



LOUIS SCHANKER

AMERICAN MODERNIST

PRINTS AND RELATED WORKS ON PAPER FROM THE 1920s TO THE 1970s

MARCH 31 THROUGH MAY 13, 2000

SUSAN TELLER GALLERY

LOUIS SCHANKER (1903-1981)

A native New Yorker, Louis Schanker was a teenager when he left school to join the circus. In 1920 he returned to New York and studied at Cooper Union, the Art Students League, and the Education Alliance School of Art. In 1931/33 he traveled and studied in France and Spain, and in 1933 he had his first one-man show. By 1935 Schanker made his first woodcut, finding the medium and establishing a pattern of experimentation that would figure prominently throughout his career.

Schanker was on the mural and the printmaking projects of the New York Works Progress Administration, and eventually became a supervisor on the relief division of the printmaking project. In 1935/36 he exhibited with The Ten Whitney Dissenters* who showed their work at galleries in New York and Paris. He was a member of the American Artists Congress and a founding member of the American Abstract Artists Group. He made murals for the lobby of the WNYC radio station and for the Science and Health Building at the New York World's Fair, 1939.

In 1943 Schanker began to teach at the New School for Social Research, NY, where he worked with Stanley William Hayter at the New York location of Atelier 17. In 1949 Schanker started to teach at Bard College, Annandale-on-Hudson, NY, where he stayed until his retirement.

In the 1940s and 50s works by Schanker were regularly included in the annual printmaking exhibitions of the Brooklyn Museum and were featured there in one-man shows in 1943 and 1974, as well as at the Victoria and Albert Museum, London, 1954/55, and Associated American Artists, NY, in 1978 and 1986. In 1960 his work was included in the landmark 21 etchings and poems portfolio published by the Morris Gallery, NY.

Work by Schanker was included in the exhibitions: *In Pursuit of Abstraction: American Prints 1930-1950*, the Metropolitan Museum of Art, 1986; *the Patricia and Phillip Frost Collection: American Abstraction, 1930-1945*, at the National Museum of American Art, Washington, DC, 1989; *A Spectrum of Innovation: Color in American Printmaking, 1890-1960*, and *The Second Wave: American Abstraction of the 1930s and 40s*, both at the Worcester Art Museum, 1991; and *Images from the Federal Art Project*, the Metropolitan Museum of Art, NY, 1996. Here, at the Susan Teller Gallery, his work was shown in *Circa 1950*, December 1991/January 1992, *Contemplating Cubism*, October/November 1995, *American Modernist Unique Works on Paper, 1924 - 1956*, January/March 1997, and this current exhibition, *Louis Schanker, American Modernist*, March 31 through May 13, 2000.

In addition to those institutions mentioned above, work by Louis Schanker is in the New York Public Library and Whitney Museum of American Art, NY; Albright-Knox Art Gallery, Buffalo; Newark Museum; Philadelphia Museum of Art; Cincinnati Art Museum; Cleveland Museum of Art; Detroit Institute of Arts; Art Institute of Chicago; University of Kentucky Art Museum, Lexington; and the Library of Congress.

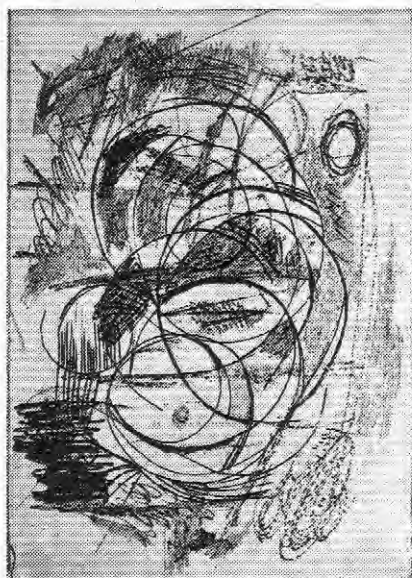
*The Ten Whitney Dissenters were: Ben-Zion, Ilya Bolotowsky, Adolph Gottlieb, John Graham, Louis Harris, Earl Kerkam, Ralph M. Rosenborg, Marcus Rothkowitz (Mark Rothko), Louis Schanker, and Joseph Solman.

LOUIS SCHANKER (1903-1981)

This list follows the order of the checklist, Louis Schanker, Prints, 1924-1971, with an essay by Una E. Johnson, Curator Emeritus, published by the Brooklyn Museum in 1974.

1. *Tugboats, 1925*
Brooklyn Museum 3, linocut
Edition of 10, 4 1/2 x 6 3/8 in.
2. *Seated Woman, about 1930*
Watercolor
Sheet size 17 3/4 x 21 1/4 in.
Signed in ink.
3. *Discourse, 1936*
Pastel on gouache-prepared board
Sheet size 8 1/4 x 16 in.
Signed in pencil.
4. *Movement, 1936*
Gouache on board
Sheet size 8 1/4 x 15 1/2 in.
Signed in paint.
5. *Movement, 1936*
Color woodcut
Edition of 10, 8 3/4 x 16 in.
Signed in pencil.
6. *Dictator's Dream, 1937*
BM 9, color woodcut
Edition of 10, 9 1/4 x 13 1/4 in.
Signed in pencil.
7. *Family, 1937*
Woodcut
Edition of 30, 7 2/4 x 7 1/4 in.
Signed in pencil.
8. *New York, 1937*
Lithograph, 9 1/4 x 7 in.
Signed in pencil.
9. *Cafe, 1937/38*
Color lithograph
Edition of 80, 9 x 6 in.
Signed in pencil.
This print, in black only, was made for the American Abstract Artists portfolio, published in 1937.
10. *Cafe, 1938*
BM 15, linocut
Proof from the key block, 9 1/2 x 6 in.
Signed in pencil.
11. *Cafe, 1938*
BM 15, color linocut
Edition of 35, 9 1/2 x 6 in.
Signed in pencil.
12. *Acrobats (also titled Family of Acrobats), 1939*
BM 21, woodcut
Edition of 25, 7 2/4 x 7 1/8 in.
Signed in pencil.
13. *Acrobats (also titled Family of Acrobats), 1939*
BM 21, color woodcut
Proof, 7 3/4 x 7 1/8 in.
14. *Cops and Pickets, 1939*
BM 26, woodcut
Edition of 35, 9 1/2 x 12 1/2 in.
Signed in pencil.
15. *Musical Clowns, 1939*
BM 31, color woodcut
Edition of 22, second edition (first edition 30), 11 3/4 x 15 in.
Signed in pencil.
16. *Three Figures, 1939*
BM 34, linocut printed in brown.
Proof before the edition of 150 for a one-man show at Mercury Galleries, July 1939.
4 1/4 x 5 1/4 in.
17. *Three Men on a Bench, 1939*
India ink and china white drawing
8 7/8 x 12 1/4 in.
Signed in pencil.
18. *Three Men on a Bench, 1939*
BM 35, woodcut
9 1/4 x 12 1/2 in.
Signed in pencil.
19. *Three Men on a Bench, 1939*
BM 35, color woodcut
Edition of 35 plus 10 with color printed in the 1970s, 9 1/4 x 12 1/2 in.
Signed in pencil.
20. *Three Figures, 1940*
BM 45, woodcut
Proof in black only, 5 1/3 x 6 1/2 in.
21. *Three Figures, 1940*
BM 45, color woodcut
Edition of 35, 5 1/4 x 6 1/2 in.
Signed in pencil.
22. *Three Figures, about 1940*
Color woodcut
Trial proof, 11 1/2 x 15 1/2 in.
Signed in pencil.

23. *Indian Dance No. 2, 1941*
Color woodcut
Edition of 55, 12 1/8 x 16 in.
Signed in pencil and marked "Trial proof"
in lower margin. Staining in margins.
24. *Polo, 1941*
Woodcut
Edition of 30, 7 7/8 x 7 1/4 in.
Signed in pencil.
25. *Forms in Action, about 1941*
Woodcut
Edition of 30, 7 7/8 x 7 1/8 in.
Signed in pencil.
26. *Birds in Flight, 1944*
BM 61, color woodcut
Edition of 25, 14 1/2 x 30 1/4 in.
Defects at edges.
Signed in pencil.
27. *Dance (Also titled Indian Dance), 1944*
BM 62, color woodcut
Edition of 25, 12 x 19 5/8 in.
Signed in pencil.
28. *Action, 1945*
BM 64, etching
Edition of 4, 4 1/2 x 7 in.
Signed in pencil.
29. *Forms in Space, 1945*
BM 66 i/ii, etching
Edition of 12, 5 1/2 x 7 3/4 in.
Signed in pencil.
30. *Forms in Space, 1945*
BM 66 ii/ii, etching with aquatint
Edition of 12, 5 1/2 x 7 3/4 in.
Signed in pencil.
31. *Movement, 1945*
BM 67, etching
Edition of 8, 3 1/4 x 5 in.
Signed in pencil.
32. *Abstraction No. 1, 1945*
BM 68, etching
Edition of 10, 9 x 6 in.
Signed in pencil.
33. *Abstraction No. 3, 1945*
BM 70, etching
Edition of 6, 11 7/8 x 9 3/4 in.
Signed in pencil.
34. *Abstraction No. 18, 1945*
BM 85, etching printed in green
Unique, 6 x 9 in.
Signed in pencil. Break at top platemark.
35. *Abstraction No. 21, 1945*
BM 88, etching
Edition of 2, 7 x 4 7/8 in.
Signed in pencil.



35. *Abstraction No. 21, 1945*

36. *Abstract Landscape 1, 1946*
BM 92, color woodcut
Edition of 25, 32 x 19 1/2 in.
Signed in pencil.
37. *Birds in Flight, 1946*
BM 93, color woodcut
Edition of 27, 7 7/8 x 16 in.
Signed in pencil.
38. *Circle Image No. 4, 1954/55*
BM 106, color woodcut
Edition of 25, 14 x 18 1/2 in.
Signed in pencil.
39. *Circle Image No. 5, 1954/55*
BM 107, color woodcut
Edition of 10, 14 x 17 7/8 in.
Signed in pencil.
40. *Abstraction No. 1, 1971*
BM 131, color plexiglass relief
Edition of 20, 12 x 23 3/4 in.
Signed in pencil.
41. *Abstraction No. 9, 1971*
BM 139, color plexiglass relief
Edition of 10, 8 1/8 x 30 in.
Signed in pencil.
42. *Figure, 1971*
BM 141, color woodcut
Edition of 20, 16 x 9 in.
Signed in pencil.

Fine Arts Program
Federal Reserve Board
25th
Anniversary
1975-2000

IN PUBLIC TRUST

Twenty-Five Years of Collecting Art at the
Federal Reserve Board



May 13–August 24, 2001

INTRODUCTION

In celebration of the twenty-fifth anniversary of the Fine Arts Program of the Federal Reserve Board, a committee of three members of the Fine Arts Advisory Panel—Diane Ackerman, Jacqueline Leland, and I—had the distinct pleasure of curating an exhibition of art works selected from this unique governmental collection.

The goal of the selection committee was to identify works that could be deemed highlights of the collection. In doing so, the committee reviewed the collection in its entirety and observed the depth of holdings in some areas, and the need for strengthening in others. We admired the quality of many works by artists who were new to the committee. Equally important are the exhibition catalogues, with their reproductions of works and their excellent essays written by guest curators and by the Fine Arts Program Director, Mary Anne Geley: these are a legacy of the accomplishment of each exhibition.

I know that I speak for my fellow members of the Fine Arts Advisory Panel in thanking Chairman Alan Greenspan, Vice Chairman Roger Ferguson, and other members of the Board of Governors for their support. Their vision continues to advance the mission of the program, which is to enhance the working environment and to provide an educational and visual experience to employees and visitors.

Roselyne Chroman Swig
Chairman, Fine Arts Advisory Panel



Louis Schanker (American, 1903-81)

Flight Into Nowhere, 1943

Carved pine and painted wood, 15.5 x 24.5 in.

Purchased with funds provided by Gerald D. Hines

IN PUBLIC TRUST

The Board of Governors, the central, governmental component of the Federal Reserve System located in the nation's capital, has been collecting and exhibiting paintings, prints, drawings, and sculpture by American and foreign artists since 1975. Dr. Arthur F. Burns, the enlightened then-Chairman of the Board of Governors, initiated the Board's Fine Arts Program in response to a 1971 White House directive unprecedented in its support of the arts. Nancy Hanks, Chairman of the National Endowment for the Arts at the time, was responsible for crafting the directive, which was issued by President Nixon. Although Hanks's efforts on behalf of that grant-giving agency are well documented, her vision for a complementary plan for federal agencies is not. The directive called on every federal agency, using its own resources, to display art and to practice good design in its printed material.

Dr. Burns had visited other central banks in his capacity as Chairman of the Board of Governors, and a visit to the Banco de Espana in Madrid in the early 1970s strengthened his resolve to implement the vision in the directive prepared by his friend Nancy Hanks. Mindful of the enriching presence of fine art in European central banks, he seized the opportunity presented by the directive to initiate a fine arts program at the Board of Governors with two primary functions, collecting and presenting rotating exhibitions. Burns recognized the value of providing a memorable introduction to American artists and cultural values for the many foreign visitors to the Board. He also recognized the value of enhancing the work environment for employees.

Twenty-five years later, with pride and a sense of stewardship, the Board of Governors holds in public trust nearly three hundred works of art. Forty-eight of those, selected by three members of the Board's Fine Arts Advisory Panel—Roselyne Swig, Panel Chairman, from San Francisco; Diane Ackerman, from New York; and Jacqueline Leland, from Washington, D.C.—are the highlights of this exhibition. The works have been gathered from nonpublic meeting rooms, reception areas, and individual offices for display in the central atrium of the Marriner S. Eccles Board Building. As a group, the works reflect the institutional values of excellence, integrity, substance, and pride. The exhibition celebrates the generosity of many public-minded individual collectors, families and friends of living and deceased artists, and estates of artists who, with no vested interest, responded to our appeal for gifts.

The practice of placing art in the workplace, though not new, proliferated in the 1980s. No controlled studies have measured the impact of the arts on the individual employee in the workplace. Experience at the Board suggests that employees not only respond to the visual

stimuli but also engage in a lively and perceptive dialogue. Certainly, the physical presence of art has a practical application in this information age, providing a visual diversion from the monotony of looking at a computer screen. A proper study would undoubtedly verify that exposure to art in the workplace does not stop at the office door but continues in the larger world. Museums and art centers locally, nationally, and internationally benefit from increased visitation, membership, and profits at the museum shop as a result of an art-educated workforce such as the one at the Federal Reserve Board.

The relationship between the work environment and productivity, a positive work ethic, and the hiring and retention of employees is widely acknowledged. The National Institutes of Health and the U.S. Public Health Service, in a recent report, concluded that everyone should be assured that the buildings they work in will not impair their health. Even First Lady Eleanor Roosevelt recognized the importance of the work environment. Writing for the *Washington News* on February 3, 1938, in defense of the new Federal Reserve Board building, she stated: "I think the building exterior is very beautiful and have admired it often, but I was equally impressed by the interior. . . . I gathered they had, perhaps, been criticized for thinking too much about beauty and too little about utility. Surely, this country has learned that we must meet both needs in public buildings." Art in the workplace can do much to fulfill the latter need.



Artists who embraced the new pictorial language introduced by such meteoric events as the 1907 Cezanne memorial exhibition in Paris and the Armory Show of 1913 in New York and by the revolutionary cubist style of Pablo Picasso are represented in the collection by several fine works on paper by Nettie Blanche Lazzell, Alexander Charles Robinson, and William Sommer. Lazzell's drawings are revealing for how closely she adopted the cubist vocabulary of overlapping geometric forms, which she learned firsthand from Albert Gleizes both in Paris and in Provincetown, Massachusetts. The pencil drawing *Study for Painting No. 12* is a study for one of her most important paintings in the collection of the Provincetown Art Association (**No. 29**). Louis Schanker was a master printmaker associated with the Works Progress Administration in New York. His highly personalized visual language of abstract figurative forms is fully developed in *Flight Into Nowhere*, a carved woodblock mounted on three painted wood panels (**No. 41**).

Pastoral

April 6–May 16, 2002

Milton Avery

Ben-Zion

Adolph Gottlieb

Harry Gottlieb

Jon Marshall

Daniel Robinson

Louis Schanker

Joseph Solman

Lucette White

Karl Zerbe

Opening Reception at Mercury Gallery Rockport:

Saturday, April 6, 2002

5–7 PM

MERCURY GALLERY
— ROCKPORT —

20 Main Street
Rockport, MA 01966
978.546.7620

Mon–Sat 10–5:30, Sun 12–5

www.mercurygallery.com

MERCURY GALLERY
— BOSTON —

8 Newbury Street, 2nd Floor
Boston, MA 02116
617.859.0054

Mon–Sat 10–6

PRINTMAKERS

Selections from
Georgetown's Collections

The Fairchild Gallery, Georgetown University Library

Summer - Fall 2000

A
to
Z



(self), 1904

Anders Zorn

Foreword

To welcome Georgetown's students and faculty back to campus for the 2000-2001 academic year, and to greet our many friends who enjoy coming to see our exhibitions, the Special Collections Division of the Lauinger Library presents this exhibition entitled "Printmakers A to Z: Selections from Georgetown's Collections."

Our students may find a hidden metaphor for this new academic year in four of the exhibition's prints. It begins with Louis Rhead's "Midsummer Holiday" now come to an end, replaced by Louis Schanker's "Acrobats" struggling with the onset of Fall Semester class loads and their inevitable exams, culminating in Ronau Woiceske's "Deep Winter" with its Christmas holidays and the inter-semester break. But, as was the case with Grant Wood's stoic "February" horses, students must also 'return to the gate' with the Spring Semester's call to the 2nd half of the academic year now just begun.

All are the work of American artists except "L'Oiseau de Bourges" by England's Malcolm Osborne, "Octobre" by Belgium's Raoul Ubac, the abstract of three figures in a landscape by Germany's Mac Zimmermann, and the self-portrait by Sweden's Anders Zorn. These four were included in recognition of Georgetown's significant and growing collections of British, French, German, and other European artists of note.

The exhibition's title was chosen to accommodate our intent to present a brief survey of some of the famous, and some of the not-so-famous prints in the University's fine print collections, without recourse to some unifying theme, letting the alphabet impose the only loose constraint needed.

For some letters, because of the size of the print selected, our gallery space dictated a single print for that letter. For others, the space invited a pairing with another print, either by the same artist, or by another whose surname bore the same first letter. As you will note, such pairings can make for strange matte fellows. Fortunately we were able to cover all the letters of the alphabet, including the elusive letter "X", whose two prints share their space with the letter "Y".

Joseph A. Haller, S.J.
Georgetown University Library

The Artists

<u>Alexander Archipenko</u>	<u>Harry Gottlieb</u>	<u>B.J.O. Nordfeldt</u>	<u>Charles Volkmar, Jr.</u>
<u>Thomas Hart Benton</u>	<u>Joseph B. Himmelheber</u>	<u>Louis Orr</u>	<u>Ronau Woiceske</u>
<u>Lucienne Bloch</u>	<u>Miriam Ibling</u>	<u>Malcolm Osborne</u>	<u>Grant Wood</u>
<u>Asa Cheffetz</u>	<u>David Itchkawich</u>	<u>Constance Pierce</u>	<u>Alfredo Ximenez</u>
<u>John Steuart Curry</u>	<u>Frederic James</u>	<u>Charles F. Quest</u>	<u>Frederick J. Yost</u>
<u>Katherine S. Dreier</u>	<u>Kenneth G. Kendall</u>	<u>Louis John Rhead</u>	<u>Mac Zimmermann</u>
<u>Mabel Dwight</u>	<u>Jacob Lawrence</u>	<u>Louis Schanker</u>	<u>Anders Zorn</u>
<u>Kerr Eby</u>	<u>Merritt Mauzey</u>	<u>Prentiss Taylor</u>	
<u>Henry Farrer</u>	<u>Leo Meissner</u>	<u>Raoul Ubac</u>	
<u>Leon Gilmour</u>	<u>Thomas Nason</u>	<u>Kruseman Van Elten</u>	



Louis Schanker (1903-1981)

[Acrobats, 1939](#)

color woodcut

[St. George & the Dragon, 1941](#)

color woodcut

Schanker, after a study of Japanese woodcut techniques, took up the medium in the late 1930s and early 1940s and proceeded to create the bulk of his color woodcut oeuvre. Here is his "Acrobats" of 1939, together with his "St. George & the Dragon" done in 1941.

KINDRED SPIRITS

Group Exhibition

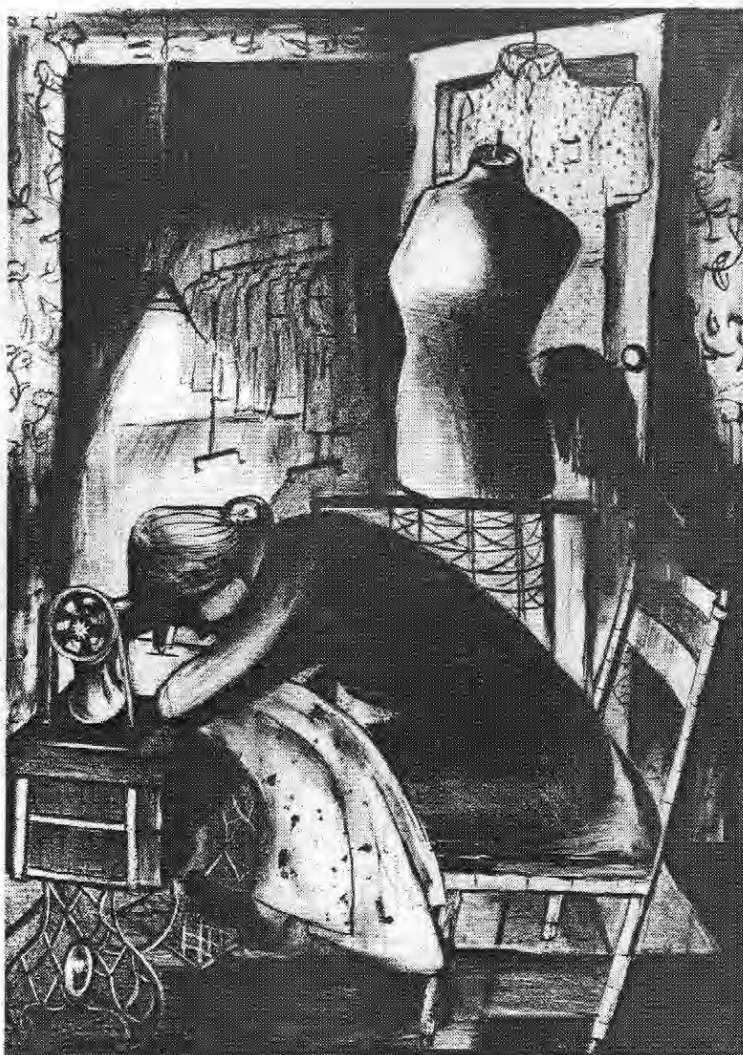
Bernard Chaet – Howard Daum – Joseph De Martini
Jim Forsberg – Angelo Ippolito – Emily Mason
Fred Mitchell – Catherine Redmond – Robert Richenburg
Rolph Scarlett – Louis Schanker – Vaclav Vytlačil

Please join us for an opening reception
Saturday, September 14, 1:00 to 4:00 pm

September 3 through September 28, 2002
Monday through Saturday 10:00 am to 5:30 pm

DAVID FINDLAY JR Fine Art Established 1870

41 East 57th Street, Suite 1120, New York, NY 10022
tel 212-486-7660 web www.artnet.com/dfindlay.html



PEOPLE AT WORK

AMERICAN PAINTINGS AND WORKS ON PAPER
1929 TO 1965

SEPTEMBER 17 THROUGH OCTOBER 26, 2002

SUSAN TELLER GALLERY

Louis Schanker *Cops and Pickets*, 1939
Brooklyn Museum 26, woodcut
Edition of 35, 9.25 x 11.75 inches
signed in pencil

Guild Hall Unfurls McGovern Mural

By Robert Long

Many moons ago Land Rovers were ungainly, utilitarian vehicles that were driven in Kenya on safari, not to Citarella to buy mozzarella. Movies cost \$2 and the subway was a dime. But the early 1970s weren't all good, for the scowling visage of Richard Nixon was abroad. He and his friend Henry Kissinger ruled the country. Hoping to unseat Nixon rather than await the day when he would be driven from office as a criminal, Senator George McGovern ran for president in 1972.



Among his most fervent supporters were artists, who admired, among other things, his insistence that the government support a "continually expanding program" in the arts at the national, state, and community levels. McGovern deplored the Nixon administration's "shallow commitment" to and "benign neglect" of the arts.

Little did he know that those were the golden years. The tiny sums allocated by Nixon would come to seem magnanimous with the rise to power of a pair of presidents named Bush.

In New York, artists including Georgia O'Keeffe, Alexander Calder, Andy Warhol, James Rosenquist, Jim Dine, Frank Stella, Isamu Noguchi, and Philip Guston donated works to be sold to benefit the McGovern campaign - a development the critic Barbara Rose found interesting since such big-name artists "are in the tax bracket presumably terrified by the senator's plans to redistribute the wealth." Nevertheless, many rallied to McGovern's cause.

In East Hampton, over three dozen artists collaborated on a giant mural that was to be auctioned for the benefit of the campaign. The painter Herman Cherry, who organized the event with the writer David Myers, said, "We only had to call 41 artists in order to get 38 for McGovern. And none of the other three were for Nixon."

That mural, which was purchased by a collector who subsequently donated it to Guild Hall, has been pulled out of storage and all 32 linear feet of it is on display at the museum, filling most of one long gallery wall. Most of the artists painted directly onto the canvas, and others sent small paintings to be affixed to it.

It is big, messy, and exuberant, and provides remarkable thumbnail views of each artist's signature style, a time capsule of East End painting, from a Jane Freilicher study of flowers

to a geometric abstraction by Ilya Bolotowsky, from a jittery Willem de Kooning figure to a pneumatic Warren Brandt nude.

It was painted in three sections, two of which were laid out in the backyard of the Wilfrid Zogbaum studio in Springs - the site of the first Artists-Writers softball games, back in the days when the players were all artists and writers. Late on the warm afternoon of Aug. 18, 1972, the artists began to gather, and by 4:30 they were bumping into and stepping around each other, each having been assigned an area about two and a half feet square.

"I think a lot of us met up on the beach and then headed up to Zogbaum's," the painter Ralph Carpentier said. "We painted on a big old tarpaulin. It was a lot of fun, and a good way to raise some money for the campaign."

"It was a blast," Bill Durham, another contributing artist, said, although territorial rights were an initial concern. "We reserved a spot for de Kooning and one or two others, but otherwise it was up for grabs. I've never seen such bickering. But once everyone established their territory, we had a lot of laughs. It's amazing how well it came out. And amazing that so many people got involved, considering how apolitical most artists are."

"I just picked a place and began to paint," Manoucher Yektai said. One tarp had a green background, the other pink. "I didn't like the green background, so I spread some white paint on it. And then I used charcoal, or black paint from the tube, on top of that. When we were all working, it was like a jam session." Most of the artists improvised, but "even those who brought sketches to work from" got caught up in the atmosphere.

From The Bushes

"At about 5 o'clock the star of the day, unexpectedly bearing a vivid resemblance to Janet Flanner, stepped out of the bushes near his corner of the canvas," John Canaday reported in The New York Times. "He assumed a medium crouch and began to work from two pages of pencil sketches he had prepared in advance."

When asked, "How did you get here, Mr. de Kooning?" he replied, "I walked over." When he was finished painting, he "faded back into the bushes."

Scotch and bourbon were available. Harold Rosenberg, a dean of Abstract Expressionist critics, looked on from a folding chair, rising occasionally to scout the perimeter. "He was holding court a bit," Mr. Durham said, "walking around and looking at everyone's work."

Larry Rivers, who preferred recording the event on film to picking up a paint brush, wore a kind of beret fashioned from women's panties. Mr. Brandt began his figure with four red dots: one each for navel, nipples, and mouth. "Now we know how he does it," another painter commented.

Louis Schanker complained that one of de Kooning's brushstrokes intruded on his territory. "Paint it out," Mr. Carpentier suggested. Mr. Schanker agreed. "Mine's better than his, anyhow."

The mural was shown later that month at the Benson Gallery in Bridgehampton, where it drew "the largest crowd ever seen there," The Star reported, and shortly thereafter it served as the curtain at an evening of "political cabaret" at the East Hampton American Legion Post that also benefited the McGovern campaign. That entertainment was comprised of 20 three-minute sketches written by the likes of Terry Southern, Bruce Jay Friedman, Kenneth Koch, Murray Schisgal, and James Kirkwood.

The mural's value was estimated at \$10,000 to \$25,000 at the time (de Kooning's corner alone is worth many times that now), but "it didn't draw a high enough bid," Mr. Myers said. "No one wanted it. So I folded it up and put it in my attic on Toilsome Lane."

The McGovern campaign had advanced Mr. Myers and Mr. Cherry \$600 for expenses, and they asked to be reimbursed. "I could have owned the mural myself for \$600," Mr. Myers mused.

But a Guild Hall benefactor saved the day. Some say it was the collector Eloise Spaeth who wrote a large check payable to the campaign, and the mural found a home.

Mr. Carpentier's landscape includes a memorable, muscular cumulus cloud that seems to be unrolling toward us, and James Brooks's abstraction is majestic. Mr. Brandt's colors are characteristically strong, and Lee Krasner's drawing in pastel and watercolor or marker is full of the energy and restraint we see in her paintings. Mr. Bolotowsky's hard-edged abstraction in primary colors looks as relentless as any of his big canvases, and Ibram Lassaw's calligraphic black figures on a white ground are jazzy.

Richard Nixon is long gone (though Henry Kissinger is very much with us) and the arts are in bigger trouble than ever, freedom of expression a questionable proposition. Perhaps it's a good time to remember why this mural came into being. It can be seen through Jan. 5, after which it will be returned to Guild Hall's vault to await its next airing.

As a teenager, Louis Schanker quit school and ran away to join the circus for two years. He next worked as a laborer in the wheat fields of Canada and the Dakotas, as a worker on the Erie Railroad, and as a stevedore on Great Lakes steamers for almost a year. In 1919 he studied at The Cooper Union, the Art Students League, and the Educational Alliance in New York. Schanker spent 1931 and 1932 in Paris; he took classes at the Académie de la Grande Chaumière and worked on his own, doing plein air landscapes and street scenes. After he moved to Mallorca in 1933, Schanker began abstracting form to a greater degree and incorporating Cubist devices of uptilted planes and prismatic color in his work.

During the mid-1930s, Schanker began making prints and subsequently became a graphic arts supervisor for the WPA. In 1935 he became a member of "The Ten," and was a founding member of the American Abstract Artists. That same year he made his first woodcut to which he added seven colors printed from as many blocks. In developing his own style and technique in this unfamiliar medium, he studied German Expressionist and traditional Japanese woodblock prints. He became an assistant professor at Bard College in 1949; he remained there until his retirement. In the 1950s, Schanker made a number of important innovations in what he termed the plaster relief print. In these works he used the woodblock to create a three-dimensional effect that softened the outlines of his bold, forthright images. He experimented with large-scale hardwood sculptures before returning to the woodcut and relief print. In the 1970s, Schanker used plastic plates for his printing; toward the end of the decade, with his newfound interest in color, he began to use acrylic paints as part of his printmaking technique.

Schanker's first solo exhibition was held in 1933 at the Contemporary Art Gallery in New York. In the 1940s and 1950s works by Schanker were regularly included in the annual printmaking exhibitions of the Brooklyn Museum of Art and were featured there in solo shows in 1943 and 1974. Other one-person exhibits were at the Victoria and Albert Museum, London (1954-55) and Associated American Artists, New York (1978 and 1986). Selected exhibitions containing Schanker's works include those held at The Metropolitan Museum of Art, New York (1986 and 1996); National Museum of American Art, Washington, D.C. (1989); Worcester Art Museum, Massachusetts (1991); and Susan Teller Gallery, New York (1992, 1995, 1997 and 2000). Works by Schanker are included in the public collections of The Metropolitan Museum of Art, New York Public Library, The Museum of Modern Art and Whitney Museum of Art, New York; National Museum of American Art, Washington, D.C.; Philadelphia Museum of Art, Pennsylvania; Cleveland Museum of Art and Cincinnati Art Museum, Ohio; The Art Institute of Chicago, Illinois; and The Newark Museum, New Jersey.



Rockwell Kent, *Godspeed*, 1931, Wood Engraving, 5 1/4 x 6 7/8 inches

THE GREAT ★ AMERICAN ★ WOODCUT

OCTOBER 10 THROUGH NOVEMBER 29, 2003

RECEPTION: SATURDAY, OCTOBER 25, 4 TO 6 PM

RELIEF PRINTS FROM 1910 TO 1968 BY:

MILTON AVERY
LOU BARLOW
WILL BARNET
GUSTAVE BAUMANN
FRED BECKER
MORRIS BLACKBURN
BERNARD BRUSSEL-SMITH
EDMOND CASARELLA
ROBERT CONOVER
HOWARD COOK
KONRAD CRAMER
RICHARD A. DAVIS
JOHN DePOL
LEON DOLICE
WERNER DREWES
FRITZ EICHENBERG
LYONEL FEININGER
WANDA GAG
MICHAEL J. GALLAGHER
HENRY GLINTENKAMP
SAMUEL GREENBERG
BURT HASEN
RIVA HELFOND
CLINTON HILL
FANNIE HILLSMITH
THEO HIOS
ALBERT HUIE
ROCKWELL KENT
CHAIM KOPPELMAN
PAUL LANDACRE
BORIS MARGO

ETHEL MARS
REGINALD MARSH
LEO MEISSNER
HUGH MESIBOV
CLAIRE MAHL MOORE
LEONARD NELSON
BETTY WALDO PARISH
ANGELO PINTO
ALBERT POTTER
BYRON RANDALL
WALTER DuBOIS RICHARDS
CLARE ROMANO
JOHN ROSS
RUDOLPH RUZICKA
ANNE RYAN
LOUIS SCHANKER
SHELBY SHACKELFORD
HARRY SHOKLER
WILLIAM E. SMITH
WAUNITA SMITH
GRACE MARTIN TAYLOR (FRAME)
ALEX TOPCHEVSKY
MORRIS TOPCHEVSKY
ANSEI UCHIMA
LYND WARD
HYMAN WARSAGER
MAX WEBER
ADJA YUNKERS
WILLIAM ZORACH
AND
OTHERS

SUSAN TELLER GALLERY

568 BROADWAY AT PRINCE STREET • ROOM 103A • NEW YORK, NY 10012
212 941-7335

This is the first time The University of Alabama Art Department has offered at the University Art Gallery an invitational print show. The purpose is to bring together a representative group of American printmakers who are doing outstanding work and who are setting the trends in contemporary printmaking. We have chosen twenty artists; each is represented by three recent prints. We offer these examples— in their stimulating range of subject matter, point of view, and technique — as a cross section of the printmaking art of the seventies.

LOUIS SCHANKER

A 5

A 8

Untitled

woodcut

woodcut

woodcut

INVITATIONAL



The New York Public Library

Depression-era Prints and Photographs Go on Display at The New York Public Library, October 17

Artists Represented Include Albert Abramowitz, Louis Lozowick, Nan Lurie, Dorothea Lange, John Collier, and Russell Lee



Harry Gottlieb, *Rock Drillers*.
Screen print. Print Collection.
[Other images.](#)

New York, NY, September 24, 2003 -- The Great Depression of the 1930s had a profound effect on the lives of Americans, from artists and writers to factory workers and families. Several agencies under President Franklin D. Roosevelt's administration were established to come to the public's aid. Among them, the Works Progress Administration (WPA) addressed the problem of the unemployed professional (including artists) by creating jobs for millions; and the Farm Security Administration (FSA) documented the widespread poverty and economic distress in order to procure assistance for farmers. Now an exhibition at The New York Public Library's Humanities and Social Sciences Library (Fifth Avenue and 42nd Street), ***Depression-era Prints and Photographs from the WPA and FSA***, provides a visual testimony to this most difficult period by showcasing the work of printmakers and photographers working in New York and its environs during the 1930s and 40s. The exhibition, in the Print and Stokes Galleries on the Third Floor, opens on October 17 and will remain on view through January 17, 2004. Admission is

free.

By employing some 5,000 artists in more than 1,000 cities, the WPA helped foster a distinctly American art. The artists created murals, easel paintings, sculptures, and prints. The exhibition focuses on the latter made in the New York workshop of the WPA between 1935 and 1943. Among the 56 visually compelling prints are works by Albert Abramowitz (1879-1963), Nan Lurie (b. 1910), Louis Lozowick (1892-1973), and Raphael Soyer (1899-1987).

Although FSA photographs documenting America's rural development are well known, those portraying life in the urban and suburban environments of New York, New Jersey, and Connecticut, the focus of this part of the exhibition, are far less familiar. Taken in the 1930s and 40s, the photographs became more than just documentary evidence, but recognized works of art. Among the 73 images on view are works by Dorothea Lange (1895-1965), Arthur Rothstein (1915-1985), John Collier (1913-1992), Russell Lee (1903-1986), and Jack Delano (1914-1997).

Prints from the WPA

In 1935, a portion of the funding for the Works Progress Administration was designated for unemployed writers, actors, musicians, and artists. The WPA's Graphic Arts Division, New York workshop, employed 80 artists, 53 of whom are represented in the exhibition. They were given a salary, supplies, and access to a professional printer at a workshop. Working with the WPA opened up new worlds to many of the participants, and, unfettered by financial worries, many felt free to experiment creatively. The 56 prints on display reflect a wide range of artistic styles and mediums, and the subject matter, though rooted unmistakably in the 1930s and 40s, not only depicts the hardships of the Depression, but includes portraits of everyday people, city scenes and rural landscapes, and even humorous situations.

Some printmakers, like Abramowitz — already an established artist when he joined — and Albert J. Webb (b. 1891) worked in a social realist style and directly addressed the problems of the period, which included homelessness and unemployment. Webb's *Driftwood*, for example, provides a glimpse of the impact of the Depression on women, many of whom found themselves laid off, facing discrimination, and living in abject poverty.

Other artists looked to Europe and the avant-garde for inspiration, experimenting, like William Hicks (b. 1895), in cubism, or, like Louis Schanker (1903-1981) and Stuart Davis (1892-1964), in abstraction. Realism, on the other hand, dominated the work of Betty Waldo Parish (1908-1986), whose interest in the woodcut helped revive the technique during her time at the WPA. Nan Lurie (b. 1910) and Ann Nooney (b. 1900) favored lithography, as did Louis Lozowick, already an accomplished lithographer when he joined the WPA.

Some subject matter in the “Prints” section of the exhibition is mirrored on the “Photographs” side. For example, in her 1939 lithograph *Summer Night*, Mabel Dwight (1876-1955) shows a scene dominated by a clothes line strung between buildings, while photographer Russell Lee (1903-1986) depicts “clothes washings between 138th and 139th street apartments” in a 1936 silver gelatin print.

When the WPA program ended in 1943 and the New York workshop closed, approximately 1,200 prints were deposited with the Print Collection of The New York Public Library, where they are regularly used as a reference source by scholars and researchers.

Photographs from the FSA

To legitimize assistance programs for farmers, the federal government launched a propaganda campaign in 1935 to publicize the widespread poverty and economic distress of the country. Roy E. Stryker (1882-1975) directed a federal photography project within several New Deal agencies, including the Resettlement Administration, the Office of War Information, and the Farm Security Administration. The photographers he hired — most are now considered masters — included both established artists such as Walker Evans, Dorothea Lange, and John Collier, and newcomers like Russell Lee and Arthur Rothstein (1915-1985). The works they produced include some of the most iconic and widely recognized images in history.



Less widely known, though no less compelling, are the photographs taken in the Northeast. These works capture both everyday city life — Lee's 1936 image of children playing in the gutter on 139th Street or Rothstein's 1941 photograph of a “Junk man with waste paper” — as well as rural life in the areas surrounding the city. Among the latter is a series of photographs by Jack Delano of dairy and tobacco farmers in Connecticut. Some scenes, such as Collier's images of Grand Central Terminal and commuters on trains, have a certain familiarity, even though they clearly preserve the look and feel of the era.

Displayed with the photographs are direct transcriptions of caption from the reverse side of the images, written by the photographers and FSA staff. They often add a poignant sense of time and place, providing a small window into people's lives during the Depression. An image by Arthur Rothstein is captioned, “Girl picker at cranberry bog. Three-fourths of cranberry pickers are children.” Another, by Delano, explains: “Mr. and Mrs. Edward L.

Dorothea Lange, *Out of rear window tenement dwelling of Mr. and Mrs. Jacob Solomon . . .*, silver gelatin print, 1936. Photography Collection.

Gay, and their children. He is a dairy and poultry farmer. Has a 23 acre farm in Groton, Conn. And was completely flooded out during the hurricane.”

In the 1930s and 40s, FSA photographs were routinely deposited in library collections, including The New York Public Library’s

Picture Collection. When Congress threatened to impound the FSA’s entire archive because of many of the images’ negative depiction of American life, Stryker sent anonymous packages of hundreds of photographs to the Picture Collection for safekeeping. (An executive order from President Franklin D. Roosevelt ended Congress’s objective, and the FSA archive is now housed in the Library of Congress.) In 1997, the Picture Collection’s copies were transferred to the Photography Collection of the Library’s Miriam and Ira D. Wallach Division of Art, Prints and Photographs.

Depression-era Prints and Photographs from the WPA and FSA is co-curated by Margaret Glover of The New York Public Library’s Print Collection and Devon Cummings of the Photography Collection. The exhibition draws exclusively from the 1943 allocation to the Print Collection, and from the approximately 40,000 photographs transferred to the Wallach Division’s Photography Collection, and celebrates the unique relationship between the government and the arts.

***Depression-era Prints and Photographs from the WPA and FSA* will be on view from October 17, 2003, through January 17, 2004, at The New York Public Library’s Humanities and Social Science Library in the Print and Stokes Galleries. Exhibition hours are Tuesday and Wednesday from 11 a.m. to 7:30 p.m.; Thursday through Saturday, 10 a.m. to 6 p.m.; closed Sundays, Mondays, and national holidays. Admission is free. For more information about exhibitions at The New York Public Library, the public may call 212.869.8089 or visit the Library’s website at www.nypl.org.**

This exhibition is made possible through the continuing generosity of Miriam and Ira D. Wallach.

###

Contact: Tina Hoerenz or Herb Scher, 212.221.7676.

[View available images.](#)

th: pro

SUE FULLER

AND THE NEW YORK ATELIER 17

AN EXHIBITION IN HONOR OF SUE FULLER'S 90TH BIRTHDAY

FEBRUARY 12 THROUGH MARCH 13, 2004

SUSAN TELLER GALLERY

LOUIS SCHANKER (1903-1981)

46. Abstraction #3, 1945

Brooklyn Museum 70, etching

Edition of 6, 12 x 9 3/4 inches

Signed, titled, and numbered, in pencil.

47. Movement, about 1945

Intaglio, edition of 8, 3 1/4 x 5 inches

Slight plate break at bottom.

Signed, titled, and numbered, in pencil.

48. Rotating Figures, about 1948

Linocut printed in teal

Edition of 5, 14 1/4 x 21 inches

Signed, titled, and numbered, in pencil.

Here, in a relief print, Schanker appropriated Atelier 17 motifs of line-ensnared figure and multiple-tooled parallels.

SUE FULLER AND THE NEW YORK ATELIER 17

SUE FULLER turns ninety on August 11, 2004. Sixty years ago, in 1943 and 44, she worked at the New York location of Atelier 17. She made her own prints there, worked as a master printer, and contributed to the development of intaglio techniques for which the studio is famous. In particular she devised a sugar-lift process known as "direct blacks aquatint."¹ Fuller is an authority on the color printing methods of Mary Cassatt and her own prints are noteworthy for their clear, bright colors. She is also an expert on lace and knot making; string itself figures prominently in her work of the Atelier 17 period as well as in her later sculptures and constructions.

English-born Stanley William Hayter founded Atelier 17 in France in 1927. Located at 17 rue Campagne-Premier, Paris, the studio was instrumental in bringing intaglio techniques to generations of artists. Further, at this time the technical innovations found resolution in wonderfully appropriate forms of Modernism (especially Constructivism), and Surrealism. The studio also offered a social climate in the workshop tradition in which ideas were exchanged and explored.

Among the artists who worked at the Paris Atelier 17 were Hans Arp, Salvador Dali, Alberto Giacometti, Joan Miro, Pablo Picasso, Yves Tanguy, and Americans Alexander Calder and David Smith.

With the advent of World War II Hayter moved to New York City in 1940. That fall he established the New York location of Atelier 17 under the auspices of the New School for Social Research in a top floor studio on West 12th Street, between Fifth and Sixth Avenues. It was there until 1945 when Hayter separated the studio from the New School and moved it to 41 East 8th Street. In 1952 the shop moved to 523 Sixth Avenue near 14th Street, and in 1955 it closed. Hayter had been making plans to return to Paris for several years and he moved back there in 1950. After his departure, Karl Schrag and then several other artists served as directors of the New York Atelier 17.

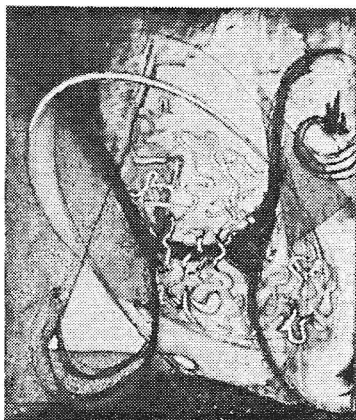
Foremost among the stylistic interests of the studio was the automatic writing of André Breton (also known as "automatism"), an important aspect of Surrealism. Automatic writing manifested itself in free-flowing, swirling engraved lines, sometimes several used in unison. These lines, ostensibly inspired by the unconscious mind of the artist, appear in this exhibition in the works of Minna Citron, Werner Drewes, Sue Fuller, and most dramatically, in those of Hayter himself, such as *Unstable Woman*, 1946/47, number 37. Hayter often noted that all his work is surreal, and floating, dismembered, or seemingly bound figures are frequent and rather disturbing subjects in his work of the 1940s.

These heavily engraved lines are a feature of the studio; the images they define or embellish range from clearly representational to nearly abstract. Intricately muscled bodies, wrapped or ensnared figures, and fantastic creatures, often underwater or floating in space, especially lend themselves. However, Surrealism can have a more forthright manifestation. In Fred Becker's *Dancer*, 1941, no. 20, it is the bizarre nature of the figure, whose lower body is a hand, rather than any technical innovation, that carries a disquieting or an uncomfortable message to the viewer.

Another important form of abstraction associated with the studio is the Constructivism of Naum Gabo and Antoine Pevsner. Usually a non-figurative style, the constructivist works shown here are composed of seemingly endless engraved lines and radii that work as parts of circles or in a more plastic sense, as sections of spheres. In its purest form the engraved lines intersect and then fan out again, as in Fuller's *Tension*, 1946, no. 14. In the yellow and orange lines of Becker's *Abstraction*, 1948, no. 24, the layers of pastel literally lie on top of one another, pivoting near their center. When twisted, fabrics pressed into soft-ground create a specific Atelier 17 constructivist motif. Where cloth or netting is used in this manner it creates patterns that converge at the point of the turn and then spread out into quadrants, as in Citron's *Squid Under Pier*, 1949, no. 30. This work blends the boundaries of figurative and constructivist characteristics, while the whirling lines edge toward gestural or even expressionistic elements.

In addition to those artists listed below, many others worked at the New York Atelier 17 including Isabel Bishop, Louise Bourgeois, Douglas Gorsline, Reginald Marsh, Louise Nevelson, Jackson Pollock, and Europeans who came to New York during the war, such as Dali and Tanguy.

1. Acton, page 162.



Minna Citron, 29. *Shattered Monocle*, 1946



Creative eye on the depression Nassau museum sheds new light on a scorned generation of WPA artists who sought change

BY ARIELLA BUDICK
STAFF WRITER

August 13, 2004

Arms raised in struggle and heads lowered in oppression, factories looming in claustrophobic cities and cornfields stretching across the plains - these glimpses of a burgeoning but impoverished America haunted the artists of the 1930s. They were determined to portray their country realistically, with all its proud accomplishments and persistent failures.

Much of the art of the Depression has suffered scorn and indifference. The Abstract Expressionists were the first to denigrate it in favor of European innovations. Subsequent generations condemned its provincialism and fundamentally conservative style.

The Nassau County Museum of Art, in mounting "The WPA Era: Art Across America," gives this disrespected generation a new airing, and to grand effect. This survey of a little known, much maligned group of artists is the kind of thing this small museum does best. The show paints a picture of that era, brings forgotten names to our attention, and immerses us in the politics and aesthetics of the country's long crisis. Along the way, it erases traditional boundaries between groups of painters who, despite their fierce political disagreements, had far more in common than they acknowledged.

The New Deal

The term "WPA art" refers broadly to work created between 1933 and 1940 for a collection of New Deal programs created to keep artists afloat. The most famous, the Federal Art Project of the Works Progress Administration (WPA/FAP), started in 1935 and put muralists, painters, sculptors and printmakers on the national payroll, in exchange for teaching and producing art. Their achievements included frescoes in schools, post offices and other government buildings around the nation - many of which remain today.

The show uses the WPA as a loose organizing principle. All of the artists here

participated in the program, some for only a few months, others for several years. All shared a common commitment to the realistic recording of American life.

Depression art has, in the past, been broken down into two adversarial categories: Regionalism and Social Realism. Regionalists such as Thomas Hart Benton, John Steuart Curry and Grant Wood affirmed the values of the American heartland, celebrating its landscape and the resilient people who settled it. Social Realists, including Ben Shahn and Raphael Soyer, believed that artists should, through their critical brushes, agitate for change. Their paintings of the unemployed, the downtrodden, the urban and rural victims of the Depression, were designed to tug at the national heartstrings.

The curators, Constance Schwartz and Franklin Hill Perrell, highlight the large areas of overlap between the two groups, whose aesthetics can barely be distinguished. Members of both camps painted workers and capitalists as if people were made by machines. The weirdly frozen figures look past each other, their faces set into expressions of stoic alienation. It is as if Depression America had been populated by statues.

Take the elderly couple in Guy Pene du Bois' sarcastically titled "The Conversationalists," all dressed up with nothing to talk about. The spiffy husband in white tie and tails and wife in her opera gown are completely detached, sealed into their own emotional universes. Isolation is not confined to the smart set: The working-class bus riders in Soyer's "Passengers" seem equally lost in uncommunicative contemplation.

Rampant loneliness

The pandemic loneliness in this period's paintings crosses all classes, ideologies and parts of the land. Over and over, figures face away, turning a brawny shoulder to the viewer. The members of the audience who throng to the carnival barker in Dennis Burlingame's bleak "Side Show" stand slightly apart from each other, as if surrounded by individual force fields. In Paul Sample's "Cartin' the Leaf," a farmer ponders his wagonload of tobacco, his wife gazes left in pharaonic profile, and the two impassive children sit on their marmoreal horse.

Animals share the human predicament. Even the roaming beast in Thomas Hart Benton's "Lonely Horse" is a portrait in existential isolation.

Yet this is not a depressive exhibit. It is evidence of a decade in which the government proclaimed the power of art and when painters, spurred by need and belief, joined in a national project. The goal was a state-sponsored Renaissance, and if the results fell short of a golden age, they nevertheless represent a period of organized ferment.

Copyright © 2004, Newsday, Inc.

Louis Schanker

WNYC Mural Studies (Orchestra), 1937

gouache on paper, 11-1/2" x 33-1/4"

Private Collection; Courtesy of Mercury Gallery, Boston

Louis Schanker

WNYC Mural Studies (Orchestra), 1937

gouache on paper, 11-1/2" x 33-1/4"

Private Collection; Courtesy of Susan Teller Gallery, New York

Louis Schanker

WNYC Mural Studies (Orchestra), 1937

gouache on paper, 15" x 21"

Private Collection; Courtesy of Mercury Gallery, Boston

Louis Schanker

WNYC Mural Studies (Musicians), 1937

gouache on paper, 15-1/4" x 26-1/4"

Private Collection; Courtesy of Susan Teller Gallery, New York

Louis Schanker

Neponsit Children's Hospital Mural Studies (North Wall),
1937

gouache on paper, 21-1/2" x 29"

Private Collection; Courtesy of Susan Teller Gallery, New York

Louis Schanker

Neponsit Children's Hospital Mural Studies (East Wall),
1937

gouache on paper, 24" x 25-3/4"

Private Collection; Courtesy of Mercury Gallery, Boston

Louis Schanker

Neponsit Children's Hospital Mural Studies (Two Part Sketch), 1937

gouache on paper, 24" x 28-1/2"

Private Collection; Courtesy of Susan Teller Gallery, New York

Louis Schanker

Neponsit Children's Hospital Mural Studies (South Wall),
1937

gouache on paper, 15" x 30"

Private Collection; Courtesy of Mercury Gallery, Boston

Louis Schanker

Neponsit Children's Hospital Mural Studies (West Wall),
1937

gouache on paper, 19-1/4" x 24"

Private Collection; Courtesy of Mercury Gallery, Boston



Louis Schanker WNYC Mural, 1937



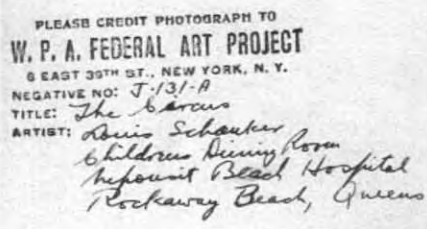
Louis Schanker
WNYC Mural Study (Orchestra), 1937



Louis Schanker WNYC Mural Study (Orchestra), 1937



Louis Schanker
Neponsit Children's Hospital
Mural Studies, 1937



Label on reverse of photograph



Louis Schanker
Neponsit Children's Hospital
Mural Studies, 1937

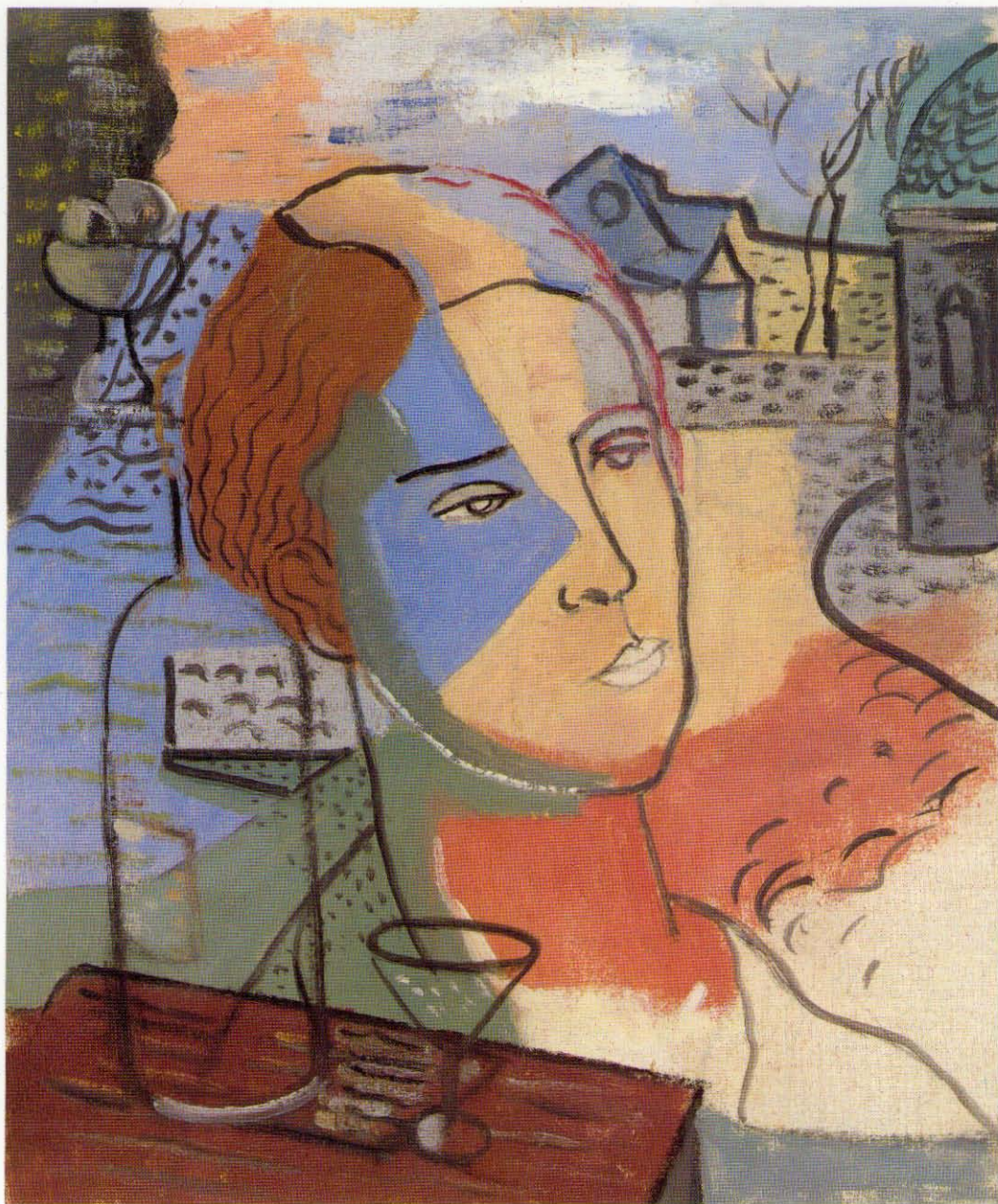
MERCURY GALLERY



Louis Schanker / A Retrospective of Works from 1924 to 1981
October 23 – November 16, 2004

Louis Schanker, American (1903 – 1981)
Abstraction with Musical Instruments, 1932
Oil on canvas, 38 x 27"
Signed and dated lower right

8 Newbury Street, 2nd Floor
Boston, MA 02116
t. 617-859-0054 • info@mercurygallery.com
www.mercurygallery.com



MERCURY GALLERY
— BOSTON —

October 23-November 16, 2004

Louis Schanker: A Retrospective of Works from 1924-1980

MERCURY GALLERY
8 Newbury Street, 2nd Floor
Boston, MA 02116
617.859.0054

Louis Schanker
A Retrospective of Works from 1924 to 1981

October 23 – November 16, 2004

Opening Reception at Mercury Gallery Boston
Saturday, October 23
5-7 pm

www.mercurygallery.com

FRONT IMAGE: Louis Schanker, *American* 1903 – 1981
Abstraction with Musical Instruments, 1932, oil on canvas, 38 x 27 inches.
From the estate of the artist.

GALLERY HOURS: Monday – Saturday, 10-5:30

Louis Schanker (1903-1981)

After studying in Paris and traveling in Europe from 1931 to 1933, Louis Schanker joined his friends in New York, among them Adolph Gottlieb and Mark Rothko, to form The Ten, an independent group that exhibited from 1935 to 1938. He also became a founding member of American Abstract Artists. As such, he was among the few Americans to experiment with abstraction at a time when contemporary taste was largely defined by The Museum of Modern Art, which endorsed European modernism, and the Whitney Museum of American Art, which preferred realist American scene painting.

Schanker worked in a variety of media throughout his career. He merged cubist and surrealist elements in the lobby mural of radio station WNYC, in New York, in 1937; his mural for the New York World's Fair of 1939-40 featured angled geometric shapes and organic forms, influenced by Arshile Gorky and Vasily Kandinsky. Paintings such as *Abstraction with Musical Instruments* (1932) show the influence of synthetic cubism.

By 1938, under the New Deal's WPA/Fine Arts Project Schanker was employed as a graphic artist, and until 1941 he worked as supervisor of color woodblock printing, a technique he pioneered. He made other innovations, including printing on a black ground and in relief, as well as from blocks wet on wet, resulting in richly intricate surfaces. Schanker's chalk drawings from 1943 and 1944 are among his most daring and experimental compositions. Planes of color overlay textured drawings and primitivistic sea creatures, and abstracted birds heed the exiled Surrealists' call to give free rein to the unconscious.

Schanker taught printmaking courses at the New School for Social Research and profoundly influenced avant-garde woodcut artists in New York in the 1950s. The artist was rediscovered when he was given a print retrospective at the Brooklyn Museum of Art in 1974. Since his death in 1981 his work has been of increasing interest to scholars and collectors of American art.

Dr. Susan Chevlowe
New York City
August 2004



MERCURY GALLERY