: American, European, and Russian Art; Russian Architecture; Jewish Interest, n.d.](#)  
76 Lantern slides

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*[Return to Table of Contents](#)*