

UNIVERSITY OF ILLINOIS EXHIBITION OF CONTEMPORARY AMERICAN PAINTING

College of Fine and Applied Arts

Urbana, Illinois

Architecture Building

Sunday, February 26 through Sunday, April 2, 1950

SCHANKER, Louis, *Mythical Cock I*, 32 x 39.

The only observation Louis Schanker cares to make at this time is: "My work is my statement on art as well as on life."

Schanker is perhaps better known for wood-block prints than for oil and tempera paintings. He was born in 1903; his career in the arts began in 1920 with four years at the Cooper Union Art School in New York, a year at the Art Students League, and two years at the Educational Alliance Art School in New York. Then came study and work in France and Spain from 1931 to 1933. After his return to the United States murals were created in casein wax tempera for the Neponsit Beach (New York) Hospital and for the lobby of New York City's municipal radio station (WNYC), and, in oil and wax, for the Science and Health building at the New York World's Fair in 1939.

Schanker's orderly records indicate at least twenty-seven one-man shows from 1933 to 1949, including work in tempera and oil as well as color prints; the last-named won prizes in 1947 and 1949. He is also a teacher of considerable experience — New School for Social Research in New York from 1943-1949; assistant professor at Bard College, Annandale-on-Hudson, New York, from 1949 to the present. Schanker's art has been seen in the last two decades in exhibitions such as those held at the Whitney Museum of American Art, American Abstract Artists (New York), Brooklyn Museum, San Francisco

5th

Biennial

Purchase

Exhibition

Contemporary

AMERICAN PAINTING

Louis Schanker

91. Dance Macabre

oil on woodblock 21 x 66

\$900

Walker

Art

Center

Minneapolis

October 15/December 10

1950

**FIFTH NATIONAL
PRINT ANNUAL
EXHIBITION**

SCHANKER, LOUIS

New York, N. Y.

Figure w. in color 1950, 10 x 12

March 21—May 20, 1951

THE BROOKLYN MUSEUM

9TH ST.

EXHIBITION OF PAINTINGS AND SCULPTURE

ALCOPLEY • BOUCHE • BROOKS • BUSA • BRENSON •
CAVALLON • CARONE • GREENBERG • DE KOONING • DE
NIRO • DZUBAS • DONATI • J. ERNST • E. DE KOONING • FERREN
• FERBER • FINE • FRANKENTHALER • GOODNOUGH • GRIPPE
• GUSTON • HARTIGAN • HOFMANN • JACKSON • KAPPELL •
KERKAM • KLINE • KOTIN • KRASSNER • LESLIE • LIPPOLD •
LIPTON • MARGO • MCNEIL • MARCA-RELLI • J. MITCHELL
• MOTHERWELL • NIVOLA • PORTER • POLLOCK • POUSSETTE
DART • PRICE • RESNICK • RICHENBERG • REINHARDT • ROSATI
• RYAN • SANDERS • SCHNABEL • SEKULA • **SHANKER** •
SMITH • STAMOS • STEFANELLI • STEPHAN • STEUBING •
STUART • TOMLIN • TWORKOV • VICENTE • KNOOP •

COURTESY THE FOLLOWING GALLERIES: BORGENICHT, EAGAN,
TIBOR DE NAGY, THE NEW, PARSONS, PERIDOT, WILLARD, HUGO

MAY 21ST TO JUNE 10TH, 1951

PREVIEW MONDAY, MAY 21ST, NINE P. M.

60 EAST 9TH ST., NEW YORK 3, N.Y.

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 3-4906

511220-78

FOR IMMEDIATE RELEASE

PRIZES AWARDED AT THE FIRST BIENNIAL

EXHIBITION AT SAO PAULO, BRAZIL

A listing of the selections of the award jury at the Sao Paulo Biennial, made on October 18, 1951, has just reached this country. In addition to 12 prizes awarded to Brazilian artists, 17 prizes were given to artists from 6 foreign countries: 8 from Italy, 3 from France, 2 each from Germany and England, 1 from Switzerland and 1 from the U.S. Theodore Roszak, American sculptor, won second prize - a purchase prize - for his "Young Fury," for which he received 50,000 Cruzeiros (about \$2,700). This work, as well as the other purchase prizes, will be added to the collection of the Museum of Modern Art in Sao Paulo.

Following is the list of the jury:

Lourival Gomes Machado, chairman (Brazilian)
Emile Langui (Belgian)
Eric Newton (English)
Jan Van As (Dutch)
Jacques Lassaigne (French)
Jorge Romero Brest (Argentinian)
Marco Valsecchi (Italian)
Rene d'Harnoncourt (U.S.)
Wolfgang Pfeiffer (German)
Sergio Milliet (Brazil)
Tomas Santa Rosa, Jr. (Brazil)

Foreigners winning prizes were as follows:

Painting:

| | |
|---------------------------|--|
| Roger Chastel, French | 100,000 Cruzeiros (Note: the Cruzeiro is worth about 5½ ¢) |
| Alberto Magnelli, Italian | 50,000 Cr. |
| Willi Baumeister, German | 30,000 Cr. |
| Edouard Pignon, French | 25,000 Cr. |

Sculpture:

| | |
|---------------------------|-------------|
| Max Bill, Swiss | 100,000 Cr. |
| T. Roszak, U.S. | 50,000 Cr. |
| Germaine Richier, French | 30,000 Cr. |
| Luciano Minguzzi, Italian | 10,000 Cr. |

Engravings:

| | |
|-----------------------------|------------|
| Giuseppe Viviani, Italian | 30,000 Cr. |
| Prunella Clough, English | 10,000 Cr. |
| Robert Adams, English | 5,000 Cr. |
| Arnoldo Giarrocchi, Italian | 5,000 Cr. |

Drawings:

| | |
|---------------------------|------------|
| Benzo Vespignani, Italian | 10,000 Cr. |
| Hans Uhlman, German | 5,000 Cr. |

Special Awards:

| | |
|--------------------------|--------------------------------|
| Pericle Fazzini, Italian | 30,000 Cr. |
| Renato Birolli, Italian | 30,000 Cr. |
| Afro, Italian | value of award to be announced |

Brazilian artists receiving prizes were:

Painting: Danilo di Prato, Maria Leontina Franco Dacosta, Tarsila do Amaral, Heitor dos Prazeres, Ivan Ferreira Sarpa.

Sculpture: Victor Brecheret, Bruno Giorgi, Mario Cravo, Jr.

Engravings: Oswaldo Goeldi, Marcelo Grasman, Geraldo de Barros

Drawings: Aldemir Martins
The jury decided not to give the two other national awards for drawing.

Before announcing the awards, the jury made the following statement:

"The international jury of the Biennial pays homage to the great masters, foreign as well as Brazilian, whose generous participation contributed so much to the success of the first Biennial exhibition of São Paulo. It is hoped that future exhibitions will continue to give special honors to those who are now the pioneers of modern art. In the selection of awards the jury endeavored to select work representing sincere new efforts."

Following are the American artists represented in the São Paulo exhibition:

PAINTERS

Albright, Ivan
Bazliotes, William
Bloom, Hyman
Blume, Peter
Burchfield, Charles
Davis, Stuart
Ernst, Max
Evergood, Philip
Feininger, Lyonel
Glarner, Fritz
Graves, Morris
Grosz, George
Hopper, Edward
de Kooning, Willem
Kuniyoshi, Yasuo
Lawrence, Jacob
Levine, Jack
MacIver, Loren
Marin, John
Marsh, Reginald
O'Keeffe, Georgia
Pereira, I. Rice
Pickens, Alton
Pollock, Jackson
Rothko, Mark
Shahn, Ben
Sheeler, Charles
Tanguy, Yves
Tchelitchev, Pavel
Tobey, Mark
Tomlin, Bradley Walker
Weber, Max

PRINTMAKERS

Castellon, Federico
Dehn, Adolf
Fuller, Sue
Gwathmey, Robert
Kahn, Max
Kohn, Misch
Landeck, Armin
Lasansky, Mauricio
Margo, Boris
Schanker, Louis

SCULPTORS

Baizerman, Saul
Calder, Alexander
de Creeft, Jose
Ferber, Herbert
Gross, Chaim
Hare, David
Harkavy, Minna
Howard, Robert
Lipchitz, Jacques
Lippold, Richard
Maldarelli, Oronzio
Noguchi, Isamu
Roszak, Theodore
Robus, Hugo
Smith, David
Zorach, William

INTERNATIONAL GRAPHIC ARTS SOCIETY

ARTS

In the beginning!

We hope you will be pleased with this first series of I.G.A.S. Our distinguished jury and artists have prepared them with the greatest care. But it is hardly to be expected that the personal preferences of each member will completely coincide with those of the Jury of Selection. We believe, however, that your enjoyment of each of these works will increase with ownership. Our main desire is to serve impartially the development of the fine arts in the graphic fields.

Our society was started in the United States at a time when the material and spiritual ruins of a damaged world still smoulder, a time in which threatening clouds once more appear on the horizon. But history has demonstrated, and the walls of the world's museums prove, that the artist continues to create, that the vast cultural resources of the people do not perish in war and revolution, and that his work is a beacon in dark times.

This faith and confidence inspires the sponsors, directors, members of the Jury of Selection and artists to carry forward their plans so that I.G.A.S. may flourish and accomplish its task. Coming generations will know that through such faith this generation's culture survived.

Theodore J. H. Gusten

STANLEY WILLIAM HAYTER's years in New York sent American graphic arts on a new tack. His liberality and eloquence, his enthusiasm for experiment and unique technical knowledge pulled together around him a strong group of students and mature artists. Groups who share an enthusiasm for a new vision are rare here, but have constantly given force to art and letters in France. Hayter supplied a magnetic idea by welcoming any method, however far fetched for home grown, for making a printing surface and by discovering unsuspected possibilities in the doodle. In the 1600's the writing masters had exercised their quills in doodles, which they called "strikes," with all the enjoyment of a skater cutting a figure eight on the ice, and with as little passion. Hayter has reused these pleasant old follies to produce an impact of exasperation. He has interpreted the tragedy of the age in terms that only he could reconcile into an arabesque of violence.

A. Hyatt Mayor
Curator of Prints

Metropolitan Museum of Art, New York, N. Y.

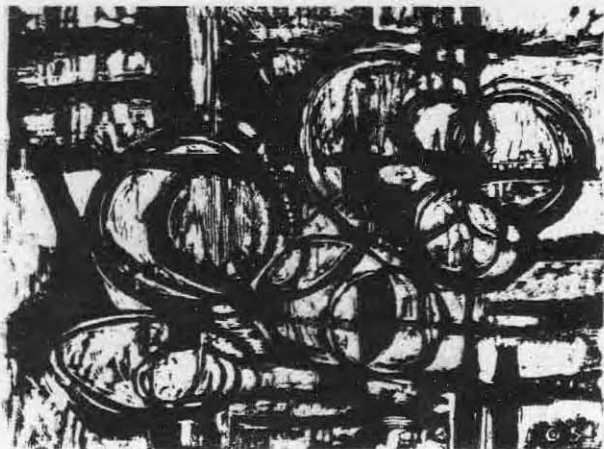
S. W. Hayter, A-1. "L'Escoutay". 4-color soft-ground etching and engraving in black, green, blue and red. 8 x 12" on 16 x 20" sheet. \$8.50



LOUIS SCHANKER. The originality and liveliness characteristic of the contemporary American woodcut during the past decade is due in large part to Louis Schanker's distinguished pioneering in the field. His enthusiasm, independence and unceasing exploration have lifted this medium from the conventional formality of book illustration and have given it fresh graphic meaning and free range as a creative expression. Schanker's work, always highly personal, often lyrical in form and color, has developed from basic natural forms into his chosen idiom of the abstract. Since his first woodcut in color, "Trio", executed in 1935, he has produced more than sixty color woodcuts. The work presented here shows the most recent phase in the development of his art. The forms are circular and turbulent in their movement, the colors are more strident but still carefully balanced. Entitled "Circle Image", it is the serious statement of an accomplished artist who presents the tempo and mood of his time with courageous expressiveness.

Una E. Johnson
Curator of Prints

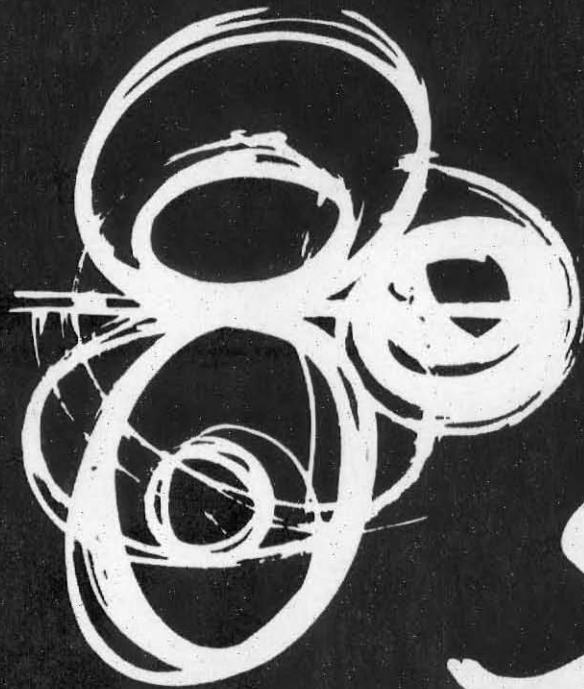
Brooklyn Museum, Brooklyn, N. Y.



Louis Schanker, A-2. "Circle Image". 4-color woodcut in black, red, blue and violet. 14 x 18" on 16 x 20" sheet. \$8.50

recent paintings

january 14 to february 2 • 1952



Scharvke

THE CIRCLE IMAGE

- the circle as a symbol of life relating to the cycle of man

grace borgenicht gallery • 65 east 57 street new york

DE NIERO
FRANKENTHALER

SPILLINGER

S. GRIPPI

GREENBERG

ZOGBAUM

RAUSHENBERG

LIPPOLD

CRAMPTON

ROSATI

DE KOONING

MARCARELLI

YEKTAI

MARSICANO

HENDLER

L. R. SANDER

E. DE KOONING

SHAPIRO

SECOND ANNUAL

EXHIBITION OF PAINTING AND SCULPTURE

Preview: Sunday, January 11, 3 P.M.—10 P.M.

THE STABLE GALLERY

924 Seventh Avenue at 58th Street, N. Y.

CI 6-3323

Courtesy of Charles Egan, Bergesicht, Betty Parsons,
Sydney Janis, Koots, Alexandre Iolas, Tibor de Nagy,
Peridot, Willard, Gesso, Bertha Schaefer Galleries.

This exhibition was conceived and organized by artists, the event rightly to be considered the precedent for this one was the famous "Ninth Street" show held in the spring of 1951 on the ground floor of a vacant store, on East 9th St. Like this one, that exhibition was organized, and its participants named and invited, by artists themselves, and a range of the liveliest tendencies within the mainstream of advanced painting and sculpture in New York was presented. I don't think the reverberations of that show have died away yet.

The present exhibition, like its predecessor, has the merit of giving a large place to the work of artists, some who do not show regularly with dealers, and who thus have the chance to measure themselves against their more established colleagues in a direct way than usual. At the same time the public has a chance to see what is going on in the studios, many blocks distant from 57th Street, where the newer generation of painters and sculptors incubate what may be—in some instances—the best art of the near future.

This is invaluable to artists themselves, as both stimulation and information—a certain amount of rivalry is indispensable, and you have to be aware of what your rivals are doing if rivalry is to provoke self-criticism—but it ought also to be stimulating to those who take an interest in contemporary art without practicing it themselves. Exhibitions like these serve to bring art alive as a current issue, as something fluid and moving, still on the way to fulfillment and decision, not yet pinned down and fixed by the verdicts of critics or museums or "safe" collectors. And this, to some degree, is the way most of art, past and present, should be for those who have really acquired the need for it.

I earnestly hope that this show, too, will find a successor, that it becomes just enough of an institution to be repeated every year, with no less a breadth of choice and no lower a level of taste.

CLEMENT GREENBERG

BRACH
KOTIN

DONATI

SLIVKA

R. BOUCHE

CARONE

LASSAW

KLINE

RICHENBERG

FINE

KAPPELL

PILLER

MOTHERWELL

RESNICK

GOTTLIEB

BAZIOTES

OSSORIO

NEWELL

LESLIE

SHANKER

PEPI

TWORKOV

GOODNOUGH

STEUBING

CHERRY

VICENTE

WEST

IPPOLITO

CAVALLON

GANDY

FITZSIMMONS

GUSTON

J. ERNST

W. KAHN

D. SMITH

POUSETTE-DART

HOFMANN

DZUBAS

BROOKS

F. PORTER

F. MITCHELL

ORTMAN

PASILES

LEWITIN

LINDBERG

NAKIAN

M. LOEW

J. SANDERS

DUGMORE

ALAIN

J. MITCHELL

P. GRIPPE

OKADA

BULTMAN

HAGEMAN

FERREN

PARKER

NOGUCHI

M. MATTER

BOURGEOIS

BIALA

FARR

J. MILES

M. GOLDBERG

FREILICHER

I. THOMAS

M. MANNING

contemporary

DRAWINGS

from

12

countries

the toledo museum of art

wadsworth atheneum, hartford

san francisco museum of art

los angeles county museum

colorado springs fine arts center

the j. b. speed art museum, louisville

1945-1952

SCHANKER, Louis

American. Born New York City, 1903

238 Center Circle Red. 1952

Black ink and color washes

14¾ x 19 inches \$100

THE ART INSTITUTE OF CHICAGO

American
Water
Colors
Drawings
and Prints




THE METROPOLITAN MUSEUM OF ART

1952

Schanker, Louis. New York

Abstract Landscape \$100

How Modern Prints are Made: Their Visual and Technical Development in the United States

- Dates: September 16, 1952 through November 30, 1952
- Organizing Department: [Prints, Drawings and Photographs](#) 
 [Print](#)
Press Releases 

-
- [... more](#)
-

Fall approximately 1952: Dates: September 15 through November 23, 1952.

The exhibition will feature the technical innovations and experiments and the evolution of a visual language in fine printmaking being developed by outstanding artists working in the United States. Included will be original works by approximately thirty well-known artists. One hundred items will include, besides completed prints, the actual wood blocks, metal plates, lithographic stones, cellocut plates, serigraph screens, initial sketches, and early trial proofs used by the artist to achieve his goal. An unusual feature of the exhibition will be a group of monotypes, plaster molds from copper plate designs, string compositions and other items from which the artist derives new ideas and new ways of creative expression. Among the artists included in this exhibition will be: Fred Becker, E. Casarella, Wordon Day, Arthur Deshaies, Antonio Frasconi, Sue Fuller, Leon Goldin, Milton Goldstein, Stanley William Hayter, Max Kahn, Misch Kohn, Armin Landeck, Edward Landon, Mauricio Lasansky, Byron McClintock, Boris Margo, Ezio Martinelli, Seong Moy, Gabor Peterdi, Abraham Rattner, Bernard Reder, [Louis Schanker](#) and Adja Yunkers.

Photographs of special pieces in the exhibition may be obtained on request.

The Museum will publish a catalog of the exhibition.

Brooklyn Museum Archives. Records of the Department of Public Information. Press releases, 1947 - 1952. 07-09/1952, 071. [View Original](#)

BULLETIN



FALL 1952, VOLUME XIV, NUMBER 1

THE BROOKLYN MUSEUM

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

CATALOG OF THE EXHIBITION NEW EXPRESSIONS IN FINE PRINTMAKING

September 15—November 23, 1952

SCHANKER, LOUIS. 1903—

73. Carnival. 1948. Ed. 28/30. Woodcut in color.
The Brooklyn Museum Collection.
- a. Woodblock No. 1.
 - b. Woodblock No. 2.
 - c. Woodblock No. 3.
 - d. Proof No. 1.
 - e. Proof No. 2.
 - f. Proof No. 3.
 - g. Proof No. 4.
- Lent by the Artist.
74. Composition with Circles. 1952. Relief print.
Unique.
- a. Plywood block.
- Lent by the Artist.
75. Blue, Black and Red. 1952. Monotype.
Lent by the Artist.

...Gongs."

Non-objective

Paintings by Louis Schanker at the Grace Borgenicht gallery link up with the controversial trends of non-objective painting. In most of his new designs he has discarded rhythmical and figurative form which formerly gave life and animation to his work and adopted compartmentation, relative rigidity of pattern. Preoccupied with an expression of circular images, he invests his spaceous designs with concentration upon dynamic form. Not high-keyed, rather subdued in harmony but of distinct boldness of chromatic contrast, the quality of his color, much improved in texture and richness of feeling, is indeed impressive.

The first

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note

...the exhibition.

Dynamic Abstract

There is a point in non-objective painting where the free exercise of the brush becomes more apparent than visible content or subject matter. Nevertheless there are ideas of nature imbedded in the

flux awaiting the sensitive observer's interest. New paintings by Louis Schanker, at the Grace Borgenicht gallery (newly removed two doors to the west of the old address) are, in the first place, more turbulent than before, and second, draw on deeper sources of romantic inspiration.

Titles are omitted from the new canvases. Left on his own, the observer has apparently the essence of natural forces to contend with, for in No. 23 he is face to face with symbols of life as in the spring-time earth, that seem bursting to give expression to their natural potentialities. All of the pictures may not follow this trend, but they seem to express a harmonious new viewpoint toward a naturalism which is remote in fact but still a positive factor in the feeling of the painter.

C. B.

join us at louise nevelson's* on

saturday, january 26th at 8:30 p.m. to

celebrate **louis schanker's** current show

of oils at grace borgenicht's and his coming show of sculpture

(opening january 27th) at the sculpture center

... hjordis anderson

* 323 east 30th street • new york city

CHAMBERLAIN SCHANKER VODICKA

SCULPTURE CENTER
167 EAST 69TH STREET, NEW YORK 21, N. Y.
JANUARY 28TH TO FEBRUARY 15TH, 1952
HOURS 2-5 AND 7-10 DAILY, CLOSED SAT. EVE. AND SUN.

you are cordially invited to attend the

PREVIEW

Sunday, January 27th, 2-5 p.m.

L O U I S S C H A N K E R

Louis Schanker has exhibited extensively in the field of watercolors, oils, color prints and temperas. He has had 27 one-man shows and he is represented in leading museums throughout the country and numerous private collections. Mr. Schanker is currently teaching Color Wood Block and Painting at the New School for Social Research. This is his first all sculpture exhibition.

11. MALE AND FEMALE

Elmwood

12. BIRTH

Elmwood

13. STANDING FIGURE

Elmwood

14. REVOLVING

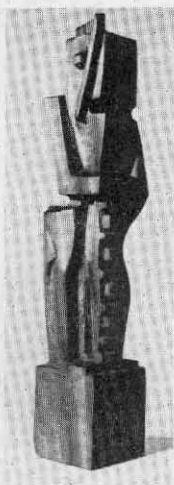
Oak

15. ACROBATS

Whitewood



No. 17



No. 16

16. MAN WITH DRILL

Mahogany

17. MUSIC

Applewood

18. DUET

Applewood

19. MAN UPSIDE DOWN

Applewood

20. FISH

Elmwood



Paintings

SCHANKER

Grace Borgenicht Gallery

61 east 57 • march 9-28

preview

monday, march 9, 1953

4 - 7 p. m.

6/53 Colorado Alumnus

Summertime

SUMMER Session-1953 at the University promises to be the best yet in terms of the expanded program of special workshops and conferences scheduled.

Getting underway June 15, with August commencement on the 26th, nearly 5,000 summer students will be combining education and recreation on the Boulder campus.

"Twelfth Night" performance is scheduled for Aug. 13-15.

Louis Schanker of the Brooklyn Museum Art School is the visiting fine arts lecturer. Paintings and drawings by Schanker and selected paintings from the Whitney Museum of American Art will be on exhibit at the University art gallery.



THE EDWARD ROOT COLLECTION

EXHIBITED AT THE METROPOLITAN MUSEUM

FEBRUARY 12 — APRIL 12, 1953

JOSEF ALBERS (1888-). Transformation of a Scheme. 1951. Incised gesso panel; h. 17, w. $22\frac{1}{2}$ in.

PEGGY BACON (1895-). The Optimist. 1938. Pastel; h. $13\frac{1}{2}$, w. $14\frac{1}{4}$ in.

WILLIAM BAZIOTES (1912-). Mummy. 1950. Oil on canvas; h. 36, w. 42 in.

_____. Three Forms. 1946. Oil on canvas; h. 28, w. 36 in.

HARRY BERTOIA (1915-). Coiling Lines. About 1944. Serigraph; h. $24\frac{3}{4}$, w. $36\frac{1}{2}$ in.

_____. Quadrilaterals. About 1944. Serigraph; h. 24, w. 37 in.

RAYMOND BREININ (1910-). The Winged Guide. 1943. Oil on canvas; h. 16, w. $25\frac{1}{2}$ in.

WILLIAM BRICE (1921-). Las Tunas. 1948. Oil on canvas; h. 15, w. $25\frac{1}{2}$ in.

ALEXANDER BROOK (1898-). The Yellow Fan. 1930. Oil on canvas; h. 30, w. 36 in.

CHARLES E. BURCHFIELD (1893-). Dead Sunflower. 1916. Water color; h. 20, w. $12\frac{3}{4}$ in.

_____. House and Tree by Arc Light. 1916. Water color; h. 20, w. $12\frac{3}{4}$ in.

_____. Insect Chorus. 1917. Water color; h. $19\frac{3}{8}$, w. $15\frac{1}{2}$ in.

_____. Lace Gables. 1935. Water color; h. $23\frac{1}{2}$, w. $35\frac{1}{2}$ in.

_____. Morning Sunlight. 1916. Water color; h. $12\frac{3}{4}$, w. 20 in.

_____. Shadows. 1916. Water color; h. 20, w. $12\frac{3}{4}$ in.

_____. The Cicada. 1944. Water color; h. 30, w. 25 in.

_____. Village in the Swamps. 1930. Water color; h. $21\frac{3}{4}$, w. $29\frac{1}{2}$ in.

WILLIAM H. CALFEE (1909-). Finches. 1949. Gouache; h. $15\frac{1}{2}$, w. $23\frac{1}{2}$ in.

KENNETH CALLAHAN (1906-). Cascade Mountains, Series II, No. 3. 1949. Ink; h. 20, w. $20\frac{3}{4}$ in.

JOHN CARROLL (1892-). Anita. About 1931. Oil on canvas; h. 30, w. 25 in.

_____. The Night Pasture. About 1944. Oil on canvas; h. 12, w. 16 in.

FEDERICO CASTELLON (1914-). Three Figures and Tree. About 1937. Lithograph; h. $15\frac{3}{4}$, w. $11\frac{5}{8}$ in.

WILLIAM CONGDON (1912-). Piazza Navona. 1950. Oil on panel; h. $35\frac{1}{2}$, w. $20\frac{1}{2}$ in.

THURLOE CONOLLY (Irish, 1918-). Painting No. 10. 1950. Oil on composition board; h. 18, w. 24 in.

_____. Dark Abstract No 2. 1949. Oil on composition board; h. 18, w. 30 in.

ANDREW DASBURG (1887-). The Reservoir. About 1927. Oil on canvas; h. 16, w. 20 in.

ARTHUR B. DAVIES (1862-1928). Inland Tempest. Oil on canvas; h. $17\frac{1}{2}$, w. $29\frac{1}{2}$ in.

_____. La Bella Range. About 1928. Water color; h. $8\frac{3}{4}$, w. $24\frac{1}{4}$ in.

STUART DAVIS (1894-). Colors of Spring in the Harbor. 1939. Tempera; h. $10\frac{1}{2}$, w. $13\frac{1}{2}$ in.

WILLEM DE KOONING (1904-). Untitled. 1951. Wash drawing; h. $27\frac{1}{4}$, w. $30\frac{1}{4}$ in.

CHARLES DEMUTH (1883-1935). Cyclamen. About 1921. Water color; h. $13\frac{3}{8}$, w. $11\frac{3}{8}$ in.

_____. Poppies. 1918. Water color; h. $17\frac{1}{2}$, w. $11\frac{1}{2}$ in.

JOHN MARIN (1870-). The Rapids, New Hampshire. 1927. Water color; h. $13\frac{3}{8}$, w. 17 in.

HENRY LEE MCFEE (1886-). Negro Boy. 1932. Oil on canvas; h. 24, w. 20 in.

_____. Still Life with Knife. About 1941. Oil on canvas; h. 25, w. 30 in.

BRUCE MITCHELL (1908-). Midday, Minnesota. 1938. Tempera; h. $19\frac{1}{2}$, w. $29\frac{1}{2}$ in.

ROBERT MOTHERWELL (1915-). Nude. 1952. Ink; h. $21\frac{3}{4}$, w. $29\frac{1}{2}$ in.

WALTER MURCH (1907-). Winter Palace. About 1946. Oil on canvas; h. 15, w. 20 in.

BEN NICHOLSON (English, 1894-). Box and Cox. 1949. Oil; h. $8\frac{1}{2}$, w. $10\frac{1}{8}$ in.

_____. Slate. 1949. Oil; h. $9\frac{1}{8}$, w. 8 in.

_____. Still Life (Brown and Green). 1947. Oil on composition board; h. 18, w. 23 in.

WILLIAM C. PALMER (1906-). Clematis. 1950. Tempera and ink; h. 14, w. 11 in.

JOHN PIPER (English, 1903-). Devil's Kitchen. 1947. Gouache; h. 21, w. $23\frac{3}{4}$ in.

_____. Russborough. 1946-7. Oil on canvas; h. 7, w. $16\frac{1}{2}$ in.

_____. Summerhill. 1946-7. Oil on canvas; h. 7, w. $16\frac{1}{2}$ in.

JACKSON POLLOCK (1912-). No. 20. 1948. Oil on composition board; h. 20, w. 26 in.

_____. No. 34. 1949. Oil on masonite; h. $30\frac{1}{2}$, w. 22 in.

HENRY VARNUM POOR (1888-). Still Life—Apples. 1933. Oil on canvas; h. $7\frac{1}{2}$, w. 12 in.

MAURICE PRENDERGAST (1859-1924). Beach Road, No. 2. 1910. Water color; h. $11\frac{7}{8}$, w. 17 in.

_____. Canal, Venice. 1912. Water color; h. 15, w. $18\frac{5}{8}$ in.

_____. Landscape with Figures. About 1912. Oil on canvas; h. $29\frac{5}{8}$, w. $42\frac{3}{4}$ in.

BOARDMAN ROBINSON (1876-1952). Bathers Wrestling. Before 1928. Water color and ink; h. $15\frac{3}{4}$, w. $11\frac{1}{2}$ in.

MARK ROTHKO (1903-). No. 11. 1947. Oil on canvas; h. $39\frac{3}{4}$, w. 39 in.

ANDRÉE RUELLAN (1905-). Elijah. About 1936. Pencil; h. $11\frac{3}{4}$, w. $8\frac{3}{4}$ in.

ATTILIO SALEMME (1911-). Portrait of an Enigma. About 1944. Ink; h. $9\frac{1}{8}$, w. $12\frac{1}{8}$ in.

_____. The Pathos of a Common Affinity. 1944. Water color; h. $9\frac{1}{4}$, w. $13\frac{1}{2}$ in.

LOUIS SCHANKER (1903-). Composition No. 1. 1945. Gouache; h. $13\frac{3}{4}$, w. $20\frac{3}{4}$ in.

_____. Composition No. 2. 1945. Gouache; h. $13\frac{3}{4}$, w. $20\frac{3}{4}$ in.

_____. No. 9. 1951. Oil on canvas; h. 30, w. 75 in.

CHARLES SHEELER (1883-). Siphon. 1923. Charcoal and watercolor; h. $16\frac{1}{2}$, w. $12\frac{1}{2}$ in.

EVERETT SHINN (1876-). Paris Music Hall. 1902. 1902. Pastel; h. 8, w. 10 in.

EUGENE SPEICHER (1883-). Plowed Field and Winter Rye. 1942. Oil on canvas; h. 10, w. 18 in.

_____. Spring Bouquet. 1943. Oil on canvas; h. 23, w. 19 in.

_____. Susan. 1936. Oil on canvas; h. 38, w. 33 in.

THEODOROS STAMOS (1922-). Ancestral Construction. 1946. Oil on composition board; h. 30, w. 24 in.

_____. Monolith. 1947. Oil on composition board; h. 30, w. 24 in.

_____. Road to Sparta. 1949. Oil on composition board; h. 54, w. 18 in.

_____. Seedling. 1945. Oil on panel; h. 24, w. 30 in.

_____. The Reward. 1948. Oil on composition board; h. 48, w. 36 in.

WILLIAM STEIG (1907-). Untitled. 1944. Ink; h. $5\frac{1}{4}$, w. $3\frac{3}{4}$ in.

SAUL STEINBERG (1914-). Racing. Ink; h. 11, w. $14\frac{1}{8}$ in.

MAURICE STERNE (1878-). Three Figures, Bali. 1912. Oil on composition board; h. 16, w. $15\frac{5}{8}$ in.

GRAHAM SUTHERLAND (English, 1903-). Association of Oaks. 1940. Gouache; h. 27, w. $19\frac{1}{4}$ in.

YOUNGER AMERICAN PAINTERS

A Selection

MAY 12 TO JULY 25, 1954

1071 FIFTH AVENUE, NEW YORK 28, N. Y.

THE SOLOMON R. GUGGENHEIM MUSEUM

143 LOUIS SCHANKER
Figure

1954

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

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No. 75

AMERICAN PRINTS OF THE 20TH CENTURY ON VIEW AT MUSEUM OF MODERN ART

A survey of five decades of printmaking in North and South America, one of the largest print exhibitions ever presented at the Museum of Modern Art, will be on view from September 8 through November 14. Selected exclusively from the Museum's comprehensive collection of original prints, the survey consists of 125 examples in various graphic media including several newly developed techniques. The exhibition AMERICAN PRINTS OF THE 20TH CENTURY celebrates the fifth anniversary of the opening of the Abby Aldrich Rockefeller Print Room which contains more than 4000 prints by European and American artists. William S. Lieberman, Curator of Prints, selected and installed the exhibition.

The exhibition is grouped into four large sections beginning with reporters of the American Scene from 1900 through today. The next two sections summarize the tremendous renaissance in printmaking which has taken place in the United States during the past fifteen years: first, in the bold re-evaluation of the traditional methods of etching and engraving on metal; and, more recently, in the revival of interest in the woodcut, particularly the large woodcut in color. The fourth large section of the exhibition is devoted to the graphic work of painters and print-makers of Latin America.

About one quarter of the exhibition chronicles the American scene in etching and lithographs, mostly small in size and printed in black and white. The city is viewed in a variety of interpretations: the loose impressionism of Childe Hassam, the "ash can" school of John Sloan, John Marin's famous Chrysler Building of 1913, the evocative night scenes of Edward Hopper, the precisionist renderings of buildings by Charles Sheeler and Niles Spencer, the whimsy of Wanda Gag's Third Avenue El, the vivid abstraction of Stuart Davis. Sporting events -- boxing, cockfighting, polo -- are reported by George Bellows, "Pop" Hart and Paul Cadmus. The magic realism of an artist such as Ivan Le Lorraine Albright is contrasted with the more romantic fantasy of Arthur B. Davies, Yasuo Kuniyoshi, Federico Castellón and Rico Lebrun. The satires of Grant Wood and Adolph Dehn, aimed at academic life and grand opera, are matched by the more turgid social comments of artists such as Raphael Soyer.

more

Commenting on the exhibition, Mr. Lieberman says:

"For the first decades of the century, the most memorable prints had been created by artists who were primarily painters. But the past fifteen years have witnessed an extraordinary renaissance in printmaking, and today many American artists devote their major energies to the producing of original prints.

"Any survey of contemporary printmaking in the United States must consider the British engraver Stanley William Hayter. In 1939 he moved his studio, Atelier 17, from Paris, where he had been associated with the surrealists, to New York City. His technical ingenuity and his insistence on direct use of the burin changed the direction of the intaglio print in America. In this exhibition many artists such as Gabor Peterdi, Mauricio Lasansky and André Racz continue Hayter's tradition of teacher and engraver. Armen Landeck and Alton Pickens are less concerned with technical innovation and use conventional means to describe in precise detail a world of fact or dream.

"More recently there has been a considerable revival of interest in the woodcut, stimulated by the pioneers Louis Schanker and Adja Yunkers and the younger Antonio Frasconi and Leonard Baskin. A few of the woodcuts in this exhibition deliberately assume some of the aspects of painting. Wood engraving, in which a much harder block is used, has usually been limited to prints of extremely small size. Misch Kohn and Arthur Deshaies, however, breathe new vitality into a technique too often constricted and severe.

"Color lithography is still much less developed in the United States than in Europe. Rapid advances, however, are being made by artists such as Will Barnet, Ralston Crawford and Byron McClintock.

"Constant innovation has expanded the possibilities of traditional techniques. Many prints in the exhibition, for instance, reveal the use of actual textures such as cloth and wire mesh to increase the pictorial effect of the image when printed. Not only the etching and woodcut have been re-evaluated, but several completely new techniques have been discovered. Serigraphy, a method of printing from screens of silk, has been popularized by artists such as Ben Shahn, Robert Gwathmey and Sylvia Wald. The cellocut, another new medium which exploits discoveries in plastics, has been developed by Boris Margo."

Shown as a separate section of the exhibition are prints by Latin American artists selected from Argentina, Brazil, Chile, Cuba, Haiti, Mexico and Uruguay. In Mexico a strong tradition of printmaking originated with Posada, one of the greatest popular artists of our time. Today's Big Three of Mexican art, Orozco, Rivera and Siqueiros, are represented by two large lithographs each, and the work of several younger Mexican artists is also included.

"AMERICAN PRINTS OF THE 20TH CENTURY gathers together artists working in all parts of the Americas. As a survey it demonstrates the three chief characteristics of recent prints: emphasis on large scale, use of color, and experimentation followed by technical innovation. It is the vitality and enthusiasm of artists such as these that has made the past ten years the most exciting decade in the history of American printmaking," Mr. Lieberman says.

This is the first exhibition of the Museum's 25th Anniversary year and precedes the formal opening of the Anniversary Celebration which will take place on October 19 when the largest exhibition of paintings from the Collection ever presented will go on view.

Lent by Grace Borgenicht Gallery, N.Y. Oil on incised wood. 30 1/8 x 30 1/8".

Born 1903, New York City. 1919-22 Cooper Union Art School. 1922-23 Art Students League; 1923-24 Educational Alliance; 1931-32 Académie de la Grande Chaumière, Paris. 1931-32 France; 1932-33 Spain, Italy. Teaches at New School for Social Research, N.Y. and Bard College, Annandale-on-Hudson, N.Y. One-man shows: Contemporary Arts, Inc., N.Y., 1933; Artists' Gallery, 1939; Willard Gallery, 1945, 1946, 1948, 1950; Mortimer Brandt Galleries, 1945; Phillips Memorial Gallery, Washington, D. C., 1945, 1946; Grace Borgenicht Gallery, 1952, 1953. Group shows: Whitney Museum, 1941, 1944-48, 1953; Brooklyn Museum, 1943, 1944, 1947 (purchase prize), 1954; Peridot Gallery, N.Y., 1949; Hacker Gallery, 1950; University of Illinois, 1950; American Embassy, Paris. (Museum of Modern Art Exhibition) 1951; Museum of Modern Art, circulating exhibition, 1952; Metropolitan Museum, 1952; Sculpture Center, 1952; Pittsburgh International, 1952.



Louis Schanker: Circle Image No. 36

Louis Schanker

It is rare that a group of paintings can warrant a single title without straining at the bonds but *Circle Image* aptly describes the unity and consistent force of this show. Each painting and drawing is a chapter in the search and exploration of circular forms and the overall impact of the show is so strong that you come away with almost a single vision of the concentric worlds Schanker has created.

In all of them you feel the rugged, powerful structure on which each painting rests, no matter how he has muted the lines and forms with overlays of pure white. There is order and activity in them all which attests to the clarification the artist was seeking and which in no way detracts from the rude strength and adult vitality which produced it.

Two of the canvases, #35 and #39, affirm this point in that no civilizing surface has been laid over them. In fact, #35 is almost a reverse of the process—the violent, vital black circles being imposed on a background of heavy, vivid strokes of color. #36, on the other hand, is a surge and swirl of nervous black curves with a counterpoint of blues, brushed on lightly.

The other exceptions to the muted technique of the white paintings are the cold, dynamic painting in the gallery window (white circles on inky black) and the large rectangular woodblock. The latter attests to the 20 years of work in this medium and is a tour de force. It is controlled and free; as much painting as sculpture. This and the group of drawings show how unerring is Schanker's hand. (Borgenicht, to March 5.)

—L.G.