



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

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Collection Overview

Repository:	Archives of American Art
Title:	Louis Lozowick papers
Date:	1898-1974
Identifier:	AAA.lozoloui
Creator:	Lozowick, Louis, 1892-1973
Extent:	5.9 Linear feet
Language:	Some records are in Russian, Yiddish, German, and French.
Summary:	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.

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.

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.

Arrangement

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

- 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)

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

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

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

Reel 5894, Frame
908-1160

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

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Box 2; "The Artist's House in Moscow," n.d.
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Box 2; "Buzkashi--Goat Ripping," n.d.
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Box 2; "Cézanne," n.d.
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Box 2; "Chana Orloff," n.d.
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Box 2; "Constructivism," n.d.
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Box 2; "The Cubists," n.d.
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Box 2; "Dura-Europos," n.d.
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Box 2; "Ephraim Mikhael," 1921
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Box 2; "Expressionism," n.d.
Reel 5895, Frame
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Box 2; "Expressionism (Kandinsky)," n.d.
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Box 2; "Futurism," n.d.
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Box 2; "The Great Unknown," n.d.
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Box 2; "Greece," n.d.
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Box 2; "Honore Daumier (1808-1879)," 1928
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Box 2; "Iconography," n.d.
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1205-1213

Box 2; "Impressionism," n.d.
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1214-1247

Box 2; "Industry of Socialism (The Status of the Artist in the Soviet Union)," n.d.
Reel 5895, Frame
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Box 2; "The Jew in Art," n.d.
Reel 5895, Frame
1258-1327

Box 2; "Kandinsky," n.d.
Reel 5895, Frame
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Box 2; "Karl Marx on Art," n.d.
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1343-1357

Box 2; "Lissitzky's 'Reminiscences,'" n.d.
Reel 5895, Frame
1358-1363

Box 2; "Lithography: Abstraction and Realism," 1930
Reel 5895, Frame
1364-1368

Box 2; "Machine Ornament," 1929
Reel 5895, Frame
1369-1371

Box 2; "Marc Chagall," n.d.
Reel 5895, Frame
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Box 2; "Medieval Artists' Guilds," n.d.
Reel 5895, Frame
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Box 2; "Modern 19th Century," n.d.
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Box 2; "Moise Kisling," 1928
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Box 2; "Mordecai Gorelik," n.d.
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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.
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Box 2; "A Note on Soviet Art," n.d.
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Box 2; "Peasant Painting," n.d.
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Box 2; "Present Moment in Soviet Art," n.d.
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Box 2; "Raphael Soyer," n.d.
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Box 2; "Ryback," n.d.
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Box 3; "Solomon Nunes Carvalho," n.d.
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Box 3; "Soviet Art," n.d.
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Box 3; "Soviet Art in Peace and War," n.d.
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Box 3; "Soviet Art Today (or Aspects of Soviet Art)," 1935
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Box 3; "Soviet Frontiers," n.d.
Reel 5896, Frame
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Box 3; "Soviet Graphic Art," n.d.
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Box 3; "Temple," n.d.
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Box 3; "Tentative Attitudes," 1917
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Box 3; "Towards a Revolutionary Art," 1936
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Box 3; "Tradition in Soviet Art," n.d.
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Box 3; "Veritism," n.d.
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Box 3; "What Has Been Happening in American Art?", n.d.
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Reel 5896

Box 3; On Art and Artists in the Soviet Union (very fragmentary), n.d.
(more than one text)
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Box 3; On Artists in the Soviet Union, n.d.
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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.
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Box 3; On Modern Art, n.d.
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702-747 (more than one text)

Box 3; Fragments, n.d.
Reel 5896, Frame
748-755

Box 3; Books
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Box 3; Memoir [published posthumously as Survivor from a Dead Age, 1997]
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Box 3; "Chapter IX: Paris," n.d.
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Box 3; "Chapter X: Berlin," n.d.
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Box 3; Manuscript, circa 1970
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864-914

Box 3; Drafts and Revisions (some incomplete), n.d.
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Box 3, Reel 5896, Frame	Miscellaneous Writings
Box 3; Reel 5896, Frame 1103-1105	Book Prospectus, Picasso and Modern Art, n.d.
Box 3; Reel 5896, Frame 1106-1171	Book Reviews, n.d.
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.
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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; Reel 5897, Frame 108-127	Lists of Reproductions, Illustrations, etc., n.d.
Box 3; Reel 5897, Frame 128-219	Notes for Article on Soviet Artists, with Related Research Material, 1940s, n.d.
Box 3; Reel 5897, Frame 220-268	Notes on India and Japan, n.d.
Box 3; Reel 5897, Frame 269-321	Notes on Lithography, n.d.
Box 3; Reel 5897, Frame 322-384	Notes on Russia and Russian Artists, n.d.
Box 3; Reel 5897, Frame 385-540	Notes on Russian Art, n.d.
Box 3; Reel 5897, Frame 541-845	Notes, Miscellaneous, n.d. (2 folders)
Box 3; Reel 5897	Translations

Box 3; Auguste, Comte Jean Marie Mathias Philippe, "Villiers de l'Isle Adam,"
translated by Louis Lozowick, n.d.
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Box 3; El Lissitsky. "Concerning the Mohilev Synagogue Reminiscences," n.d.
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Subseries 3.2: By Other Authors, 1911-1949

Box 3; Artists' Statements (A-Z), n.d.
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Box 3; Chapter Outlines by Various Authors, Approved by Editorial Committee, 1930-1931
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Box 3; Beyer, Oskar, "Architektur in Eisen und Beten," n.d.
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Box 3; Burnham, B. "Art as Weapon," n.d.
Reel 5897, Frame
963-971

Box 3; Ferdman, Joe. "Portrait of an Artist" (poem about Lozowick), 1949
Reel 5897, Frame
972-973

Box 3; George. "Modern Drawing," n.d.
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974-979

Box 3; Kravchenko, A. I. "Soviet Pictorial Art-The Artist, the Art School and the Public,"
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Reel 5897, Frame
980-991

Box 3; Marinetti, F. F. War Account, 1911
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Box 3; Schwarz, Karl. "Modern Art in Palestine," n.d.

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Box 3; Workers of a Soviet Tractor Factory, "Letter to Artists," n.d.

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Box 3; Unknown. "Louis Lozowick" (poem), n.d.

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Box 3; Unknown. Untitled Article about the Problem of Minority Nationalities in Europe, n.d.

Reel 5897, Frame
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Box 3; Unknown. Untitled Play (title pg. missing); Paper on Duke Richard of Portland [pg. 1 missing]; Unidentified Text in (Yiddish), n.d.

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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	Business Records, A-Z (removed from loose leaf binders), 1930s-1973 (4 folders)
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Box 3; Reel 5898, Frame 13-39	Receipts for Business Expenses, 1931-1973, n.d.
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Box 3; Reel 5898, Frame 40-67	Receipts for Commercial Art Work, Lectures, Writings, and Reproduction Fees, 1929-1962, n.d.
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Box 3; Reel 5898, Frame 69-78	Receipts for Personal Expenses, 1933-1968, n.d.
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Box 3; Reel 5898, Frame 79-81	WPA Arts Program, Daily Report, September 17, 1940
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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
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Box 4; [American Artists' Congress](#)
Reel 5898

Box 4; [Constitution and By-Laws, n.d.](#)
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Box 4; [Correspondence \(Louis Lozowick, Executive Secretary\), 1936-1940, n.d.](#)
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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.](#)
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Box 4; [American Council for a Democratic Greece, 1948](#)
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Box 4; [An American Group, Inc., 1939-1941, n.d.](#)
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362-382

Box 4; American Society for Race Tolerance, 1939
Reel 5898, Frame
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Box 4; American Writers Conference, n.d.
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Box 4; Artists Equity Association, 1948-1966
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Box 4; Artists Equity Association of New Jersey, Inc., 1961-1971, n.d.
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Box 4; Associated Artists of New Jersey, 1948, n.d.
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Box 4; Association des écrivains et des artistes révolutionnaires (Section française de l'U.I.E.R.), n.d.
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Box 4; Conference on Jewish Youth, 1940
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Box 4; Federal Arts Committee, n.d.
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Box 4; Foreign Language Information Service, n.d.
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Box 4; Jewish People's Fraternal Order, Million Dollar Rehabilitation Fund, 1948-1949
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Box 4; John Reed Club
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Box 4; Constitution, n.d.

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The Meeting Place, 1930

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Municipal Art Committee, City of New York, 1936-1939, n.d.

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National Committee for People's Rights, 1939

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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;

New-Age Gallery, Inc., 1946

Reel 5898, Frame
725-727

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

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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

Subseries 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

Subseries 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

Subseries 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

Subseries 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; Jewish Art, 1932-1967, n.d.
Reel 5899, Frame
132-213

Box 5; Miscellaneous Subjects (art related), 1942-1971, n.d.
Reel 5899, Frame
214-252

Box 5; Miscellaneous Subjects (not art related), 1931-1972, n.d.
Reel 5899, Frame
253-271

Box 5; Unidentified (in Russian and Yiddish), 1959, n.d.
Reel 5899, Frame
272-316

Box 5; Illustrations of Artists at Work, in their Studios, Galleries, etc., n.d.
(3 folders)
Reel 5899, Frame
317-533

Box 5; Miscellaneous Publications (art related), 1939-1947, n.d.
Reel 5899, Frame
534-592

Box 5; Picture Post Cards (blank), n.d.
Reel 5899, Frame
593-598

Box 5; Reproductions
Reel 5899

Box 5; A-Z, and Unidentified, n.d.
Reel 5899, Frame
599-663

Box 5; Soviet Art, n.d.
Reel 5899, Frame
664-699

Box 5; Research Material [for "the Jew In Art"?], 1923-1945, n.d.

Reel 5899, Frame
700-776

Box 5;
Reel 5899, Frame
777-1099

Research Material for Lozowick's Writings on Russian Art and Artists, 1925-1954,
n.d.
(3 folders)

Box OV 7;
Reel 5899, Frame
1100-1112

Research Material for "Solomon Nunes Carvalho,", 1952

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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

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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

Subseries 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

Subseries 8.2: Works of Art, 1920s-1964

Box 5; By Lozowick

Reel 5899

Box 5; Drawings, 1924-1948, n.d.
Reel 5899, Frame
1201-1209

Box 5; Lithographs, 1926-1964, n.d.
Reel 5899, Frame
1210-1234

Box 5; Paintings, 1926-1963, n.d.
Reel 5899, Frame
1235-1253

Box 5; Machine Ornaments, circa 1929
Reel 5899, Frame
1254-1267

Box 5; Set Designs for "Gas" by George Kaiser, Goodman Theatre, Chicago
(drawing); Stage Set, 1926
Reel 5899, Frame
1268-1272

Box 5; Stage Set for Fashion Show; Costume Designed for Gilda Gray, Lord & Taylor
Centennial, 1930
Reel 5899, Frame
1273-1277

Box 5; By Other Artists
Reel 5899

Box 5; American, European, and Asian Art (A-Z, and Unidentified), n.d.
Reel 5899, Frame
1278-1342

Box 5; Russian Art (A-Z, and Unidentified), 1920s-1940s
Reel 5899, Frame
1343-1423

Subseries 8.3: Miscellaneous Subjects, 1932-1962

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

Box 5; Lozowick Studio, n.d.

Reel 5899, Frame
1428-1430

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

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

Subseries 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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