

Bernard Rosenquit, *Brooklyn Bridge*, 1950

# HELLUVA TOWN!!!

## NEW YORK CITY IN PAINTINGS AND WORKS ON PAPER

**JULY 8 THROUGH AUGUST 19, 2010**

WILL BARNET	MORDI GASSNER	CLAIRE MAHL MOORE
FRED BECKER	HENRY J. GLINTENKAMP	BETTY WALDO PARISH
ISABEL BISHOP	BLANCHE GRAMBS	JAMES PENNEY
ABE BLASHKO	RICHARD HAAS	ALBERT POTTER
CHRISTINA BLATT	RIVA HELFOND	CLARE ROMANO
RNARDA BRYSON SHAHN	JACK HENDERSON	BERNARD ROSENQUIT
EDMOND CASARELLA	FANNIE HILLSMITH	JOHN ROSS
MINNA CITRON	CHARLES KELLER	ANNE RYAN
JAMES DAUGHERTY	DOROTHY BROWDY KUSHNER	LOUIS SCHANKER
HOWARD DAUM	EDWARD LANING	BEN SHAHN
PELE DE LAPPE	GWYNETH LEECH	FRED SHANE
PHILIP EVERGOOD	KITTY LEECH	HARRY STERNBERG
DON FREEMAN	WINIFRED MILIUS LUBELL	LYND WARD
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## Medical Students Improve Diagnostic Ability By Looking at Art

November 18, 2010 at 11:11 am



Public Domain image by Louis Schanker from Wikimedia Commons

McLean's, the Canadian current affairs magazine, has an interesting article on the value of art history courses for medical students. One study showed a 38% improvement in diagnostic ability for a group of Harvard medical students who had completed an art history course.

["Out of the Hospital and Into the Museum"](#)

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December 6, 2010

Schanker, as with many of his abstract contemporaries, studied the details of the human form, nature, and inanimate objects around him before depicting his interpretations of the "real" world.



## Exhibition Checklist

MINNA CITRON (1896-1991)

*Squid Under Pier*, 1948-49, etching, soft-ground etching, engraving, and stencil

- First state
- Second state
- Counterproof of second state with blue pastel
- Third state
- Third state with magenta intaglio and aqua stencil
- Alternate third state with additional work and scorper
- Impression with olive and blue stencil
- Final state

*From the collection of Hannah S. Kully*

PELE (PHYLLIS) DELAPPE (1916-2007)

*Study for The Window*, 1938, ink on paper

*The Window*, 1938, lithograph

*From the collection of Hannah S. Kully*

SUE FULLER (1914-2006)

*Hen*, 1945, soft-ground etching and engraving

- Collage of lace fabric on paper
- First state
- Second state
- Third state with drawing
- Proof of fourth state

*Purchased with funds from Ida Crotty for prints and graphics with support from David Kiehl*

DOROTHY BROWDY KUSHNER (1909-2000)

*Three Roosters I*

*Three Roosters II*

*Three Roosters III*

ca. 1955, woodcuts and linocuts

*Gifts of Robert Kushner*

JESSE JAY McVICKER

(1911-2004)

*Study for Penitence and the Angel*, 1947, graphite, crayon, and gouache

*Penitence and the Angel*, 1948-49

- Aquatint, soft-ground etching, and line etching
- Color aquatint, soft-ground etching, and line etching
- Aquatint, soft-ground etching, line etching, and embossing

*From the collection of Hannah S. Kully*

LOUIS SCHANKER

(1903-1981)

*The Skaters*, 1941, woodcut

- Black proof
- Color woodcut

*Gifts of Bonnie and Lee Stone*

*Top: Dorothy Browdy Kushner, Detail of Three Roosters I, ca. 1951, woodcut and linocut.*



*Above: Sue Fuller, Hen, 1945, collage of lace fabric on paper.*

*Cover: Sue Fuller, Hen, 1945, soft-ground etching and engraving.*

*This exhibition is supported in part by the Susan and Stephen Chandler Exhibition Endowment.*

*Reproduction of works by Minna Citron, Sue Fuller, and Dorothy Browdy Kushner courtesy of the estates of the artists and the Susan Teller Gallery, New York City.*

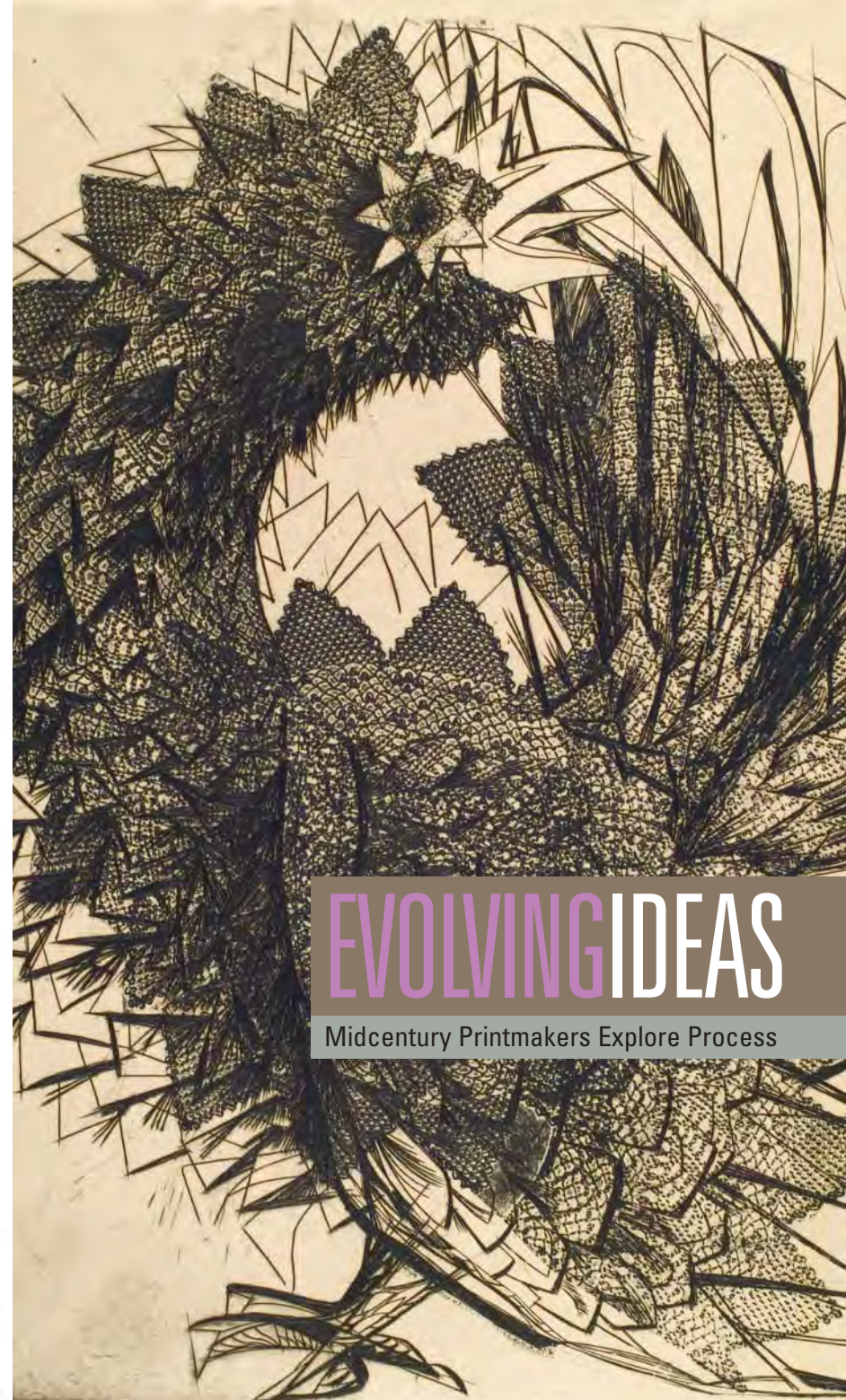
*Reproduction of The Skaters by Louis Schanker courtesy of the estate of the artist.*

## THE HUNTINGTON

Library, Art Collections, and Botanical Gardens

1151 Oxford Road • San Marino, CA 91108

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## EVOLVING IDEAS

Midcentury Printmakers Explore Process

Oct. 2, 2010 – Jan. 3, 2011 • The Huntington Library, Art Collections, and Botanical Gardens  
Virginia Steele Scott Galleries of American Art • Susan and Stephen Chandler Wing



Left: Minna Citron, **Squid Under Pier**, 1948-49, etching, soft-ground etching, engraving, and stencil.



Right: Louis Schanker, **The Skaters**, 1941, color woodcut.

## Innovative printmaking flourished in the United States from the 1930s through the 1950s.

During these decades, artists experimented extensively with the technical means of printmaking as well as the visual languages of surrealism and abstraction. In the Great Depression, printmaking was fostered by the Fine Art Project of the Works Progress Administration. Beginning in 1940, the avant-garde New York-based studio Atelier 17 seeded a fruitful collaboration between American artists and European practitioners of modernist styles.

Pele DeLappe and Louis Schanker are two American printmakers who benefited from the creative environment that the WPA and Atelier 17 made possible. The fluid lines and fractured forms of DeLappe's drawing and lithograph *The Window* (1938) bear similarities to contemporary work by Pablo Picasso, while the lithograph, with its compressed composition, resembles surrealist dreamscapes. Schanker began creating boldly colored prints that abstracted nature, such as *The Skaters* (1941), with its three biomorphic humanoid figures, while working for the WPA and continued at Atelier 17.

Right: Dorothy Browdy Kushner, **Three Roosters I, II, III**, ca. 1951, woodcuts and linocuts.



Atelier 17, founded by Stanley William Hayter, relocated from Paris following the outbreak of World War II to become a gathering place for expatriates such as Salvador Dalí and Americans including Schanker, Minna Citron, and Sue Fuller. Hayter encouraged artists to use multiple intaglio processes on a single plate and to create new methods of producing images. Fuller, for example, pressed a lace collar into an etching plate, making her finished print resemble a collage as the regular pattern of the fabric formed the background for her *Hen* (1945). Citron also pressed material into the soft-ground coating of her plate in *Squid Under Pier* (1948), but also used stencils, engraving, and other techniques to produce a complex and amusing print.

The influence of Atelier 17 extended beyond New York City. Dorothy Kushner's *Three Rooster* series (ca. 1955) shares with the work of Citron and Fuller a mixture of processes – woodcut and linocut – but Kushner worked in a converted barn in Arcadia, California. Jesse Jay McVicker, who taught printmaking at the University of Oklahoma, produced three editions of *Penitence and the Angel* (1947-49) using masterful combinations of aquatint, color aquatint, soft-ground etching, line etching, and embossing. The color version is a spectacular example of midcentury printmaking, as the plate needed to be inked multiple times with extreme precision to create its seamless, velvety surface.

Often, the process of creating midcentury prints is as intriguing as the final, published states. This exhibition features examples of preliminary studies, working proofs, initial states, or alternate versions of artworks that demonstrate the inventiveness of American printmakers as they produced engaging, evocative, and elaborate work. The spontaneous,

expressive lines DeLappe drew in a notebook became a carefully modeled figure when she adapted *The Window* for the lithograph stone. As the viewer experiences Fuller's *Hen* from its beginning as a deconstructed lace collar, insight is gained into her creative and technical working methods. The bright, magenta-tinged proof of Citron's *Squid Under Pier* shows that she experimented with color combinations before ultimately deciding on more subdued hues. Together, the prints and related materials illuminate the evolution of each artist's ideas about his or her work as well as American art's turn toward cosmopolitan modernism after the cultural isolation of the 1930s.

All of the prints in the exhibition are from The Huntington's Art Collections or the print collection of Hannah S. Kully, a promised gift to the institution.

**Kevin M. Murphy**

Bradford and Christine Mishler Associate Curator of American Art

# MERCURY GALLERY ROCKPORT

January Show  
Louis Schanker 1903 - 1981



*Abstraction with Musical Instruments*, oil on canvas, 39 x 27, 1932

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978.546.7620 | [amnon@mercurygallery.com](mailto:amnon@mercurygallery.com)  
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January 2011



## **ABSOLUTE ABSTRACTION**

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**FEBRUARY 9 THROUGH MARCH 12, 2011**

**PAINTINGS, SCULPTURE, AND WORKS ON PAPER BY:**

JOSEF ALBERS	PETER GRIPPE
FRED BECKER	RIVA HELFOND
CHARLES BURCHFIELD	FANNIE HILLSMITH
HANS BURKHARDT	DOROTHY BROWDY KUSHNER
EDMOND CASARELLA	HUGH MESIBOV
MINNA CITRON	JEAN MORRISON
JAMES DAUGHERTY	BERNARD ROSENQUIT
HOWARD DAUM	ANNE RYAN
WORDEN DAY	LOUIS SCHANKER
DOROTHY DEHNER	FRED SHANE
SUE FULLER	ANSEI UCHIMA

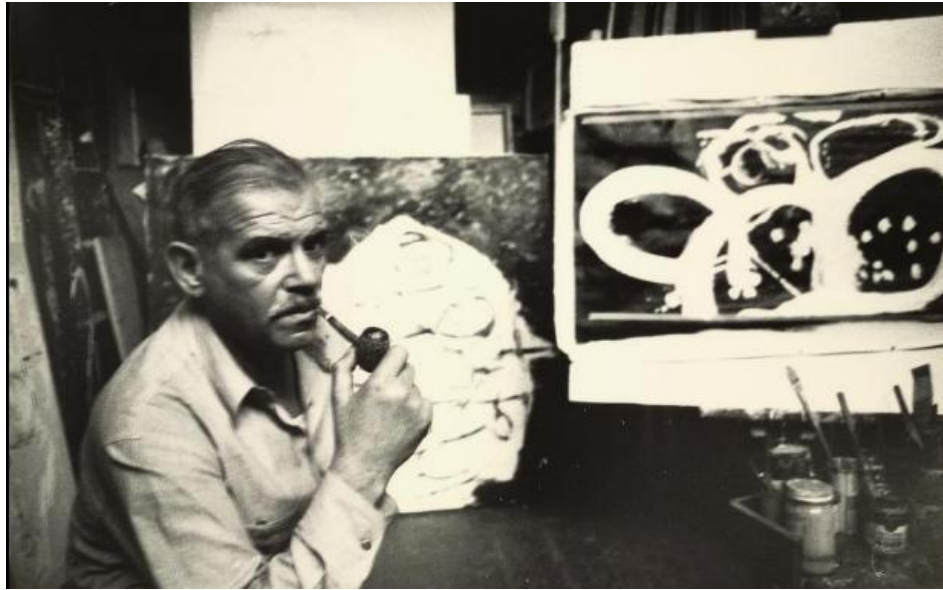
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**[www.SUSANTELLERGALLERY.com](http://www.SUSANTELLERGALLERY.com)**

LOUIS SCHANKER, ABSTRACTION #93, 1944, MIXED MEDIA ON BOARD 8 X 17 INCHES

**Cornell University - Herbert F. Johnson Art Museum**

**Splendor of Dynamic Structure:  
Celebrating 75 Years of the American Abstract Artists**  
January 22–March 20, 2011



Robert Frank Photograph, Herbert F. Johnson Museum Cornell University



Louis Schanker, color woodcut Hai-Jali (Jai-Alai), 1939.  
Gift of Steve Harris, Class of 1955

HOFSTRA UNIVERSITY MUSEUM

1930s:  
ART  
IN  
AMERICA

February 28-May 27, 2011

David Filderman Gallery, Joan and Donald E. Axinn Library, Ninth Floor, South Campus

*Curated by*  
Karen T. Albert  
*Assistant Director of Exhibitions and Collections*  
*Hofstra University Museum*

Funding for this exhibition and catalog has been provided by:  
*Astoria Federal Savings*  
*Hofstra University*



LOUIS SCHANKER

(American, 1903-1981)

*Polo*, 1940

Woodcut

8 7/8 x 7 1/4 in.

Hofstra University Museum Collection

Gift of Lou Siegel, HU97.10



**Where children create!**

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**Sunday, April 24, 2011**

Artist's of the WPA

Today we look at the work of Louis Schanker and explore similar techniques and themes.

182 Lafayette Street, New York, NY 10013 (212) 274-0986

## Artists at Work: American Printmakers and the WPA

Friday, April 29 - Sunday, September 25, 2011

This exhibition showcases prints created under the Federal Art Project, a unit of the Works Progress Administration (WPA). Created in 1935 to provide economic relief to Americans during the Great Depression, the WPA offered work to the unemployed on an unprecedented scale by spending money on a wide array of programs, including highways and building construction, reforestation and rural rehabilitation. Like railroad workers, miners, farmers and anyone out of work, artists were recognized as a special group of laborers in need of financial assistance.

The era represents a very specific moment when art for the people was a truly rallying concept that resulted in wonderful woodcuts, wood engravings, linoleum cuts, etchings, lithographs and the then new “silkscreen” process. The prints in this exhibition speak to the essence of the times and document a significant phase in the printmaking history of the United States.

*This exhibition was organized and curated by the Asheville Art Museum. This exhibition is sponsored by Phillip Broughton and David Smith and received additional support from Ray Griffin and Thom Robinson.*



**Louis Schanker,  
1939 woodcut  
*Three Men on a Bench***