

The Print Club

Friday, February the first
from four until six o'clock

Mr. and Mrs. Leon Karp

Mr. and Mrs. Leonard Lionni

Mr. and Mrs. Ezio Martinelli

Mr. and Mrs. Dimitri Petrov

Exhibition of Prints by Louis Schanker

February the first to February the twenty-second

To meet Mr. Louis Schanker

1614 Latimer Street

1945 Philadelphia

Opening 2.30 to 5.30 Saturday Jan 13th

SCHANKER

NEW TEMPERA PAINTINGS

JANUARY 13th TO FEBRUARY 3rd

MORTIMER BRANDT GALLERY

15 EAST 57th ST. - Fifth Floor - NEW YORK 22, N. Y.

1945

OVER TIME OF Music AND Art

Vol. 15, No. 1

FEBRUARY, 1945

7 cents

SHANKER'S ART STUDIED

Temperas Viewed at Brandt

An impressive exhibition of new tempera paintings by Louis Shanker opened at the Mortimer Brandt Gallery last month. Mr. Shanker, who is also a distinguished colorist in the graphic arts field, visited M&A early in November and demonstrated to advanced graphic art students the difficult process of colored wood block printing, a branch of art comparatively new to most M&Aers.

The exhibition at the Brandt Gallery is a revelation of color and rhythm. Mr. Shanker, using colors which he grinds himself and mixes with casein emulsion, achieves a luminosity impossible in any other form of the tempera medium. His red, especially, is remarkable for its warmth and brilliance. Although Mr. Shanker mixes many of his colors with white, they remain transparent and by placing one color over the other, he gets unusual effects and depth.—M.C.

Woodcutting Explained

Louis Shanker, who lectured Graphic Arts students as a part of last term's guest artist series, is a specialist in the field of multicolored woodcuts.

The lasting influence of Mr. Shanker's talk at M&A is graphically shown in last term's Senior Souvenir. He explained the procedure and inspired the artists then working on the Senior Yearbook to try their hand at this newly re-discovered medium.

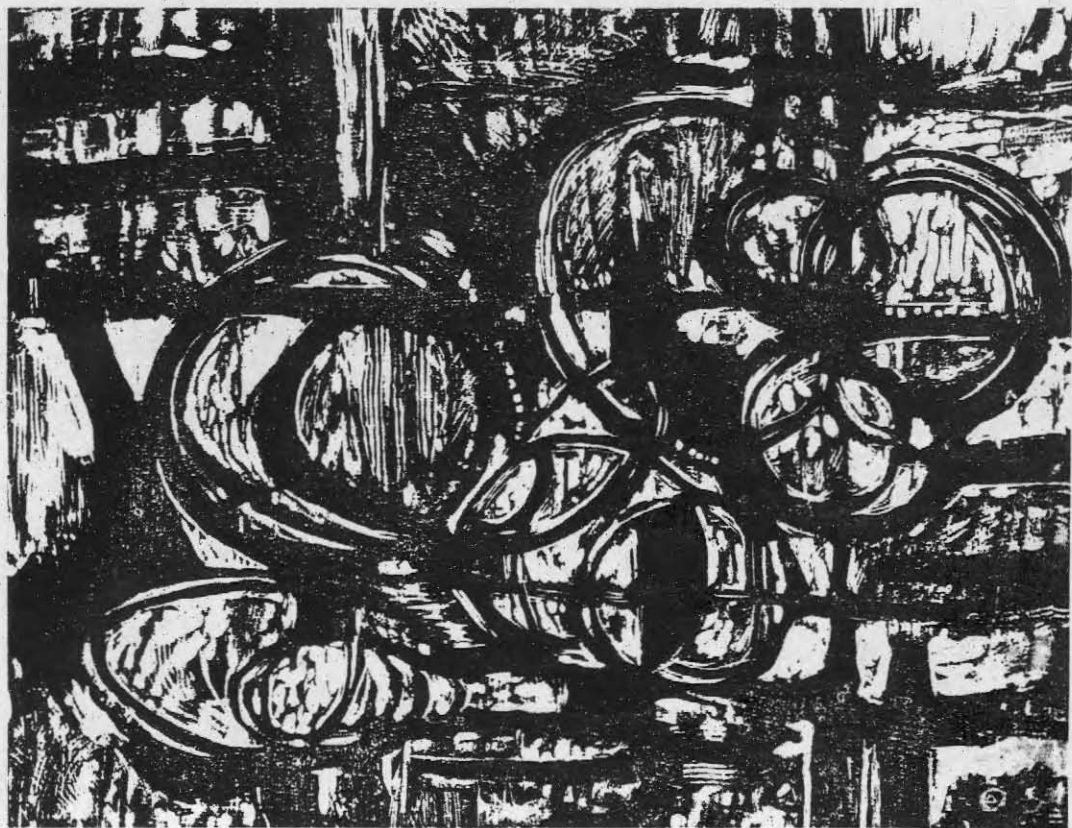
Mr. Shanker, in addition to being a fine artist and craftsman, also demonstrated fine teaching ability. "The printing of wood blocks in different colors is an ancient art," he explained, "having been practiced by the Chinese way back in 900 A.D." They often used 16 colors. This does not sound too difficult to the uninitiated, but the magnitude of such a task becomes apparent when you realize that for each color there has to be a separate block of wood which has to fit in exactly with the 15 others.

Explaining his own procedure step by step, from the buying of planks of whitewood through the cutting of the blocks and the final printing on damp, Oriental-type paper, Mr. Shanker painstakingly answered the many questions put to him by the students.

Woodcutting, and especially multicolored woodcutting, is a medium that is highly adaptable to modern expression "but," Mr. Shanker warns, "precision and neatness are still always necessary."

日本巡回
国際版画展

TRAVELING
EXHIBITION
IN JAPAN
OF GRAPHIC ART



CHRISTMAS SELECTIONS

DECEMBER 11 - 29 - 1945

WILLARD GALLERY

32 EAST 57 ST. ♦ N. Y. C.

LOUIS SCHANKER

- 8. Carnival**
- 9. Three Figures**
- 10. Non-Objective**
- 11. Cafe No. 1**
- 12. Brown and Black**
- 13. Three Men on Horseback**

Temperas by Schanker *Jan 45*

More than twenty new tempera paintings by the American artist Louis Schanker are hanging at the Mortimer Brandt Gallery through Feb. 3. The exhibits range in theme from semi-abstract compositions, like the beautiful *White Silo*, to pure harmonies in color and design.

Whether Schanker is expressing an idea in abstracted form or composing a muted color tapestry, he always delights with his thrilling use of color which he puts on thick paper in layers, never losing the purity of each shade. The forms are described either by outline drawing and cross hatching in pen and ink—which further adds to the woven effect of the gouaches—or by using contrasting color outlines. It is disappointing, however, that the artist succumbs at times to current irritating sophistry by placing a title like *The Lame and The Halt* to an abstract exercise in tempera which arouses none of the emotions associated with the subject.—J. K. R. *and Digest*

Mortimer Brandt Gallery

Louis Schanker has developed a recognizable style of definite individuality, born out of an enjoyable subconscious world all his own. With total disregard for naturalism, he sets forth, via such titles as "God of War," "Elastic Forms" and "White Silo," whimsical fantasies, which yet project the essences of action inspired by life, and culminate in many paintings of sheer abstract splendor.

N. JAN. 27, 1945

GALLERIES

LOUIS SCHANKER

OILS

- | | |
|-----------------------|---------------------------------|
| 1. Menagerie | 6. Hop-Scotch |
| 2. Animals at the Zoo | 7. Design Motif |
| 3. Starry Night | 8. Improvisation |
| 4. Dance Motif | 9. Abstraction |
| 5. Kaleidoscope | 10. Butterflies thru the Window |

EXHIBITION • APRIL 17 • MAY 5, 1945 • Preview April 17 • 4-6 P.M.

WILLARD GALLERY

32 EAST 57 NEW YORK

| | |
|----------------------------|----------|
| * Sarney, Albert A. | 98, 156 |
| Schanker, Louis | 28, 65 |
| * Schneider, Theophile | 54, 153 |
| Schneiderman, Herman | 70 |
| Schoch, Pearl | 154 |
| Semiatin, Staff Sgt. Jacob | 162 |
| Shafran-Kashdin, Gladys | 97 |
| Shatzkin, Morris | 66 |
| * Shuff, Lily | 77 |
| Siegel, Sophie | 34 |
| Silverman, Elijah | 32 |
| Simonson, Mildred | 52 |
| Sobel, Janet | 100, 113 |
| Staats, Boche | 17, 81 |
| Stachal, Al | 80 |
| * Starkweather, William | 78, 167 |
| * Stevenson, Beulah | 6, 73 |
| * Surre, Sandra | 67, 125 |
| Tatti, Sgt. Ben | 118, 132 |
| * Taylor, Ruth P. | 2, 152 |
| * Thon, William | 41 |
| Toberoff, Isidore | 87 |
| * Torjesen, William | 51 |
| Tromka, Abram | 74, 166 |
| * Turney, Winthrop | 135 |
| Vernarelli, Lucia | 53 |
| Vigoda, William | 5 |
| Von Wicht, John | 160 |
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| * Wahl, Bernard | 92 |
| Waldman, Max | 55 |
| * Weill, Edmond | 76, 138 |
| * Witters, Nell | 121, 126 |
| Xanthos, Steven A. | 72 |
| * Zunzer, Shomer | 60, 163 |

29TH ANNUAL EXHIBITION

THE BROOKLYN SOCIETY OF ARTISTS



BROOKLYN MUSEUM

February 14 - March 25, 1945

CALENDAR OF LECTURES¹

These courses with exceptions noted are open each week for single lectures. Unless otherwise stated the fee is \$1.50.
Private and corresponding ranks in the Armed Forces admitted free to all courses. Non-commissioned officers may register at 25% reduction.

MONDAY, APRIL 9

- 0 Bickerman
Latin (Elem.) (\$1.20)
- 0 Felt
Housing: Management and Maintenance
- Kris
Propaganda and Public Opinion
- Leirens
Music for the Untrained Music Lover
- 0 Bickerman
Readings in Tacitus (class meets at 66—5th Ave., 7th floor) (\$1.20)

TUESDAY, APRIL 10

- 0 Munson
Professional Writing: common faults in writing prose
- Simons
Power Politics between Two Wars: economic depression
- Young
Mass Society and National and International Organization
- Yahuda
Arabic (Elem.)

- 8:30 Bradley, Pekelis, Strauss
Constitution of the U. S.
- Konvitz
Civil Rights Reconversion
(See Guest Speakers)
- Safranski
Pictorial Journalism (\$2.40)
- Zucker
History of Art and Art Appreciation
- 6:30 Lenrow
The 20th Century Novel in America: John Dos Passos
- 8:30 Ferand
Musical Therapy
- Lenrow
Masterpieces of World Literature: Romanticism in England, France and Germany
- Pekelis
U. S. Supreme Court
- Stone
Child Psychology

WEDNESDAY, APRIL 11

- 0 Williams
American Literature and Life
- 0 Schanker
Cutting and Printing from Woodblocks in color (\$2.40)
- 0 Cowell
Music Theory (Elem.) (\$1.10)
- 0 Fine
Educational and Institutional Publicity: how to use the syndicate to best advantage (See Notes and News)

- 8:30 Hacker
Slavery, Industrial Capitalism and the Civil War
- Yakhontoff
Foreign Policy of USSR: Munich conference fails
- Zucker
Styles through the Ages: French and Italian art of the 18th century
- 9:20 Cowell
Creative Music and Free Composition (\$1.10)

THURSDAY, APRIL 12

- 0 Zucker
History and Sociology of the Theatre: psychology of space on the stage
- 0 von Eckardt
Gymnastics (Elem.)
- 20 Hindus
Selected Works of English and American poets

- 6:20 Kogbetliantz
Fundamentals of Mathematics
- Meyer
Public Speaking (\$3.00)
- Murphy
Psychology of Today
- Schapiro, J. S.
Nationalism and Imperialism in Modern Europe

THURSDAY, APRIL 12 (continued)

- 8:30 Hecht
General Physics
- 8:30 Kraitchik
Analytical geometry and calculus
- Levy
Challenges Confronting the United Nations (See Guest Speakers)
- Staudinger
Economic Geography (See Guest Speakers)

FRIDAY, APRIL 13

- 6:20 Hindus
Writing, Reading, and Criticism
- Loeb
Introduction to Art
- Pomeranz
Greek (Interm.)
- 8:10 Rosenthal
Creative Work and Play for Children
- 8:30 Gassner, P. Milano
March of Drama: Lecture: Commedia dell Arte and the Renaissance illus. by improvisations in Commedia dell Arte style
- 8:30 Abrams
Economics of Real Estate
- Horney
The Meaning of Love and Sex (See Note)
- James
The American Press
- Johnson
Analysis of Satire: personality and Ernest Hemingway
- Levison
Trees, Shrubs and Gardens: telling trees and shrubs at a glance in any season

SATURDAY, APRIL 14

- 2:30 Jelinek
Wood Engraving (\$2.40)
- 3:00 Levison
Field Trip to Central Park (See Notes and News)

¹ Because of unusually heavy registration, some courses have had to discontinue admissions to single lectures and are no longer listed in the calendar. The courses however meet at the time indicated in the catalogue.

GUEST SPEAKERS

RECONVERSION (Henry Moskowitz Lectures)
April 9—J. Raymond Walsh—**Organized Labor Looks at Reconversion**
Mr. Walsh is director of the research division of P.A.C.

CHALLENGES CONFRONTING THE UNITED NATIONS THURSDAYS, 8:30 P.M.
April 12—Professor Grayson Kirk—**Yalta and Versailles: How Dumbarton Oaks Improves on the League of Nations.**

ECONOMIC GEOGRAPHY THURSDAYS, 8:30 P.M.
April 12—Dr. Solomon M. Schwarz—**The Changing Economic Geography of the USSR and Economic Reconstruction After the War.**
Dr. Schwarz gave a supplementary tutorial course in this series in February and March.

Published weekly from September through May by the **NEW SCHOOL FOR SOCIAL RESEARCH** at 66 West 12th Street, New York 11, N. Y. Entered as second class matter November 12, 1943, at the Post Office at New York, N. Y., under the Act of August 24, 1912.

Louis Schanker

130 State St.

Brooklyn, N. Y. 2

NEW SCHOOL BULLETIN

VOL. II, No. 32

APRIL 9, 1945

General Seminar

JOHN COLLIER

Commissioner of Indian Affairs

1933-1945

The American Indian Administration
as a Laboratory in Ethnic Relations

Wednesday, April 11
8:30 p.m.

Guest Tickets at
Graduate Faculty Office

66 WEST 12th STREET, N. Y. 11, N. Y.
Telephone GRamercy 7-8464

EDUCATION: FOR GERMANY OR FOR THE U.S.A.

by Alvin Johnson

HOW can the Germans be educated back into civilization? This is a problem that is tormenting the serious minded. It is a problem that concerns the peace of the world. Is the Germany of the future to consist of unreconstructed Nazis, licking additional venom from their wounds and begetting a new generation of vipers? Or can the rising generation of Germans be educated to a realization that peace and security for Germany must rest, not upon the exploits of a master race, upon blood and soil, upon Niebelungen romance, upon Wotan and the Valkyries, but upon an international organization, sweet gardens well cultivated, the gentle doctrines of the Nazarene and the humane doctrines of Stoic ethics?

Could we but re-educate the Germans! But let us not forget, they are now going through a thorough course of education in the seminar of Doctors Roosevelt, Stalin and Churchill. It is a potent Faculty, not one of the conventional Faculties that confer upon the student only two privileges, advancing years, and the right to come out of the same door where in he went, with the wisdom he had on entry not materially impaired. The Germans studying under our international Faculty, with the efficient proctoring of Generals Ike and Montgomery, will assuredly come out different, and we will hope, superior Germans.

Let's not worry too much about the education of the Germans. Education, like charity, should begin at home. Let us fix our attention upon the poor old U.S.A., now the most venerable of all the nations with respect to its political institutions. Poor old U.S.A., with the fairest face any polity in world history ever possessed, disfigured by the clotted ignorance of race prejudice, class arrogance, isolationism, by unmanly fears and sordid hatreds.

The greatest menace to world peace does not spring from the beaten Nazis licking poison from their wounds. It springs from the congealed prejudices of the benighted sections of the U.S.A., the Devil's Fifth Column, the fat witted gentlemen who seek applause by repeating the idiotic formula, "the New Deal is a Jew deal," the weather beaten dowagers over the bridge table inveighing against the unAmericanism of the spirit of the times that makes servants feel their oats, the captains of industry, so unsure of the job they are doing—mostly a good job—that they are scared to death because Russia

is trying to do the same job in another way—and probably not so good a way.

Such as these with their long sensitive ears are the hope and the resource of Goebbels and the super Goebbels who voice the hopes of the surviving Nazis, shattered and underground. Can we educate them out of their folly?

The United States is now the most powerful nation under the sun. By far the most powerful. If we citizens of the U.S.A. can disembarass ourselves of the curse of ignorance and learn to work together, irrespective of class, of race or creed or color or national origin, we can give the world an example of civilization, of richness of life, of widely diffused happiness such as never was before. Moreover we shall present a front of such power that no people will dare to think of war, as "an instrument of policy" without the consent of the U.S.A., a consent, so help us God, we will never give.

AWARD TO DR. ALVIN JOHNSON

The 1945 Committee on Awards of the Adult Student's Council of the Board of Education of the City of New York will bestow the National Award to Dr. Alvin Johnson "for outstanding service in the field of adult education." The award will be presented at the "I am an American Day" luncheon at the Hotel Commodore, New York, on Saturday, May 19 at which 1500 students will be present.

NOTES AND NEWS

Max Lerner will meet his class, "Democracy in America Today," on April 19, May 17 and May 31. He will discuss with his audience at the first lecture the dates for the remaining three lectures to be made up. Watch the Bulletin for further information. No Single Admissions sold for any lecture.

Summer Courses: Camilo Egas and Gorham Munson will each offer a summer course in the week beginning June 4. Mr. Egas' class in "Painting, Drawing and Composition" will meet on Wednesdays, 7:30-10 P.M. for 10 sessions, beginning June 6. Course fee, \$17.50.

Mr. Munson's course in "Professional Writing" will meet on Mondays and Thursdays at 6:20 P.M. for twelve sessions, beginning June 2. Course fee, \$20.00; single sessions, \$2.40.

David Taylor Marke, feature and executive editor, A.P., will speak on "How to Use the Syndicate to Best Advantage" in Benjamin Fine's course, "How

to do Educational and Institutional Publicity," Wednesday, April 11, 8:30 P.M.

Dr. Harold Kelman will speak in the course "The Meaning of Love and Sex", Karen Horney, chairman, Friday, April 13, 8:30 P.M.

In the first field trip in J. J. Levison's course, "Trees, Shrubs and Gardens," Saturday, April 14, at 3 P.M., students will identify trees in Central Park. Anyone wishing to go on the trip should meet the class in front of the Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street. The trip will supplement the first four lectures in the course during which the class has learned to identify about eighty different species through learning their main characteristics. Trip fee for those not enrolled, \$1.50. In case of rain please telephone the School (Gr. 7-8464) and arrangements will be made to postpone the trip another week.

ASSOCIATE MEMBERS

Latin America will be the subject of the next dinner forum on Sunday, April 15th, 6:30 P.M.

A NEW HIGH IN REGISTRATION

The New School continues to grow. For the fourth consecutive term the registration is greater than at any time in the School's history and shows a substantial increase over the corresponding period the year before. Again as last year there was no spring slump which until 1944 had taken place every spring since the School began. Instead there were 230 more students this semester as compared with last fall.

The total registration for all departments of the School (save the Ecole Libre) is now 4533, a gain of 43% over the corresponding period, last spring.

The combined registration for the School of Politics and the School of Philosophy and Liberal Arts is now 3852, a 39% increase over last spring. This figure excludes the hundreds of students who come in for single lectures only.

A total of 287 students are enrolled in the Graduate Faculty, again an increase over last spring.

The Dramatic Workshop registration has increased 36% over last spring and 24% over last fall. Sixty-two students are taking the full day professional course; 369 are enrolled in evening classes.

The Ecole Libre reports some 1000 students a week in regular attendance in 112 courses given in French.

1945 ANNUAL EXHIBITION OF
CONTEMPORARY
AMERICAN PAINTING

NOVEMBER 27, 1945 TO JANUARY 10, 1946



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

| | | |
|-----|-------------------------|------------------------------------|
| 121 | WALTER QUIRT | Transcendentalists |
| 122 | ABRAHAM RATTNER | Balcony on Main Street |
| 123 | ANTON REFREGIER | After the San Francisco Conference |
| 124 | CONSTANCE C. RICHARDSON | The Contemplative Mind |
| 125 | KURT ROESCH | Parting |
| 126 | CHARLES ROSEN | San Antonio Street |
| 127 | MARK ROTHKO | Primeval Landscape |
| 128 | ANDRÉE RUELLAN | Crosstown |
| 129 | ATTILIO SALEMME | Trapped in a Dungeon of Joy |
| 130 | LOUIS SCHANKER | Dance Motif |
| 131 | JOSEPH SCHARL | Babylonia |
| 132 | HENRY SCHNAKENBERG | Louis D. |
| 133 | GEORGES SCHREIBER | Portrait of Benton |
| 134 | KURT SELIGMANN | Legend of Flying Men |
| 135 | ZOLTAN SEPESHY | They Wait |
| 136 | BEN SHAHN | Reconstruction |
| 137 | CHARLES G. SHAW | Checkers |
| 138 | EVERETT SHINN | He's the Man for Me |
| 139 | JOHN SLOAN | Eaves Painting |
| 140 | LAWRENCE BEALL SMITH | Spring in London's Canningtown |
| 141 | MIRON SOKOLE | Wedding in Town |
| 142 | RAPHAEL SOYER | Girl in Brown Jacket |
| 143 | EVERETT SPRUCE | Dead Bird |
| 144 | THEODOROS STAMOS | Movement of Plants |
| 145 | MARGARET STARK | Serenade |
| 146 | HARRY STERNBERG | No More War |
| 147 | HAROLD STERNER | In Defense of the Theatre |

NEW YORK ARTISTS PAINTERS

first exhibition

february 13 to february 27

THIRTEENTH FLOOR

444 MADISON AVENUE

NEW YORK CITY

OPEN DAILY 10 TO 5:30

CATALOGUE NOTE

The painters who are holding this exhibition, while new as an organization, are of long experience and reputation, each having earned distinction in his particular field. They constitute a group not because of a narrow esthetic program or doctrine, but because of their mutual esteem for each other as creative artists. Heretofore they have been shown by many dealers of diverse tastes and the opportunity to show together is welcomed because the combined force of such an alliance is not otherwise possible.

There is, however, another reason for the existence of this group at this time. The artist members are aware of the danger to any creative expression in such critical times as these. The trend to isolationism still exists even though the political form is dormant. Culturally this trend is revealed in subtle but damaging ways. Large group exhibitions of reactionary painting are a case in point.

The esthetic expression of reaction in painting is factualism. The imitation of appearance of the object is, we believe, a denial of the spirit. Only the spirit can combat factualism: this is the one creed common to the present exhibitors, each of whom approaches the problem in his own way.

This group intends to be a permanent exhibiting body and invites your support as an associate member. The annual subscription fee is ten dollars. This sum is deductible from purchase of any exhibited work in oil.

LIST OF PAINTINGS – Continued

GEORGE L. K. MORRIS

First one-man-show at Valentine Gallery, 1934. Exhibited widely in New York, Paris, London, Honolulu. Frescoes in Lenox, Mass. Editor of *Museum of Modern Art Bulletin* 1933-35, *Plastique* (Paris) 1937-39, at present editor of *Partisan Review*.

32. Night-Bombing, 1942
33. Composition, 1943
34. Indian Composition
35. Figure Composition
36. Small Composition

MARK ROTHKO

Exhibited in Brooklyn Museum, Portland (Oregon) Museum of Art and many galleries, notably J. B. Neuman (one-man show), Julien Levy, Galerie Bonaparte in Paris. Works in collections of Hoffman Hays, H. Lorber, J. W. Rosenberg.

37. A Last Supper
38. The Omen of the Eagle
39. The Eagle and the Hare
40. Iphigenia and the Sea

LOUIS SCHANKER

Represented in permanent collections of J. P. Morgan, Brooklyn Museum of Art, Wesleyan College, Munson-Williams-Proctor School of Art in Utica, and in many private collections. Noted for Color Wood Block Prints in addition to painting and wood sculpture.

41. Saint George and Dragon
42. Flight Into Nowhere
43. Study in Blue and Pink
44. Composition

VACLAV VYTLACIL

Awarded Wm. M. R. French Gold Medal, Art Institute of Chicago 1936. Honorable Mention, American Society of Artists, Chicago Art Institute 1913. Gold Medal, Northwestern Society of Artists, St. Paul, Minn. 1920. In many public and private collections. Chairman, Art Department, Queens College.

45. Still Life in Blue
46. Still Life with Flowers
47. Still Life with Melon
48. Still Life in Red and Gray
49. Still Life in Gray
50. Colonial Church

JUNE 5-16

**AMERICAN
ABSTRACT
ARTISTS**

PAINTINGS:

- 1 JOSEF ALBERS
- 2 ROSALIND BENGELSDORF
- 3 ILYA BOLOTOWSKY
- 4 BYRON BROWNE
- 5 GEORGE CAVALLON
- 6 A. N. CHRISTIE
- 7 ANNA COHEN
- 8 BURGOYNE DILLER
- 9 WERNER DREWES
- 10 SUSIE FRELINGHUYSEN
- 11 A. E. GALLATIN
- 12 SIDNEY GEIST
- 13 FRITZ GLARNER
- 14 BALCOMB GREENE
- 15 GERTRUDE GREENE
- 16 HANANIAH HARARI
- 17 HARRY HOLTZMAN
- 18 CARL HOLTY
- 19 DOROTHY JORALEMON
- 20 RAY KAISER
- 21 FREDERICK P. KANN
- 22 PAUL KELPE
- 23 LEONORE KRASSNER
- 24 ELEANOR DE LAITRE
- 25 IBRAM LASSAW
- 26 HOWARD LESTER
- 27 AGNES LYALL
- 28 ALICE MASON
- 29 GEORGE McNEIL

- 30 L. MOHOLY-NAGY
- 31 GEORGE L. K. MORRIS
- 32 I. RICE PEREIRA
- 33 MARGARET PETERSON
- 34 A. D. F. REINHARDT
- 35 RALPH M. ROSENBERG
- 36 LOUIS SCHANKER
- 37 CHARLES G. SHAW
- 38 ESPHYR SLOBODKINA
- 39 FLORENCE SWIFT
- 40 ALBERT SWINDEN
- 41 R. D. TURNBULL
- 42 VACLAV VYTLACIL
- 43 WARREN WHELOCK
- 44 FREDERICK WHITEMAN
- 45 HARRY WILDENBERG
- 46 ROBERT JAY WOLFF

ARCHITECTS:

- 47 BENJAMIN BALDWIN
- 48 E. O. SCHNIEWIND

GUEST ARCHITECTS:

- 49 GREGORY AIN
- 50 MARCEL BREUER
- 51 WALTER GROPIUS
- 52 FERDINAND KRAMER
- 53 RICHARD J. NEUTRA

AMERICAN FINE ARTS GALLERIES
215 WEST 57TH ST NYC HOURS 10-6 SUN 1-6

**NON
BLANC
EXHIBIT**

VOGUE



“Polo,” by Louis Schanker



LOUIS SCHANKER is a painter of movement and line, breathless, powerful, and extended. He sometimes likes vibrant, strong colour for his abstractions of flight, his paintings of polo ponies, of boxers, of dancers. Born in New York in 1903, he is now dark, square-faced, black-moustached; has worked the circuses, studied in Paris and Spain and Italy, travelled the United States. An authority on wood-cuts and linoleum blocks, such as “Polo” on the opposite page, he teaches the technique of this oldest printing medium at the New School for Social Research in New York. His work, exhibited at the Willard Gallery, hangs in many such major museums as the Metropolitan and the Brooklyn Museum.

Exhibitions for Rent

MUSEUM OF MODERN ART

The Department of Circulating Exhibitions of The Museum of Modern Art, 11 West 53rd Street, New York 19, New York will offer during the 1946-1947 season thirty-four exhibitions in the fields of painting, drawing, sculpture, graphic arts, architecture, industrial design and crafts, dance and theatre, photography. These will be described in a new catalog to be issued shortly. Listed below are a few of the exhibitions available to colleges and other educational institutions (asterisk denotes exhibitions which were described in the 1945-1946 catalog):

FACES AND FIGURES* (Rental fee, 3 weeks: \$75)

OBJECTS AS SUBJECTS* (Rental fee, 3 weeks: \$75)

LANDSCAPES: REAL AND IMAGINARY, 30 important landscapes by Picasso, Masson, Braque, DuChirico, Feininger, etc. (Rental fee, 3 weeks: \$125)

PAINTERS FROM THE WEST, approximately 30 paintings by seven to ten artists such as Morris Graves, Mark Tobey, Carl Morris, etc. from sections of the country least affected by European influence. (Rental fee, 3 weeks: \$125)

NEW WATERCOLORS AND GOUACHES, 20 pictures by Baziotes, Carreño, Fett, Wells, Rosenborg, Tamayo, Merida, Schanker, etc. (Rental fee, 3 weeks: \$60)

LIPCHITZ: PROMETHEUS—The evolution of a sculpture, three bronzes of different dates, photographs and drawings of other versions of the artist's theme. (Rental fee, 3 weeks: \$100)

SIX INTERPRETATIONS IN BRONZE, six small bronze figures, with drawings, by Maillol, Despiau, Lachaise, Kolbe, Laurens, Lipchitz illustrate some of the many ways sculptors have interpreted the human figure. (Rental fee, 3 weeks: \$60)

ROUAULT: THE GREAT PRINTMAKER, 50 rare prints, individually framed. (Rental fee, 3 weeks: \$75)

EXPRESSIONISM IN PRINTS, 45 large framed prints, many in color, by Munch, artists of the Brücke group, and younger artists who have followed the expressionist approach. (Rental fee, 3 weeks: \$75)

PRINTS BY PAUL KLEE* (Rental fee, 3 weeks: \$45)

THIRTY-FIVE SERIGRAPHS* (Rental fee, 3 weeks: \$30)

WOOD BLOCK PRINTS IN COLOR*—Drewes, Schanker, Charles Smith (Rental fee, 3 weeks: \$40)

IF YOU WANT TO BUILD A HOUSE* (Rental fee, 3 weeks: \$85)

THE LESSON OF WAR HOUSING* (Rental fee, 3 weeks: \$60)

A NEW AMERICAN ARCHITECTURE* (Rental fee, 3 weeks: \$60)

INTEGRATED BUILDING* (Rental fee, 3 weeks: \$30)

HOUSES BY FRANK LLOYD WRIGHT, about 18 of this architect's houses discussed in plans, photographs, drawings, text. (Rental fee, 3 weeks: \$60)

A NEW COUNTRY HOUSE BY WRIGHT: SCALE MODEL, a large model of the yet

O

G R A P H

I C O N

Edited by Kenneth Lawrence Beaudoin

Art Selection by Alfred Russell and Gertrude Barrer

Associate Editors: Samuel Kishler Prager, Sidney Jordan

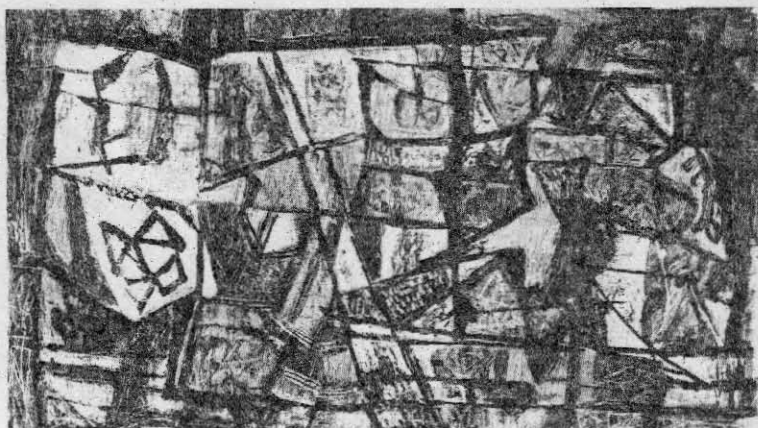
Production: Oscar Collier

Paris Correspondent: Mina Citron

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ELEMENTAL FORCES

LOUIS SCHANKER

COURTESY WILLARD GALLERY

New Displays in the Art Galleries

A very fine form of impressionism is going the rounds. It is as such one feels entitled to describe such paintings as the delicately calligraphic abstractions of Mark Tobey, and now in sequence with his, the temperas of Louis Schanker. In the latter's display at the Willard gallery there are veritable impressions of things—a city landscape, a walk through the woods, an autumn mood and so forth. One must confess that the impressions are not all highly tangible, although they are pleasant in mood and color, and induce thoughtful interest. And quite a few seem to be enjoying them.

NY Tribune
Sunday 3/3/46

Louis Schanker is showing recent oils at the Willard Gallery—work definitively and intelligently abstract with occasional unmistakable representational elements. It is in such examples, I feel, that Schanker is at his best, and a very good best it is when he really comes through. Among the best are the sensitive "Daybreak" and the very compassionate "Crucifixion." In these and the persuasive "Geometric Landscape," one of his most successful essays in color harmonies, he has excelled himself. Otherwise, as in "Circles and Squares," the work seems to me primarily decoration, as for a design in tiles, or unclarified as in "Creation," which might just as well be called "Chaos" or "Operation." But in "Daybreak" and "Crucifixion" and the luminously suggestive "Cornfields," Schanker has quite surpassed himself.

NOVEMBER 10, 1946

LOUIS SCHANKER's richest, best-integrated show is a recommended November event. The artist works in colored areas whose lozenges, triangles, etc. recall an aerial map. The surfaces are heavily worked over, either scratched through or stippled with other colors, at times childishly scrawled over in black. Branching black lines divide them and cross them, making a stiff frame as in the stained-glass window whose colors these works often emulate. CRUCIFIXION, the one recognizable theme, treated in a similar manner, is compositionally brilliant and emotionally convincing. Willard; Nov. 5-30; \$250-\$900.

Art News
11/46

Abstraction, Expressionism

Louis Schanker, exhibiting in the adjacent Willard Gallery, departs more radically from natural forms. He will, to be sure, refer you, in the catalogue, to landscape as seen through a window; to a midsummer landscape, a city landscape; to tree forms, twigs and leaves. But the abstracting toward essence (if it can be called that) has been pressed so far as to retain scant clues. It is just as well. The results are often beautiful, always imaginative. If "Walk Through the Woods" (and through some other pictorial adventures) seems to posit the companionship of Paul Klee, Schanker expresses himself, by and large, with charming originality—nowhere else more so than in the reticently fine abstraction, "Gray Day."

SCHANKER

Oils

November 5-30

Willard Gallery,

32 E. 57

THE NEW YORK TIMES, SUNDAY, NOVEMBER 10, 1946.

Louis Schanker is showing recent oils at the Willard Gallery—work definitively and intelligently abstract with occasional unmistakable representational elements. It is in such examples, I feel, that Schanker is at his best, and a very good best it is when he really comes through. Among the best are the sensitive "Daybreak" and the very compassionate "Crucifixion." In these and the persuasive "Geometric Landscape," one of his most successful essays in color harmonies, he has excelled himself. Otherwise, as in "Circles and Squares," the work seems to me primarily decoration, as for a design in tiles, or unclarified as in "Creation," which might just as well be called "Chaos" or "Operation." But in "Daybreak" and "Crucifixion" and the luminously suggestive "Cornfields," Schanker has quite surpassed himself.

MKR'S art outlook

November 18, 1946

SCHANKER, LOUIS—Knowing in color printmaking, this artist is becoming more and more a figure in art with his easel paintings. Shown now at Willard, 32 E. 57, thru Nov.

MKR'S art outlook

November 11, 1946

SCHANKER—Utilizes entire canvas space with multitudinous forms and shapes thickly textured. Set off by brilliant but subtle colors. Willard, 32 E. 57, thru Nov. 30.

SCHANKER

WILLARD GALLERY

32 EAST 57 • NEW YORK

FEBRUARY 26 • MARCH 23, 1946

TEMPERAS

1. City Landscape

2. Autumn

3. Landscape through a Window

4. Midsummer Landscape

Coll: Duncan Phillips

5. Walk through the Woods

6. Tree Forms

7. Aerial Landscape

8. Pink Landscape

9. Twigs and Leaves

10. Barberry Bushes

11. Leaves

12. Landscape with Red Spots

13. Grey Day

14. White Landscape

15. Woods

16. Abstract Landscape

Coll: Mr. and Mrs. D. W. Tanenbaum

17. Composition I

18. Composition II

SCHANKER

WILLARD GALLERY

*Opening Nov 5
3 - 6 P.M.*

32 EAST 57 • NEW YORK

NOVEMBER 5 - 30, 1946

OIL PRINTINGS

1. Elemental Forces

7. Crucifixion

2. Day Break

8. Yellow & Green Landscape

3. Sugar Loaf Landscape

9. Creative Elements

4. Corn Fields

10. Circles and Squares

5. Landscape with Figures

11. Creation

6. Still Life

12. Geometric Landscape

NOV. 4, 1946 • VOL. 1, No. 18

A CRITICAL
COMMENTARY ON
PEOPLE AND
EVENTS
IN ART

15¢

MKR

art outlook

Federation of Modern Painters and Sculptors on Tour

Standing forth were Louis Schanker's *Abstract Landscape* and Bradley Walker Tomlin's *Interplanetary Greeting*, both of which paintings, and the Xceron we reproduce, have new subtlety and quality in the application of paint while retaining all the elements of ultra arrangement which commend them outstandingly in a group show of this size. We made reference to the Tomlin in issue **No. 16** in connection with the Carnegie Annual in which Tomlin received honorable mention for a painting with some of the same rare qualities noted in this one.

A LOOK AT ABSTRACT ART

Dec 3

New masses 1946-LXI;10

A RESURGENCE of abstract and near-abstract painting at the outset of the gallery season, featuring such artists as Ad Reinhardt, Louis Schanker, Carl Holty, Kurt Roesch and Byron Browne, compels a discussion of some of the major issues opened up by this movement.

The early stage of cubism (the "analytical" period) multiplied the planes of the subject in a vigorous extension of Cezanne's late work. After much experimentation the cubists gradually flattened out their painting areas, set their shapes in larger relationships and returned to a lyrical contour (the "synthetic" period).

The cubists broke the subject up into a series of new relationships and recombined these elements into a simpler unity. A new plastic principle, the frontal picture plane, was established, replacing the former light and shade technique by the interpenetration of flat planes. Elements of this principle have existed in Oriental, Byzantine and early Italian art. It was reestablished in a new form by a synthesis of the varied directions paintings had reached at the turn of the century.

In order to uncover this important principle, the cubists used the still-life as the guinea pig, fearing more extensive subject matter as alloying material. *But there was no idea of eliminating the subject.* In fact, Braque to this day has devoted his time to still-life with the intimate attention of a Chardin. Roger de la Fresnaye succeeded in enlarging the human base of cubism before he died: witness his most important picture, "*Le Conquet de l'Air*," owned by the Modern Museum. And certainly Picasso has welded all his discoveries to the humanist tradition.

It is important to rehash all this because most critics still confuse semi-abstract art with the non-objective variety (i.e. Mondrian or Kandinsky). Whereas some artists have used the new language to convey everyday images (Weber, Marin, Knaths, Stella, etc.), many painters took the elements of cubism as a means in itself and not as a new expression with which

jective category with the inevitable loss of a certain intensity and agitation that characterized former work. He employs broad planary design tastefully executed but often too fragmentary in treatment. All his titles are named after the predominant color harmony. The "Yellow Variation" was richly painted and there was a very lyrical "Red and Green" gouache.

Kurt Roesch at the Buchholz weaves a continuous contour through his work somewhat like Braque. Fish, insects and sometimes human figures are caught in the network of lines. It is possible that, feeling his work to be mainly soft and decorative, he has turned to the "animal myth" of the surrealists to inject a weird note into his canvases.

Carl Holty at the Kootz Gallery has changed from his Miro-like forms to direct studies from nature, breaking the intrinsic realism of his subjects into multi-colored areas. It is a healthy change. There are hockey players, landscapes and several portraits of an old man. For all the color juxtaposition, the subject remains polite illustration. Abstract usage cannot transform a casual concept.

Byron Browne at the same gallery has also made a definite return to subject matter. Circus scenes and jazz players set the key. I think the subject has given Browne's work both depth and direction. Hitherto almost too versatile in his use of shapes and colors,


his abstract studies tended to become over-involved, several pictorial motifs fighting it out in one and the same canvas. Subject matter has freed him from too intricate a maneuvering, from lapses into Picassoid forms, and given a large, monumental form to his best pictures. "Sword Swallower," "Trombone Solo" and "Young Man With a Horn" have entrancing color glazes (rare in abstract painting) and unusual textures to enliven the pictures' atmosphere. Here is one of our most gifted abstract painters.

Louis Schanker, another ceaseless experimenter, in his show at the Willard Gallery is practically an expressionist, using the hieroglyph as his form of drawing. Of late, color and texture inventions have taken such precedence in his work that they impart a glow of rubbed crayons to it. "Geometric Landscape" and "Yellow and Green Landscape" are truly creative interpretations of nature. Black lines are ribbed across the picture space like the lead in stained glass painting, breaking the separate compartments into strong color areas through which the scene slowly emerges. There is also a still-life that verges on impressionism, if one can imagine an abstraction reaching that stage.

All in all, there is plenty of evidence among some of our leading abstract men of a gradual return to the fertile field of humanism.

JOSEPH SOLMAN.

Brooklyn Museum Prints by Vanguard

- Dates: November 6, 1946 through December 15, 1946
 - Organizing Department: [Prints, Drawings and Photographs](#) 
 - Collections: [Contemporary Art](#)
-

November 6, 1946: A new exhibition of prints by the members of VANGUARD opens in the Museum's print gallery November 6 to be current through December 15,

Twenty-two modern artists, having a common interest in new and experimental approaches to the field of fine prints, organized, in 1945, a graphic arts group known as VANGUARD. They propose not only to explore new ideas and techniques within the printing arts, but to encourage and stimulate a more general interest in modern graphic art by circulating exhibitions of their work.

Concerned with contemporary hand processes in all print media, the members of VANGUARD work in woodcut, wood-engraving, copper engraving, etching, lithography, serigraphy and lumiprinting. Their first exhibition as a group, held at the Philadelphia Print Club in October 1945, was highly successful. Since then, VANGUARD has held exhibitions in a number of museums, schools and art associations throughout the United States,

The Artists participating in this group exhibition are:

Vera Berdich
Werner Drewes
Cliffe Eitel
R. Vale Faro
Francine Felsenthal
Sue Fuller
A. P. Hankins
Stanley William Hayter
Medard Klein
Edward Landon
Mauricio Lasansky
Ezio Martinelli
Leonard Nelson
Dimitri Petrov
Bob Rainey
Abraham Rattner

Anne Ryan

Peter Sager

Louis Schanker

Kurt L. Seligmann

Albert Urban

Brooklyn Museum Archives. Records of the Department of Public Information. Press releases, 1942 - 1946. 10-12/1946, 136. [View Original](#)

INTRODUCING THE GRAPHIC CIRCLE

PRINTS BY

ALBERS • DE DIEGO • DREWES • GOTTLIEB

JORDAN • KNATHS • MARGO

SCHANKER • SELIGMANN

JANUARY 23 - FEBRUARY 8, 1947

JACQUES SELIGMANN GALLERIES

CONTEMPORARY AMERICAN DEPARTMENT
5 EAST 57 STREET, NEW YORK



2



3



4



5

The Graphic Circle was formed by a group of artists having a mutually sympathetic approach to modern art. They are bound together by the feeling that the print is another important outlet to their art expression. They seize upon the possibilities of new materials and techniques in the graphic media to try to achieve a more complete statement of the things they must say. The group is an association of independent forces, each working in a common direction toward a free expression of his personal ideas. This exhibition can reveal but a small part of the results of much experimentation, technical research, and work made necessary in a new world opening up before us.

THE AMERICAN INSTITUTE OF GRAPHIC ARTS

1913

AMERICAN
PRINTMAKING

1947




THE BROOKLYN MUSEUM



LOUIS SCHANKER: Carnival. Woodcut in colors

Brooklyn Museum

National Print Exhibition, 01st Annual

- Dates: March 19, 1947 through May 4, 1947
- Organizing Department: [Prints, Drawings and Photographs](#) 
- Collections: [Contemporary Art](#)
 [Print](#)
Press Releases 

• [... more](#)

January 29, 1947: A new Print Annual Exhibition will be held at the Brooklyn Museum from March 12 to May 4. Any artist living in the United States may submit one to three examples of his work done during the past year. All work must be in by February 13th. For further information write to:

The Brooklyn Museum
Miss Una E. Johnson, Curator of Prints
Eastern Parkway
Brooklyn 17, New York

Brooklyn Museum Archives. Records of the Department of Public Information. Press releases, 1947 - 1952. 01-03/1947, 013. [View Original](#)

• [... less](#)

March 19, 1947: The Brooklyn Museum's new National Print Annual Exhibition opened yesterday with a private view and reception for artists, Museum members, and guests and will open to the public on March 19th remaining on view through May 4th. The first print competition, national in scope, to be held in the New York area, comprises more than two hundred prints selected from work submitted by nearly six-hundred artists from all sections of the United States. The selections for the exhibition were made by a jury of five:

Mr. A. Hyatt Mayor, Curator, Metropolitan Museum of Art, New York City
Miss Elisabeth Mongan, Curator of Prints, The National Gallery, Washington, D.C.
Mr. Hermon More, Curator, Whitney Museum of American Art, New York City
Miss Bertha von Moschzisker, Director, The Print Club, Philadelphia
Miss Una E. Johnson, Curator of Prints, The Brooklyn Museum

They also designated the thirty-five purchase awards in the various print media.

The requirements for entry were made as broad as possible. All artists working in the United States were eligible to submit one to three graphic works. All fine print media were considered by the jury.

A list of the purchase awards follows:

Grace A. Albee; The Storm
Maxil Ballinger; Ruel
Will Barnet; Early Morning
Fred Backer; Inferno
Elizabeth T. Bright; Carnival
Harry Brodsky; Backyard Impressions
Federico Castellon; Kunming Bus
Jean Charlot; Mexican Kitchen
Alan Crane; House by the Sea
Joseph P. diGemma; In the Burma
Ernest Freed; Battle of the Sexes
Peter Grippe; Escape into Time
Robert Gwathmey; Singing and Mending
Ernst Hacker; Interior Landscape
James D. Havens; Rabbit Fence
Stanley William Hayter; Unstable Woman
Jon Henry; The King Was in His Counting House
Mervin Jules; The Conductor
Armin Landeck; Rooftops, 14th Street
Edward Landon; Nocturnal Adversary
James McConnell; Head, no. 3
Boris Margo; Alchemist, no. 2
Leo Meissner; Breath of Spring
John Muench; Maine Barnyard
Chang Reynolds; Motor Show
Anne Ryan; Fantasia
Attilio Salemme; One Against Many
Louis Schanker; Abstract Landscape
Karl Schrag; Rain and the Sea
Georges Schreiber; Wind
Quiller Scott, Jr.; Furnished Room
David Shapiro; Circus Theme

Coreen Nary Spellman; Building Again

Rose Wright; Gas Works

Richard Zoellner; Street Scene, no. 1


Brooklyn Museum Archives. Records of the Department of Public Information. Press releases, 1947 - 1952. 01-03/1947, 049-50. [View Original 1](#), [View Original 2](#)

- - April 24, 1947: On Tuesday evening, April 29, at 7:00 p.m., several well-known artists will discuss their prints informally in the galleries where the Brooklyn Museum First National Print Annual is now on view. Frederico Castellon, Carlus Dyer, Peter Grippe, and **Louis Schanker** will be among the artists present, to discuss their prints which are in the exhibition. Castellon and Schanker are both residents of Brooklyn. Schanker is also represented in the United States section of the current International water color exhibition. Carlus Dyer and Peter Grippe both have their studios in New York.
-

Brooklyn Museum Archives. Records of the Department of Public Information. Press releases, 1947 - 1952. 04-06/1947, 075. [View Original](#)

Brooklyn Museum

American Printmaking, 1913-1947: A Retrospective Exhibition

- Dates: November 18, 1947 through December 16, 1947
- Organizing Department: [Prints, Drawings and Photographs](#) 
- Collections: [American Art](#)

Photos

November 18, 1947: An important exhibition entitled "American Printmaking, 1913-1947" opens in the Print Galleries on November 18 to be current through December 17. This exhibition of one hundred prints has been selected by JEAN CHARLOT and is sponsored by THE AMERICAN INSTITUTE OF GRAPHIC ARTS commemorating this organization's thirty-three years of active interest in the graphic arts.

The prints selected by Jean Charlot show with considered emphasis the ideas, developments, trends, the technical skill and experimental efforts that have made the graphic arts a robust, lively and popular part of American art. Beginning with the impact of the Armory Show, the roster of artists is an impressive one. Among the early group are George Bellows, John Marin, John Sloan, "Pop" Hart, Timothy Cole, Glackens and Archipenko. The fifty artists who make up the two decades, 1924-1933 and 1934-1944, are a brilliant group including Arms, Bacon, Cook, Stuart Davis, Dehn, Drewes, Gag, Landacre and Max Weber.

In the gallery, which shows the work of American printmakers in the last two years, are many well-known artists as well as some new names. Among these appear Grace Albee, Josef Albers, Barnett, Fred Becker, Calder, Charlot, Dali, Max Ernst, Fuller, Hayter, Mangravite, Rattner, Riggs, **Schanker**, Sternberg and Wengenroth.

A catalogue with an introduction by Jean Charlot and over forty collotype illustrations will be published in conjunction with the exhibition by The American Institute of Graphic Arts.

Brooklyn Museum Archives. Records of the Department of Public Information. Press releases, 1947 - 1952. 10-12/1947, 158. [View Original](#)

The University of Wisconsin Collection

Schoenfeld, Clay (ed.) / *Wisconsin alumnus* Volume 49, Number 4 (Jan. 1948)

Busacca, Anne

The Union goes in for art, pp. 10-13

A large part of the Wisconsin Union's large collection of original art is available for rental by students, who hang the works in their rooms, their fraternity social rooms, their student clubs. With the loan collection, the Union has taken the ultimate step in taking art out of the museum and getting it out among people. At Wisconsin the Esquire girl still is pasted to the student mirror, but the place of honor on the wall goes to an original drawing or painting, which costs the student just 50 cents per semester on loan day, plus enough alterness to get up to the Gallery Committee's office before the whole collection is snapped up.

A quick glance over the long list of works available to students in the Union's loan collection shows dozens of well-known names: Zingale, Utpatel, Sheets, Glasier, Sessler, Schanker, Rivera, Quintanilla, Orozco, Krasnan, Fein, Dehn, Curry, Benton, for a few. Several years ago the Union's purchase prize at the Wisconsin Salon of Art was awarded to a work by Marshall Glasier, x'27, Wisconsin artist whose work commands prices in four figures. The top Union prize was \$125, hundreds of dollars less than Glasier's figure, but the Union wanted the picture the judges had chosen. A little hesitantly it called Glasier. Would he accept the purchase prize? Mr. Glasier would. He wanted to be in the Union collection, he answered. He liked the idea of art being right out where people could get next to it, a lot of people.

<http://digicoll.library.wisc.edu/cgi-bin/UW/UW-idx?type=turn&entity=UW.v49i4.p0012&id=UW.v49i4&isize=text>

SMITHSONIAN INSTITUTION
UNITED STATES NATIONAL MUSEUM

THE DIVISION OF GRAPHIC ARTS

ANNOUNCES A SPECIAL EXHIBITION OF

COLOR WOOD-CUTS

BY

LOUIS SCHANKER

JANUARY 5 THROUGH FEBRUARY 1, 1948

SMITHSONIAN BUILDING

ON THE MALL, JEFFERSON DRIVE, BETWEEN 9TH AND 12TH STREETS

OPEN SUNDAYS AND WEEKDAYS 9 A. M. TO 4:30 P. M.

New York World Telegram **July 15, 1939**

Color woodcuts by Louis Schanker at the Mercury Galleries make an engrossing exhibition. These are all abstractions--highly decorative, very spirited and colorful. The woodcut is of itself interesting and Schanker who handles the medium most skillfully and sensitively, has been developing its use in contemporary art.

Emily Genauer

New York World Telegram **November 25, 1939**

At the Artists Gallery----Schanker is one of the more personal and original of our abstract painters. He has a light and witty touch, building his designs not of rigid geometrical masses but of spontaneous-appearing though carefully conceived calligraphic patterns laid onto fresh and sparkling color and they reveal a genuine talent.

Emily Genauer

New York Times **January 18, 1942**

Louis Schanker is currently represented at the New School for Social Research by a group of colored woodblocks. A unique strain runs through all of this gifted artist's work, and that strain furnishes an analogy to music. His expression is melodious, rhythmic and frequently contrapuntal. They are engaging alike in design and color. They are blithe and witty and decorative.

Edward Alden Jewell

Brooklyn Museum Bulletin **October, 1943**

Louis Schanker's abstractions are characterized by an unusual commingling of range and restraint, boldness of line and plastic use of color.

Una Johnson

Ann Arbor Daily News **December 3, 1943**

Abstract as Schanker's prints appear at first glance, they are actually based on rhythms which the artist has found in his subject matter. He is particularly interested in movement. His designs are contrived out of stylistic hieroglyphs suggestive of forms in action and are enriched by extremely handsome color and texture.

Jean Paul Slusser

The World Today Exhibition at Berkshire Museum **1939**

An important feature of contemporary art is the revival of the color printing medium. Schanker has combined the oldest--the wood cut--with a modern abstract idiom.

Elizabeth McCausland

New York Times **October 10, 1943**

Technically and creatively, Schanker has developed a personal idiom firm in its clarity yet elastic enough to meet the needs of a versatile approach.

Edward Alden Jewell

Buy Art Works With It

One Way to Handle Prize Money

works and with paintings by his wife, Jeanne Campbell

By Jane Watson Crane

INSTEAD of spending money on prizes, the Society of Washington Printmakers has purchased two prints from its fourteenth annual at the Arts Club for donation to the Library of Congress collection. Picked by Prentiss Taylor, president of the society, and Alice Lee Parker, curator of prints at the Library, were Jacob Kainen's aquatint, "Marine Apparition," and Louis Schanker's color woodblock, "Birds in Flight."

The aim was not to set these two apart as necessarily "better" than the rest, but to choose works that met the standards of workmanship and would contribute to the particular collection for which they are intended.

The Library has virtually no color woodblocks. The quality of Schanker's work in this medium indicated the choice. Kainen, who is head of the division of prints at the Smithsonian, has had exhibits and awards in the Library's big national show, but no work in the permanent collection.

The show, consisting of work by local printmakers and an invited group of color prints lent by the Library of Congress, is intelligently planned not so much to show off the accomplishment of individuals as to illumine practices in the field. It ranges from traditional and charming flower studies in color by Minnie Raudt to Jack Perlmutter's etching of "The City," suggested by staccato vertical lines in a kind of geometric shorthand. A real effort has been made to tell how the prints are made and reveal some of the different methods and directions in printmaking today.

JOHN RUSSELL MASON, librarian at George Washington University, is continuing a program of special exhibitions in the Lisner Library, begun last season. We can testify that the students pause to inspect these shows. We have never failed to observe some looking; we have never so far heard any outspoken expression of opinion.

The present exhibition is in two parts: water colors by Philip Bell on one floor and oils by

Sydney Gelfand on the other. Bell paints the local landscape with delicacy and perception. His water colors have the lightness which is one of the finest and truest attributes of the medium, and yet at the same time the outlines of his trees and structures are clear and the patterns well ordered.

Sydney Gelfand's paintings are of particular interest because they were done during a return visit to his native town in Lithuania before the war. They were painted on linen made by the local farmers and treated by the artist. Gelfand left Lithuania when he was 12 and has been an American citizen for a number of years. His paintings have been exhibited before here and elsewhere, but this is the first time the Lithuanian group has been shown anywhere. Portraits for the most part, of local townspeople, their dignified simplicity speaks for itself.

AT THE Playhouse Theater, in the little gallery downstairs, is a show by a husband and wife, Jeanne and Jewett Campbell of Richmond, Va. Their work is not new to exhibitions, but it is new to Washington. It gives pleasure because of the tasteful use of color and the firm conviction with which they express themselves. Jeanne's paintings are largely still-lives, while her husband paints bright nostalgic street scenes and geometric patterns brought to life by imaginative use of color and line. If this pair turns to decorations, they will enliven the field.

OLGA CHOMISAK WEISS, who has an exhibition of oils and water colors at Biow Associates, first took up painting in Japan where her husband was stationed two years ago. She lived in Kyoto, the art center, and studied with Suizan Miki, a well known contemporary Japanese artist. She has also studied here with Pietro Lazzari and John Galloway. So far she seems more at home in water color than oil. We found her exhibit highly rewarding, for it reveals the work of an unusually sensi-

tive person who has a fluency of line and sense of rhythm which lift her water colors far beyond the ordinary. While in Japan, she had two exhibitions.

The Japanese, she says, are very art conscious, and when they have exhibitions, which is frequently, everybody comes! Instead of our more pedestrian practice of having a ballot box for popular vote on the best-liked picture, they have a box for criticism and suggestions. She had the comments on her own show translated, and kept them. The Japanese are very conscious of the difference in styles between East and West, and also of the difference in use of color. Many thought her colors too brilliant.

Mrs. Weiss still corresponds with Suizan Miki, whose daughter translated during the lessons. Japanese artists under the new regime, she says, are changing greatly. Many have abandoned the traditional style of painting, but they are confused by their new freedom, and as yet do not know how to use it.

Art Calendar

NATIONAL GALLERY OF ART. Constitution ave. at 6th st. Permanent collection of paintings and sculpture. Weekdays, 10 to 5; Sundays, 2 to 10.

SMITHSONIAN INSTITUTION. National collection of fine arts. Division of Graphic Arts, prints by Stanley William Hayter. Also paintings by Abbott Thayer, first floor of Natural History Building. The Rose in Textile Design.

CORCORAN GALLERY OF ART. 1741 st. and New York ave. Photographs of well-known designers. Monday, 12 to 4:30; Tuesdays through Fridays, 10 to 4:30; Saturdays, 9 to 4:30; Sundays, 2 to 5.

LIBRARY OF CONGRESS. Ancient Hebrew Scrolls, main building, second floor.

INSTITUTE of Contemporary Arts. 1822 New York ave. nw. Textile designs in silk screened fabrics.

FREEE GALLERY. 18th st. and Jefferson dr. sw. Works of art from Far East, Near East and India. Paintings and prints by Whistler. Open daily, 9 to 4:30. Also paintings by Abbott Thayer, Gallery 4, through December.

PHILLIPS GALLERY. 1600 21st st. nw. Permanent collection European and American paintings.

DUMBARTON OAKS COLLECTION. 1703 32d st. nw. Byzantine, Roman and early Christian art. Open Tuesday through Sunday, 2-5 p. m.

HILLIER COURT NW. (behind Phillips Gallery). Group show. Saturdays, 10 to 4; Sundays, 1 to 6.

D. C. PUBLIC LIBRARY. 9th and K sts. nw. Paintings by Henrietta Lauterman.

HOWARD UNIVERSITY LIBRARY. Contemporary American Paintings. Monday to Friday, 10 a. m. to 5 p. m.

WATKINS GALLERY. Paintings by Joe Summerford. American University. Open daily and Sunday, 10 to 5; closed Saturdays.

PAN AMERICAN UNION. Constitution ave. and 17th st. nw. Landscape paintings by Tomas Newbery of Argentina.

Carl Berger Marks
12 Years on the Air

Art

Foundation Plans Haven for Artists At Joshua Tree

By Florence S. Berryman

Prints in All Media

The Society of Washington Printmakers, whose 14th exhibition opened at the Arts Club last Sunday to remain through November 11, actually runs a gamut from A to Z in its 65 prints: From John Taylor Arms to Stanley Hayter. Mr. Arms' panoramic view, "Light and Shade," is etched with exquisite precision and lines so fine as to give a wholly tonal effect. Mr. Hayter's two abstractions (engraving and color offset) entitled, "Unstable Woman" and "Falling Figure," are cleancut in technique and have lively patterns in color, which also convey strongly the ideas suggested by the titles.

These Hayter engravings and 13 other prints in color by past and contemporary masters in etching, lithography, wood-engraving and serigraphy comprise a special invitation section in the show, lent by the Library of Congress and other sources.

As in previous years, the society made purchase awards of two prints for presentation to the Library of Congress, selected by Alice Lee Parker of the Library, and Prentiss Taylor, the society's president. Both prints are abstractions: "Marine Apparition," an aquatint by Jacob Kainen (curator of the Division of Graphic Arts, United States National Museum), and Louis Schanker's color woodblock print, "Birds in Flight."



of American Art and Kraushaar and Howard University, as well as individual artists.

Approximately half the paintings involve figures, as the major motif, or important to the theme, variously interpreted. Moses Soyer's "Seated Dancer" reminds the observer of Degas' ballet girls, for Soyer, too, depicts the hard-working performers more often behind the scenes in moments of rest, off-guard, unglamorous, fatigued. Tromka's "Vaudeville Performer" depicts an urchin whose garish act is indicated by the loud, primary colors as well as his appearance.

"The Family," by Jakov Volovich, and James Penney's "Wife and Son" are secular "Madonnas," very different in treatment, both praiseworthy. James L. Wells' "Model Resting" is a departure for him in subject, but not in sound, conservative handling.

Robert Gwathmey's social satire sideswipes church and clergy in an indiscriminating manner that seems to me extremely offensive. More than ordinary gifts are required to indict individual and local wrongs without abusing entire institutions. The bitter taste of this painted caricature is hardly offset by the pleasing, unobtrusive little paintings by Iver Rose of "Choir Boys" and "Virgins" hanging opposite.

Washington Premiere

The Pan American Union has put on the first show in the

BOOK REVIEW
SCULPTURE: Principles and practice. By Louis Slobodkin. (The World Publishing Co.; \$6.95.)

Many young people who live far from art schools send letters of inquiry to art writers as to how they can learn some medium. In the case of would-be sculptors, this volume on "how to do it" by a noted sculptor (one of whose works is the heroic bronze of Lincoln in the Interior Department building here) seems to me a practical answer, not only for serious students, but also for others who might enjoy sculpture as a hobby. Mr. Slobodkin starts with tools and materials, deals with clay modeling, various methods of plaster casting, stone and wood carving, terra cotta, cast metals, and architectural sculpture, accompanying his explicit directions with many photographs and line drawings.

PETIT PALAIS

EXPOSITION

INTERNATIONALE

DE LA

GRAVURE

CONTEMPORAINE

L. P. A.
ÉDITEUR - PARIS

oct 1949

SCHANKER (Louis)

Graveur, né en 1903, à New-York. A suivi les cours de l'Association des Etudiants d'Art. A étudié en France, en Espagne et en Italie. A gravé environ soixante-cinq bois en couleurs. A illustré « Ligne-Forme-Couleurs » de Carl Zigrosser. Membre du Graphic Circle.

93. — **EVOLUTIONS**, 1948. Bois en couleurs.

THE MUSEUM OF MODERN ART

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THE MUSEUM OF MODERN ART

FOR WEDNESDAY RELEASE

MASTER PRINTS, AN EXHIBITION OF 230 AMERICAN AND EUROPEAN PRINTS, TO COMMEMORATE OPENING OF ABBEY ALDRICH ROCKEFELLER PRINT ROOM AT MUSEUM.

A large exhibition of prints, chosen from the Museum's collection of about 3,000, and offering a comprehensive survey of the past 65 years of printmaking, will open to the public on Thursday, May 12 at the Museum of Modern Art, 11 West 53 Street. It will remain on view in the first floor galleries through July 10. John Hay Whitney, Chairman of the Board of Trustees, has announced that at the same time the Museum will open to the public the new Print Room dedicated to the late Mrs. John D. Rockefeller, Jr., a founder of the Museum and for many years its Vice-President. (See release #30, April 22, for fuller detail.) The artists represented in the exhibition are from 20 countries. Many of their prints are in color, and many will be seen publicly for the first time. The exhibition was selected by Alfred H. Barr, Jr., Director of the Museum Collections, and William S. Lieberman, Associate Curator in charge of Prints.

The exhibition begins about 1885 with the lithographs of the impressionists, Degas, Cézanne and Renoir; their contemporaries and followers in France; Ensor in Belgium; Munch in Norway; Vallotton in Switzerland. Of special interest are several rare color woodcuts by Gauguin, a wall devoted to Toulouse-Lautrec, a large color lithograph screen by Bonnard, van Gogh's only etching and the Douanier Rousseau's single lithograph.

The contemporary School of Paris is comprehensively represented with emphasis on major printmakers such as Chagall, Matisse, Rouault and Jacques Villon. Eighteen Picassos, selected from the Museum's 200 examples, range from 1904 to the present. The recent revival of color lithography in France is indicated, and work by younger artists such as Henri Adam, Jean Dubuffet and Mario Prassinos may also be seen.

The exhibition offers a brief review of cubism in France with Braque, Picasso, Delaunay, Léger and Marcoussis and indicates the spread of the abstract tradition into Central Europe with the lithographs of Kandinsky, Lissitzky and Moholy-Nagy. It also explores the modern tradition of fantasy with the dada inventions of Ernst and

Master Prints - 1904 to the present - For Release

Schwitters and the surrealist prints by Dali, Hayter, Giacometti, Masson and Miro.

A large gallery, devoted to the German expressionists, shows the dramatic woodcuts and lithographs of Kirchner, Nolde, Kokoschka, Kollwitz and many others. Seven prints by Paul Klee have been selected from the Museum's collection of more than 60 examples of his work - probably the largest group in the world.

The work of North and South American printmakers occupies three galleries. The choice from Mexico starts with the late 19th-century master Posada and includes major lithographs by the well-known Rivera, Orozco and Siqueiros, as well as prints by artists of the younger generation. The second and third galleries in the American section are devoted to artists of the United States, whose work constitutes approximately one-half of the entire collection. Prendergast, the oldest pioneer of the modern movement in the U. S., is represented by two rare monotypes done before 1900. Then come etchings and lithographs by George Bellows, John Sloan, Arthur B. Davies, John Marin and Edward Hopper. In the same gallery are 6 rare color woodcuts by Max Weber. American "precisionist" exponents of realism are represented by the lithographs of Lozowick, Sheeler, Stefan Hirsch, Grant Wood and Albright and by the drypoints of Landeck and Kupferman.

The recent renaissance in American printmaking, stimulated to a great extent by the Englishman Stanley William Hayter, is suggested by prints shown in the last gallery. When Hayter, in 1940, moved his studio Atelier 17 from Paris to New York, new experiments in engraving inspired largely by his teaching changed the direction of American printmaking. Prints by his associates and students include etchings and engravings by Sue Fuller, Raymond Jordan, Mauricio Lasansky, Gabor Peterdi, André Racz and Yves Tanguy. Here also are found examples of a revived interest in woodcuts of exceptional scale and boldness in the work of Adja Yunkers and Bernard Reder, Europeans now living in the U. S., Charles Smith who prints with movable blocks, and the abstract compositions of Louis Schanker. Graphic techniques are of particular interest in this last gallery with suggestions of numerous possibilities developing from recent and successful experiments in the use of such textures as cloth and string and in engraving and etching on celluloid and lucite.

The value of individual prints, ranging from \$25 to nearly \$2,000, indicates on the one hand the availability of original graphic work to even the most modest collector and, at the same time, the high esteem and value which the medium can attain.

In a special Bulletin and check-list to be issued at the opening of the exhibition and the print room, Alfred H. Barr, Jr., Director of the Museum Collections, has written the following comments under the heading "Modern Prints and the Museum":

"The past sixty years have witnessed such an extraordinary flowering of the art of printmaking that now, in the mid-twentieth century, fine prints have assumed an unprecedented importance, especially for a museum of modern art. Never before have practically all the foremost painters and many of the principal sculptors of a period devoted so much of their best energies to the production of original prints.... Not only have the greatest modern artists produced hundreds of prints for our walls and portfolios, but with magnificent suites of original plates they have invaded the illustrated book.... It seems probable that more great illustrated books have been produced in our half-century than at any time since the invention of printing. [The collection contains over 100 illustrated books and portfolios.]... Today 'wall-size' prints by the foremost artists of our time are within the reach of almost everyone - and the public demand for them is increasing.

"Prints have always had a place in the Museum of Modern Art, even in its original plans. In fact the first acquisitions actually received by the Museum were a group of German prints bought... in November 1929, the very month the Museum opened its doors.... Mrs. John D. Rockefeller, Jr... had begun to buy prints as early as 1927. By 1931 she was definitely collecting with the Museum in mind. [She] argued... that prints, because they were low priced enough to be available on a democratic scale, should hold a place of special importance in a museum concerned with encouraging the widespread collecting of original works of art by living artists.... Space was therefore provided for a print room in the plans of the new building which opened in 1939. Then, in 1940, Mrs. Rockefeller gave the Museum her collection of 1,600 prints. But because of the war, the print room was not to be opened for another nine years. The space intended for it was used instead for the study of films in connection with various defense and war offices.

"In 1945, as the war was drawing to a close, Mrs. Rockefeller resumed her active interest in the print collection.... Her tastes were definite, but occasionally she would be persuaded to purchase works which she herself did not admire.... With characteristic humor and good grace, she suggested [these] might be listed as purchased with a 'Fund for Prints which Mrs. Rockefeller Doesn't Like.'... Mrs. Rockefeller died in April 1948 just as final plans for opening the print room were being prepared. More than anyone else she had been responsible for the Museum's collection and activities in the field of fine prints. The Abby Aldrich Rockefeller Print Room is appropriately named."

Writing on the contents of the print collection, William S. Lieberman, newly appointed Associate Curator in charge of Prints, comments:

"In the field of 20th-century prints the Museum's collection is unequalled, at least in this country.... Only two or three

other private and public collections in America equal and, with individual artists, sometimes surpass the Museum's treasures of late 19th-century prints.... From the point of view of quality and quantity the representation of the contemporary School of Paris is the best in existence and constitutes one quarter of the entire collection.... American artists, outnumbering by far those of any other country, account for roughly one-half the entire collection."

IN NEW DIRECTIONS

Current Shows Reveal Steady Expansion Of Modern Movement's Horizons

By HOWARD DEVREE

one of the most individual styles of any American artist.

Prendergast's work has too often been dismissed as decorative romantic realism that looks backward to impressionism. Intrinsically decorative, singularly so, it certainly is. At times, as in "Sunset and Sea Fog," of 1915, it records more than the leisurely world of the early century and presents a dream world with the reality of dream.

And when one looks at the "Portrait With Flowers" (1913) or the "Still-life" (1924), the color, the forms, the treatment of the background bring one forward into a world where Cézanne and Braque are not strangers. The monotypes include several which are sensitively oriental in spirit with that essential abstraction practiced by Chinese painters centuries before the word "abstraction" became a misunderstood bone of contention in the modern art world.

Returning to the Whitney annual after three weeks, I found my original impression strengthened rather than altered. Here is a collection of examples of the modern movement in all its variety, the search for new avenues of expression. If there is some very brash painting there is also some that seems to me very good. A considerable representation is accorded artists whose roots are deep in tradition. Of the more frankly experimental it must be remembered that in many cases it is too soon to

home.

Other Paths

Also abstract and indicative of search are the prints and crayon-and-tempera compositions by Louis Schanker at the Willard Gallery. Here are intricately recessed pictures suggested by birds in the forest or by the whirling rhythms of a dancer in which color and forms are used in counterpoint to produce an effect rather than a photographic reality. Schanker's tonal use of colors and ingenuity of organization have seldom been put to better advantage than in these stimulating, suggestive statements.

Besides such directions as these three have taken, the Whitney exhibition reveals artists more or less abstractly stating their reactions to the confusions and hopes and fears of our world in upheaval; artists returning to abstract pictograph, symbolism and primitive forms; artists deriving sharply from Picasso or Klee or Miro without adding sufficient meat of their own; artists finding in chemistry and light and fossil and crystal abstract design, from the constantly expanding world of science; artists escaping into sheer abstract decoration. Perhaps little of the work is mature in a large sense but so much of it has will, and vitality, and diversity, and awareness of a changing world; and some of it has a real paint quality as well as vision. The fruits of this work are for the future to disclose.