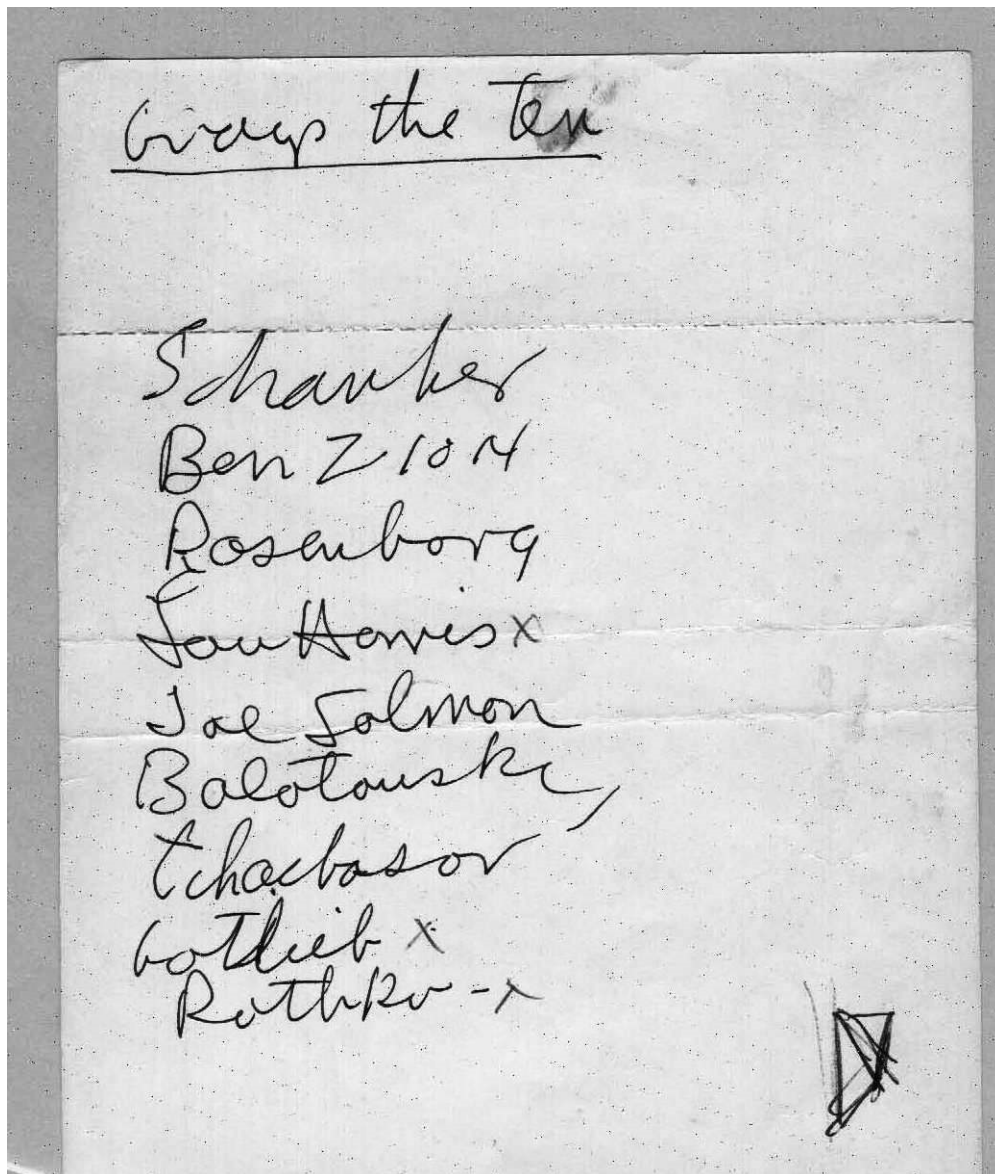


The group, the Whitney Ten Dissenters was the idea of artist Ilya Bolotowsky. In a letter written to Louis Schanker, he related his ideas about the Whitney Museum and suggested that if Schanker had similar feelings, he should put together a group of like-minded artists, such as Adolph Gottlieb and others. Bolotowsky wrote that he chose him to select the group because of his wide circle of friends and respect in the art community.

At Schanker's memorial in 1981, Bolotowsky spoke of these events and his admiration for Schanker's ability to get the best models in Paris for himself and the other struggling artists without ever paying because he was so good looking, kind and well liked by them.



DECEMBER 21, 1935.

If the Chavannes show is calm, that of the group which calls itself "The Ten," making its debut at the Montross Gallery, counterbalances it with its violence. Actually, the names are none of them strange to the art world. All have exhibited at the Uptown Gallery and later with Godsoe at his short-lived Gallery Secession.

Their number includes Ben-Zion, Ilya Bolotowsky, Adolph Gottlieb, Louis Harris, Kufeld, Marcus Rothkowitz, Louis Schanker, Joseph Solman and Tschacbasov.

Broad, Free, Unfettered.

Not one among them will be acceptable to that part of the public which still insists that a leg is a leg and should look like it; that juxtaposed colors should be harmonious (according to the traditions of the Academy, that is) rather than jarring; that ugliness should have no place in a picture when there is so much ugliness in the world anyway.

For these are broad, free and unfettered compositions that know no bounds but those of individual temperament. Ben-Zion's four pictures, labelled "Lynching," "Friday Evening," "Fortune Telling" and "Abstract Landscape," look at first glance like so many splatterings of wild color in which only curls of white paint like wriggling snakes may be discerned. Gottlieb's distorted figures are in the Milton Avery vein; Kufeld's morbid compositions, Tschacbasov's unpretty caricatures, Schanker's conglomerations of color-patches, among other things, all are bound to alienate no small part of the gallery-going public.

That, of course, means nothing at all. The important thing is that none of the group have been walking along familiar and sure paths, that each is still experimenting, that all are young and eager and determined, and that some of them—Gottlieb, Harris, Schanker and Bolotowsky especially—are able technicians.

E. G.

By EMILY GENAUER.

FIRST EXHIBITION

THE TEN

AN INDEPENDENT GROUP

DECEMBER 16 — JANUARY 4, 1936

MONTROSS GALLERY

785 FIFTH AVENUE, NEW YORK

THE NEW YORK TIMES, SUNDAY, DECEMBER 15, 1935.

1st EXHIBITION—DEC. 16—JAN. 4

THE TEN

HARRIS / SOLMAN TSCHACBASOV
SCHANKER BOLOTOWSKY KUFELD
BEN-ZION GOTTLIEB ROTHKOWITZ

Montross Gallery, 785 Fifth Ave.

NEW YORK POST, SATURDAY, DECEMBER 21, 1935

THE TEN ARE STAGING THEIR FIRST GROUP SHOW

Expressionism is relaunched by The Ten (who are nine, but looking for the tenth hand) in their first show as a group at the Montross Gallery. Admittedly they have put a lot of raw meat on the table, but the flavor, decidedly gamy, leaves no doubt that it is meat.

A few titles will show why this movement, though centering on fantasy, is not entirely subjective and retrogressive: Lynching, Fortune Telling, Sweatshop, Musician, Abandoned Factory, Mystery of Rebirth, Subway, Head of a Nun, Leap Frog, Junk Shop, Politician, and Handout.

Most of these artists are really not ready to show yet. Louis Schanker and Louis Harris are probably the most developed. Bolotowsky, Tschabasov and Solman look as though they may soon score some direct hits. Rothkowitz still swings pretty wildly. Adolph Gottlieb, Ben-Zion and Kufeld are less interesting. But this is only round one—too early for a decision.

NEW YORK HERALD TRIBUNE.

SUNDAY, DECEMBER 22, 1935

An Independent Group

A new group of artists, "The Ten," are exhibiting at the Montross Gallery until the end of the month. Adolph Gottlieb, with a sensitive figure study "Conference," and Ben Zion, whose interior "Friday Evening," is strongly patterned, seem best to realize their intended aims in the show. These artists, who are usually very forthright in their expression of liberal principles, include several former affiliates of the late Secession Gallery among their members. Much of the work is crude, showing too little regard for technical considerations. A brightly-painted jig-saw design by Ilya Bolotowsky, and low-keyed fantasies by Joseph Solman, are worked out with better than the average understanding of the oil medium.

LOUIS SCHANKER

- 29. GROUP COMPOSITION
- 30. QUARTET
- 31. APPLES AND VIOLIN
- 32. TWO MEN

THE TEN



BEN-ZION
BOLOTOWSKY
LEE GATCH
GOTTLIEB
HARRIS
KUFELD
ROTHKOWITZ
SCHANKER
SOLMAN

AMERICAN LEAGUE

against war and fascism

and

the
"10"

WILL HOLD
AN
ART AUCTION
BENEFIT OF
SPANISH
CHILDREN

SUNDAY

DEC. 3-230PM

85 CLARK ST. BKLYN.

EXHIBITION

DEC. 3-4-5

PAINTINGS
WATER COLORS
DRAWINGS
PRINTS

DONATED BY RALPH PRESS

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A New Group Exhibition of Work by The Ten

A GROUP of nine artists, ingeniously enough called *The Ten*, has its annual exhibition at the Montross Gallery. Each artist is represented by four canvases which together present varying individualities giving free rein to temperamental and emotional expression with a romantic intensity.

Most commendable are the portraits by Adolph Gottlieb. With telling distortions and suggestive tones he fixes his character: whether with the wistful melancholy of *Man with a Hat* or with the winning humor of the matriarchal *Family*. However, there is a lack of substance, of structural form, in the romantic *Crucifixion* which points out a similar weakness, despite other merits, in the painting of Rothkowitz, Harris and Solman. Too great a sacrifice of elo-

mental form is made for the sake of establishing a mood that itself is a transient one.

Two abstractionists, Louis Schanker and Ilya Bolotowsky are apart from the group. While Schanker paints cubist complexity in harmonies of color and line, Bolotowsky, in intense, blatant color paints geometric patterns. Lee Gatch, a new member of *The Ten* shows promising black and orange scenes which unite pattern with reality. So too does Ben-Zion in his firm paintings stamped by the character of the wood-block. While *Orchard* and *Forest* have a pleasant decorative starkness, *The Buying of Manhattan* is unsuccessful in its repleteness. Yankel Kufeld's *Night*, personified by a hooded figure, is notable for its romantic strength.

M. D.

NEW YORK AMERICAN

SATURDAY, DECEMBER 26, 1936

EXPRESSIONISTS.

The second annual exhibition of paintings by the group of American modernists who call themselves "The Ten" is so much better than their first show that a reviewer leaves the Montross Gallery, where the show is current, with the opinion that their worst fault is only lack of thought and practice. How many years it will take them each to clarify his aims and perfect his craft remains, of course, a question. In any event, their work today is considerably less youthfully impassioned than it was a year ago, less insistently intense and technically less restless.

While most of "The Ten" are expressionists, they do not minimize realistic external appearances in the same degree. They declare among themselves that

Adolph Gottlieb, for instance, retains a good bit of realism in order to heighten the force of his satirical treatment, while on the other hand, Ilya Bolotowsky feels that he can best project his "distillations of visual and emotional experiences" by means of geometrical patterns. The new member of the group, Lee Gatch, seeks to reconcile realism with the abstract in such a way as to avoid loss to his painting of either spiritual or sensuous quality.

In addition to the artists already mentioned, "The Ten" include Ben-Zion, Louis Harris, Yankel Kufeld, Marcus Rothkowitz, Louis Schanker and Joseph Solman.

EXPOSITION THE TEN

du 10 au 24 Novembre 1936

Vernissage le Mardi 10 Novembre à 4 heures

GALERIE BONAPARTE

(Près l'Ecole des Beaux-Arts)

12, rue Bonaparte

PARIS

Barreno.
= The Ten. — Cette exposition des Dix, à la Galerie Bonaparte, dix peintres américains, nous vaut une curieuse et intéressante préface au catalogue. Notre excellent confrère Waldemar George, en effet, nous parle là de la putative Ecole Américaine, de la volonté d'indépendance des artistes américains, du disparate de leurs tendances, de l'impossibilité actuelle de prévoir les destinées de l'art américain. La présente exposition, qui a inspiré à M. Waldemar George cette belle préface, offre un très vif intérêt, où la libération joyeuse autant que le sombre pathétique humains se lisent tour à tour sur les toiles des dix peintres américains. Il y faut faire une visite.

— Pierre Paulus. —

NEW YORK HERALD TRIBUNE, PARIS, SUNDAY, NOVEMBER 22, 1936

'The Ten' Art Exhibit Is Work of N.Y. Artists

Among interesting art exhibitions now on view in Paris is the show staged by "The Ten," a group of young New York artists, at the Galerie Bonaparte, 12 Rue Bonaparte. The exhibition is remarkable for its spirit of vitality and sincerity, qualities that are sufficiently rare today to attract attention.

The advanced element in this enterprising group is represented by Louis Schanker, Ilya Rothkowitz and Joseph Solman, whose works reveal solidity of composition and originality. Tschacbasov's work shows what constructivism can attain when applied by a healthy masculine temperament, and Jankel Kufeld's dramatic compositions would have found favor with Daumier.

The art of Ben Zion, despite its voluntary simplification, gives striking expression to the nostalgic and mystic side of the Jewish character. There is a pleasing sense of intimacy in Louis Harris's "Leçon de Peinture" and "Mère et Enfant," and Adolphe Gottlieb's pictures are sensitive and harmonious. Ilya Bolotowsky and Joseph Solman are likewise promising artists.

Louis Schanker

*Cérémonie de Mariage
Trois hommes sur un banc
Scène de Café*

THIRD BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN PAINTING

NOVEMBER 10 TO DECEMBER 10, 1936



WHITNEY MUSEUM OF AMERICAN ART
TEN WEST EIGHTH STREET, NEW YORK

F O R E W O R D

The THIRD BIENNIAL EXHIBITION of CONTEMPORARY AMERICAN PAINTING

constitutes the fifth in the series, inaugurated in 1932, of alternating exhibitions, one year of paintings in oil, the following year of sculpture, watercolors, drawings and prints.

These exhibitions are organized by a different method than that usually employed in assembling exhibitions of a similar character. No jury is appointed to choose the exhibits, the Museum accepting full responsibility for the artists invited. The choice of the work contributed is left to the judgment of the artist.

To avoid the disproportionate emphasis often placed upon a few works singled out for cash prizes and other honors, it is the Museum's policy to eliminate such awards and instead to acquire outstanding works for the Museum's Collection from an annual purchase fund of twenty thousand dollars.

One hundred and twenty-three artists have contributed a painting each to the present exhibition. Though limitations of space necessarily exclude many artists of equal importance to those invited, each exhibition includes a large proportion of new names. This year thirty-nine artists are represented who were not included in the previous biennial exhibition of painting.

In spite of its comparatively small size, we believe that this exhibition is representative of the most vital painting produced in America today.

ART COMMENT

by JEROME KLEIN

MODERN ARTISTS

WHAT DO YOU CALL MODERN?

RD SHOW BY THE TEN WINDS UP BUSY SEASON

The Ten winds up an active season with its third group show, consisting of one canvas for each member at the Georgette Passedoit Gallery.

The Gatch has reduced Pennsylvania barns to a fine fabric of floating color. A. Gottlieb paints fishermen with his usual free swing and with more than usual substance. While Schanker plays the chromatic overtones in his study of musicians, Ben-Zion holds to a resounding major chord in his still life.

Other works are a dullish subway scene by Kufeld, Solman's characteristic "Gas Station," a figure group by Harris that is richly painted but muddled in the working, an abstraction of Bolotowsky and a serene figure study by Rothkoff, leaning a bit toward the nebulous.



The figures silhouetted against a symbolic hand were painted on rocks in the Libyan desert roughly a hundred centuries ago (and are now shown in facsimile at the Museum of Modern Art).



while the angular musicians were done recently by Louis Schanker. They are in the exhibition by "The Ten" at the Georgette Passedoit Gallery.

ART FRONT,
Museum of Modern Art



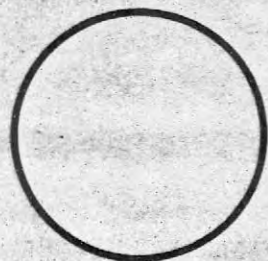
Louis Schanker

at

BONESTELL GALLERY

106 E. 57 St.

B E N — Z I O N
ILYA BOLOTOWSKY
DAVID BURLIUK
EARL KERKAM
KARL KNATHS (Guest)
JEAN LIBERTE (Guest)
RALPH ROSENBORG
MARCUS ROTHKOWITZ
LOUIS SHANKER
JOSEPH SOLMAN



the ten

oct.

23 | nov. 4

EXHIBITION
"THE TEN"
WHITNEY
DISSENTERS

NOV. 5-26

MERCURY GALLERIES
4 EAST 8TH ST.



THE TEN: WHITNEY DISSENTERS

MERCURY GALLERIES
4 EAST 8th STREET, NEW YORK CITY

A new academy is playing the old comedy of attempting to create something by naming it. Apparently the effort enjoys a certain popular success, since the public is beginning to recognize an "American art" that is determined by non-aesthetic standards—geographical, ethnical, moral or narrative—depending upon the various lexicographers who bestow the term. In this battle of words the symbol of the silo is in ascendancy in our Whitney museums of modern American art. The TEN remind us that the nomenclature is arbitrary and narrow.

For four years THE TEN have been exhibiting as an articulate entity; their work has been shown at the Montross Gallery, The New School for Social Research, Georgette Passedoit, the Municipal Gallery and at the Galerie Bonaparte in Paris. They have been called expressionist, radical, cubist and experimentalist. Actually, they are experimenters by the very nature of their approach, and, consequently, strongly individualistic. Their association has arisen from this community of purpose rather than from any superficial similarity in their work. As a group they are homogeneous in their consistent opposition to conservatism, in their capacity to see objects and events as though for the first time, free from the accretions of habit and divorced from the conventions of a thousand years of painting. They are heterogeneous in their diverse intellectual and emotional interpretations of the environment.

A public which has had "contemporary American art" dogmatically defined for it by museums as a representational art preoccupied with local color has a conception of an art only provincially American and contemporary only in the strictly chronological sense. This is aggravated by a curiously restricted chauvinism which condemns the occasional influence of the cubist and abstractionist innovators while accepting or ignoring the obvious imitations of Titian, Degas, Breughel and Chardin.

The title of this exhibition is designed to call attention to a significant section of art being produced in America. Its implications are intended to go beyond one museum and beyond one particular group of dissenters. It is a protest against the reputed equivalence of American painting and literal painting.

BEN-ZION

1. The Glory of War
(Part III of a Triptych)

ILYA BOLOTOWSKY

2. Composition (1938)
3. Composition (1938)

ADOLPH GOTTLIEB

4. Pete Machady's Place
5. Wrestlers

JOHN D. GRAHAM

6. Bull Fight No. 1
7. Bull Fight No. 2

LOUIS HARRIS

8. Dead End Street
9. Twilight

EARL KERKAM (Guest)

10. Still Life
11. Head

RALPH M. ROSENBERG

12. Night Scene
13. City Night

MARCUS ROTHKOWITZ

14. Movie Palace
15. Conversation

LOUIS SCHANKER

16. Acrobats
17. Street Scene From My Window

JOSEPH SOLMAN

18. Ice Cellar
19. Street Scene

Of the artists more directly inspired by the shapes of this world, George McNeil and Louis Schanker seemed to have most to offer. McNeil, far from becoming arbitrary, related his color to the general grey-green of an interior. Pigment was handled emotionally, with broad feeling for natural forms, although none was specifically used.

Rosalind Bengelsdorf was eclectic, able but unnecessarily complex. Good painting, but without positive viewpoint. The same can be said for many others.

Of the sculptors, Robert Foster, Gertrude Greene and Warren Wheelock showed good things with the palm going to Gertrude Greene for her superb relief.

Jacob Kainen

American Abstract Artists

THE ART NEWS

Versatility of Talent Exhibited by "The Ten"

AN EXHIBITION by the group of painters who call themselves "The Ten" is now being held at the Gallery of Georgette Passedoit where one painting by each of the artists is on view. One looks in vain for special reasons to have brought this group together, but judging on the basis of a single painting from each man, the total effect is one of good, sound work, definitely experimental in tendency.

Discussion by Louis Harris is distinguished by a rich tonality, subdued browns, reds and blues being effectively contrasted. There is character and life in the figures, and a pleasing design in the composition which they make, seated around a table. In *Subway* Yankel Kufeld is mainly concerned with the pattern made by train and tunnel, and presents an interesting contrapuntal effect in subterranean construction work. Ben-Zion's vital, strong color and vigorous linear strength is seen in a still-life painting. *Surf Casting* by Adolph Gottlieb creates a mood through contrasts of light and darkness. Joseph Solman's *Gas Station* is less representational than most of his recent work, and makes effective use of black to define his pattern of primary colors. *Musicians* by Louis Schanker is a study almost abstract in form, but instead of the flat, two-dimensional objective in this type of composition, there is plasticity in the forms, and a gamut of quivering color in their description which make it an outstanding painting of this show.

J. L.

NEW YORK WORLD-TELEGRAM,

SATURDAY, MAY 1, 1937.

Skillful and Sincere.

"The Ten" are showing at the Gallery of Georgette Passedoit, the ten being a handful of the painters first sponsored by Robert Godsoe at his defunct Gallery Secession, plus a few additions like Lee Gatch and Ben-Zion. None of the pictures are master works, it may be said at the start, with the possible exception of the familiar Gatch "Pennsylvania Barn," shown recently at Neumann's. Most of them, however, reflect serious aspiration, great sincerity and more than average skill. Louis Schanker's semi-abstract "Musicians," for example, is a commendable piece, along with Adolph Gottlieb's fine "Surf Casting," Ben-Zion's interestingly colored "Still-Life" and Rothkowitz's sensitive "Family."

Local Studios Show

NEW YORK SUN, SATURDAY, DECEMBER 21,

Attractions in the Galleries

These ten artists who happen to be nine (they say they hope to get another member some day) in the Montross Gallery are worth seeing. Their names are Ben-Zion, Ilya Bolotowsky, Adolph Gottlieb, Louis Harris, Kufeld, Marcus Rothkowitz, Louis Schanker, Joseph Solman and Tschachbasov. Hard names for New Yorkers to circumvent, but possibly citizens of Moscow and Odessa would find them easy.

These young artists are completely uninhibited and paint anything. They attack a canvas with as much fury and excitement as they would spend in attacking a government. Some of them have already said, "Down with subject matter!" and have become cubists. Some of them go into trances and paint dreams. Some of them mock politicians. One of them even goes deeply into social etiquette and discusses lynching. They dare any theme, and in a splashing, dashing youthful fashion get away with it.

As it happens, the one who did the lynching picture, Mr. Ben-Zion, is the farthest along of the lot. His lynching picture, I presume, is a lynching to end lynching. At any rate it is the first of the kind that I personally have ever been able to stand, and if I were collecting curiosa I would certainly buy it. The victim is not made too prominent in the composition, and even the misguided lynchers are not too much insisted on. Instead there is a swirl of black trees and some clutching hands in places where they do the most good, and a mood of something ominous about to happen, you don't know quite what. It's only the title of the picture that gives the whole thing away. If I were to buy it (I haven't decided positively yet) I should retitile the picture and call it "The Storm."

Mr. Gottlieb, who paints less furiously than Mr. Ben-Zion, is also interesting. He works mostly in soft grays and browns, and his

"Rendezvous" would also hold its own in a collection of curiosa. His "Nude," however, an effort at distortion that does not have authority, shows how necessary it is to have a secure background of form, like Picasso or Franklin Watkins, before venturing upon these dream pictures. Other compositions that stand out are these: "Art Class," by Mr. Bolotowsky; "Abandoned Factory," by Mrs. Harris; "Three Clowns," by Mr. Schanker; "L," by Mr. Solman, and "Politician," by Mr. Tschachbasov.

Introducing 'The Ten'— NEW YORK,

BROOKLYN DAILY EAGLE, SUNDAY, DECEMBER 22,

By CHARLES Z. OFFIN

NINE ARTISTS in search of a tenth—they've already christened themselves "The Ten"—are introducing themselves as an independent group at the Montross Gallery. Maybe it is just one more case of a number of non-conforming individuals not believing in organizations and all of them feeling so strongly and harmoniously on the subject that they formed one of their own. There is no doubt about this group being composed of kindred spirits. Never have I seen such intense individualism fused into such a well-balanced, harmonious ensemble. The artists, to list them alphabetically as is tactfully done in the exhibition catalogue, are Ben Zion, Ilya Bolotowsky, Adolph Gottlieb, Louis Harris, Kufeld, Marcus Rothkowitz, Louis Schanker, Joseph Solman and Tschachbasov. Most of these names will only be familiar to those who have visited the out-of-the-way, courageous galleries that have devoted themselves to the encouragement of strongly individual painters with a quality not easy at first to absorb. In selecting the Montross Gallery for their place of exhibition "The Ten" not only makes its work more convenient to get to, but also assures it of this type of audience that is more apt to come forward with some material appreciation.

A New Group—At the Montross Galleries, until Jan. 4, is an exhibition by "The Ten: An Independent Group." The nine artists represented, each by four paintings, are Ben-Zion, Ilya Bolotowsky, Adolph Gottlieb, Louis Harris, Kufeld, Marcus Rothkowitz, Louis Schanker, Joseph Solman and Tschachbasov, several of whom were members of Robert U. Goddard's "Gallery Secession" last year.

Perhaps they can be loosely grouped as "expressionists." The pictures are mostly such as to give any one with the slightest academic sympathies apoplexy. While wishing them full measure of success in their efforts to be individual, I personally feel that there is much needless obscurity and reasonless distortion in most of the work, rather than any striking originality. Tschachbasov's "Three Graces," for instance, seems to me to have been inspired by primitive wood carving. Here and there are notes reminiscent of Klee, Rouault or the less geometrical abstractionists. Most of the pictures, moreover, seem to me to have no such paint quality, drawing, compositional appeal or message as to demand for them very serious attention.

As for me, alas, the only kind of largesse that I can dispense is strictly not of the material kind, otherwise I would have walked home from the exhibit with Ben Zion's "Friday Evening" under my arm, and with an option on "Girl in Pink Sweater" by Louis Harris and "Handout" by Tschachbasov. The 36 paintings in the show, accompanied by a small roomful of water colors not catalogued, will remain on view until Jan. 4.

Louis the Club of One.

TO THE EDITOR OF THE SUN—Sir: Henry McBride notices a new art society, "The Ten." In 1899 there was "The Ten," with Hassam, Reid, &c., as members. Most of them I knew, but when I asked them to make me the eleventh member they snubbed me. Then I wrote to THE SUN stating that I started a club and called it "The One," with me as president and sole exhibitor. That placed me in a more important niche. And to this day when I've had an oil on show all the artists were acknowledging me as the foremost painter. Not a bad idea of mine. The new club is amusing: Why ten? Twelve would be more generous. Well, some artists are awfully clannish. Selah!

LOUIS M. ELSHEMIUS, M. A.
New York, December 23.

* * *

The Ten, a group which persists in being nine with a variable guest, is exhibiting at the Mercury Gallery, 4 East Eighth Street, till Nov. 15. The subtitle "Whitney Dissenters" has been added for the show; and a sophomoric pronouncement in the catalogue seeks to identify the Whitney Museum with the silo school of American art. One of the ten is a current exhibitor at the Whitney and one or two others have not dissented from exhibiting there in the past, which speaks rather for the catholicity of the Whitney shows than for the purity of the The Ten's views. Their paintings in this show, as before, strike me as revealing a lot of influence and derivations from European modernists such as Klee and Mondrian, and are no more unified than the views expressed in the catalogue foreword.

* * *

THE ART NEWS

November 12, 1938

"WHITNEY DISSENTERS" HOLD THEIR OWN EXHIBITION

A GROUP calling itself "The Ten," which has been exhibiting as an entity for the past four years, now is showing its work at the Mercury Galleries under the title "The Ten: Whitney Dissenters." Numerically this is the correct number, and some of the painting is well worth seeing, but one of the dissenters, Ilya Bolotowsky, should hasten to the current Whitney show and remove his canvas, an abstraction which has been described as more Miro than Miro himself, if he wishes to seem a veritable dissenter.

It is in their more positive vein that "The Ten" are most interesting, and they are wrong if they imagine that, as honest and significant painters, their work cannot be matched in the current Whitney event. But Louis Schanker's delightful *Street Scene From My Window* calls forth admiration for its delicacy of color and kaleidoscopic forms in plane geometry. Ben-Zion's *The Glory of War*, which is part of a triptych, is resounding in its color and form, and Adolph Gottlieb invokes a mood which is authentic in *Pete Machady's Place*. Earl Kerkam's *Head* is less stylized than some of his recent work, and yet bears clearly the mark of his individual view. Both Joseph Solman and Louis Harris create of familiar stuff an agreeable nostalgia, *Ice Cellar* by the former being the sort of painting which would make an American in Europe homesick for its peculiarly New Yorkese quality. Perhaps as an example of what the group states it stands for in the preface to the catalog, Marcus Rothkowitz represents best in *Conversation*. Certainly it is freshly seen and painted with spontaneity and emotional power.

J. L.

JEROME KLEIN

ABSTRACT ARTISTS MAKE NEW STAND

Thirty-nine Painters and
Sculptors Mustered in Group
Showing at Squibb Building

Put down under "prosperity notes" the revival of abstract art. Well might put to rout by the rush toward social realism in depression years, abstractionists now rally for a new stand. A band of thirty-nine has been mustered for the first exhibition on view in the Squibb Building by the recently organized American Abstract Artists.

Youth predominates and some of the most interesting things are by artists as yet hardly known to the public. I would cite among these the paintings of George McNeil, who designs with spontaneity and a real painter's sense of tonal modulation; Hananiah Marari's work, particularly Hannaniah Harari's work, sculpture of the "spare-rib" variety by Ibrim Lassaw; Esphyr Slobodkina's canvases, with their involved stage-wing spaces and the work of Harry Bowden and Anne Cohen.

Out of the more seasoned ranks come Louis Schanker's brilliant big figure piece, a handsome bronze by Warren Wheelock, novel constructions of sliced toy ten pins by Vaclav Vytlacil and paintings by Josef Albers, which I count the most mature and original in the show.

Schanker Show on View.

Louis Schanker, having an exhibition of his recent work now at the Artists' Gallery, is an American. Though he has had one-man shows before this, he is perhaps best known to the public through his large and widely reproduced mural decoration executed last summer for municipal radio station WNYC.

Schanker is one of the more personal and original of our younger crop of abstract painters. He has a light and witty touch, building his pictures not of rigid geometrical masses but of spontaneous-appearing though carefully conceived calligraphic patterns laid onto fresh and sparkling color. Sometimes the patterns cling closely enough to reality for one to distinguish recognizable forms. At others they're completely abstract, and if they suggest reality at all it's in the movement of things, rather than in their shape. (The picture Schanker calls Football 1, is a good example of this.)

But all of his pictures—whether they're primarily linear patterns on color, like Musicians; or Composition III, which has, in its arrangement of its jagged motifs, something of the character of primitive embroidery; or the more solid than usual (for Schanker) Composition I—reveal his genuine talent.

SCHANKER, MURAL ARTIST EXHIBIT AT THE ARTISTS' GALLERY

Sugar Loaf and Warwick friends of Louis Schanker will learn with interest that he has an exhibit at The Artists' Gallery, 33 West 8th Street, New York city of recent paintings, woodcuts, sculpture. Exhibit is from Nov. 14th to Dec. 5th and hours are from 10 - 9 daily and Sunday 3-9. Mr. and Mrs. Schanker have leased a cottage on the Charles Wisner Barrell farm at Sugar Loaf for several years. His murals at the World's Fair received great praise.

Warwick Valley, N.Y. 1937

REVIEWS

Not one among them will be acceptable to that part of the public which still insists that a leg is a leg and should look like it; that juxtaposed colors should be harmonious (according to the traditions of the Academy, that is) rather than jarring; that ugliness should have no place in a picture when there is so much ugliness in the world anyway.

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—New York World Telegram, 1935

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—New York Times, 1935

These ten artists who happen to be nine (they say they hope to get another member some day) in the Montross Gallery are worth seeing. Their names are Ben-Zion, Ilya Bolotowsky, Adolph Gottlieb... Hard names for New Yorkers to circumvent, but possibly citizens of Moscow and Odessa would find them easy.

These young artists are completely uninhibited and paint anything. They attack a canvas with as much fury and excitement as they would spend in attacking a government. Some of them have already said, "Down with subject matter!" and have become cubists. Some of them go into trances and paint dreams. Some of them mock politicians. One of them even goes deeply into social etiquette and discusses lynching. They dare any theme, and in a splashing, dashing youthful fashion get away with it.

—The New York Sun, 1935.

"The Ten" Art Exhibit
Is Work of N.Y. Artists

Among interesting art exhibitions now on view in Paris is the show staged by "The Ten," a group of young New York artists, at the Galerie Bonaparte, 12 Rue Bonaparte. The exhibition is remarkable for its spirit of vitality and sincerity, qualities that are sufficiently rare today to attract attention.

The advance element in this enterprising group is represented by Louis Schanker, Ilya Rothkowitz [sic] and Joseph Solman, whose works reveal solidity of composition and originality...

The art of Ben Zion, despite its voluntary simplification, gives striking expression to the nostalgic and mystic side of the Jewish character... and Adolph Gottlieb's pictures are sensitive and harmonious...

—New York Herald Tribune, Paris,
Nov. 22, 1936

= The Ten. - ...La présente exposition, qui a inspiré à M. Waldemar George cette belle préface, offre un très vif intérêt, où la libération joyeuse autant que le sombre pathétique humaine se lisent tour à tour sur les toiles des dix peintres américains. Il y faut faire un visite.

[The current show, which inspired (critic) Waldemar George's lovely preface, is of lively interest, as joyous liberation and somber human pathos take their turns on the canvases of the ten American painters. You have to see it.]

—Paris newspaper, 1936

THE TEN DE NEW-YORK

...De quoi demain sera-t-il fait pour les peintres? Y puiseront-ils la délivrance, l'annonce d'une musique nouvelle, pleine de forme et de lumière, de couleur épanouie? Car tous ces artistes se sont engagés délibérément, courageusement dans la voie des recherches sérieuses et valables. Leur effort méritera à l'avenir toute notre attention.

Chil ARONSON

SAMEDI, 5 Décembre 1936

[What will tomorrow bring for these painters? Will it be deliverance, the birth of a new music, full of form and light, of color at its peak? Because all these artists are deliberately, bravely committed to the road of serious, valuable research. Their future efforts will merit all of our attention.]

Un groupe de peintres américains, The Ten est réuni (12, rue Bonaparte) à l'ombre de l'Ecole des Beaux-Arts. Nous y citerons un tableau d'Adolph Gottlieb, Midi, qui évoque la sieste sur un bateau. Sans généraliser, la moindre décoration sur le wigwam d'un Peau-Rouge a plus d'intérêt que les oeuvres de ces garçons appliqués, qui suivent malheureusement de très loin et à retardement, les Ecoles de ce côté-ci de l'Atlantique.

—Jean-Gabriel Lemoine,
ECHO de PARIS

[A group of american painters, the Ten are reunited in the shadow of the School of Beaux Arts. You will note there a picture by Adolph Gottlieb, "Noon," which evokes a midday nap on a boat. Without generalizing, the slightest decoration on the wigwam of a Redskin has more interest and ethnic originality than the work of these boys, who unhappily follow, from a great distance and very late, the Schools of art on this side of the Atlantic.]

"WHITNEY DISSENTERS" HOLD THEIR OWN EXHIBITION

A GROUP calling itself "The Ten," which has been exhibiting as an entity for the past four years, now is showing its work at the Mercury Galleries under the title "The Ten: Whitney Dissenters." Numerically this is the correct number, and some of the painting is well worth seeing, but one of the dissenters, Ilya Bolotowsky, should hasten to the current Whitney show and remove his canvas, an abstraction which has been described as more Miro than Miro himself, if he wishes to seem a veritable dissenter...

—J.L., Art News, Nov. 12, 1938

The Ten is a really progressive group, sloughing off the superficial elements of a literal realism and getting down to the heart of the creative problem.

This does not mean that The Ten does away with conscious subject-matter as the basis for art. With the exception of Ilya Bolotowsky, all the group members lean heavily on the external world as an inexhaustible source. But everything is transmuted, in most cases, into exciting arrangements of painted shapes. Let it be noted, however, that the canvases could be more consistently gripping if the subjects were rooted more deeply in the social drama of our time and less in the passive aspect of things.

—The Daily Worker, 1937

Amérique où vas-tu? Je songe en regardant les tableaux que voici à l'épopée du peuple américain — je songe à ses pionniers, je songe à ses poètes, je songe aussi à ses peintres primitifs qui allaient, vers 1840, de village en village pour y faire sur commande des portraits de riches paysans et de gentlemen - farmers. . . .

Amérique où vas-tu? Tes artistes cherchent leur voie. Ils la cherchent à tâtons. Ils empruntent à l'art européen sa syntaxe, son vocabulaire. . . . Voici un groupe d'artistes dont les toiles ne peuvent laisser indifférent le public parisien.

—Waldemar George [one of France's most prominent critics, in his introduction to The Ten's Paris show of 1936]

[America, where are you headed? In looking at these pictures, I dream of the American Epic — of its pioneers, its poets, of its primitive painters who went from village to village painting portrait commissions of rich peasants and gentlemen - farmers. . . . America, where are you headed? Your artists seek their way, seek it gropingly. They borrow from European art its syntax and vocabulary. . . . Here is a group of artists to whose works the Parisian public cannot remain indifferent.]

...Mainly they're protesting not against the Whitney but against the exponents of the American School sort of painting which the Whitney has, they claimed, espoused. They put it well themselves when they speak of it as a protest against "the reputed equivalence of American painting and literal painting."

—NEW YORK WORLD-TELEGRAM,
Nov. 19, 1938