



Schanker, now 70, did this self-portrait at the age of 24.

Oct 27-1928

THE NEW YORKER

THE ART GALLERIES

Mixed Grill — Opportunity Knocks — More Einstein Influence



IT has been a mixed week of art, ranging all the way from the truly moving French Hos-

LAST season we blew ourselves hoarse over the Opportunity Gallery in the Art Center. So this year we shined our trumpet and waited impatiently for the opening of this great gateway to fame for the unknowns. But something has gone sour. The first Opportunity show of the season is a rather feeble affair. If this is all that the modest violets have been doing by their mossy stones during the long summer months, we fear for our great school of primitive art. But perhaps the unknowns have merely become gallery-conscious and are awaiting the late season before bringing out their wares. Anyway, in such shows you usually get the most enjoyment out of the purely unsophisticated. John T. Hailstalk is such a natural, and his "Summer House" is good in that category. Josef Meert had a nice tonal theme in a little water color. Manfred Schwartz in his "Landscape" achieved something. St. John Dix is rather bad Prendergast. About the only canvas in the place that we cared for was the landscape of Louis A. We had first been attracted by the portrait and then moved on to this, thinking, "The man can paint." Looking for identification, we found the anonymous designation, so we suspect a hoax. Anyway, Louis A. is far ahead of his field. Boardman Robinson chose this group; however, as we say, the better-known of the great obscure may have been hiding until cold weather brings the patrons back to town.

Louis A. herein
mentioned is
Louis Schenker

CREATIVE ART

A Magazine of Fine and Applied Art
Incorporating "The Studio" of London

Editor, HENRY MCBRIDE

English Editor, GEOFFREY HORNE; Managing Editor, WILLIAM GADSDEN

VOLUME VIII

JANUARY 1931

NUMBER 1

The Harriman Gallery has from 500 entries winnowed an unusually good group. A. Lewis' *Child Seated in a Chair* indicates a clever talent. At first glance, naive, his composition with color is extremely clever. He has one known for the child's hair, a tone darker for its eyes, and a tone warmer for the brown in the spokes of the chair's back and the stretchers between its legs. The other parts of the chair are a brilliant ultra-marine. The background is off greys and the child's woolen leggings are of dark grey, while its sweater, to set off the blue of the chair, is of brilliant emerald. The paint material itself is of a very rich sort, and the slight sentiment of deformation effectively catches one's attention. Paul Melisner also



A. Lewis, at Mario Harriman Galleries.



[In the early 1920's Schanker traveled cross country as a roustabout in the circus, and part of a wheat threshing team that moved with "like Gypsies" across the northwest up into Canada.]

[Oral history interview with Louis Schanker, \[circa 1963\], Archives of American Art, Smithsonian Institution](#)

HARLAN PHILLIPS: Well, did you get a chance to show in the '20's then you got back?

LOUIS SCHANKER: Well, I was showing at--I forgot the name of the gallery--it was a city gallery and I forgot the name of it. We had a city gallery in those days. We don't have it today. Right? We had a little city gallery that was run by the city. And I showed in group shows.

HARLAN PHILLIPS: You did show in group shows?

LOUIS SCHANKER: Oh, yes. Yes. Well, I had a show. I showed at Marie Harriman Gallery in 1929, 1930; there was a big kind of a competition show. And at that time I was still painting realistically so I had painted a portrait of my niece who was five at that time and so I entered it like anybody else. I don't know how many, five hundred people, at the and I was picked so there was, I think, twenty of us that were picked out of that group, and I was one of them. So I had my reproduction in the paper and at that time I signed my name "A. Louis" so no one knew me, see. It's still A. Louis. So that was the first time I had a reproduction in--I think it was Jewell at the time--in the New York times on Sunday. And then the Marie Harriman Gallery sort of closed up afterwards. Walt Kuhn was the big guiding light of that gallery.

BROOKLYNITES SAIL FOR SPANISH PORTS



Shown above is Captain Isider Bilabo, skipper of the Spanish motorship, Motomar, with three of his passengers who sailed for Spain recently from the State Barge Canal pier, Brooklyn. They are, left to right: Charles Logasa, Mrs. Louis Schanker and Louis Schanker, all of Sea Gate. The Motomar, which makes the crossing in 11 days, imports large quantities of Malaga wines to this country, which are stored in sealed government warehouses, with hopes of speedy repeal of prohibition.

"The story I am about to relate happened on a train in Italy, while travelling from Turin to Florence. It was in the summer of 1932 while I was living in Paris. Another artist and I was living in Paris. Another artist and I went on a two week trip to Italy. At Turin the train stopped for a while and we set out to see the town. There wasn't very much we could do there so we bought two quarts of Quanti.

We were travelling third class and the train was jammed with men, women, children, chickens, goats and other livestock. We had to stand in the aisle and it was noisy and bumpy, so we decided to start on a bottle of Quanti. After the first drink, my friend thought he had enough, but with each successive drink, I was feeling better. Finally, without realizing it, I had finished the two quarts and by that time, I was not only feeling good, but I decided I needed more room and more air. Of course none of the windows were open and you couldn't ask the passengers to open the windows, for they would refuse to do so. So I calmly put my fist through one of the windows and there was bedlam.

Everybody was screaming and shouting and the livestock and the babies joined the general chorus. Not to be outdone, I shouted louder than anybody else. They began to shake their fists and things were beginning to look serious when the train police, dressed like comic opera police, arrived on the scene. They escorted us to a little private cubicle and we proceeded to discuss the situation.

They wanted me to pay 30 lire for the broken window. I thought it was too much and I offered them 15 lire. This went on for about an hour and neither side would give in. So, after much discussion, they decided to put us off the train. They would sooner have nothing than the 15 lire and so we were put off in a tiny village called Santa Margarita. By this time, I was in a daze and the next thing I knew, I awakened on the beach where we had slept through the night. It was a beautiful little village right on the Mediterranean coast and we were surrounded by the whole village including the dressed up Gendarmes. We were accompanied by the whole crowd to the Mayor's home where we showed our passports and fixed things up generally.

When we were settled on the next train again, my friend asked me when and where I had studied Italian. I replied that I didn't know a word of Italian nor did I understand it. He just roared with laughter. All through the meal, he kept quiet and I did all the talking. I spoke with such conviction that he was sure that I knew the language. It certainly sounded like Italian to him. Evidently throughout the whole discussion, they had no idea what I was talking about, and I certainly didn't know what they were talking about. But it was an interesting experience and we enjoyed it."

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NEW YORK, December 20, 1933

To Whom it Concerns;

Mr. Louis Schanker was employed by me as a cabinet maker from 1924 to the above date. During that time that he has been in my employe, he has proven himself highly satisfactory.

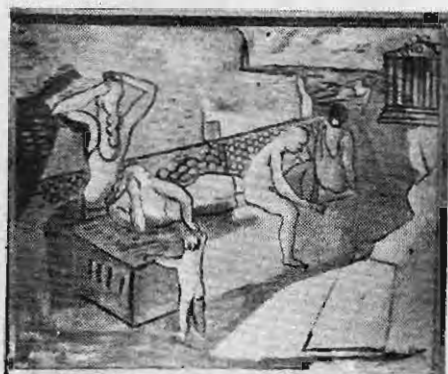
Louis Berkowitz

Berkowitz & Markowitz

Louis Berkowitz [President].

• Stūdio News

JULY : : 1933



BATHERS
by Louis Schanker
Courtesy of the
Contemporary Arts Gallery

CATALOGUE

1. ABSTRACT COMPOSITION
2. STILL LIFE WITH MASKS
3. WILLIAMSBURG BRIDGE
4. ABSTRACT COMPOSITION
5. QUARTET
6. STILL LIFE WITH MANDOLIN
7. BATHERS
8. TWO BEGGERS
9. STILL LIFE
10. CONEY ISLAND
11. STILL LIFE WITH CUT APPLE
12. STILL LIFE

FOREWORD

Louis Schanker is chiefly concerned with pattern and color. He is one of the few abstractionists whose natural feeling for design carries with it a depth that gives a substance to his work which is beyond the surface texture of the paint. This unconscious tendency accounts for the "painter's quality" which is apparent in all of his canvases. It is this quality which is usually lost by the younger men experimenting in the field of abstractionism. He is not an inventor and makes no attempt to describe new theories but, on the other hand, accepts the traditional phases of this field of painting and his work is marked by a creditable sincerity.

Schanker was born in New York in 1903. His early studies in painting were taken at Cooper Union and at the Art Student's League. In 1931, he left New York for a year of study and work in Paris. Although this is his first one-man exhibition, he has previously exhibited at the Marie Harriman Gallery, the Art Center, and the Morton Gallery.

FRIDAY, MARCH 24, 1933.

The announcement that Louis Schanker, who is displaying abstract paintings, is no innovator, while generous, is hardly necessary. A round of the Contemporary Arts Gallery, 41 West Fifty-fourth street, where the artist's work is on view, will convince any one of that, and also of the justness of catalogue word observation that he "accepts the traditional phases of this kind of paintings, and that his work is marked by a creditable singularity." It is, and thanks to a pleasing color sense and a lively feeling for suggestive pattern, he carries it off for better than most of the humble gleaners in this rather barren field. But perhaps he doesn't play quite fair, for he weaves into his abstractions kaleidoscopic hints of representation that are liable to set the mind wandering from the straight path of pure design. However, his efforts, whether labeled simply "Abstract Composition," or "Coney Island" or "Williamsburg Bridge," or what not, hold together nicely and wake a vague, not unplesing response.

The Art Digest, 1st April, 1933

Schanker Shows His Abstractions
the Contemporary Art Gallery Louis Schanker is holding an exhibition of paintings April 8. Carlyle Burroughs of the Herald said: "Schanker is chiefly concerned the abstract properties of design as manifested in terms of form and color. There is in his paintings that is reminiscent of Ecole de Paris. Picasso and Chirico, no doubt, are two of that group who are most responsible for some of the ideas he expresses." The Times was not very enthusiastic. "De-

their unquestioned sincerity, painstaking composition and sometimes sensitive use of color, the paintings seem to be arid, too similar and unconvincing."

THE NEW YORK TIMES,

SUNDAY, MARCH 26, 1933.

PAINTINGS by Louis Schanker make up the current exhibition at Contemporary Arts Gallery. They are not sheer abstractions, nor are they Surrealistic. Neither are they representational. Despite their unquestioned sincerity, painstaking composition and sometimes sensitive use of color, the paintings seem to this reviewer to be arid, too similar and unconvincing and to belong to a somewhat outgrown movement. It is to be feared that Mr. Schanker, competent painter that he is, has drawn inspiration from a spring of Braquish water not far from one of the heavily traveled Picasso side roads. This visitor wishes some of his water-colors had been shown

New Art Exhibits.

An American Place—Paintings and water colors by Arthur Dove and Helen Torr.
Art Centre—Soap Sculpture by Lester Gaba.
Contemporary Arts—Paintings by Louis Schanker.
Cronyn & Lowndes—Paintings by Robert Philipp; water colors by Roy Mason.
Downtown Gallery—Paintings by leading American artists.
D. Cas-Deibo Galleries—Paintings by Helen Havemeyer.
Gallery 144 W. 13th St.—Paintings by Ben Benn.
Grand Central* Galleries—Paintings by Ettore Caser; annual show of American Society of Landscape Architects.
Macbeth Gallery—Paintings by Robert Brackman and water colors by Sanford Ross.
Morton Gallery—Water colors by Joseph Hauser.
Rehn Gallery—Lithographs by Robert Rigg.
Weyhe Gallery—Ninety-Nine Ways of Painting Nudes.

NEW YORK HERALD TRIBUNE

SUNDAY, MARCH 26, 1933

Studies

In Abstraction

Louis Schanker, who is showing his work at the Contemporary Arts Gallery, is chiefly concerned with the abstract properties of design as manifested in terms of form and color. There is much in his paintings that is reminiscent of the Ecole de Paris. Picasso and Chirico, no doubt, are two of that group who are most responsible for some of the ideas he expresses. He is perhaps most ingenious in the synthesis of objects brought together in his "Williamsburg Bridge" and the still life abstraction, "Quartet."

NEW YORK AMERICAN.

—SATURDAY, APRIL 1, 1933

By MALCOLM VAUGHAN.

The problem of painting in the abstract is so fraught with labyrinthine difficulties that exceptional vision and rare technical distinction are required ere the abstractionist may hope to convey his emotion and inspiration to the spectator. So much vision and technique are not yet evident in the canvases of Louis Schanker, who is currently honored at the gallery of Contemporary Arts with his first one-man exhibition.

If as a whole Schanker's paintings lack sufficient depth of aesthetic experience in the artist's soul and also sufficient depth of technical experience,

SATURDAY, MARCH 25, 1933

At the Contemporary Arts Gallery Louis Schanker is holding an exhibition of paintings. He is, as the foreword states, "chiefly concerned with pattern and color." In "Still Life With Mandolin," both objectives are felicitously achieved, color functioning ably in building up a handsome pattern, which combines both abstract and realistic detail. There are other canvases with representational bases, but the cerebral interest in organization allies them with abstract design both flat and spatial. Some one once said that every art student should go through an early course of cubism so that the real fundamentals of design could be properly appreciated. It may be said equally well of any discipline through abstract painting, where the effect of lines and planes upon each other

may be most clearly discerned, but there is a danger that the apprenticeship may end there and that having acquired a brilliant idiom of expression, the artist may have nothing to say with it.

the best of them, nevertheless, manifest enough strength of purpose to suggest that he may in time produce work of worth. Of the dozen pictures exhibited, the ablest handling of the abstract problem is to be found in the canvas called "Coney Island." In point of vision, however, it is not as good as the less skillfully rendered "Beggars," and neither of these examples captures as much feeling as the inept yet finely emotional expression of a musical mood entitled, "Quartette." The most ambitious canvas on display, "Abstract Composition," employs so many of the stock mannerisms of the modern abstract school that one can scarcely give it the rank it earns.

Schanker would do well to remind himself that the heart of the abstract problem is to transfer that part of the artist's

THE NEW YORK TIMES,
SUNDAY, APRIL 9, 1933.

By HOWARD DEVREE.

The galleries of R. H. Macy & Co. have resumed the showing of work by some of the younger American artists, nearly thirty being represented by oils, water-colors or black-and-whites. Among those in the current exhibition are Boris Aronson, Fred and Edith Nagler, Elliot Orr, Don Forbes, Buk, Sterling Blazy, Louis Shanker and Hans Hofman. The works range from the academic to abstractionism. This highly commendable project is off to a flying start.

COLOR
WOOD
BLOCK
PRINTS
by
LOUIS
SCHANKER



new school for social research
66 west 12th street

This is not the occasion for comment on Louis Schanker's painting, since he is currently represented not by that but instead (at the New School for Social Research, third floor) by a group of colored wood-blocks. Yet it may be pointed out that a unique strain runs through all of this gifted artist's work, whatever the medium, and that strain furnishes an analogy to music.

Schanker's expression is melodious, rhythmic and frequently contrapuntal. These abstract prints are engaging alike in design and in color; they are blithe and witty and decorative. The exhibition contains also three actual blocks, by way of illustrating Schanker's method of working in wood and of printing a design, color by color.

show."

Other Exhibitions—Louis Schanker, a capable water-colorist, has worked away from abstractions but now presents some odd square-headed goopies and golems in his show at the New School for Social Research...

LOUIS SCHANKER, a young American who has just returned from Spain, is showing twenty of his oils and water colors at the New School for Social Research. In them he half transforms objects into abstract decorative compositions in the manner of the cubists.

Flesh is green, horses are blue on one side and pink on the other, the

colors on a man's face are apt to reach over beyond the face itself onto the background. Yet despite the distortion and arbitrary color planes, they remain lively, decorative, cheerful pictures which are not too abandoned to be pleasurable.

exhibition

louis schanker

january 23rd - february 13th, 1934

the new school for social research
66 west twelfth street, new york

oils

1 people at concert

2 head

3 nude seated

4 wrestlers

5 bathers

6 nude

7 music

8 still life

drawings

9 wrestlers

10 acrobat

watercolors

11 bathers

12 subway jam

13 nude

14 puerto pollensa

15 theatre box

16 market place

17 polo players

18 funeral

19 market

20 masquerade

21 bull fight

**First One-man Introductions
1931-1934**

LOUIS SCHANKER—1933

(New York City, 1903)

Cooper Union and Art Students' League, Paris 1931.

17. MARKET PLACE, PALMA

18. NUDE

March 12th to 31st, 1934

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PAINTINGS
BY
NEW
MEMBERS

APRIL 2nd - 21st, 1934

GALLERIES
of an
AMERICAN GROUP

BARBIZON - PLAZA
58th Street and Sixth Avenue New York

- | | | | |
|--------------------------|--|---------------------------|--------------------------|
| 1. Isami Doi..... | Tying a Sash | 14. William Meyerowitz... | Still Life |
| 2. | Hawaiian Mountains | 15. | ... Landscape |
| 3. Thomas Donnelly..... | Neighbors | 16. Paul Mommer..... | The Fence |
| 4. | Main Road | 17. | Contemplation |
| 5. Alonzo Hauser..... | Marti (head in Sienna
yellow marble) | 18. Yack Pell..... | Palm Trees |
| 6. | Jean (bronze) | 19. | East Side Park |
| 7. | Reclining Figure
(Burgandy Rose marble) | 20. Louis Schanker..... | Theatre Box |
| 8. | Reclining Figure
(Tennessee marble) | 21. | Still Life with Mandolin |
| 9. Chas. Trumbo Henry.. | Tidal River | 22. Maxwell Simpson..... | Red Jacket |
| 10. | .. Barns at Congers | 23. | Girl Resting |
| 11. Julian Levi..... | The Wreck | 24. Algot Stenbery..... | |
| 12. | Head | 25. | |
| 13. Helen Mc Auslan..... | Pomegranates | 26. Sol Wilson..... | Sandy Point |
| | | 27. | Wharves |

An American Group. Most of the members are included in the present group show at the Barbizon-Plaza. We find a light, fresh and well-patterned still-life by Algot Stenbery; a crowded park swimming pool, by Louis Ribak; a

sketchy New Hampshire lake landscape, by Charles Trumbo Henry; a striking corner of yellow road between houses, by William Meyerowitz; a "Child Seated," by Louis Schanker—almost an American primitive; an extraordinary swirling grotesquerie, "Black Dancers," by Maxwell Simpson—suggesting a night-club mural; and other members of the group are typically represented. Until June 2.

AN AMERICAN GROUP

GROUP EXHIBITION

MAY 14 - JUNE 2, 1934

GALLERIES
of
AN AMERICAN GROUP

BARBIZON - PLAZA
58th Street and Sixth Avenue, New York

William Scherbrun, Gerhard Marcks, Oswald Matard and Remy Simeon.

Paintings by new members of An American Group are on view, until April 31, at the Barbizon-Plaza. Although this exhibition contains nothing very remarkable, some of the work possesses a more than routine interest. Isami Doi, Thomas Donnelly, Alonzo Hauser, Charles Trumbo Henry, Julian Levi, Helen McAuslan, William Meyerowitz, Paul Mommer, Yack Pell, Louis Schanker, Maxwell Simpson, Algot Stenbery and Sol Wilson are the artists. Upon the whole it may be felt that their inclusion will strengthen the group.

- | | | | |
|-------------------------|---------------------------------|------------------------|---------------------------|
| 1. Isami Doi | Combing the Hair | 11. Yack Pell | Gray Day, Paris |
| 2. Thomas Donnelly | Flowers | 12. Hobson Pittman | Over the Bridge |
| 3. Stuart C. Edie | Still Life | 13. Louis Ribak | City Landscape |
| 4. Alonzo Hauser | Chiquita (Sienna Yellow Marble) | 14. Louis Schanker | Child Seated |
| 5. Charles Trumbo Henry | Across a Lake — New Hampshire | 15. Maxwell Simpson | Black Dancers |
| 6. Frederic Knight | Head (Gouache) | 16. Jacob Getlar Smith | Olga |
| 7. Julian Levi | Man with Pamphlet | 17. Algot Stenbery | Still Life |
| 8. Helen McAuslan | Spring Landscape | 18. Warren Wheelock | Mother and Child Sleeping |
| 9. William Meyerowitz | Landscape | 19. Sol Wilson | Amy |
| 10. Paul Mommer | Dark Harbor | | |

CONTEMPORARY ARTS

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of New Artists in Every Field of Art **

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A PRE-SEASON GROUP EXHIBITION

"SAILING, SAILING!"

SEPT. 18th to OCT. 11th

1934

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Members' and Exhibitors' Guest Evenings, Mondays, 8:30 to Midnight

41 WEST 54th STREET

NEW YORK

Columbus 5-9899

Contemporary Arts this week presents a show as beautiful as it is timely in "Sailing, Sailing!" There are canvasses included which are as fine as anything being produced in America today. You'll find no calendar pictures of pretty ships skipping along blue oceans. These have strength and character. There are gay Dufy-ish compositions, like Pereira's "Sailing"; somber, murky ones like Eugene Higgin's "Scrub Boat"; spirited works like John Whorf's "Sundra's Sails"; charming delicate harbor scenes by Ethel Katz; extravagantly beautiful Pellew pictures, and fine things by Louis Schanker, Elliot Orr, Nakamiso, Paul Mommer, Michael Rosenthal and others.

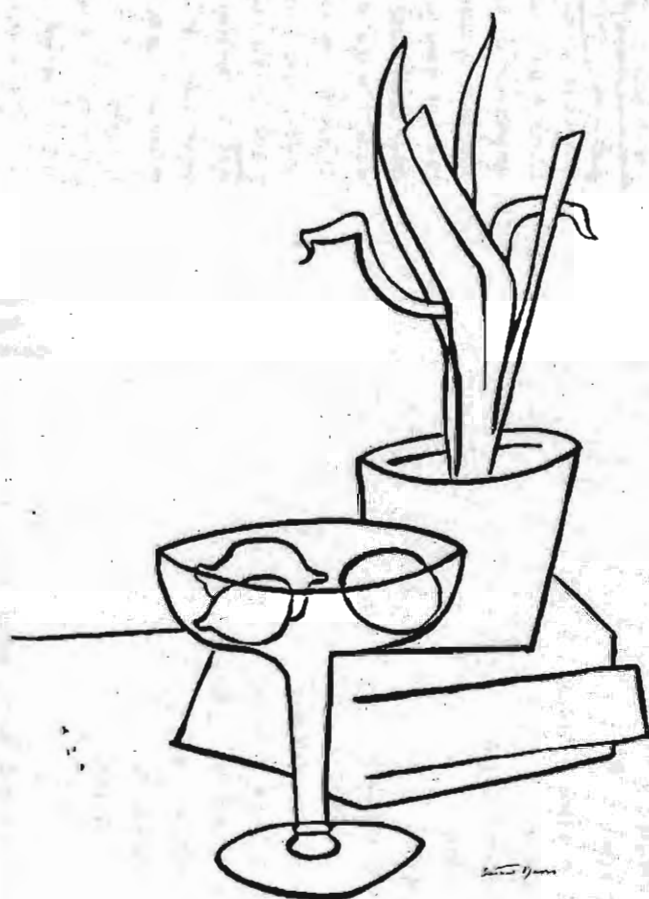
E. G.

FEBRUARY 12
TO MARCH 22
1 9 3 5

ABSTRACT PAINTING IN AMERICA

WHITNEY MUSEUM
OF AMERICAN ART

10 WEST 8
NEW YORK



LOUIS SCHANKER

100 ABSTRACTION WITH MUSICAL INSTRUMENTS

oil

1932

Collection of the Gallery Secession, New York



SCHANKER, LOUIS

315 Majorca.

316. East Gloucester, Mass.

Born in New York City, July 20, 1903, Louis Schanker studied at the Art Students League, Sketch Class, and Educational Alliance, in Paris and in Spain. He is represented at the Gallery Sécession.

GALLERY SECESSION

49 WEST 12th STREET

ONE MAN SHOW

LOUIS

SCHANKER

APR. 23 - MAY 13

UNDER THE DIRECTION 
ROBERT ULRICH GODSOE

LOUIS SCHANKER, a New Yorker who has wandered about the world, lived in Paris and Mallorca, and painted incessantly throughout his travels, is already a veteran exhibitor in the New York galleries. And to those who have watched the evolution of what has become a dynamic and personal idiom, the man's virile concern with experimentation has been a gratifying experience in the midst of nationalism and mediocrity. Schanker stands amongst our most inquisitive painters, a big personality, imbued with a heroic lust after aesthetic verity. He has been called one of the five finest abstractionists in America and his work has received the high praise of the discerning and the honest. He has had one-man exhibitions at Contemporary Arts and the New School for Social Research and has shown, further, at the Whitney Museum, the Brooklyn Museum, Marie Harriman's, An American Group and the Morton Galleries. Recent work is featured in this display.

- | | |
|------------------------------|--------------------|
| 1. Nude | 8 Wrestlers |
| 2. Head of a Woman | 9 Green Sweater |
| 3. Abstraction #1 | 10 Head of a Clown |
| 4. Three Men in Conversation | 11 Abstraction # 2 |
| 5. Seated Figure | 12 On the Beach |
| 6. People at a Concert | 13 Head of a Man |
| 7. Picnic | 14 Seated Nude |

All work on Sale:- Prices on request.

May 2, 1935

THE ART MARTS

By ROBERT ULRICH GODSOE

INTEREST in art world activities will center this week in the downtown regions, the independent belt below Fourteenth Street. Three shows are on, though unevenness prevents any pat categorization.

The prime events are the one-man and group exhibitions at Gallery Secession. Here Louis Schanker, whose fame up to this point has derived largely from a lofty esteem in

which the younger moderns hold him, is blazoned forth as one of the most dynamic of the newer experimentalists. Schanker has a courageous showing of oils and temperas, bold, intense work characterized by a superb skill in the handling of mediums, a sense of absolutely vital color and an inquiry into forms which has evolved for him a pungently original idiom. This is one of the strongest experimental painters to have emerged for a long time, completely within the modern expressive tradition, fruited in a very live abstraction, capable at once of a crushing conviction and at the same time of a completely nuanced lyricism. His stature is large and in the present showing one is aware of a name irrefutably come to the fore as really important. Analysis, imagination, inventive color, technical virtuosity and a released conception of function and decoration make of Schanker's display one of the really imposing exhibits of the season.

In the group show a riant vitality is the key-note. There is an amazing vigor here and a completely undaunted striving for the expressive thing. Throughout a wide variety of endeavor from different palettes unity is present in the consistent interest in the scientifically realized emotive element . . . a compelling exhibition, everywhere inquisitive and unconcernedly brave. The participants are: Jennings Tofel, Louis Harris, Adolph Gottlieb, Yankel Kufeld, Ben-Zion, Philip Evergood, Lorenzo Santillo, Otto Botto, Vincent Spagna, Nahum Tschachasov, Helen West Heller, Joseph Solman, Gershon Benjamin, Pietro Lazzari, Deszo Kovesi, Byron Browne, Oranzo Gasparo, Anthony Palazzo, Marcus Rothkowitz, Harrison Knox, I. Rice Pereira, Ahron Ben-Shmuel, John Begg, Jean de Marco and Louise Nevelson.

At the Eighth Street Gallery A. F. Levinson shows a varied selection of gouaches where competence is conspicuous, inspiration a little rare. This is the sort of sturdy, dependable work which is a constant source of gratification but one begs for greater phantasy, a bit less of the

plodding, everyday business of painting. There is certainty in Levinson's delivery, maturity and authority, but command of form and intelligence in color will not make a great artist if the expression is nowhere meaty. Levinson is rarely more than merely satisfying unless it be in several tiny studies where a process of abstraction, less obvious than in most, makes succinct some deep analysis of theme.

The one-man showing of work by Yack Pell at the ACA Gallery is a dreary assemblage of tight, dry, literal canvases, devoid of excitement, delivered with a purse precision indicative of a shallow conception of all plastic element. In the group display accompanying the one man show only a few pieces emerge. A deathly mediocrity predominates and, were it not for certain laudable performances by Arthur Empeage, Giorgio Cavallon, Niberg Abbey, Irving Lehman, Kenneth Rosevear and Ilya Bolotowsky one might dismiss the event with little more than passing mention.

Art of Schanker,
Masson Praised

By EMILY GENAUER.

TWO of New York's current art exhibitions will entail a little effort on the part of the gallery-goer if he would enjoy them. But they are more than worth it.

Abstractions by Louis Schanker.

PAINTINGS by Louis Schanker, on view at the Gallery Secession, comprise the second show. Schanker is one of the country's finest abstractionists. In some of his paintings figures and objects may be discerned. The compositions are merely rapports of sensitive color facets and puissant line, combinations of most sensitive perfection, in which interpenetrating zones make up harmonious stirring chords.

"Three Men in Conversation," the rich "Head of a Man" and a gay study, the title of which escapes me, are most beautiful. Outstanding in the Secession group show are an early Helen West Heller, a characteristic study in curving, flowing rhythms; a tragic, deeply emotional "Family Group" by Nahum Tschachasov, which should serve as a red flag informing a reluctant public that this man will bear watching; Kufeld's "Portrait" and Evergood's "Yellow Parasol."

NY Telegram
May 9, 1935

AN
AMERICAN
GROUP



THIRD ANNUAL
GUEST EXHIBITION

January 15th to February 10th

GALLERIES OF AN AMERICAN GROUP

BARBIZON - PLAZA

58th Street and Sixth Ave., New York

Guest Exhibitors

1. George Ault Madison Square
2. Thomas H. Benton..... Colored Boy
3. George Biddle..... 8th Avenue Subway
4. Alexander Brook..... The White Shawl
5. John Steuart Curry... The Gospel Train
6. Stuart Davis..... Landscape with Drying Sail
7. Ernest Fiene Bather
8. Bernard Korfiol Bathers in Pine Woods
9. Leon Kroll..... Semi - Nude
10. Yasuo Kuniyoshi..... Feathered Hat
11. Reginald Marsh Alma Mater
12. Jose Clemente Orozco Wounded Soldier
13. Walter Pach The Yellow Dress
14. Jules Pascin The Captives
(Deceased)
15. John Sloan Lady of Santa Fe
16. Maurice Sterne..... Gladys

Members of An American Group

17. Francis Criss Yaddo Farm
18. Stuart Edie Still Life
19. Frederic Knight Paula
20. Julian Levi Barnegat Bay
21. Helen Mc Auslan Horses Eating in Corral
22. Paul Mommer..... The Church
23. Yack Pel Spuyten Duyvl Bridge
24. Hobson Pittman Fort Washington
25. Louis Ribak August Day on East River
26. Louis Schanker Head of A Woman
27. Anatol Shulkin..... Composition
28. Jacob Getlar Smith... Crucifixion
29. Chuzo Tamotzu Autumn
30. Warren Wheelock.... The Miner





AMERICAN ARTISTS SCHOOL

SEPTEMBER 21, 1936 - JUNE 12, 1937

131 WEST 14th STREET - NEW YORK

Mural Painting and Composition (Fresco-Tempera-Oil)

Instructor: LOUIS SCHANKER

Monday, Tuesday, Thursday, Friday

6 to 10 p. m.

For advanced students. Applicants for registration in this class must submit work for approval of instructor.

Tuition: \$7.50 per month

american arts

art . music . dance . theatre . literature . radio . film



monthly

JUNE 1937 • 25 cts.



W i t h this issue a new, larger and finer AMERICAN ARTS MONTHLY makes its bow. Its program will continue to be the furtherance of all the American arts, bringing to the American people the most advanced efforts of present-day painters, poets, musicians and all other creative and interpretative artists. Disclaiming any lofty, "highbrow" attitude, it will endeavor to bring the benefits derived from the arts and letters within the reach of as large a section of the people as possible. It will avoid a narrow chauvinistic obsession with "indigenous" art, but will bend every effort to encourage all young and vital talent. As a part of this objective it will continue to advocate and seek to promote the type of permanent government-sponsored program which is already well established in most of the progressive nations of the world. And above all it will seek to present impartial and constructive criticism based on the highest professional standards, withholding neither praise nor blame.

■

WHAT IS AMERICA?

WHAT IS AMERICAN ART?

HOW CAN WE ACHIEVE IT?

America today is not the America of 150 years ago. It is not the America of last week, or yesterday. It is changing every hour, every minute, and what we call "the American scene" is inevitably affected by what happens in all parts of the world.

Any art, to be vital, must be a valid expression of its times. American art then, must reflect the fundamental changes in the American scene. The artist who wishes to make an important contribution to contemporary art must understand the forces and phenomena which affect the life or setting he attempts to portray. In addition to technical skill, he must have a knowledge of the social and psychological background of the times in which he lives.

How can an artist paint a significant portrait, a family, or a convincing picture of farmers or industrial workers without understanding the true position of each in America today?

In the past, art training has neglected these important problems and concentrated on technical efficiency. This trend dominates today in schools which seek to perpetuate old and tried methods of painting. In most schools which make claims to modern, progressive methods, the "progressive" applies to technique only.

The American Artists School eschews this sterile approach and establishes as its fundamental premise that the student must be developed as an independent thinker at the same time he is trained to be a competent artist. We believe America contains infinite painting material, and that the student who learns to understand and appreciate it cannot help but evolve into a socially constructive artist.

As a practical expression of this viewpoint, we have solicited the collaboration of psychologists, social commentators and outstandingly progressive artists, to give students a living background for the æsthetic interpretation of America. No other art school has ever presented so advanced an attitude in the realm of æsthetic research.

In addition to a complete schedule of student courses in life, painting, sculpture, and graphic arts, the School offers special opportunities to professional artists to do advanced and experimental work in mural and fresco painting, graphic art, or other phases of æsthetics in which they are interested.

The American Artists School is a cooperative organization, started by a group of well-known progressive artists to provide the new and vital type of art training which they found was not to be had elsewhere. It is administered by a Board of Control, which consists of members of the faculty, elected representatives of the student body, and prominent artists who are interested in developing this new analytical approach to art.

FACULTY AND BOARD OF CONTROL: Francis Criss • John Cunningham • Gregor Duncan • Beatrice Edelman • Philip Evergood • Jacob Friedland • Eugenie Gershoy • Harry Glassgold • Maurice Glickman • Aaron Goodelman • Harry Gottlieb • Abraham Harriton • Ned Hilton • Joseph Kaplan • Frank Kirk • Louis Lozowick • Eugene Morley • Elizabeth Olds • Walter Quirt • Anton Refregier • Philip Reisman • Louis Schanker • Concetta Scaravaglione • Moses Soyer • Raphael Soyer • Sol Wilson.

STATEMENT: With rare exception art has hitherto been too subservient to countless irrelevant factors and seldom played a part wholly its own. It has been used as decoration, calligraphy, base illustration, to the extent of almost completely vitiating it.

This era calls for a new aggressive and independent art which should serve as a dominant educational and social force. We must have an art that will cope and interlock with the rapidly changing philosophy of life, an art that will express the new vision, reality and hope, an art that will extricate itself slowly from squander, abuse and academic servility.

The American Artists School realizing this, is instituting an investigative method of training in the plastic arts. The artists conducting this school are motivated solely by these aspirations, and are seriously bent upon supplying this long felt need in art education.

In its effort to realize these ideals, the American Artists School solicits and merits the generous support of all progressive art students, artists, and educators, among whom I earnestly desire to count, in a genuine spirit of unstinting cooperation and helpfulness.

MAX WEBER

ADVISORY BOARD: Henry Billings • Peter Blume • Margaret Bourke-White • Nicolai Cikovsky • Stuart Davis • Adolph Dehn • William Gropper • Joe Jones • Rockwell Kent • Jerome Klein • Paulanship • Lewis Mumford • J. B. Neuman • Walter Pach • Eugene Schoen Meyer Schapiro • Niles Spencer • Max Weber • Art Young • Carl Zigrosser

WORLD ALLIANCE FOR YIDDISH CULTURE 'YKUF'
ART SECTION • U. S. A.

First
EXHIBITION

PAINTING - SCULPTURE
AND THE GRAPHIC ARTS
YIDDISH BOOKS & PRESS

FEBRUARY 26 — MARCH 27
1938

21 EAST 17th STREET

NEW YORK CITY



Schanker, L.
"Three Men"

שענקער, ל.
דריי מענער

For Immediate Release

The Print Department of the Brooklyn Museum will exhibit Color Prints in Various Techniques by Four Young W.F.A. Artists for the period May 27 through September 8, 1938.

On the afternoon of Friday, May 27, Mr. Augustus Peck will give a demonstration of the making of a color monotype print in the Print Gallery.

Mr. Russell T. Limbach, born in Massillon, Ohio, on November 9, 1904, is a member of the Cleveland Print Maker, and the American Artists Congress. He has been awarded the following prizes: First prize in lithography and illustration, 1926; second prize for water color, third prize for illustration, 1928; second prize 1929, honorable mention, 1930, second prize, 1930, in lithography, Cleveland Museum of Art; silver medal, California Print Maker, 1928; honorable mention, Second International Exhibition of Lithography and Wood Engraving, Chicago Art Institute, 1931; and third prize, Lithography, Cleveland Museum, 1934. Among his works now on exhibition are "Spring Slight" at the Los Angeles Museum of Art; "The Bathers," "Fraternity House" and "The Iron Fence" at the Cleveland Museum of Art; and "Viewing Stand" at the Whitney Museum of American Art in New York City.

Mr. Augustus Peck, born in 1906, has exhibited and won awards at the Cleveland Museum of Art. He is now working on the Federal Arts Project in New York City.

Mr. Louis Schanker, born July 20, 1903, exhibited in 1936 at the Galerie Bonaparte in Paris, in 1928 at the Madrid National Gallery, in the New York City Gallery of Contemporary Arts, New School of Social Research in 1938 (these last two were one man shows), also with the W.F.A. Federal Arts Project in New York City.

Mr. Hyman J. Warrager, born in New York June 23, 1909, studied at the Hartford Art School, Metropolitan Art School, Pratt Institute, Grand Central School of Art and American Artists School. He is a member of the Artists Union and Associate Editor of the cultural organ of that organization - ART WORK - and a contributor to NEW MASSAGE magazine. He is at present affiliated with the graphic arts division of the Federal Art Project of New York.

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The following prints are included in the exhibition:

Russel T. Limbach's The Clown, The Crow Tree, The Haunted House, Head, Landscape with Red Barn, Marine Life, The Matron, The Torch Singer, Winter Landscape, Winter Scene, and Winter Storm;

Augustus Peck's Blonde Girl, Boy In Blue Sweater, Brown Clown, Clown, Clown in Red and Blue, Clown as a Fireman, Dancer, Dancing Man, Head in Blue, Head of a Clown, and Nude Figure;

Louis Schanker's Abstraction (three woodcuts in four colors and one in five colors) and Clowns; and

Hyman J, Warsager's Beach Cleaners, The Looters, Morning Walk, Prospect Park, Sea Wall, Staten Island, Ballet Girl and Along the Harlem River.

Brooklyn Museum Archives. Records of the Department of Public Information. Press releases, 1937 - 1939. 05-06_1938, 091-2

- *Brooklyn Museum Archives. Records of the Department of Public Information. Press releases, 1937 - 1939. 05-06_1938, 091-2.*

SCHANKER

RECENT
PAINTINGS
WOODCUTS
SCULPTURE
NOV. 14-DEC. 5

THE ARTISTS' GALLERY

33 WEST 8th STREET • NEW YORK CITY

DAILY: 10-9

SUNDAY: 3-9

SCHANKER'S ABSTRACTIONS OF VARIED ACTIVITIES

LOUIS SCHANKER'S witty animated abstractions are receiving a full length show at the Artists Gallery, his first solo in four years. Jai-lai, polo, football, men on horseback, and performing musicians furnish him with his themes, and as activities, apparently they fall into the same classification. For it is the characteristic move-

ment of each seen in thrusting line and flat areas of color which intrigue his imagination, and call forth the bright patchwork. *Men on Horseback* is his most successful of these semi-abstractions, for coloristically the pattern, though complex, holds together and has meaning.

A number of woodblocks of some of the paintings are more successful in color than are the originals, for Schanker has a definite flair for prints. There are also two or three pieces of wood carvings, decorative and gay, but one returns to such paintings as *Musicians*, beautifully integrated in lower key and to *Abstraction, No. 13* in which the nervous little hieroglyphics and high color express the artist's exhilaration which communicates itself directly to the spectator.

J. L.

THE WORLD OF TODAY

is a world of crisis and change. War hangs over it. At home ten million unemployed cast a black shadow. In an insecure and tense world men and women live, work, hope and suffer their uncertain destiny. In the real world of today art has survived perilously. Now progressive artists find new meanings for their work, take new roots in life, no longer escape to an academic past or a hypothetical tomorrow, rather face the present. They see causes of tragedy, misery and degradation. But also they see reasons for hope, find convictions which hearten them for conflict and change.

The reality of existence NOW engrosses the vanguard of our time, as experimentation in form did a previous generation. All significant human experience becomes material for artists of the new vanguard. To show how art has broadened beyond museum, academy and studio into the factory, the farm, the city street, the sharecropper's shack, is the purpose of this exhibition. Yet life, even in crisis, is rich with conscious beauty; and the pictures displayed show joy as well as suffering. The vitality of their new objective vitalizes artists so that their work covers a wide range of subjects, employs many modes of expression, utilizes technics newly discovered or revived.

Social strife is a frequent theme; but so is the positive aspect of our industrial civilization, mass production technology's triumphs, illustrated in the pure formalism of flour mills. Slums, tenement house fires, flood disasters, lynching, underpaid and overworked toilers recur. But vanguard artists record the abundance of life, as well as its starvation: the brilliant sun that lies warmly on Western wheatfields. Loving eyes observe the historic beauty of America's land, prized and pictured through three centuries of American life. This land is our land, the artists say with passion; its beauty shall be reclaimed and made whole. This world, threatened by war and aggression, yet so wide, so beautiful, so potential, is our world; it shall be saved for peace and human happiness.

In such aspiration, artists of all esthetic schools unite. Classical draughtsmen and surrealists share the common hope. Abstractionism, romanticism, realism cease to be issues to divide artists and become methods of statement, each pooling its own tradition in shared experience. Art becomes human once more.

The cross-section represents, one believes, the most dynamic direction in contemporary art. Other artists could have been included if space permitted. Other works might have been selected. But the very wealth of choice is reason for optimism. True, too, in the world of tomorrow art will march to wider frontiers, more nobly express the dignity of life, free from travail and grief. But tomorrow is built on today. Understanding the continuity of history, artists of our time do well to picture the world they live in—world of war, unemployment, needless poverty, intolerable housing, brutal terror and injustice, yet world which begins to right its wrongs and use its potentialities.

Because she has the creative vision to perceive art's function and the courage to act on her vision, this exhibition is dedicated to Laura M. Bragg — a fearless, progressive and humane museum director.

ELIZABETH McCAUSLAND

THE BERKSHIRE MUSEUM, PITTSFIELD, MASSACHUSETTS

FOUNDED BY ZENAS CRANE 1903

TRUSTEES

Henry A. Francis, President; George S. Reynolds, M.D., Vice-President; Charles J. Kittredge, Treasurer; John Barker, Secretary; Mrs. Samuel G. Colt; Mrs. W. Murray Crane; Richard H. Gamwell; Mrs. Charles W. Powers; Mrs. Loring G. Robbins.

HOURS

Weekdays, 10 A.M. to 5 P.M. Closed Mondays, Sundays and holidays, 2 to 5 P.M. Closed New Year's Day, Fourth of July, Labor Day and Christmas.

STAFF

Laura M. Bragg, Director; Mrs. Allen E. Dorr, Secretary to the Director; Stuart C. Henry, Curator of Art Department; Bartlett Hendricks, Curator of Science Department; Frances E. Palmer, Assistant, Children's Work.

MEMBERSHIP

Patrons, \$1000; associate patrons, \$500; fellows, \$250; associate fellows, \$100; sustaining members, \$50; active members, \$25; associate members, \$10; annual members, \$5.

ACKNOWLEDGEMENTS

The exhibition has been assembled by Elizabeth McCausland, who has also planned its installation and prepared catalogue and wall label material. All loans to the exhibition have been made through the courtesy of the artist, unless otherwise acknowledged.

Thanks are due the WPA Federal Art Project for the loan of four technical displays. These illustrate the progressive states in the printing of color lithographs, color wood cuts, silk screen stencil color prints and black-and-white etchings. The material included is:

RUSSELL LIMBACH Color Lithograph

Five proofs and finished print.

HYMAN WARSAGER Color Wood Cut

Four proofs and finished print

EUGENE MORLEY Silk Screen Stencil

Twelve proofs and finished print

JOE LEBOIT Aquatint

Plate and finished print

FRED BECKER Line Engraving

Plate and finished print

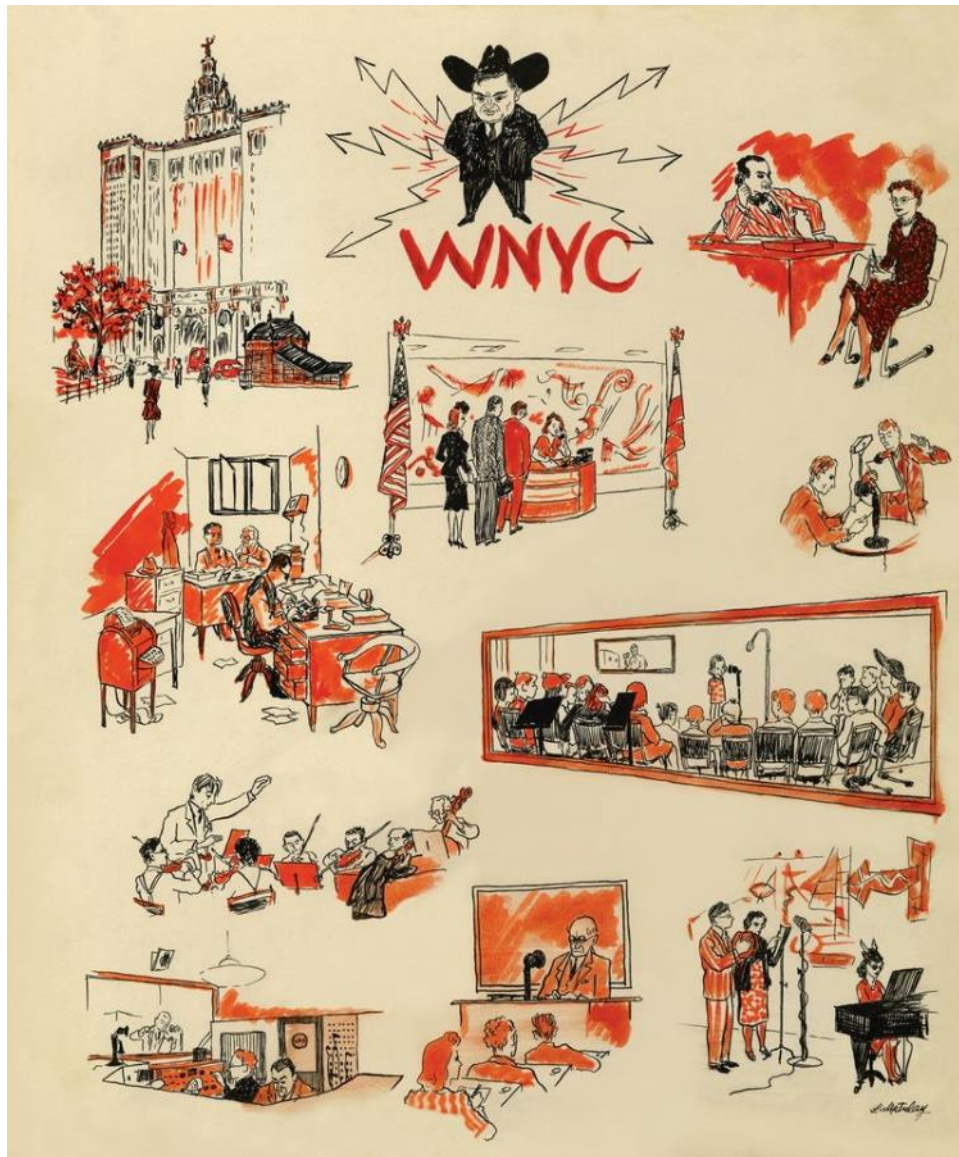
FLYNN'S BARN

FISHERMAN'S DREAM

EXECUTION

BEDTIME

GUITAR PLAYER, NO. 2



The Art

The figures and scenes, all drawn from life by artist Laszlo Matulay, capture the essence of New York's public radio station in 1939. Fiorello H. La Guardia ran for mayor in 1933 promising to close the station down to save taxpayer money. Seymour N. Siegel and others convinced La Guardia to keep it going, and he became its champion and a regular on-air presence. He is pictured top and center wearing his large trademark cowboy hat, a throwback to his youth as an Army brat on a military base in Arizona, where his father was stationed as a bandmaster.

Just below Mayor La Guardia is WNYC's then main reception desk at the north end of the 25th floor, where the elevator banks are. The receptionist is sitting in front of one of four [WPA-commissioned murals](#) dedicated on [August 2, 1939](#). This one, by [Louis Schanker](#), still hangs there.

For the full story and more on Laszlo Matulay go to:

<http://www.wnyc.org/story/wnyc-scene-sampler-circa-1939/>

Brooklyn Museum -

September 21, 1939: A Print Room exhibition showing a cross section of the print collection of the Brooklyn Museum will be put on view Saturday, October 7th, to run through Sunday, October 29th. It will be called "The Putnam Memorial Print Exhibition" as the largest group by one artist in the show will be etchings by Rembrandt collected by Mr. and Mrs. William A. Putnam and now the property of the Museum. Mrs. Putnam made the Museum's Print Room and its facilities possible by a gift of funds for the purpose as a memorial to her husband. The forthcoming exhibition will be the Print Room's second anniversary.

This cross section will consist for the greater part of XIXth and XXth Century prints, but there will be milestones of the preceding periods beginning with the Museum's Rembrandts. These with the bulk of the exhibition will be shown in the Balcony Gallery. There will also be a few followers of Rembrandt, Italian and Spanish Baroque masters, such as Ribera, Tiepolo and Canaletto. This work along with the Goyas will lead to the beginning of the XIXth Century Impressionist movement. The Goyas shown will be from one of the finest sets of Los Caprichos that exists. The binding in which the set was bound, together with the finest of the impressions, will be on view.

There will also be early and late lithographs and wood engravings by Honore Daumier and one of the large lithographs by Manet. The XVIIIth Century English School will be represented by some exceptionally fine engraver's proofs of mezzotints by Green, Earlom and others, given to the Museum by Mrs. Joseph Epes Brown in 1918.

French impressionists and post-impressionists will be included, and the German School, which has recently been much discussed under the label "degenerate art", will be represented in sufficient quantity to make study possible. Examples of abstract art are to be represented by a number of prints which show characteristic contemporary trends in experiments with new media and the modern illustrated book stressed, as many of the great contemporary artists have done some of their best graphic work for books. Among the editions, a few of those issued by the late Ambroise Vollard will be exhibited.

In another gallery, called the Print Gallery, there will be a small, choice showing of modern drawings including Van Gogh's highly finished study for the "Cypresses," a Cezanne landscape and "Head of a Boy" by Picasso.

CURRENT EVENTS FOR CALENDAR EDITOR

Brooklyn Museum Archives. Records of the Department of Public Information. Press releases, 1939 - 1941. 07-09/1939, 215-6. [View Original 1](#), [View Original 2](#)

- Date unknown, approximately 1939: LIST OF PRINTS IN BROOKLYN MUSEUM
PUTNAM MEMORIAL EXHIBITION-October 7th through October 29th.

ARMS John Taylor
Basilica of the Madelina, Vezelay

TENRIETH, C.
City Hall of Brooklyn

BACON, Peggy
Belinda

BECKMAN, Max
Bridge
Christ in the Desert

BIDDLE, George
Twenty-Three Little Women

BONINGTON, Richard
Tour du Gros Horloge, Evreux

BONNARD, Pierre
La Blanchisseuse

CANALE, Antonio
Panorama d'une Ville Baignee par une Riviere

CASSATT, Mary
The Fitting
La Toilette
Coiffure

CASTELLON, Federico
Landscape in Spain

CHAGALL, Marc
Illustration for a Russian

CHARLOT, Jean
Mama Spanks
Builders No. 2

CHIRICO, Georgio de
Mediterranee

CLERK OF ELDIN, John
Kirk Liston & Melville Castle
Adam's Hut & Castle on Lake

CRUIKSHANK, George
Election Ball
A Game of Chess
The Folly of Crime

DAUMIER, Honore
Rue Pierre Lescot

DAVIES, Arthur B.
Growth of Spring

DEGAS, Edgar
Au Louvre, Musee des Antiques

DEHN, Adolf
We Men

DELACROIX, Eugene
Lion do l'Atlas

LENIS, Maurice
Sur lo Canape d'Argent Pale

DURER, Albrecht
Descent into Limbo

DWIGHT, Mabel
American Mansion

EARLOM, Richard
Concert of Birds after Mario di Fiori

EVENEPOEL, Renri
Woman and Child

FRIESZ, Achi1les
Toulon

GAUGUIN, Paul
Changement de Residence
Projet d'Assiette

GOTTHOLD, Schuh
Photograph of Georges Braque in his studio

GROSSMAN, Rudolph
Interior of Room with Six People

HART, George Overbury "Pop"
Poultry Man
Market Place, Santiago

HAYTER, Stanley Wil1iam
Horse and Buildings

HECKEL, Erich
Three Figures in a Native Dance

ISABEY, Jean Baptiste
Portrait of a Lady with Veil

JACQUEMMRT, Jules
Verre de Cristal de Roche

KYOSAI, Kawanabe
Two Crows

KENT, Rockwell
Sermilik, Fjord

KIRCHNER, Ernst Ludwig
Head of Doris (Kopf Doris)

KOLLOWITZ, Kathe
Portrait of Woman in Blue Blouse

LALAUZE, Adolphe
Autour du Piano after painting by Jean Beraud

LAMI, Eugene
Suspension D'Armes
Bivouac sur la Lisiere d'un Bois

LE CORBUSIER
Set of Four Lithographs No. 1

LEYDEN, Lucas van
The Daughter of Herodias with the Head of John the Baptist

LIMBACH, Russell T.
The Crow Tree

LIST OF PUNTS IN BROOKLYN Page 2

MAILLOL, Aristide
Femme, Vue a Mi-Corps

MANET, Edouard
Guerre Civile

MATISSE, Henri
Hue Assise

MELZER, Moritz
White Horse with Nude Figures

MENZEL, Adolf von
Portrait of Moliere

MERYON, Charles
Le Petit Pont

MUNCH, Edvard
Madonna

NANTEUIL, Celestin
Soldats Jouant aux Des

OROZCO, Jose
Clemente - Study for a Mural

PECHSTEIN, Max
Woman in Waves
Head of Man with Closed Eyes
Mother and Child

PECK, Augustus
Clown as a Fireman

PLOOS VAN AMSTEL, Cornelis
Portrait of a Man, after Cornelis Visscher

MACHOU, Henri
Panneau Decoratif

REDON, Odilon

Et un autre ange sortit du Temple qui est le ciel

REMBRANDT, Harmensz

Abraham casting out Hagar and Ishmael

A Peasant in a High Cap

Peasant Family on the Tramp

Jan Uytenbogaert receives General (Gold Weigher)

Christ Healing the Sick

Death of the Virgin

Lieven Millemsz van Coppenol

Ephraim Bonus, Jewish Physician

Jan Six

The Three Trees

Canal with large boat and bridge

Rembrandt drawing at a window

The Angel appearing to Shepherds

Jews in a Synagogue

Triumph of Mordecai

The Windmill

RENOIR, Auguste

Pierre Renoir de Face

RIBERA, Giuseppa

The Poet

RODIN, Auguste

Victor Hugo de Trois Quart

ROLFS, Christian

Head of a Woman

ROUAULT, Georges

Self Portrait

ROUSSEL, K. Xavier

Dans la Neige

SEGONZAC, Andre

La Troille Muscate de Collette

SCHANKER, Louis

Abstraction

SCHMIDT-ROTTLUFF, Karl

Girl with vase of Flowers

SCHUPPEN, Pieter van

Simeon Joseph de Barbot de Lardienne

TIEPOLO, Giovanni

Battista - Magician Seated and

Observing the Skulls

TOULOUSE-LAUTREC, Henri

La Petit Loge

Mlle. Lender, en Buste

TURNER, Joseph Mallord W.

Basic

VALLOTON, Felix

Le Bain

VUILLARD, Edouard

La Cuisiniere

Terrasse do Cafe, La Nuit

WHISTLER, James Abbott McNeil

The Thames

WILSON, Stanley
Summer

LIST OF DRAWINGS IN BROOKLYN MUSEUM
PUTNAM MEMORIAL EXHIBITION-October 7th through October 29th

CRUIKSHANK, George
Ophelia at Home

DEGAS, Edgar
Dancers

DELACROIX, Eugene
Lioness devouring a Rabbit

VAN GOGH, Vincent
Cypresses

I. G.
Portrait of Cruikshank

GREENSTEIN, Benjamin
Torso in half reclining position

GUYS, Constantin
Cavaliers
Calèche I
Deux Femmes
Calèche II

HOMER, Winslow
The Unruly Calf

JOHN, Augustus
Head of a Man

KLEE, Paul
Portrait of Woman

NASMYTH, Patrick

Study of Trees

PECHSTEIN, Max

Circle of Dancing Nudes

PHILIPPON, Charles

Soult et Gérard

PICASSO, Pablo

Tete de Jeune Homme

RODIN, Auguste

Reclining Nude, forshortened

Nude Dancer facing left

SOGLOW, Otto

Cartoon

TOULOUSE-LAUTREC, Henri de

Portrait of Comtesse Adele Toulouse-Lautrec

LIST OF BOOKS IN BROOKLYN MUSEUM

PUTNAM MEMORIAL EXHIBITION-October 7th through October 29th

CHARLOT, Jean

Picture Book

CHASE, William Merritt

Sketch Book

DUFY, Raoul

Mon Docteur Le Vin

GIFFORD, Sanford Robinson

Sketch Book

GOYA Y LUCIENTES, Francesco

Los Caprichos

Los Caprichos (3 or 4 prints)

PASCIN, Jules

Aus Den Memoiren des Herrn von Schmabelewopsky von Heinrich Heine

Brooklyn Museum Archives. Records of the Department of Public Information. Press releases, 1939 - 1941. 09-10/1939, 239-241. [View Original 1](#), [View Original 2](#), [View Original 3](#)
