

HOW MODERN is THE MUSEUM of MODERN ART



Lets look at the record

In 1939 the Museum professed to show ART IN OUR TIME—
Whose time Sargent, Homer, La Farge, and Taft?
Or Picasso, Braque, Leger and Mondrian? Which time?
If the descendants of Sargent and Homer, what about the descendants of Picasso and Mondrian? What about American abstract art?
If he had been in America, what dizzy successes for Repin? Even for Meissonier? Or J. L. Gerome? What about Towne and Ward—British cattle painters—turned loose on a Missouri farm? A Minnesota grain elevator painted by Daubigny? Bellows' 'Stag at Sharkey's' done by Henri Regnault? The Nebraska prairies by Eugene Boudin? The Bowery by Eugene Carriere?

And MODERN MASTERS (to counterbalance the Italian Masters, as this feeble demonstration from a great period was advertised) Eakins, Homer, Ryder, Whistler—died in 1916, 1910, 1917, 1903. Those are the only Americans included. Are they the grandfathers of the Europeans they are shown with? Seurat, Van Gogh, Gauguin, Lautrec—died in 1886, 1890, 1903, 1881. These are the older Europeans represented.

ITALIAN MASTERS! — Caravaggio, Raphael, Bronzino! And such examples!
How easy to justify a Praxiteles show! How revolutionary the Egyptians!
And an Eighteenth Century JAPANESE!

WHAT DOES "MODERN" MEAN?

Does it mean ALL THE GREAT ART OF ALL TIME?
Then why the hundreds of living Americans?
Does it mean the POPULAR ART PRODUCED IN OUR TIME?
Then why the old masters?
Does it mean METROPOLITAN PLUS WHITNEY MUSEUM?
Then why a Museum of Modern Art?

and now the art of the three alarm fire !

Is the Artist a Reporter ?

Is the MUSEUM a BUSINESS ?

What about the P.M. contest and exhibition? What is journalistic art? Why should this evening tabloid P.M. try to revive it? What is the Museum trying to revive? Will the Museum sponsor the Police Gazette? What about Eastman, Leica, and Pathe News?
Why and when does a modern museum depart from presenting 'the Art of Today' to promoting the art of yesterday?
Why not day-before-yesterday? Why not Resurrections, Adorations and Madonnas?
Why not build Pyramids? Why not tear down the Museum and build a pyramid! As big as Radio City! With 100,000 slaves! Think of the publicity!

What is this - a three ring CIRCUS ?

ART DEPT.: Nelson Rockefeller, head of the Museum of Modern Art, told a group that the Museum is spending more money than it is receiving—that this was the first time he ever was engaging in show-business, but that the off-balance wasn't worrying him . . . "It's all right," Rockefeller assured. "The Greatest Showman of our times—a man in Washington—works on the same principle."

Leonard Lyons

MARCH 21, 1940

NEW YORK POST

How about Billy (Aquacade) Rose as the next trustee?

Shouldn't "modern" conceivably include the "Avant Garde"?
Why not a show of the English Abstractists?
How about the younger European experimentalists?
Hartung, Gorin, Magnelli, Heron, Enckling, Taeuber-Arp, Riemer, Seuphor, Schwab, Nebel, Sima, Max Bill, Stazewski, Erni, Tutundjian, Prinner?
What about the hundreds (literally) of modern and non-objective artists in America?

April 15, 1940

American Abstract Artists 13 West 17th Street, New York City

JOSEF ALBERS
ROSALIND BENGELSDORF
ILYA BOLOTOWSKY
BYRON BROWNE
JEANNE CARLES
GEORGE CAVALLON
A. N. CHRISTIE
ANNA COHEN
WERNER DREWES
ELEANOR DE LAITRE
HERZL EMANUEL
JOHN FERREN
SUSIE FRELINGHUYSEN

A. E. GALLATIN
FRITZ GLARNER
BALCOMB GREENE
GERTRUDE GREENE
HANANIAH HARARI
HARRY HOLTZMAN
CARL HOLTY
DOROTHY JORALEMON
RAY KAISER
FREDERICK P. KANN
PAUL KELPE
LEO LANCES
IBRAM LASSAW

AGNES LYALL
GEORGE McNEIL
ALICE MASON
GEORGE L. K. MORRIS
L. MOHOLY-NAGY
I. RICE PEREIRA
MARGARET PETERSON
RALPH M. ROSENBERG
A. D. F. REINHARDT
LOUIS SCHANKER
CHARLES G. SHAW
ESPHYR SLOBODKINA
DAVID SMITH

FLORENCE SWIFT
ALBERT SWINDEN
E. O. SCHNIEWIND
R. D. TURNBULL
VACLAV VYTLACIL
RUDOLPH WEISENBORN
WARREN WHELOCK
FREDERICK WHITEMAN
HARRY WILDENBERG
ROBERT JAY WOLFF
BECKFORD YOUNG
JANET YOUNG
W. M. ZOGBAUM

EXHIBITION
BALLET DECOR
BY
AMERICAN EASEL PAINTERS

A serious concept of present-day ballet decor is here presented by a group of contemporary American painters.

Primarily easel and mural artists, they have directed their creativity within the framework of advanced stage designing with a view to vitalizing theatre art to the level of the foremost in American literature, music and dance

VALENTINE GALLERY

MARCH 25th, 1940

16 EAST 57th STREET

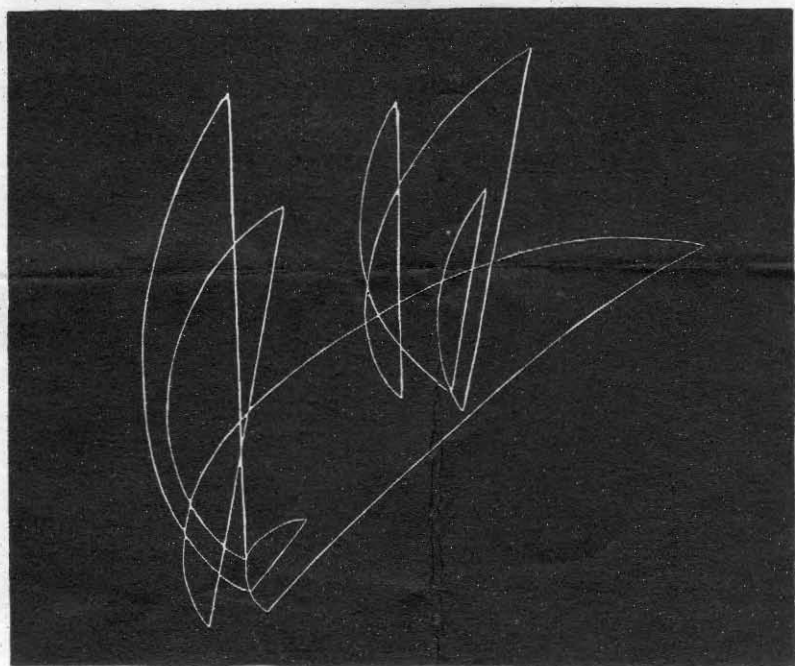
NEW YORK

- GEORGE BYRON BROWNE Masque
Based upon Edgar Allen Poe's story,
"The Mask of the Red Death."
- PETER FRANKE RUTA Ariadne
Interpretation of the classic Greek myth.
- MAX SPIVAK Success Story
An artist is unrecognized until the wheel of chance brings him fortune.
- LOUIS SCHANKER Under The Big Top
Story of lives and loves in a circus.
- FERDINAND LO PINTO Oonalik
An Eskimo legend of the adolescent's trial to attain manhood.
- EDWARD MELCARTH . . . Pavanne For A Dead Infanta
For the musical score of the same title by M. Ravel.
- BORIS MARGO Resurgence
Creative man's hope for order out of chaos.
- JOSEPH SOLMAN Street Games
Street games at twilight on the East Side.
- MARC PERPER I Am St. Sebastian
An allegory on the Biblical story.
- JOSEPH VOGEL Concert Hour
Working people at lunch time, and a pianist in adjacent loft.
- RUDOLF BURCKHARDT Astoria Idyll
Girl-who-made-good returns to the scene of her suburban childhood.

Arranged by

VERA BERLIN : 23 WEST 53RD STREET : NEW YORK CITY

AMERICAN ABSTRACT ARTISTS



NATIONAL EXHIBITION

1940

BY the fact of their active existence and production, the American Abstract Artists express the authenticity and autonomy of the modern movement in the United States. The word abstract is incorporated in their title as a provisional gesture, so that they can be identified as a particular group in their effort to clarify growing and actively significant concepts of art.

The members of this group recognize the need for individuals to experiment and deviate at times from what may seem established directions. By means of this organization, individuals working and studying against the odds of isolation can now be articulate and related to others working in similar directions. And by it, too, has been achieved a growing response to abstract art in America.

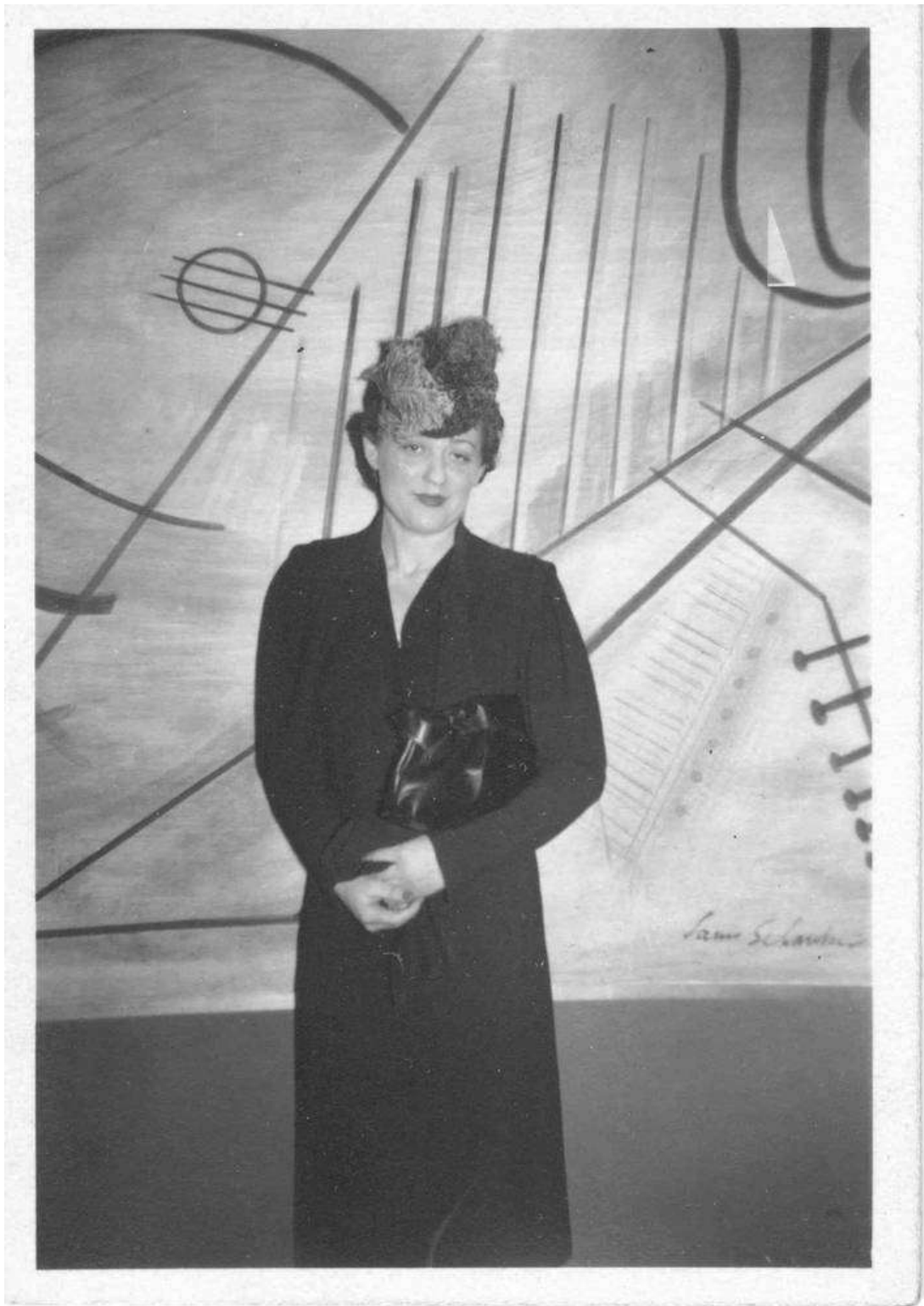
UN**TIL** comparatively recently it has not been easy to see abstract paintings in America; and to see abstract paintings by American artists was a practical impossibility for the general public. For some time there have been indications that new art-forms were in the course of evolution, as befitted a civilization with a character of its own. The pioneers in the new expression were Europeans, for Europe has long been the center of world-culture. America has only recently asserted itself as a cultural force, and in America to-day there are numerous painters and sculptors who are delving beneath the long-eroded traditions of surface illustration.

There are still large sections of the public that have never seen an abstract painting; many people do not know what it is when they see one. This is quite natural; for generations people have been taught from childhood that works of art were no more than glimpses into nature. Custom and prejudice make it doubly hard to recover the lost properties that made for esthetic sublimity during the great epochs of art-history. The abstract artists have travelled the whole way, they have gone to those furthest beginnings of structure and design which have held the emotions of the artist since the first drawings of the cave-man.

Abstract paintings are a logical beginning. They are not puzzles; they are not difficult to understand; they need only to be looked at, as one might look at a tree or a stone itself, and not as the representation of one. They stand with the independence of architectural shapes, and through very simple means a whole new world is opened.

George L. K. Morris

- 1 JOSEF ALBERS
Reverse
Frames
- 2 ILYA BOLOTOWSKY
Abstraction
- 3 HARRY BOWDEN
Still Life
- 4 BYRON BROWNE
Head
- 5 GIORGIO CAVALLON
Composition
- 6 A. N. CHRISTIE
Abstraction
- 7 WERNER DREWES
Composition
Advancing
- 8 JOHN FERREN
Abstraction
- 9 SUSIE FRELINGHUYSEN
Abstraction
Carmen
- 10 A. E. GALLATIN
Composition
- 11 FRITZ GLARNER
Composition
- 12 BALCOMB GREENE
Angular
Primary Construction
- 13 GERTRUDE GREENE
Construction
- 14 HANANIAH HARARI
Railroad Signals
- 15 CARL R. HOLTY
Composition
Composition
- 16 HARRY HOLTZMAN
Abstraction
- 17 RAY KAISER
Composition
- 18 FREDERICK P. KANN
Mobile
- 19 PAUL KELPE
Composition
- 20 ELEANOR deLAITRE
Reflections
Floating Divide
- 21 IBRAM LASSAW
Construction with Light
- 22 AGNES EARL LYALL
Abstraction
- 23 GEORGE McNEIL
Composition in Black
Composition
- 24 ALICE MASON
Oil
Oil
- 25 GEORGE L. K. MORRIS
Composition
Composition 1938
- 26 I. RICE PEREIRA
Ascending Scale
- 27 A. D. REINHARDT
Abstraction
- 28 RALPH M. ROSENBERG
Evening
- 29 LOUIS SCHANKER
Composition
- 30 CHARLES G. SHAW
In Flight
Abstraction
- 31 ESPHYR SLOBODKINA
Abstraction
Abstraction
- 32 FLORENCE SWIFT
Abstraction
- 33 ALBERT SWINDEN
Study in Apposition
- 34 R. D. TURNBULL
Oil 1938
- 35 VACLAV VYTLACIL
Still Life
- 36 WARREN WHELOCK
Carving
- 37 HARRY I. WILDENBERG
Space Division
- 38 ROBERT J. WOLFF
Abstractions



**Concert pianist Nadia Reisenberg standing in front of the
Louis Schanker WPA mural at WNYC, April 25, 1942
25th floor of the Municipal Building, N.Y.C.**

History Notes: Volume 1, Issue 9

December 31, 2010 –

Concert pianist Nadia Reisenberg standing in front of the Louis Schanker WPA mural at WNYC, April 25, 1942.*

In 1921, Reisenberg played her first orchestral concert: the *Rimsky-Korsakov Concerto* with the Warsaw Philharmonic under Artur Rodzinski, who was also making his conducting debut. Reisenberg was the sister of theremin player Clara Rockmore and the mother of WQXR's Robert Sherman, whom we thank for this wonderful snapshot. For more information on the reknown sisters check out [The Nadia Reisenberg and Clara Rockmore Foundation](#).

*While we've been unable to document if Reisenberg actually performed on WNYC that April 25th we can't fathom any other reason for her being at the station. We do know, however, that later that year, December 13, 1942, she was on WQXR as part of a War Bond Concert. She performed that day with the Perole String Quartet and cellist Joseph Schuster. Abram Chasins was the musical commentator and Henry J. Taylor the guest speaker. Works by Rachmaninoff and Gliere were played.

- [Archives and Preservation](#)

Established in the year 2000, the WNYC Archives are the station's physical link to its rich and storied past. [More](#)



The WNYC WPA Murals

Louis Schanker's Exhibit Feb. 15 Through March 6

At Puma Gallery, New York in Connection with Exhibit of Eleanor DeLaittre

Louis Schanker of Brooklyn and Sugar Loaf with Eleanor DeLaittre will hold an exhibit "Two One Man Shows" at the Puma Gallery, 108 West 57th Street, New York from February 15 through March 6 every day 10:30-6 and Sunday 3-6.

Louis Schanker will exhibit sculpture and color wood blocks. After painting extensively in France and Spain during the early thirties Louis Schanker returned to his native country where his work was shown in various group and one man shows. Now examples of his paintings are in the collections of J. P. Morgan, The Brooklyn Museum of Art, Wesleyan College, and various others. In 1934 he began mural painting which later led to his executing the well-known controversial mural at WNYC radio station. His large, well-designed vivid color areas lend themselves particularly to this medium. At the same time he was experimenting with color wood blocks and feeling his way toward a new type of sculpture which he is showing in a comprehensive exhibition for the first time. He is the only artist at the present time using as many as six and seven colors in his color wood prints and his sculpture is vital and rich in invention and breaks down the old limitations of this medium.

Eleanor DeLaittre's exhibit will be of oil paintings. Her work has been exhibited in various group and one man shows throughout the country. The Chicago Art Institute, Minneapolis Art Institute, Rockefeller Center, Golden Gate Exposition and the American Abstract Artist Group.

An opening reception will be held the first evening at 9 o'clock.

DE LAITTRE AND SCHANKER display their enthusiasm for the abstract at the Puma Gallery. Eleanor deLaittre's work is sophisticated, decorative, and pleasant and approaches the charm of Klee. Mr. Schanker's abstractions are done



LOUIS SCHANKER: "Man with Drill," seen at the Puma Gallery.

from color woodblocks, they are vital and strongly colored. His sculpture is imaginative and ingenious, several having the appearance of small totem poles gone 57th Street. (Prices \$7.50 to \$500.)

ART N.Y.S. 3/1/43

Two Artists

Eleanor de Laittre, at the Puma gallery, is what most abstractionists abhor to be called—decorative. That is, she takes such pleasantries as playing cards and musical instruments, and brightly abstracts them. This has all been done before, of course, but not with quite the same taste Miss de Laittre shows. Her feeling for composition and color is especially charming in "Card Table." Louis Schanker is her fellow exhibitor, and it is hard to say where he succeeds better—in his color prints from the woodblock, or in his sculpture, carved in the archaic manner. Both are abstract, but "Music" has power.

TWO ONE MAN SHOWS

ELEANOR DE LAITRE

OILS

LOUIS SCHANKER

SCULPTURE

COLOR WOOD BLOCKS

FEBRUARY 15 Through MARCH 6, 1943

PUMA GALLERY

108 WEST 57th STREET - NEW YORK

Every day 10:30 - 6 — Sunday 3 - 6

LOUIS SCHANKER

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SCULPTURE

1. Flight Into Nowhere
2. Negroid Etude
3. Torso
4. Double World
5. Music Abstract
6. Men Running
7. Abstraction

OIL

8. Indian Dance

COLOR WOOD BLOCKS

9. St. George and the Dragon
10. Polo Players
11. Jaialai
12. Three Men On A Horse
13. Conversation
14. Trio
15. Woman With Lute
16. Duet
17. Study in Red and Black
18. Study in Brown and Black

MARY F. SARGENT		
118 Warehouse Doorway	E.	15.00
LEROY D. SAUER		
119 Small Town	LC.	5.00
LOUIS SCHANKER		
120 Three Men on a Bench	WC.	5.00
MARA MALLICZKY SCHROETTER		
121 Cossacks Riding	LC.	5.00
JAMES SCOTT		
122 Grasses	LC.	8.00
WILLIAM SHARP		
123 Oh Dulcines del Toboso	A.	12.00
124 The Knighting of Don Quixote	A.	12.00
125 Medical Condolence	A.	12.00
EFFIM H. SHERMAN		
126 Escalator	E.	6.00
GEORGE H. SHOREY		
127 The District School	E.	15.00
WILL SIMMONS		
128 The Zodiac	D.	24.00
WUANITA SMITH		
129 7:45 P.M.	A.	15.00
ANTONIN STERBA		
130 Girl Reading	E.	10.00
MARY STEWART		
131 The Street Corner	L.	35.00
132 The Ward	L.	35.00
WALTER TITTLE		
133 A New Bernard Shaw	D.	36.00
FLORENCE K. TOMLINSON		
134 Moth	W.E.	10.00
L. G. VAN LOON		
135 Hendrick Willem Van Loon	D.	15.00
EMILY BURLING WAITE		
136 Evening Gazette	E.	15.00
ADELE WATSON		
137 Bryce Canyon	L.	20.00
REYNOLD H. WEIDENER		
138 Home from the Forest	E.	24.00
OSCAR WEISSBUCH		
139 Pushcart Shopper	A.	15.00
GLADYS M. WILKINS		
140 Scarecrow	LC.	5.00
JAMES MALLORY WILLSON		
141 Fisherman's Wife	E.	18.00
FRED YOST		
142 Wharf's End—East River	L.	8.00
MARCO ZIM		
143 Lake View	E.	10.00

4th

NATIONAL PRINT SHOW

BUFFALO PRINT CLUB


ALBRIGHT ART GALLERY

APRIL 15th TO MAY 13th

1 9 4 3

Brooklyn Museum

Abstractions: The Woodblock Color Prints of Louis Schanker

- Dates: October 1, 1943 through November 7, 1943
- Organizing Department: [Prints, Drawings and Photographs](#) 
- Collections: [American Art](#)

Photos

July 25, 1943: An exhibition of prints entitled, Abstractions, The Woodblock Color Prints of Louis Schanker, opens at the Brooklyn Museum's Print Gallery October 1 and is current through November 7.

Schanker's entire work of more than forty prints with drawings and several sculptural reliefs is shown. His prints, wholly contemporary in design, color and form lend themselves to modern interiors. A number of his abstract designs might be used on decorative screens and panels with unusual effects. Others have many immediate possibilities for adaptations in textiles, wall papers, etc.

In the present day discussion of the artist's place and part in post-war living, Schanker's work presents many practicable ways of utilizing modern creative effort.

Brooklyn Museum Archives. Records of the Department of Public Information. Press releases, 1942 - 1946. 7-9/1943, 120. [View Original](#)

SCHANKER SHOWS WOODBLOCK WORK

Display of His Color Prints
on View at the Brooklyn
Museum Until Nov. 7

By EDWARD ALDEN JEWELL

A small but richly rewarding one-man show of woodblock color prints by Louis Schanker opened yesterday at the Brooklyn Museum, there to remain until Nov. 7. This work, by one of our most gifted artists now working in that field, was installed in the Print Gallery on the second floor by Una E. Johnson, the museum's curator of prints and drawings.

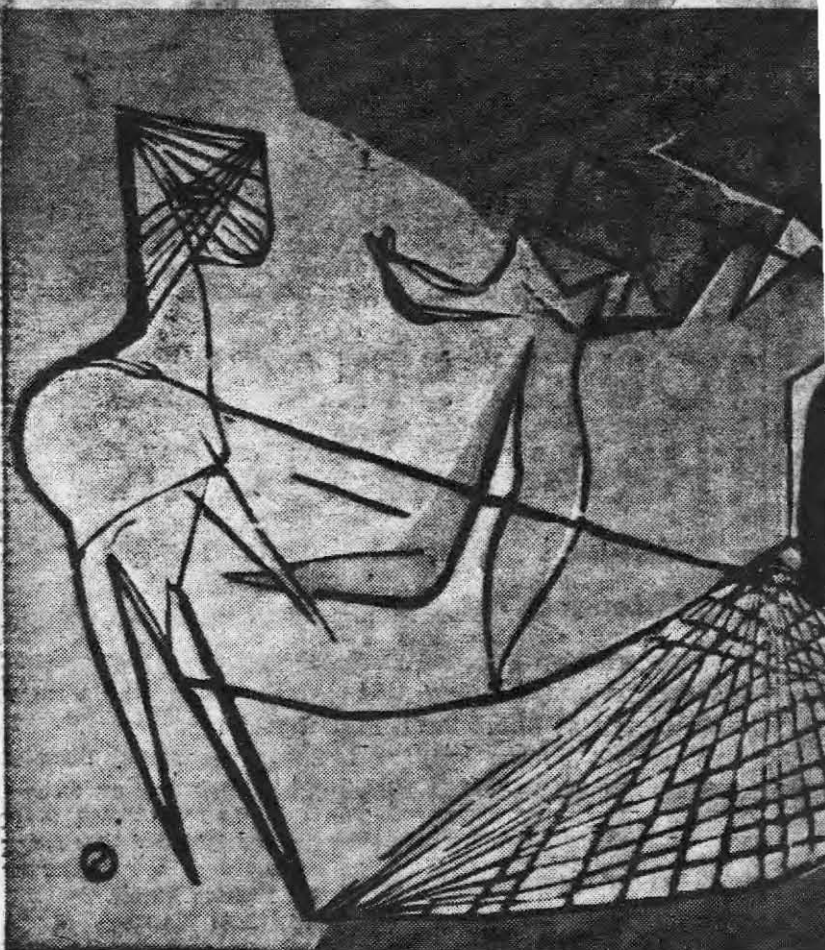
Schanker's handsome and deft prints are rightly called abstractions. A few of them are of the non-objective variety, though for the most part they are based on specific objects and activities. As Miss Johnson phrases it in her catalogue introduction, "he aspires to impart to the observer a sense of participation and to interpret in abstract but highly personal terms the life about him."

The "highly personal" aspect must bulk large in any attempt to evaluate this charming work. In the realm of abstraction Schanker has decidedly his own way of reducing actuality to essence. When action is a prime factor in scenes such as might be photographically recorded (a polo game, for instance, or hockey or football or handball or skating or tumbling of acrobats) it persists as a prime factor in the artist's translation into abstract terms.

A Football Print

Yet other elements, too, are introduced. The abstract shapes that result take on, in the reducing or filtering process, curious traits of stylization. Heads, as in the print called "Football," become square forms instead of rounded forms. All manner of ingenious liberties of this sort are taken. They do not necessarily help, in themselves, to create a feeling of the object's true essence, but the theme as a whole does, through its aberrant expression of speed and a general reference to football tactics.

In these prints based on actuality the symbols employed do as a rule in some measure suggest natural forms, though I doubt whether a visitor's interpretation on that score would get very far without the appended titles. This fact tends to steer one's thought into channels of nonobjective experience. Schanker is, I feel sure, vitally interested in "the life about him," and it is obvious that he takes it as his base of operations. But, quite as obviously, his idiom is the abstract. In his own way he pushes it as far as he can. And this bent is so strong that at times it carries him over completely into non-objective expression—lyric, always, rather than geometrical.



'AERIAL ACT' IN ABSTRACT—Reproduction of No. 22 in exhibition of Louis Schanker of "Abstractions," at the Brooklyn Museum. This one is called "Aerial Act." It is part of the exhibit opened yesterday and ends Nov. 7.

Brooklyn Museum

Louis Schanker, muralist, easel painter and sculptor, is deservedly honored with a solo show of 39 wood block color prints, six linoleum block prints in color, six original drawings and four dynamic wood carved bas reliefs. The show covers eight years of experimental verve. To achieve the astute objective outline control which accents such a subjective color impression as "Polo," Mr. Schanker was forced to cut eight blocks in order to complete the idea and meaning of his conception. His "Non Objective" contains most enjoyable color evanescence, while his "Musical Clown" sings with eloquence made possible by the use of a rainbow palette.

Mr. Schanker has been elected a member of the faculty of the New School of Social Research, where he will teach wood block cutting and printing.

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INTRODUCTION

HISTORY AND HUMAN experience restlessly shift their patterns, while the media and skills of art change little. The dependence of the artist on intangibles rather than on crucible or blue print makes it most unlikely that time will transform his tools. As long as the master of the brush or burin, the chisel or knife partakes deeply of the world of change, probing his utmost apprehension, the instruments of yesterday should eloquently serve.

In his graphic work, Louis Schanker has employed the old and familiar medium of the woodcut to create prints wholly contemporary in design, color and form. His abstractions are characterized by an unusual commingling of range and restraint, boldness of line and plastic use of color. Born in New York in 1903, Schanker, as a youth, travelled with one of the "big tops." "I ran away from school . . ." he recalls, "to put in two years of interesting but gruelling hard labor as a 'canvas-man,' 'animal ostler' and 'property man' for clowns, acrobats and other performers with one of the best-known American circuses. The visual memories that I retain of this period are, needless to say, vivid if not particularly humorous."

Equally strenuous activities followed as harvest hand in the wheatfields of Canada and the Dakotas, "gandy dancer" on the Erie Railroad, stevedore on Great Lakes steamers. For nearly a year, travelling on freight trains some fifteen thousand miles throughout

the United States, he cast his lot with hoboos. More recently he has worked as a shipfitter in the Federal Ship Yard.

These Whitmanesque peregrinations left little time or inclination for more formal schooling. Schanker studied art at Cooper Union, the Art Students League and the Educational Alliance, but is largely self-taught. For two years he travelled in France and Spain. In 1935 he made his first woodcut, *Trio*, involving a seven-color printing. He has since produced more than forty prints. In 1940—1941 he made a number of woodcuts for the New York City W.P.A. Art Project of which he later became graphic arts supervisor. During the season of 1943—1944 he will conduct a course at the New School for Social Research in the technique of woodblock color prints.

Most of Schanker's designs have begun as oil paintings, been translated into woodcuts, then, occasionally have emerged from the woodcut stage as low-relief sculpture. Such translation may be noted in *Dancers*, *Football Players* and *Men Running*. A small number of compositions, six all told, have been cut in linoleum blocks of which *Polo* is the most ambitious. In all of his work he seeks to express new relationships between organic and geometric forms and objects in motion. The thrust and counter thrust of movement, whether in a polo game or in a repeated theme of music, take on fresh graphic meaning and enjoy free range of expression. An admirably independent artist, he aspires to impart to the observer a sense of participation, and to interpret in abstract but highly personal terms the life about him.

The artist's method of printing is similar to that of ancient China. The paper upon which the impression is to be made is carefully placed and firmly held on the inked block. A small flat disc of wood one quarter of an inch thick and three and one-half inches in diameter covered with several layers of strong linen or cotton cloth, and tied in place by a knot on the back of the disc, forms the pad or baren. This is pressed over the surface in an even, rotating motion until the paper retains the printed image. Each color usually requires a separate block and an added printing. In the course of this hand process the color values of every print

within an edition must necessarily vary to a slight degree, rendering each unique. This is to be noted especially in the intricate designs of the woodcuts entitled *Musical Composition* and *Non-Objective*.

The current exhibition and catalogue present the chronological development of Schanker's graphic work to date. They also present the abstraction as a means of expression which can hold its rightful place beside realism, in America far more commonly expounded.

UNA E. JOHNSON, *Curator*

Department of Prints and Drawings



December 10 - 30, 1943

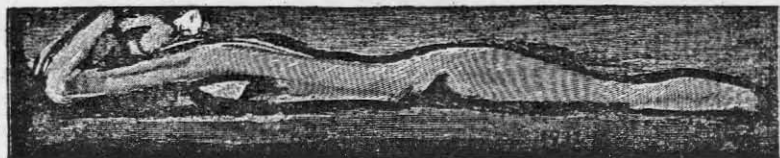
CONTEMPORARY PRINTS

ETCHINGS · LITHOGRAPHS · WOODCUTS

BUCHHOLZ GALLERY

C U R T V A L E N T I N

32 EAST 57 STREET · NEW YORK 22



ETCHINGS · LITHOGRAPHS · WOODCUTS

☆ ☆ ☆

Beckmann
Braque
Cézanne
Chagall
Chirico
Derain
Ensor

Feininger
Grosz
Kandinsky
Kirchner
Klee
Kokoschka
Kollwitz

Lehmbruck
Lipchitz
Maillol
Marc
Masson
Matisse
Miro

Mueller
Munch
Nolde
Pascin
Picasso
Renoir
Rouault

☆ ☆ ☆


Albers
Drewes

Hayter
Hugo

Merida
Roesch

Schanker
Seligman

Brooklyn Museum Prints for Christmas Gifts

- Dates: December 9, 1943 through January 9, 1944
- Organizing Department: [Prints, Drawings and Photographs](#) 
- Collections: [American Art](#)

December 8, 1943: A Christmas exhibition of fifty original prints under twenty-five dollars by contemporary American artists opens in the small Print Gallery on the second floor of the Brooklyn Museum on December 9, 1943 and is current through January 9, 1944.

Many of the prints, including etchings, lithographs, silk screen prints and woodcuts, are in color. The majority of them are for sale at the Museum or obtainable directly from the artist or his dealer. The exhibition amply demonstrates that fine original prints are available for no more than the cost of a colored reproduction. The prints have been selected not only from the standpoint of color, composition and technical excellence, but because they reflect new and refreshing ideas or translate into graphic expression the changing pattern of present-day living.

The prints in the exhibition have been lent by the Silk Screen Group, Weyhe Gallery, Kennedy Galleries, and, in some instances, by the artist himself. A number of the prints represented in this show are also in the Museum's collection.

LIST OF PRINTS

Albee, Grace; Housing Problem; wood engraving; \$18.00
Arnold, Grant; Railroad Avenue; lithograph; \$12.00
Barrows, Charles; Farm in Winter; silk screen; \$5.00
Berman, Sarah; Still Life; silk screen; \$10.00
Boyd, Fiske; Fifth Avenue Buildings; etching; \$10.00
Bunce, Louis; Yard; silk screen; \$8.00
Cadmus, Paul; Going South; etching; \$15.00
Castellon, Federico; Acomo Pueblo; etching; \$15.00
Castellon, Federico; Utopia; etching; \$12.00
Conrad, Rupert; Wash Day; lithograph; \$12.00
Conrad, Rupert; Martinque Market; lithograph; \$12.00
DeMartelly, J.S.; Economic Discussion; lithograph; \$5.00
Drewes, Werner; At the Beach; etching; \$10.00
Drewes, Werner; The Orange Figure; etching; \$15.00
Gotcliffe, Sid; Central Park; silk screen; \$10.00
Gottlieb, Harry; Spring; silk screen; \$5.00

Graham, F. Wynn; Factory; silk screen; \$2.50
Grosz, George; The End of a Perfect Day; drypoint; \$5.00
Hammer, Amelia; Fruit; silk screen; \$10.00
Hicken, Philip; Broken String; silk screen; \$10.00
Hopf, Ernest; Street Scene, Santa Fe; silk screen; \$5.00
Landeck, Armin; East River Construction; engraving; \$24.00
Landon, Edward; Quandary; silk screen; \$5.00
MacCoy, Guy; First Aid; silk screen; \$8.00
Margo, Boris; Abstraction No. 1; cellocut; \$15.00
Margo, Boris; Abstraction No. 2; cellocut; \$15.00
Margo, Boris; Abstraction No. 3; cellocut; \$15.00
Mark, Henry; The Table with Head; silk screen; \$10.00
Meltzer, Doris; Nebulae; silk screen; \$5.00
Nalbandian, Karnig; Self Portrait; etching; \$7.50
Nalbandian, Karnig; Last Supper; etching & aquatint; \$7.50
Olds, Elizabeth; Merry-go-Round; silk screen; \$10.00
Pettir, Gene; By the Sea; silk screen; \$10.00
Pytlak, Leonard; Morning; silk screen; \$12.50
Rackley, Mildred; Boogie-Woogie; silk screen; \$5.00
Schanker, Louis; Musical Clowns; woodcut; \$15.00
Schanker, Louis; Duet; woodcut; \$15.00
Smith, Lawrance B.; The Gossips; lithograph; \$5.00
Sternberg, Harry; Tulips; silk screen; \$10.00
Steffan, Bernard; Back Road; silk screen; \$8.00
Tam, Rueben; Canon; silk screen; \$6.00
Urban, Albert; Riders; silk screen; \$3.50
Van Blarcom, Mary; House of Prayer; silk screen; \$12.00
Villard, Mariquita; Merry-go-Round; lithograph; \$15.00
Volonis, Anthony; Half-ton Fish; silk screen; \$10.00
Villard, Mariquita; Jewell in Scorpio; lithograph; \$10.00
Wald, Sylvia; Dawn 'tl Dusksilk screen \$7.50
Warsager, Hyman; Silos; silk screen; \$2.50
Weinberg, Erwin; Illustration for Shakespeare's sonnet "Tired with all these..."; etching; \$20.00
Weinberg, Erwin; Portrait of my Father; etching; \$10.00

*Brooklyn Museum Archives. Records of the Department of Public Information. Press releases, 1942
- 1946. 10-12/1943, 139-40. [View Original 1](#), [View Original 2](#)*

Recent Accessions to the Print Department

- Dates: January 14, 1944 through March 5, 1944
- Organizing Department: [Prints, Drawings and Photographs](#) ?

 [Print](#)

Press Releases ?

- [... more](#)

Date unknown, approximately 1944: PRINTS

American

Abelman, Ida; Rosie, her mother and brother. Lithograph

Burke, D; Coal Mining. Lithograph

Castellon, Federico; Conversation Piece.

Doolittle, W. (1754-1850); The Prodigal Son, Series of four prints. Etchings.

Grunewald, G. (act. 1832-50); Boarding School for Young Gentlemen, Nazareth Hall, Pa. Lithograph

Grunewald, G. (act. 1832-1850); Young Ladies' Seminary and Church. Lithograph.

Gottlieb, Harry; Three Lane Traffic. Lithograph

Kent, Florence; Two Turtles. Woodcut

Mark, Henry; The Table. Silk Screen

Ripper, R. C. von; The Soul and Body of John Brown. Portfolio of forty prints. Etchings.

Schanker, Louis; Study in Green and Black. Woodcut

Than, V.; Painter at Work, Lithograph

Whistler, James McNeil; Pierrot. Etching

English

Cameron, David Young; Beauvais. Etching

Copley, John; Opera Glasses. Lithograph

Haden, Francis Seymour; "The Agamemnon" Etching

Haden, Francis Seymour; Inside the Cork Convent, Cintra. Etching

Hayter, Stanley Williams; Combat. Engraving

Palmer, Samuel; Herdsman's Cottage. Etching

Turner, Joseph, M.W.; Pemnbury Mill. Etching

French

Roubille, Auguste (1872-); Nicolas II, Notre petit pere le Czar; Cleopold II, Roi des Bolges; Huinberto il Moustachu, Roi d'Italie; La Prince do Galles. Four lithographs from the series. Feuille de Caricatures Politiques. (circa 1904).

German

Kirchner, Ernst Ludwig; Bathers by the Sea. Lithograph

Kirchner, Ernst Ludwig; Portrait of L. Schames. Woodcut

Kollwitz, Kathe; The Pair. Etching.

Pechstein, Max Herman; In the Loge. Lithograph.

Moeller, Rudolf; Self portraits. Drypoints.

DRAWINGS

French

Segonzac, Andre Duneyer de; Model in a Chair. Pen and ink drawing.

Spanish

Picasso, Pablo; Nude Standing; profile facing left. Drawing in charcoal.

Brooklyn Museum Archives. Records of the Department of Public Information. Press releases, 1942 - 1946. 01-03/1944, 006. [View Original](#)

SCHANKER

PAINTINGS & PRINTS

WILLARD GALLERY

Louis Schanker's abstract work is more explicitly disciplined. In fact, his new oils at the Willard seem disciplined to the point, at times, of dryness. Color, in some of them (especially "Ballet") is still rich and vibrant; but with respect to form and content I much prefer earlier examples. The same seems to some extent true even of the prints in his current show, the best of which, in my opinion, are "Indian Dance" and "St. George and the Dragon," both dated 1941. Schanker has attained very beautiful results in the woodcut medium: results so stirringly exemplified in his large one-man show at the Brooklyn Museum last fall.

Incidentally, Wittenborn & Co. has just brought out a portfolio containing five of Schanker's color prints and a foreword by Carl Sigrosser. It is priced at \$7.50, and may be seen at the gallery. E. A. J.

WILLARD GALLERY

32 EAST 57 • NEW YORK

MARCH 7 • APRIL 1 • 1944

1943

- 1-2-3-4. Birds in Flight
5. Composition with Animals
6. Dance

1944

7. Study in Green
8. Two Figures
9. Ballet


PRINTS

- | | | | |
|------------------------------|------|------------------------------------|------|
| 1. Trio | 1935 | 5. St. George and
the Dragon | 1941 |
| 2. Abstraction
with Heart | 1938 | 6. Study in Black
and Red | 1942 |
| 3. Indian Dance | 1941 | 7. Dance | 1943 |
| 4. Hand Ball Players | 1941 | 8. Don Quixote and
Sancho Panza | 1943 |

Louis Schanker in the realm of the abstract has succeeded in reducing actuality to its essence in a strongly individual manner. His painting seeks to express new relationships between organic and geometric forms and objects in motion. He also is adept at importing to the observer a sense of participation. In his graphic art he employs the oldest known printing medium, the woodcut, to create prints entirely contemporary in pattern, color and form.

Born in New York City in 1903, Schanker studied at Cooper Union and the Art Students League but is mainly self-taught. He spent two years in France, Spain and Italy. He has also traveled extensively in the United States and Mexico. At present he is teaching a class in the technique of woodblock color printing at the New School For Social Research. Schanker's work is represented in the collections of the Metropolitan Museum of Art; the Brooklyn Museum; the New York Public Library; Wesleyan College; Munson-William-Proctor Institute; the Philadelphia Museum of Art; the Art Institute of Chicago; the University of Michigan, and a number of private collections.

Brooklyn Museum Techniques (print department)

- Dates: June 1944 through September 1944
- Organizing Department: [Prints, Drawings and Photographs](#) 

 [Print](#)

Press Releases 

June 13, 1944: New Materials and prints demonstrating hand processes in the graphic arts have been installed in the Brooklyn Museum's large print gallery on the second floor and will be current throughout the summer.

Special items are the woodblocks and prints by Max Weber, first exhibited in 1928 in the British Museum; a wood-engraving block by Daumier; copper-engraving plate and prints by Stanley William Hayter; etching plate and print by Emil Ganso and a silk screen print and its progressive stages by Henry Mark.

Other large examples showing artistic and technical excellence are included. They are as follows:

WOODCUTS

Kirchner

Munch

Schanker

Dufy

Gauguin

WOOD-ENGRAVING

Daumier

Sokol and several Polish artists

DRYPOINTS

Auguste Rodin

Sybilla M. Weber

Laboureur

ETCHINGS

Piranesi

Rossini

Braquemond

Canaletto
K. Seligmann

LITHOGRAPHS

Toulouse-Lautrec
Rouault
Daumier
Manet
Renoir
Pechstein
Bellows

SILK SCREEN

Velonis
Lozowick
Pytlak

An Imposing collection of 19th and 20th century drawings representing the various technical aspects of this medium rounds out this summer exhibition of the graphic arts.

Brooklyn Museum Archives. Records of the Department of Public Information. Press releases, 1942 - 1946. 04-06/1944, 063. [View Original](#)

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**100
Twentieth Century Prints**

**From Ten Countries: Argentina
Belgium: England: France: Germany
Italy: Mexico: Norway: Spain: The
United States of America**

SCHANKER, LOUIS

111 Birds in Flight Color Woodcut
Loaned by the Willard Gallery

FROM MAY 11 UNTIL JULY 29, 1944

LIST OF PRINTS

TITLE	EDITION	PRICE
17. Study in Green and Black	55	— \$30
18. Study in Red and Black	10	— \$35
19. Polo	20	— \$65
20. Don Quixote and Sancho Panza	15	— \$100
21. Dance	25	— \$50
22. Birds in Flight No. 1	25	— \$100
23. Birds in Flight No. 2	27	— \$25

Some Trial Proofs

EXHIBITION WOODCUTS IN COLOR

BY

SCHANKER

DURING JUNE

KLEEMANN
GALLERIES
65 East 57th Street, New York

LIST OF PRINTS

TITLE	EDITION	PRICE
1. Dictator's Dream	10	— \$30
2. Duet	15	— \$15
3. Abstraction with Heart	15	— \$30
4. Blue and Black Abstraction	10	— \$20
5. Musical Composition	10	— \$30
6. Jai-Alai	34	— \$30
7. Aerial Act	55	— \$40
8. Hockey Players	55	— \$30

LIST OF PRINTS

TITLE	EDITION	PRICE
9. Men Running	55	— \$25
10. Polo Players	55	— \$30
11. Composition with Figures	55	— \$30 26
12. Football Players	55	— \$35
13. Handball Players (Wall Handball)	55	— \$35
14. Indian Dance	55	— \$35
15. St. George and The Dragon	10	— \$35
16. Skaters	40	— \$25

COLOR WOODCUTS BY
SCHANKER
KLEEMANN
 65 East 57th St., N. Y.--

NEW YORK WORLD-TELEGRAM, SATURDAY, JUNE 3, 1944.

By EMILY GENAUER.

Schanker at Kleemann.

Louis Schanker's woodcuts in color, on view for the month of June at the Kleemann Galleries, present an unpretentious and yet as handsome an ensemble as you'll find around town any time. Schanker is an abstractionist, moving closer and closer to "pure" form devoid of any shred of observed realism, as he continues to develop. And yet enough of it is left for his work to prove appealing to any cultivated taste, even the one which finds that strictly nonobjective painting draws an emotional blank. Abstraction with Heart is the name of one of the prints on view, and that's what all of Schanker's work might well be called. It vibrates with life and movement. It is developed in the subtlest, most delicate color harmonies. It is wonderfully in-

ventive and provocative. Altogether it just looks fine.

TRIAL
 1944
THE WEEK
 LYLE BURROWS

Prints in Color

Louis Schanker, who had a comprehensive show of his modern prints at the Brooklyn Museum last winter, is represented at the Kleemann gallery by twenty-three woodcuts in color, including a series on sports subjects and individual works such as "Dictator's Dream," "Birds in Flight" and "Don Quixote." The titles, don't as a rule, mean much, as it true of surrealists generally, but "Dance" and "Birds in Flight" suggest by a system of abstract lines and colors what the artist is driving at. The means is a kind of symbolical shorthand, with the idea of flight projected horizontally and dance by rising and falling lines. Mr. Schanker carries the program off with considerable assurance. His striking use of color is a definite feature of this particular variety of prints.

THE NEW YORK TIMES, SUNDAY, JUNE 11, 1944.

**AMONG
 THE NEW
 EXHIBITIONS**

By HOWARD DEVREE

Louis Schanker has come steadily to the front as one of our outstanding makers of color prints. His current show at Henry Kleemann's is an event in its field. Working away from arbitrary abstraction, Schanker has developed a clear-cut individual style. His best prints are sure, packed with suggestion, decorative in the best sense of the word, and the printing and technical execution seem to be just about flawless. Color is rich and clear. "Polo" has something of the beauty of a Persian or Indian miniature and is full of life and movement. "Birds in Flight," "Hockey Players," "Skaters" and several others are outstanding. It's a handsome show.

SATURDAY, JUNE 10, 1944.
 NEW YORK.

Next door at the Kleemann Gallery, 65 East 57th street, you enter into the serene presence of art for its own sake. Here, Schanker is showing more than a score of his woodcuts in color. They are abstract in design, expressively rhythmical, and the artist obtains some rare color in the limited range to which he confines himself. "Polo" and "Birds in Flight, No. 1" are particularly fine examples if one cares to limit himself to them.

MELVILLE UPTON.

**EXHIBITION
 WOODCUTS IN COLOR**

BY

SCHANKER

DURING JUNE

**KLEEMANN
 GALLERIES**

BIOGRAPHICAL ENCYCLOPEDIA OF THE WORLD

An Authentic Record of Notable Living Men and Women
in Every Country Throughout the World

compiled and published by

INSTITUTE for RESEARCH in BIOGRAPHY

(Incorporated 1934)

320 Broadway

New York 7, N. Y.

Office of the Editor

THIRD EDITION

September 18, 1944.

Mr. Louis Schanker,
130 State St.,
Brooklyn, N. Y.

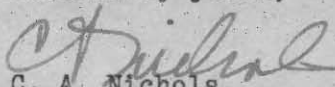
Dear Mr. Schanker:

I have the honor to inform you that your name has been suggested for inclusion in the Third (1944) Edition of the BIOGRAPHICAL ENCYCLOPEDIA OF THE WORLD, which records those persons in each country whose achievements in their respective fields are worthy of recognition.

Please fill out and return the enclosed brief questionnaire. If time permits, I shall be glad to mail you a proof of your edited biography prior to publication.


There is, of course, no obligation of any kind.

Faithfully yours,


C. A. Nichols,
Associate Editor.

P.S. You may also send us one of your photographs.

Brooklyn Museum Prints for Christmas Gifts

- Dates: December 8, 1944 through January 7, 1945
- Organizing Department: [Prints, Drawings and Photographs](#) 
- Collections: [American Art](#)

December 8, 1944: A Christmas exhibition of contemporary American prints under twenty-five dollars will open in the small print gallery of the Brooklyn Museum on Friday, December 8 to be current through January 7, 1945.

Included in the thirty odd prints will be original lithographs, etchings, woodcuts, copper engravings and serigraphs suitable for Christmas gifts. Among the artists represented are:

Peggy Bacon
Sue Fuller
William Gropper
Stanley William Hayter
Julian Levi
Louis Lozowick
Louis Schanker
Jack W. Taylor
Vera White
Charles Barrows
Louise Freedman
Harry Gottlieb
Ernest Hopf
Edward Landon
Henry Mark
Doris Meltzer
Elizabeth Olds
Leonard Pytlak
Sol Wilson

Orders for prints will be taken in the Print Room on the second floor or at the Museum Sales Desk.

Brooklyn Museum Archives. Records of the Department of Public Information. Press releases, 1942 - 1946. 10-12/1944, 126. [View Original](#)

MERCURY GALLERY

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A NEW YORK DEALER IN SECOND HAND PHONOGRAPH RECORDS AND OLD CROCKERY SELLS WPA ART WHICH HE GOT FROM A JUNK DEALER WHO GOT IT FROM U.S. GOVERNMENT, CIRCA 1944

The hodgepodge of paintings shown in the photo on the back is WPA art. It is a sample of work for which the U.S. government spent about \$35,000,000, from 1935 to 1942, chiefly to keep artists from starving during the depression. Some of the pictures done by these painters were hung in public buildings. Others were just stored in warehouses. The paintings on these pages were piled in a government warehouse in Flushing.

Recently, after the government had liquidated its WPA art project, these pictures were sold for 4¢ a pound to a Long Island junk dealer who thought perhaps the canvas itself might be worth something. Junk dealer in turn sold them to Henry C. Roberts (left) who runs a secondhand bric-a-brac shop on New York's lower West Side. In on time at all the Roberts shop was swamped with art lovers, art dealers and the artists who had painted the pictures. They eagerly bought up the pictures at give-away prices.

from

PAINTINGS FROM THE WPA

HERMAN ROSE LOUIS SCHANKER JOSEPH SOLMAN

February 17 – March 13, 2007

Mercury Gallery Boston