

*- LIFE Magazine - Jan 24 1955 -
International Issue*

COMEBACK OF AN ART

LOW PRICES AND MORE COLOR BRING A U.S. WOODCUT REVIVAL

A 1,200-year-old art is now undergoing an astonishing revival in the U.S. The word "woodcut" has meant so little to most Americans that a lady who bought one recently was surprised to find that it was a piece of paper and not a block of wood. Yet the growing interest in woodcuts has attracted some 1,500 modern artists to this ancient form and U.S. museums have held more woodcut exhibits in the past five years than they had in the previous 50.

Although the woodcut is only now receiving serious consideration in the U.S., it has had a long and honored history. The first woodcut prints were made in China as early as the Eighth Century. From there the technique spread eastward to Japan, where it flourished in the 18th and 19th Centuries as a popular national art, and westward along the trade routes. In Europe, after Gutenberg's invention of printing from movable type, the woodcut came into widespread use as a means of illustrating books. But as literacy grew and larger

editions of books were printed, it was replaced by the more durable metal line engraving.

Except for sporadic revivals—the most recent by the German expressionists of the early 1900s—the woodcut since has been a largely neglected art form. In the U.S., where it once was commonly used by illustrators to record the scenes of colonial and frontier life, interest in it has been largely confined to a small number of collectors.

The current revival actually had its beginnings before World War II. One of the pioneers was Louis Schanker, a 51-year-old New Yorker, who began fashioning woodcuts in 1935 in one of the federal workshops set up to employ artists who had been thrown out of work by the great U.S. Depression. One of the earliest U.S. woodcut artists to do abstractions, Schanker since has trained or influenced a generation of talented younger artists.

Since 1949 the revival has developed into a full-fledged boom. One big reason is price.

FOURTH ANNUAL
EXHIBITION OF
PAINTING
AND SCULPTURE

AT THE
STABLE GALLERY

April 26 — May 21

Preview Tuesday 7 to 10:30

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FERREN ARNOLD
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SPAVENTA SILLS PORTER
DE KOONING, W. KOTIN

STABLE SHOW

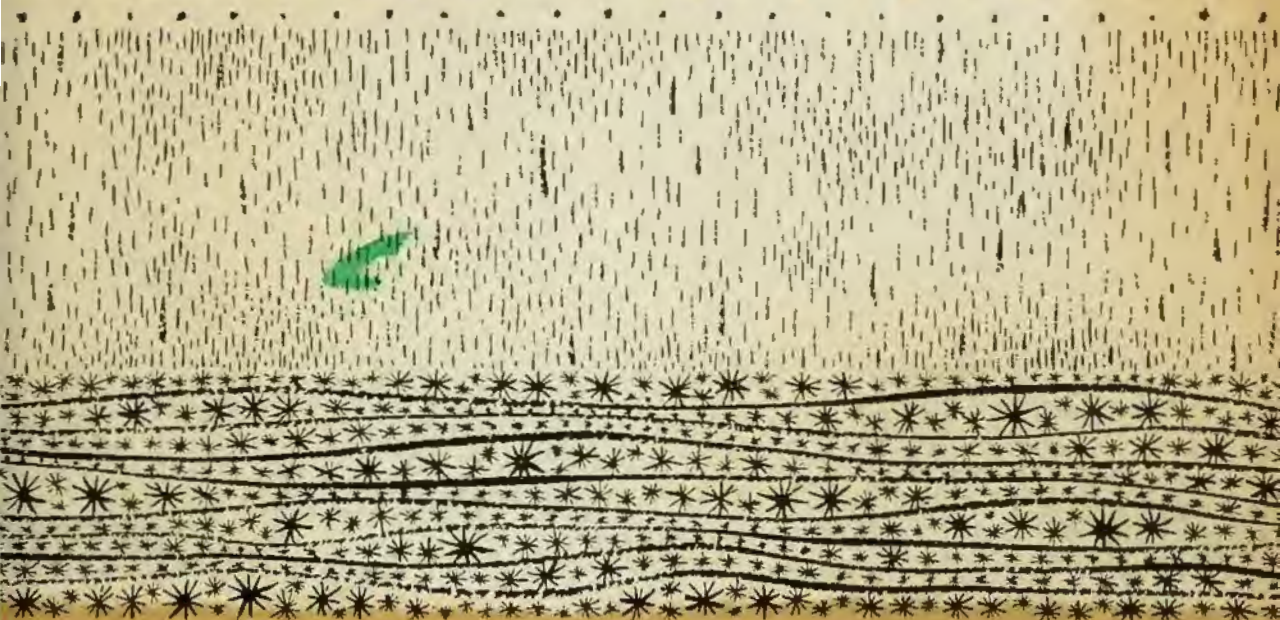
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Arch

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ONLY

332-135



Contemporary American Painting and Sculpture

University of Illinois

1955



SCHANKER, Louis, *Circle Image No. 18*, 50 x 41½. Illustration — Plate 27

At present Louis Schanker does not care to elaborate on his observation for the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1950 to the effect that his work is his statement on art as well as on life. He is perhaps as well known for wood-block prints as for oil and tempera paintings. He was born in New York City in 1903, and 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 the municipal radio station (WNYC) of New York City, 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-nine one-man shows from 1933 to 1954, including work in tempera and oil as well as color prints, for which he won prizes in 1947 and 1949. He is also a teacher of considerable experience — New School for Social Research in New York from 1943 to 1949; assistant professor at Bard College, Ammandale-on-Hudson, New York, from 1949 to the present, and instructor in the fine arts at the summer sessions at the University of Colorado in 1953. Schanker's works have 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 Museum of Art, Art Institute of Chicago, Museum of Modern Art (New York), Print Club (Philadelphia), Phillips Collection (Washington, D. C.), New York Public Library, Institute of Contemporary Art (Boston), and in 1954 the Solomon R. Guggenheim Museum (New York), Victoria and Albert Museum in London, and Museum of Modern Art in Paris. Well-known collections which own some of his work include the Metropolitan Museum of Art, Whitney Museum of American Art, Museum of Modern Art (New York), Brooklyn Museum, New York Public Library, Philadelphia Museum of Art, Phillips Collection, Cincinnati (Ohio) Art Museum, Detroit Institute of Arts, Art Institute of Chicago, Wesleyan College (Middletown, Connecticut), Toledo (Ohio) Museum of Art, Albright Art Gallery in Buffalo, and the universities of Michigan, Wisconsin, and Colorado. He lives in New York City.

SEITZ, William C., *The Mine*, 68 x 40.

Having stated the definitions given by a dictionary for the word "mine," both as a noun and a verb, William Seitz continues, "A mine, therefore, is not only a place of darkness and danger, but of significance, discovery, and beauty as well. By tirelessly probing below the surface of things, both Heinrich Schliemann and Sigmund Freud unearthed precious materials of meaning and beauty.

"The artist, searching the labyrinths of nature, of the past or future, of his medium or of himself, must cut through sterile strata, darkness, and rock; only thus can he come upon rich galleries which are luminous and precious.

"And the artist's search, like that of the miner, has its dangers: his tunnels can collapse, and like the miner, he can undermine the terrain from which his gold is drawn.

"Like Webster's explanatory diagram (or one of those ant villages behind a glass), my painting is a cross section."

28 2 2 1 113. THEODORE ROSZAK (STEEL & WIPER) Mandrake
Plate 100

c 754.73 114. NORMAN RUBINGTON Night and Prophecy
R5245m Plate 36

c 754.73 115. ATTILIO SALEMME Lunar Voyage
S1624C Plate 79

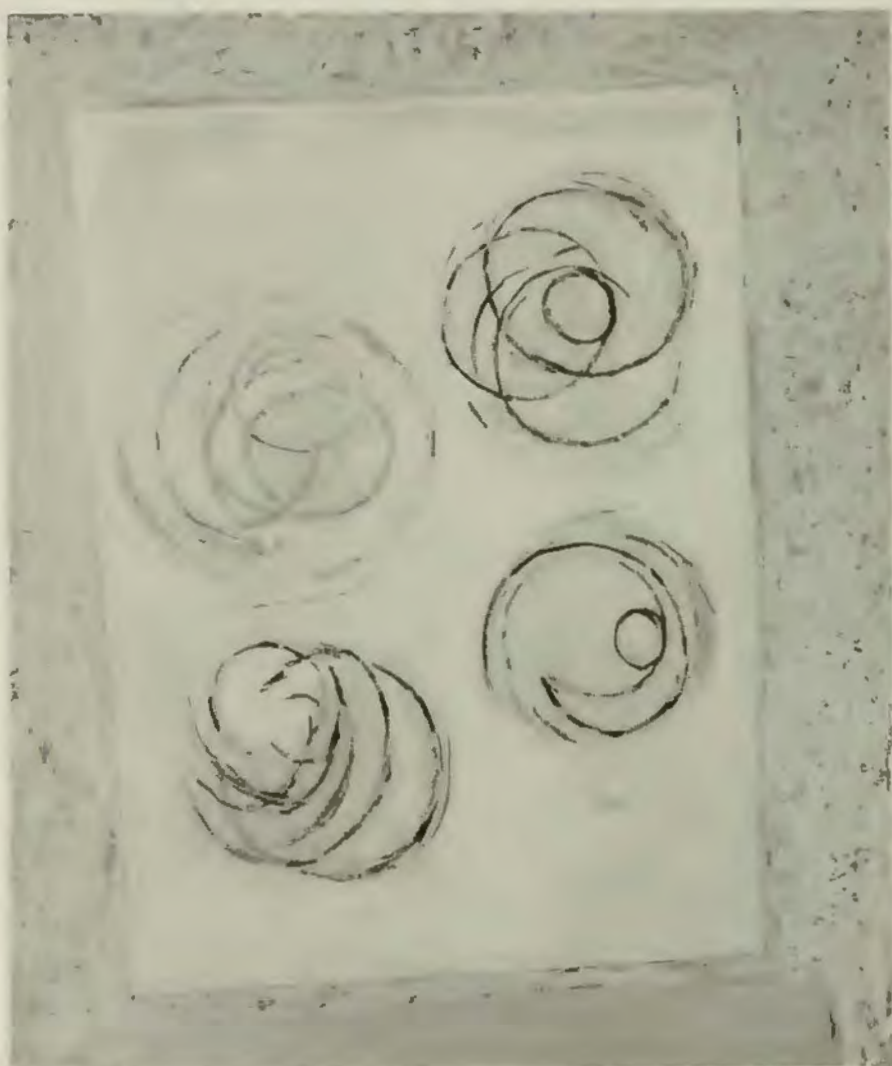
c 754.73 116. HERBERT SASLOW The Processional
S252p Plate 86

c 754.73 117. LOUIS SCHANKER Circle Image No. 18
S310c Plate 27

c 754.73 118. WILLIAM SEITZ The Mine
S462m

ms 28 119. CHARLES SEMSER The Butcher Shop
Plate 96

c 754.73 120. BEN SHAHN Age of Anxiety
S525c Plate 116



CIRCLE IMAGE NO. 18

Louis Schanker

El arte moderno en los Estados Unidos

**Pintura
Escultura
Grabado
Arquitectura**

SELECCIÓN DE LAS COLECCIONES DEL **MUSEUM OF MODERN ART DE NUEVA YORK**

III BIENAL HISPANOAMERICANA DE ARTE

EL ARTE MODERNO EN LOS ESTADOS UNIDOS

SELECCIÓN DE LAS COLECCIONES DEL
MUSEUM OF MODERN ART
NUEVA YORK

SCHANKER Louis

Nació en Nueva York en 1903.

196. CARNAVAL. 1945.
Xilografía en colores. 36,3 × 53,5 cm.
(Fondo de adquisiciones Spaeth Foundation, 1949.)
197. COORDINACIÓN DE FORMAS. 1949.
Xilografía en colores. 57,5 × 36,1 cm.
(Fondo de adquisiciones Spaeth Foundation, 1949.)

PALACIO DE LA VIRREINA
Y
MUSEO DE ARTE MODERNO
PARQUE DE LA CIUDADELA
BARCELONA

24 Septiembre - 24 Octubre, 1955

14 PAINTER— PRINTMAKERS

Exhibition: November 16, 1955—January 8, 1956

THE BROOKLYN MUSEUM



63

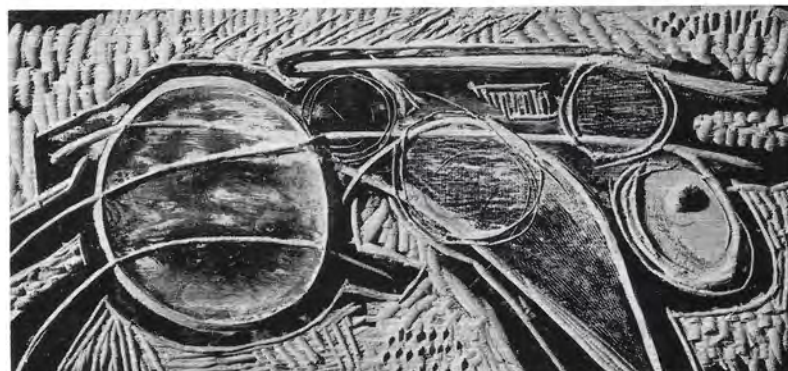
PAINTINGS

- 61 Circle Image No. 4. 1952. Oil on canvas
Lent by Grace Borgenicht Gallery
- 62 Circle Image No. 24. 1953 Oil on
canvas
Lent by Grace Borgenicht Gallery
- 63 Circle Image No. 35. 1955. Oil on
canvas
Lent by Grace Borgenicht Gallery

PRINTS

- 64 Circle Image. 1954. Woodcut in color.
Ed. 1/10
Lent by the artist
- 65 Plaster Print No. VI. 1955. Woodcut
in plaster
Lent by the artist
- 66 Plaster Print No. VII. 1955. Woodcut
in plaster
Lent by the artist

65



CHRONOLOGY OF IMPORTANT EXHIBITIONS

of groups of painters who are also printmakers

1947	Exhibition of 9 Painter-Printmakers (The Graphic Circle)	<i>Jacques Seligmann Galleries</i>		
	Josef Albers Julio de Diego	Werner Drewes Adolph Gottlieb Kurt Seligmann	Raymond Jordan Karl Knaths	Boris Margo Louis Schanker
1948	Exhibition of 12 Painter-Printmakers (The Graphic Circle)	<i>Jacques Seligmann Galleries</i>		
	Josef Albers Julio de Diego Enrico Donati	Werner Drewes Jimmy Ernst Adolph Gottlieb	S. William Hayter Raymond Jordan Boris Margo	Matta Louis Schanker Kurt Seligmann
1949	Exhibition of 12 Painters and Sculptors as Printmakers (The Graphic Circle)	<i>Jacques Seligmann Galleries</i>		
	Josef Albers Enrico Donati Julio de Diego	Werner Drewes Adolph Gottlieb Peter Grippe	S. William Hayter Raymond Jordan Boris Margo	Ezio Martinelli Louis Schanker Kurt Seligmann
1950	7 Painter-Printmakers	<i>Jacques Seligmann Galleries</i>		
	Will Barnet Sue Fuller	Margaret Lowengrund Boris Margo	Hans Moller Ary Stillman	John von Wicht
1951—52	Color Prints by 10 Well-known Painters	<i>The Contemporaries Gallery</i>		
	Will Barnet Werner Drewes Sue Fuller	Nathaniel Kaz Rico Lebrun Margaret Lowengrund	Hans Moller Seong Moy Louis Schanker	John von Wicht
1953	14 Painter-Printmakers	<i>The Stable Gallery</i>		
	Will Barnet Minna Citron Worden Day Sue Fuller	Jan Gelb Seong Moy Boris Margo Alice Trumbull Mason	Gabor Peterdi Anne Ryan Louis Schanker Karl Schrag	Kurt Seligmann John von Wicht
1954	14 Painter-Printmakers	<i>Kraushaar Galleries</i>		
	Will Barnet Minna Citron Worden Day Sue Fuller	Jan Gelb Seong Moy Boris Margo Alice Trumbull Mason	Gabor Peterdi Anne Ryan Louis Schanker Karl Schrag	Kurt Seligmann John von Wicht

FEDERATION OF

MODERN PAINTERS & SCULPTORS 1955 - 1956

61 **SCHANKER, Louis**

#27. Studied N.Y., France, Spain. Murals: Neponsit Hosp., Station WNYC, Science & Health Bldg, World's Fair. Well-known for color woodblocks — portfolio (publ. Wittenborn) — awards at Print Clubs, Phil., Wash.; also Brooklyn. Work in 16 major U.S. Museums. Asst. Prof. Bard College.

INTRODUCTION

by Harold Weston, President

Our organization was founded in 1940 by artists of independent tendencies primarily interested in the modern movement. Our members believe in freedom of artistic expression and are opposed to arbitrary control of thought or action in whatever form it may exist. Recognizing that art is a factor through which the civilization of a people may be judged, our hope is to add in some measure to the development of painting and sculpture in the United States. Although, for practical reasons, we have kept our membership below one hundred, it represents a cross-section of modern art in America.

Exhibitions of our members' work are held annually in New York City — for several years at the Wildenstein Galleries and twice at the Riverside Museum and the National Arts Club. Smaller exhibitions have been circulated to museums and colleges from Massachusetts to California. Each year we organize a forum or a series of forums, generally at the Art Students League of New York, to promote understanding of current art movements, ways to improve the relationship between the artist, the museum and the public, and similar objectives.

Our organization is a member of the committee formed in the U. S. by fourteen leading national art societies for the International Association of Plastic Arts. At the First Assembly of this Association of painters, sculptors and graphic artists, held in Venice, Italy, in 1954, two of our members were among the five U. S. delegates.

The traveling exhibitions of our members' work selected and circulated by the American Federation of Arts and particularly our Museum Gift Plan offer opportunities to the American public to get to know by direct observation the wide range of methods and purposes of modern American painting and sculpture.




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LOUIS SCHANKER

"27" 40 x 18

Brooklyn Museum

14 Painter--Printmakers

- Dates: November 16, 1955 through January 8, 1956
- Organizing Department: [Prints, Drawings and Photographs](#) 
- Collections: [Contemporary Art](#)

Photos

November 14, 1955: The Brooklyn Museum will open the exhibition, "14 Painter-Printmakers" to the public on Wednesday, November 16, according to an announcement today by Edgar C. Schenck, director of the museum.

The exhibition will present the paintings and prints of 14 American artists who are working creatively in both media. It will be the first museum showing and the most extensive statement of the contemporary painter-printmaker. Each artist will be represented by 3 paintings and 3 prints.

As was true in the French Painter-Engraver Society, one of the earliest of the painter-printmaker societies, of which Rodin and Forain were members, the 14 Painter-Printmakers represent a leading group of artists. They have been long associated with the avant garde art movement in the United States. They are: Will Barnet, Minna Citron, Worden Day, Perle Fine, Sue Fuller, Jan Gelb, Seong Moy, Boris Margo, Alice T. Mason, Gabor Peterdi, **Louis Schanker**, Karl Schrag, Kurt Seligmann and John von Wicht.

The 14 Painter-Printmakers stem from the Graphic Circle which first exhibited in 1947 at the Jacques Seligmann Galleries.

The show was selected by John Gordon, Curator of Paintings and Sculpture and Una E. Johnson, Curator of Prints and Drawings, both of the museum staff,

The "14 Painter-Printmakers" will be on view in the Special Exhibition Galleries, first floor of the museum, through January 8, 1956.

Brooklyn Museum Archives. Records of the Department of Public Information. Press releases, 1953 - 1970. 1955, 023. [View Original](#)



50 CONTEMPORARY AMERICAN PRINTMAKERS

77

university of illinois march 4 through 25 1956



SCHANKER, LOUIS

- | | |
|---|--------|
| 123. Circle Image #B (<i>woodcut</i>)..... | 45.00 |
| 124. Circle Image No. 4 (<i>woodcut</i>)..... | 125.00 |

AN EXHIBITION ORGANIZED BY THE
TATE GALLERY & THE ARTS COUNCIL

MODERN ART
IN THE UNITED STATES

A SELECTION FROM THE COLLECTIONS OF
THE MUSEUM OF MODERN ART
NEW YORK

THE TATE GALLERY

5 JANUARY TO 12 FEBRUARY 1956

SCHANKER Louis

Born in 1903 in New York, NY

196 *Carnival*. 1945

Colour woodcut
14 $\frac{5}{16}$ by 21 $\frac{1}{16}$ in. (36.3 by 53.5 cm.)
(Spaeth Foundation Purchase Fund, 1949)

197 *Arrangement of Forms*. 1949

Colour woodcut
22 $\frac{3}{8}$ by 14 $\frac{3}{16}$ in. (57.5 by 36.1 cm.)
(Spaeth Foundation Purchase Fund, 1949)

*Sponsored by the Junior Council
of the Museum of Modern Art*

recent drawings USA

1956

120. Schanker, Louis. *Born New York, N. Y., 1903; lives in New York, N. Y.*
Untitled. 1954. Ink, 26 x 39 $\frac{1}{8}$ " (66.2 x 101.3 cm.).

Time - 5/23/1956

ART



PETERDI'S "WINTER"

The Printmakers

In the past ten years no art medium in the U.S. has had such a dazzling rise to popularity as the once-neglected art of printmaking. This week two major print annuals give gallerygoers a chance to assay the current crop through a selection of prints that challenge traditional oils and watercolors in both richness of surface and color.

In Washington, D.C., a three-man jury went through 1,175 works submitted for the 14th National Exhibition at the Library of Congress, to pick 200 showpieces. In the Brooklyn Museum another jury winnowed out 109 works for display from the 1,000 entries in the tenth National Print Annual, also put on view 85 prize-winners of the past ten years. Both shows highlight another big factor in the current print boom: because artists can run off several copies from a single plate, prices (\$10 to \$100) are about one-tenth the price of a painting by the same artist.

With the rise of photography, U.S. printmaking came perilously close to dying out or becoming an academic backwater. What started the revival was the discovery of exciting new technical possibilities in the craft. Using up to 16 blocks

to print from, Artist Louis Schanker showed the rich color harmonies that could be achieved in what was traditionally a black-and-white medium. A shot in the arm from abroad came when Stanley William Hayter brought his Paris At-

elier 17 to Greenwich Village in 1940, made it a center of experimental techniques where artists used everything from wadded newspapers to old lace and orange bags to get fresh effects in etching and engraving.

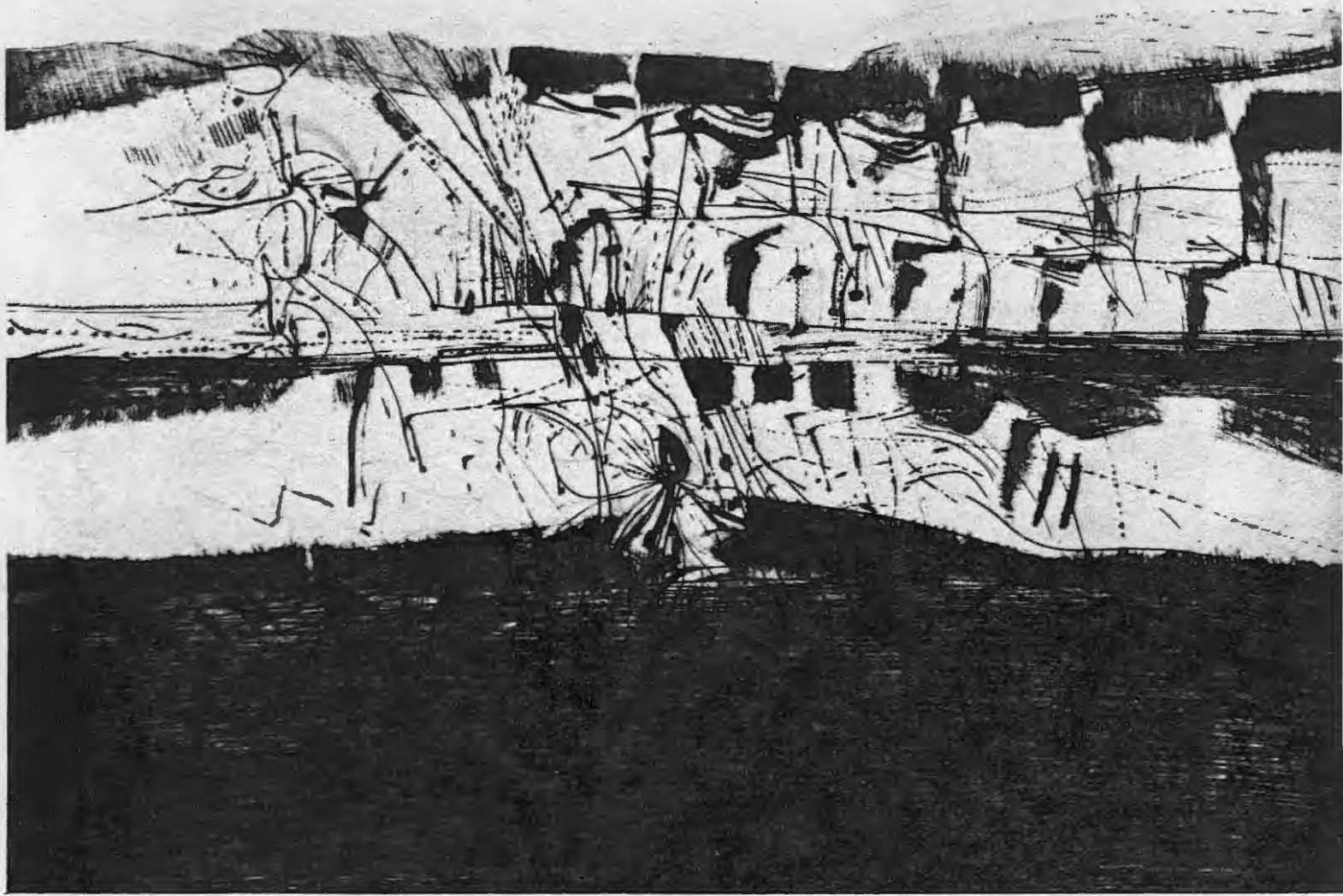
As sculptors and painters moved into the field, drawn by the new and freer techniques, they helped to accelerate the experimental pace. Among the early innovators: Painter John Ferren, who produced colored prints on plaster instead of paper; Boris Margo, who developed a new, easy-to-work print surface of sheet cellophane dissolved in acetone; Adja Junkers, who blew woodcuts up to mural-sized proportions with his 14-ft.-long triptych in which the center panel alone used eight blocks and 56 colors. Sculptor Leonard Baskin's *Man of Peace*, 1953 (see cut), displayed at Brooklyn's prizewinners' show, achieves monumental proportions in a larger-than-life-size woodcut done in austere black and white.

The works of two other printmakers

who picked up prizes in both the Washington and Brooklyn shows indicate that the trend is away from experiment for its own sake. One of the best of the newcomers, Edmond Casarella, used cardboard in relief to make *Rock Cross*, but the success of the finished work depends on the careful preliminary sketches he made of rocks along the Maine coast. In *Winter*, Gabor Peterdi of Yale's Design Center combined both etching and engraving techniques. The result, a moody study of brush locked in wintry immobility, is an imaginative rendering of nature straightforwardly observed.



BASKIN'S "MAN OF PEACE"



Anto may 56

Arthur Deshaies: LANDSCAPE SIGN; engraving on lucite, 1956 Purchase Award.

A DECADE OF AMERICAN PRINTMAKING

The Brooklyn Print Annual

displays 109 recent prints

and 85 from the permanent collection.

BY SUZANNE BURREY

AFTER a sharp cut for quality last year, the Brooklyn Museum's annual print exhibition has regained its stride, and American printmakers have responded to a gathering of the clans with zest and vigor for this, the Tenth Annual. Supplemented by a retrospective look at 85 Purchase Award winners (out of 169 since the Annual was inaugurated), the entire showing, which will run from May 2 to July 1, offers a tour of pleasure for those who have never touched acids and inks (and who may be seeing a "plaster print"* for the first time in their lives), as well as a broad, positive statement to those who are skeptical of all the fanfare about a "renaissance" in American printmaking.

It is not only an established force, this quantity of work in the graphic media from the four corners of the United States and points between, but a force to be reckoned with when we mourn the gap between artists and their fellow citizens and

*A technique, revived by Atelier 17 in Paris in 1931, of printing an engraved plate with a bold line in strong relief on plaster instead of on paper. There is one in this show by Louis Schanker: *Circular Forms* #6.

grow concerned about the "art-for-the-history-of-art's sake" tendencies of the mid-twentieth century. Apparently there is something inherent in the nature of these traditionally "popular" media—the discipline required to master them, and the modesty of scale in most of the works—that keeps a certain freshness in this movement, and makes many of the prints, this year's and those of a decade ago, seem both adventurous and unspoiled. Last year there was a spate of huge wall-sized prints, but happily this unwieldiness has passed.

That there are these varying emphases from year to year is only one of the signs of vitality in a field which includes artists who may only incidentally make a print or two, those who devote their full energies to graphic media and those who, having become well-established as "printmakers," want to talk only about their paintings or sculpture.

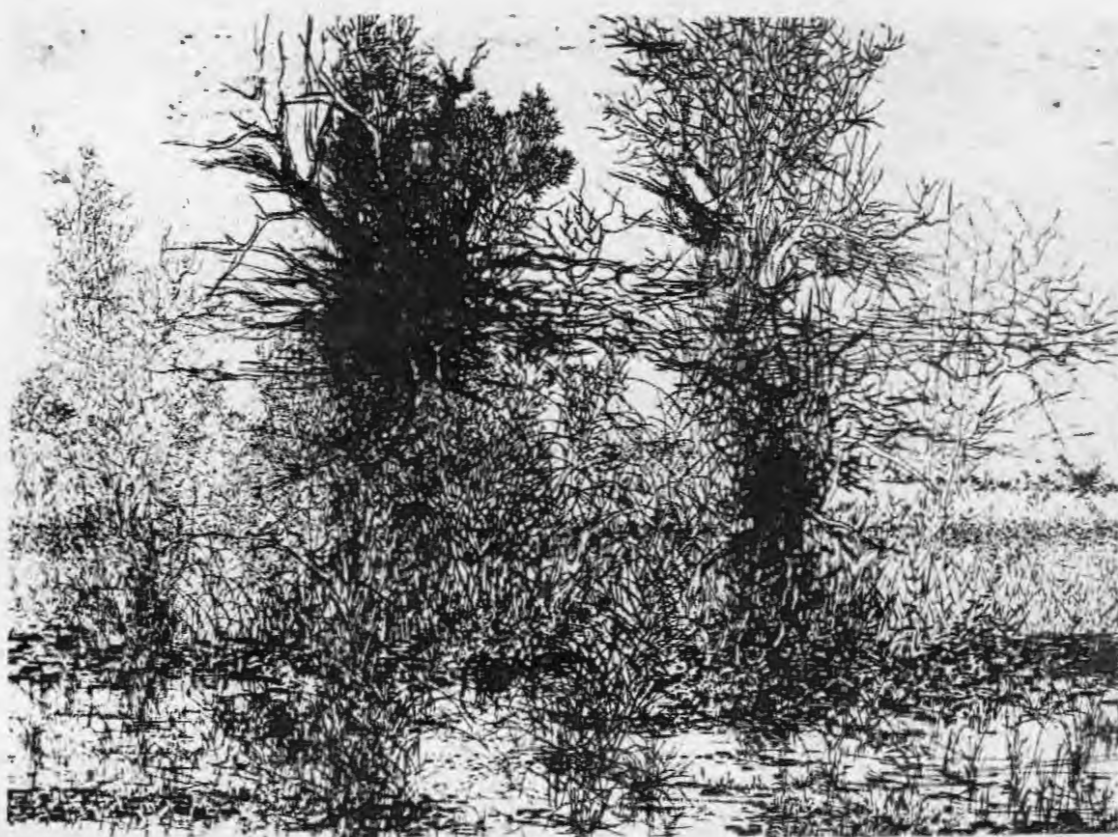
There are, at any rate, decidedly healthy signs to be found in the Tenth Annual. One notes first of all a pronounced development in the work of certain leaders who have already given a traditional medium their personal stamp, and who are advancing in skill and authority—Louis Schanker (see color plate on page 29), Adja Yunkers (*Ostia Antica VI*) and Leonard Baskin (*Haman*), in the woodcut; Karl Schrag (*First Sunlight after Rain*) and Gabor Peterdi (*Winter*), in etching and engraving; John Paul Jones (*Untitled*) and Lee Chesney (*Sugar Breath and Soggy Eyes*), in intaglio; Dean Meeker (*Organic Theme*), in serigraph; Will Barnet (*The Cat*), in the lithograph; and Misch Kohn (*Processional*), who has absolutely no peer in the field of wood engraving.

Impressive, too, is the number of artists who are making significant works in new media, neither metal- nor wood-printing processes—Boris Margo, of course, who is Father Abraham to the cellocut (*Into the Sky*); Arthur Deshaies (*Landscape Sign*), who achieves an electrically agitated surface on lucite; and Edmond Casarella (*Rock Cross*), layering rich color passages through a cardboard relief.

Regional activity is vigorous, and not only on the part of printmakers who have established schools and fostered pupils throughout the country. Printmaking now is being widely practiced as a part of university curricula, and in addition it is being done remarkably well by artists living in relative isolation from art centers, even from big cities. (Danny Pierce lives in Kent, Washington; Clay Walker lives in Amherst, Ohio;



Right, Gabor Peterdi: WINTER; etching and engraving, 1956 Purchase Award. Above, Bill Sokol: CAGED BIRD; color woodcut.



Luke Gwilliam: BRACCIO DI MARK, VENEZIA; color wood block.



Sister Mary Corita, I.H.M.: VISITATION; serigraph.



John Rock sent in an untitled, oblique and very interesting figure study from Central Point, Oregon.)

One is struck, too, by the diversity of styles and subject matter which can be admitted and still make a respectable exhibition. Graphic techniques range from manifold colors and mixtures to the most ephemeral of lines, and expressions can be deliberately topical and even coy without being offensive. The element of entertainment has not been slighted—or over-emphasized.

This year's jury seems to have been all-embracing in its preferences; it was composed of three well-known museum figures: Mrs. Adelyn D. Breeskin, Director of the Baltimore Museum, Mr. Justus Bier, Director of the Allen R. Hite Art Institute at the University of Louisville, and Miss Una E. Johnson, who has organized these Annuals at Brooklyn from their beginning and whose labors and enthusiasm have done much to foster their growth. That they were able to arrange such a well-rounded showing is to their credit; on the other side of the coin, however, one notices a certain tolerance toward the trivial landscape etching and the sentimentally colored lithograph, as well as some pretentiously titled entries which do not fulfill the mystery they suggest in words.

Inevitably, as in any big annual, a few of the regular exhibitors sent in some disappointing examples; Frascioni, Rogalski, Von Wicht and Sylvia Wald are disappointing only because we can see better works of theirs among the Purchase Prizes. But on the other hand there are some "finds"; I would particularly cite Robert D. Ray's *Taos Still Life* (Purchase Prize) in pale but piquant colors; Bill Sokol's professorial *Caged Bird*, a virtuoso handling of vertical space; Nathan J. Oliveira's black lithograph, *The Death of an Ant*; Norman Gorbaty's feather-textured aquatint, *Tree of Birds*; Harry Krug's delightfully inventive piece of visual jabberwocky, *The Development of the Ichneumon*.

This year a few artists who have been showing regularly manifest some new directions, the courage to break with familiar patterns. Seong Moy in *The Night Visitor* seeks a new basis of composition through areas rather than rhythmic swirls of line and colors; Leonard Edmondson, whose *Flying Machine* won a Purchase Prize, creates an original and convincing fantasy through curbing excesses of fine detail; Sister Mary Corita gains clarity and directness by avoiding figural montages in *The Visitation*; and Michael Ponce de Leon finds greater conciseness through the use of the broken silhouette to carry out the theme of *The Cage* (although edges and color in the example shown are unfortunately overworked).

What Adja Yunkers has achieved in recent years—epitomized by *Ostia Antica VI* and the frontispiece of the handbook-catalogue*—is more than a break with a familiar pattern (compare *The Shoemaker* among the Purchase Prizes with his recent work); it is the transformation of a slashing medium to a plane of the purest visual peace and lyric richness. Similarly, Karl Schrag's etchings transcend the ordinary limitations of the sharp-edged line; his draughtsmanship embodies a grace and sweep which creates the effulgence of atmosphere, the nuances of a weather change. In such ripeness as theirs—and also in Lasansky's *Pieta* and Harry Brorby's *The Cornfield*, among the previous Purchase Prizes—the standard for this and further Brooklyn print annuals resides.

* *Ten Years of American Prints, 1947-1956* by Una E. Johnson. Published by the Brooklyn Museum. \$1.00.



Right: LOUIS SCHANKER: *Abstract Landscape No. 1* (1946).
T. J. Award, Brooklyn Print Annual, 1947.

Fluid Space

June 4–30, 1951

Paintings by: Milton Avery, George Constant, Jimmy Ernst, Gertrude Greene, Willem De Kooning, Gabor Peterdi, Louis Schanker, Sol Siruga, Sculpture: Calvin Albert, Sidney Gordin, Peter Grippe, Louise Nevelson, Jose de Rivera.

The Summer Collector:**Drawings, Watercolors, Prints, Small Sculpture**

July 5 – September 8, 1951

Works by: Hans Moller, Milton Avery, Sol Siruga, Jimmy Ernst, Samuel Adler, Peter Grippe, George Constant, Louis Schanker, John von Wicht, Gabor Peterdi, Sidney Gordin, Jose de Rivera, Calvin Albert.

1951/1952 Prospectus

September 10–24, 1951

Works by: Samuel Adler, Calvin Albert, Milton Avery, George Constant, Jimmy Ernst, Sidney Gordin, Gertrude Greene, Peter Grippe, John Paul Jones, Hans Moller, Gabor Peterdi, Andre Racz, Bernard Reder, Jose de Rivera, Louis Schanker.

Louis Schanker: Recent Paintings: The Circle Image

January 14 – February 2, 1952

1952–1953**52/53 Prospectus**

September 8–27, 1952

Works by: Samuel Adler, Calvin Albert, Milton Avery, Ilya Bolotowsky, George Constant, Edward Corbett, Jose de Rivera, Jimmy Ernst, Sidney Gordin, Gertrude Greene, John Paul Jones, Hans Moller, Gabor Peterdi, Bernard Reder, Louis Schanker, Manoucher Yektai, Adja Yunkers.

On Loan

June 9–28, 1952

Works by: Samuel Adler, Milton Avery, Jimmy Ernst, Hans Moller, Gabor Peterdi, Bernard Reder, Louis Schanker, Manoucher Yektai.

Louis Schanker: Paintings

March 9–28, 1953



A Tribute to

Grace Borgenicht Gallery*The 1950's: The First Decade***Prospectus 54/55**

September 8–25, 1954

Paintings by: Samuel Adler, Milton Avery, Ilya Bolotowsky, James Brooks, George Constant, Edward Corbett, Ralston Crawford, Jimmy Ernst, Lee Gatch, Gertrude Greene, Hans Moller, Randall Morgan, Attilio Salemm, Louis Schanker, Manoucher Yektai. Sculpture by: Calvin Albert, Peter Grippe, Sidney Gordin, Jose de Rivera.

Graphics: Leonard Baskin, John Paul Jones, Gabor Peterdi, Bernard Reder, Adja Yunkers.

Mosaics: Max Spivak.

Prospectus 55/56

September 12–24, 1955

Paintings by: Samuel Adler, Milton Avery, Ilya Bolotowsky, James Brooks, George Constant, Edward Corbett, Ralston Crawford, Jimmy Ernst, Lee Gatch, Stephen Greene, Hans Moller, Randall Morgan, George Mueller, Louis Schanker. Sculpture by: Calvin Albert, Sidney Gordin, Jose de Rivera. Graphics by: Leonard Baskin, Gabor Peterdi, Bernard Reder, Adja Yunkers. Mosaics by: Max Spivak.

Louis Schanker

March 11–30, 1957

Paintings: Louis Schanker

February 14 – March 5, 1955


Prospectus 57/58

September 16–28, 1957

Calvin Albert, Milton Avery, Leonard Baskin, Ilya Bolotowsky, Edward Corbett, Ralston Crawford, Jose de Rivera, Jimmy Ernst, Sidney Gordin, Stephen Greene, Wolf Kahn, Randall Morgan, George Mueller, Mario Negri, Earle Olsen, Gabor Peterdi, Giuseppe Santomaso, Louis Schanker, Elbert Weinberg, Robert Wolff.

Brooklyn Museum

Golden Years of American Drawings, 1905-1956

- Dates: January 22, 1957 through March 17, 1957
- Organizing Department: [Prints, Drawings and Photographs](#) 
- Collections: [American Art](#)

Photos

January 21, 1957: "Golden Years of American Drawing, 1905 - 1956," a special exhibition of drawings by American artists during the past 50 years, will open to the public at The Brooklyn Museum on Tuesday, January 22. Including some 175 drawings, many borrowed from leading museums, private collectors and artists, the exhibition will be on view in the special exhibition galleries and main entrance hall of the museum through March 17.

Miss Una E. Johnson, the museum's curator of prints and drawings, has directed the selection and installation of the show. She states:

"The exhibition does not pretend to survey American drawings of the 20th Century. Rather, it is concerned with the artist as a creative personality who speaks through the ancient medium of drawing. With this theme, the show attempts to bring together some of the outstanding and less known drawings by American artists. The works have been selected to show the diversity of expression and ideas which has been developed by American artists in the past half century."

Artists represented in the show will include: Glackens, Sloan, Luks, Henri, Baskin, Crawford, Hartley, Feininger, Shahn and Schanker. A number of sketchbooks will be shown - the Paris sketchbooks of Prendergast and Mahonri Young, early sketches of Max Weber, statements of Peter Takal and Stephen Greene.

An illustrated catalog has been prepared for the exhibition by Miss Johnson.

Note to editors: The drawings may be seen now for advance reviewing. Photographs are available.

Brooklyn Museum Archives. Records of the Department of Public Information. Press releases, 1953 - 1970. 1957, 025-26. [View Original 1](#), [View Original 2](#)

PAINTINGS

MARCH 11-30 1957

SCHANKER

OPENING MONDAY AFTERNOON MARCH 11 4 TO 7

GRACE BORGENICHT GALLERY INC

1018 MADISON AVENUE • 79 STREET • NEW YORK

„De Beyerd” Breda / 20 juli - 8 september 1957

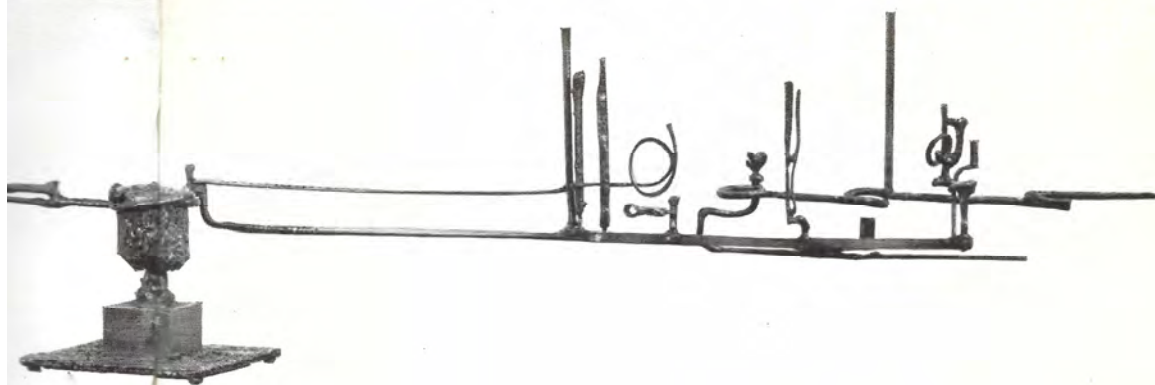
MELTZER GALLERY

38 WEST 57TH STREET, NEW YORK • CIRCLE 5-8936

Kunst uit Amerika

Louis Schanker, geb. New York City, 1903
93 Cirkelbeeld, kleuren houtsnede, 1950

CONTEMPORARY AMERICAN PAINTING AND SCULPTURE



University of Illinois, Urbana
Sunday, March 3, through Sunday, April 7, 1957
Galleries, Architecture Building

Plate 86



SEA GRASS

Louis Schanker

SCHANKER, Louis, *Sea Grass*, 44 x 72.

Illustration — Plate 86

"As to my painting *Sea Grass*," writes Louis Schanker, "I would like to say that the title has very little to do with the painting. The image is still the circle as in all my other newer paintings."

He was born in New York City in 1903, and 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 the municipal radio station (WNYC) of New York City, and, in oil and wax, for the Science and Health building at the New York World's Fair in 1939.

Schanker has had over thirty one-man shows from 1933 to 1957, including work in tempera and oil as well as color prints, for which he won prizes in 1947 and 1949. He is also a teacher of considerable experience — New School for Social Research in New York from 1943 to 1949; associate professor at Bard College, Annandale-on-Hudson, New York, at present; and instructor in the fine arts at the summer sessions at the University of Colorado in 1953. He has exhibited widely in America and to some extent abroad. Collections which own some of his works include the Metropolitan Museum of Art, Whitney Museum of American Art, and Museum of Modern Art in New York; Brooklyn Museum; New York Public Library; Philadelphia Museum of Art; Phillips Collection (Washington, D.C.); Cincinnati (Ohio) Art Museum; Detroit Institute of Arts; Art Institute of Chicago; Wesleyan College (Middletown, Connecticut); Toledo (Ohio) Museum of Art; Albright Art Gallery in Buffalo; and the universities of Michigan, Wisconsin, and Colorado. He lives in New York City.

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ETCHINGS AND POEMS

PIERRE ALECHINSKY	DOTREMONT
FRED BECKER	T. WEISS
BEN-ZION	DAVID IGNATOW
LETTERIO CALAPAI	WILLIAM CARLOS WILLIAMS
WILLEM DE KOONING	HAROLD ROSENBERG
PETER GRIPPE	DYLAN THOMAS
SALVATORE GRIPPI	RICHARD WILBUR
S. W. HAYTER	JACQUES-HENRY LÉVESQUE
FRANZ KLINE	FRANK O'HARA
JACQUES LIPCHITZ	HANS SAHL
EZIO MARTINELLI	HORACE GREGORY
BEN NICHOLSON	SIR HERBERT READ
I. RICE PEREIRA	GEORGE REAVEY
HELEN PHILLIPS	ANDRÉ VERDET
ANDRÉ RACZ	THOMAS MERTON
KURT ROESCH	ALASTAIR REID
ATTILIO SALEMME	MORRIS WEISENTHAL
LOUIS SCHANKER	HAROLD NORSE
KARL SCHRAG	DAVID LOUGEE
ESTEBAN VICENTE	PETER VIERECK
ADJA YUNKERS	THEODORE ROETHKE

With an Introduction by JAMES JOHNSON SWEENEY

THIS long-awaited portfolio of original etchings was initiated at *Atelier 17* New York, in 1951, under Peter Grippe's direction. Each poem is in the poet's handwriting, in most instances engraved by the poet himself.

It will be published in October 1958 by Morris Weisenthal, himself one of the early contributors, and now director of the Morris Gallery. Mr. Grippe and he, over a period of years, enlarged the scope of the project to include many celebrated artists and poets.

Dylan Thomas, in life and in memory, was the spirit behind the task. James Johnson Sweeney, Director of The Solomon R. Guggenheim Museum, has written an Introduction.

The edition is limited to 50 numbered copies, printed on Rives paper.

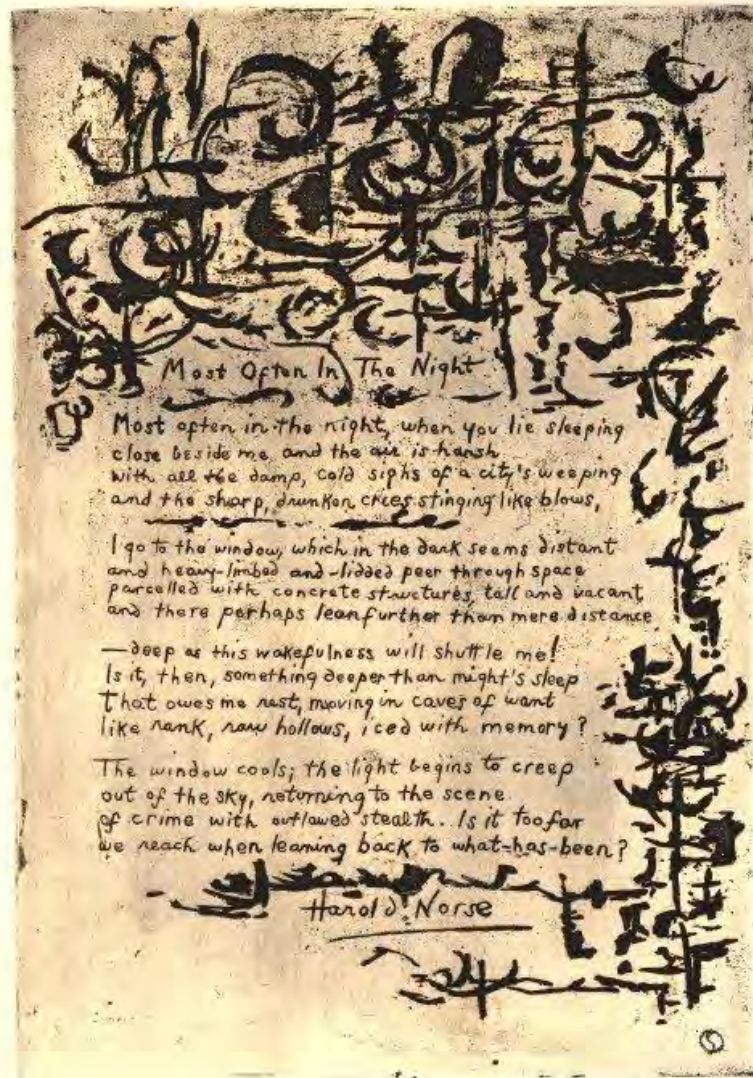
Format of sheets, 16¾" x 20

Price in portfolio, \$350.00

Orders received prior to July 15, \$300.00

MORRIS GALLERY

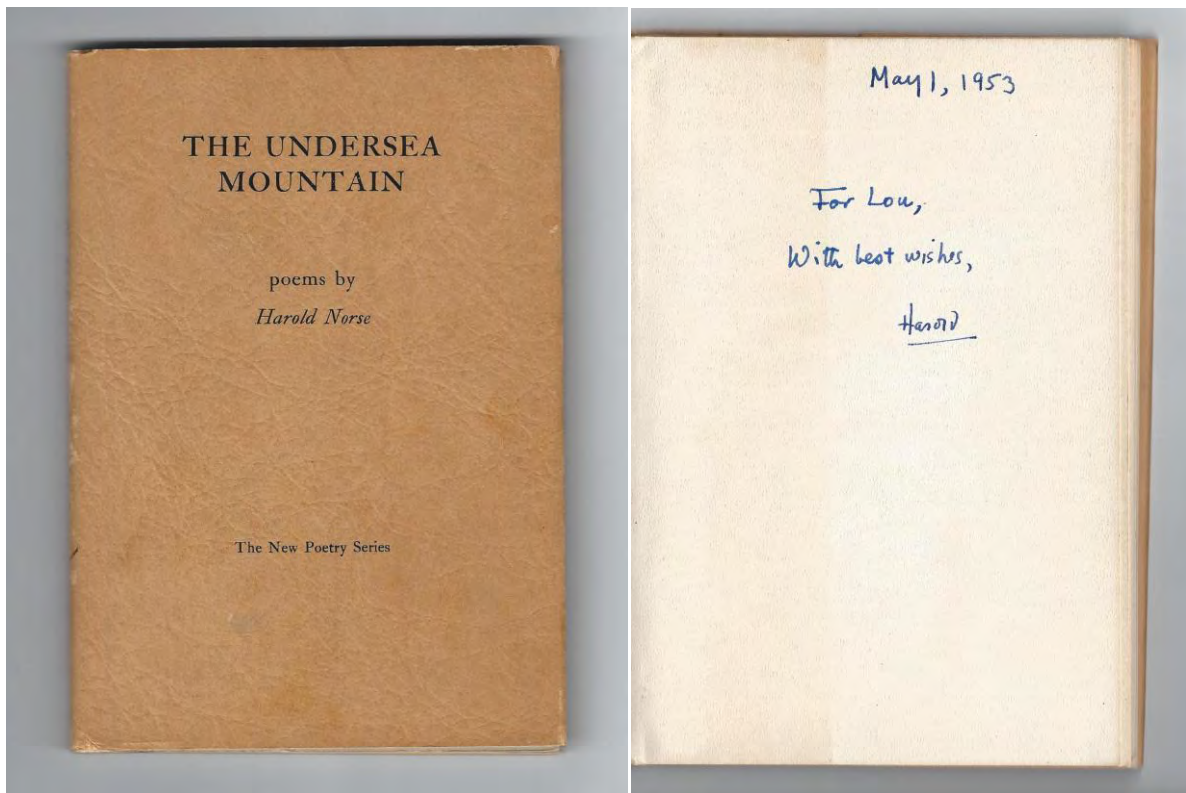
174 Waverly Place, New York 14, N.Y. · watkins 9-5425



Most Often in the Night, Harold Norse

Louis Schanker, 1950, etching and aquatint with plate tone **Description**, 16/50
(from collection of British Museum)

From 21 Etchings and Poems



Alan Swallow Publisher, Denver, 1953

Most Often in the Night is included in this book

Summer 1958 Yaddo Group Photo



Top Row: John Malcolm Brinnin, Jane Cooper, Robert Mezey, R. V. Cassill, Lou (Bink) Noll, Roger Crossgrove, Steven Marcus, Louis Schanker, Perrin Lowrey, Rosemarie Beck, Wen-chung Chou, Donald Jenni, Meyer Schapiro.

Middle Row: Gerald Sykes, Buffie Johnson, Hunter Johnson, Etta Blum, Emily Hargraves, Charles Bell, Marianne Ehrlich, Lillian Schapiro.

Floor: Robert Garis, Dan Curley, Charles Shapiro, Hyde Solomon, Lawrence Osgood.

© 2000-2013 Corporation of Yaddo

Schanker was a Yaddo Fellow in 1958

With a small circle of close friends and advisors, the Trasks incorporated Yaddo formally in 1900. Their letter of intent best describes their purpose.

In order to insure for Yaddo a larger influence and...in the hope that it may continue as a practical force in the world for all time, we desire to found here a permanent Home to which shall come from time to time...authors, painters, sculptors, musicians and other artists both men and women, few in number but chosen for their creative gifts and besides and not less for the power and the will and the purpose to make these gifts useful to the world...It is such as these whom we would have enjoy the hospitality of Yaddo, their sole qualification being that they have done, are doing, or give promise of doing good and earnest work.

Find out more about Yaddo

<http://yaddo.org/yaddo/history.shtml>

FINE ARTS

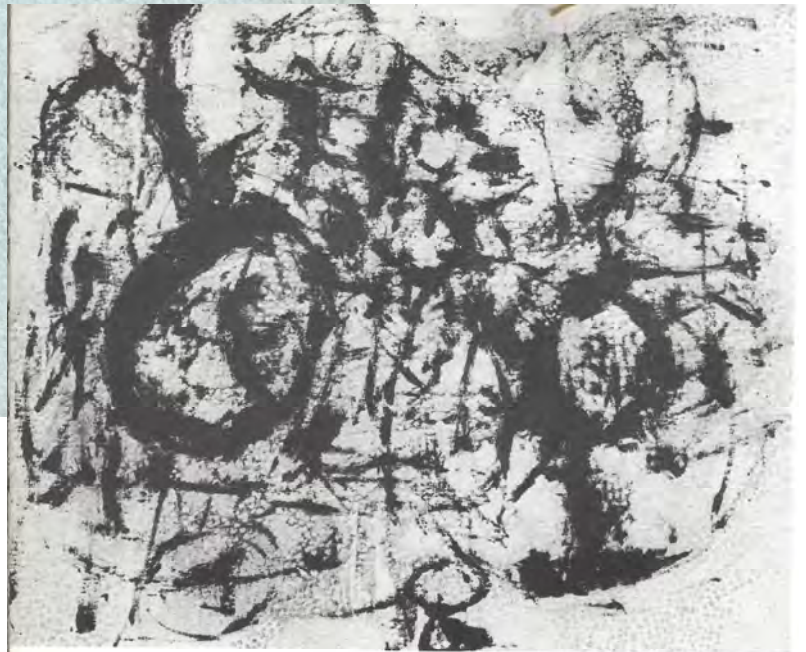
**18 JUNE 1958
17 AUGUST 1958**

**EXHIBITION
of PAINTINGS**

11th Annual Creative Arts Program

**UNIVERSITY
of COLORADO**

Boulder, Colorado



SCHANKER, Louis

"GREEN AND YELLOW"

Grace Borgenicht Gallery

SCHANKER, Louis.

Pittore, incisore e insegnante.

Nato a New York nel 1903.

Ha studiato nella Copper Union Art School, nella Art Student League e nella Educational Alliance.

Insegna nella New York School, New York, e nel Bard College, Anandale-on-Hudson, New York.
Vive a New York.

49

IMMAGINE CIRCOLARE No. 7.

1958

silografia a rilievo,

cm. 37 × 35.

Proprietà dell'artista.

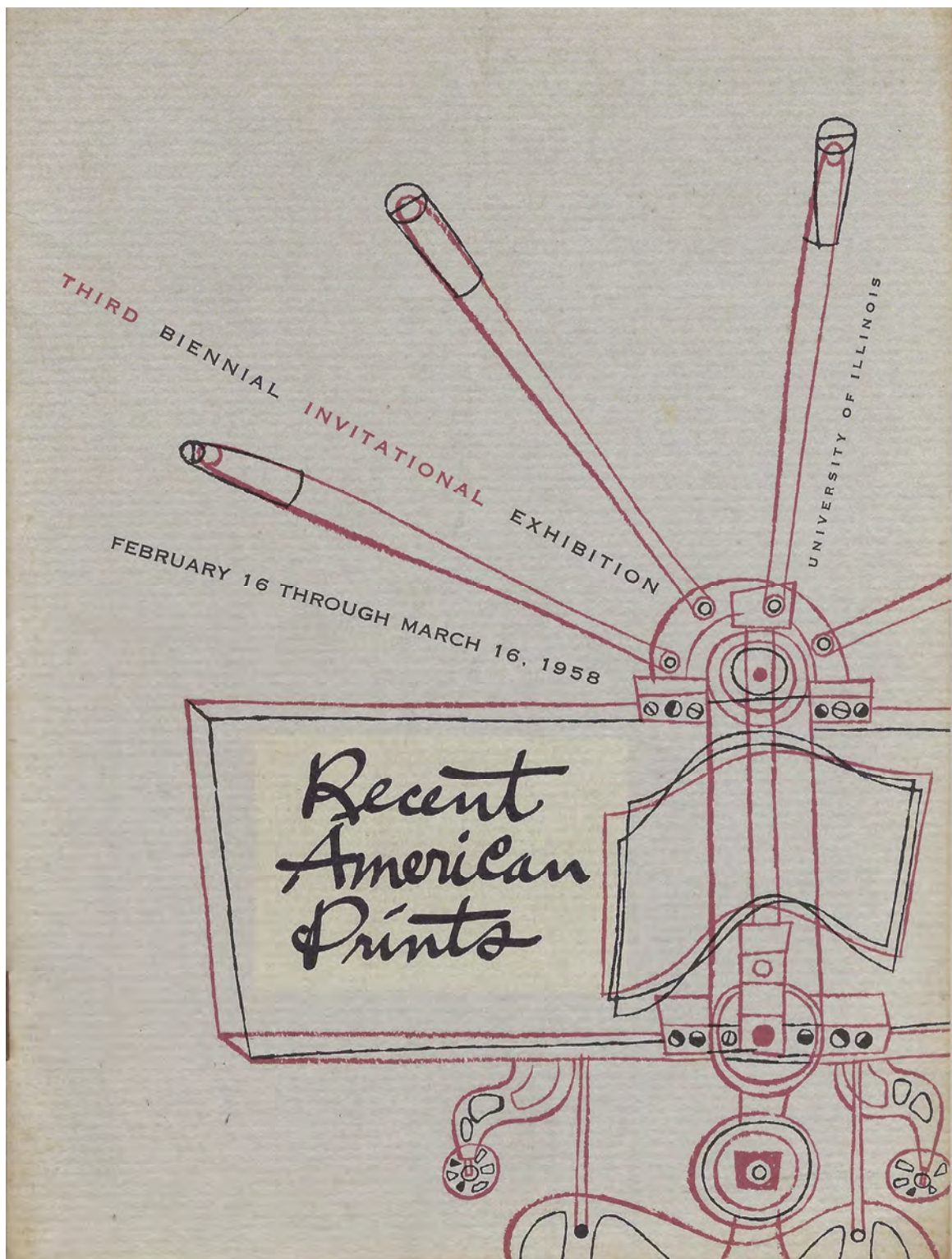
*La mostra è posta sotto
gli auspici del Ministero
della Pubblica Istruzione,
Direzione Generale Anti-
chità e Belle Arti, e del-
l'Ambasciata degli Stati
Uniti d'America, United
States Information Service.*

incisori americani contemporanei

*A meno che non sia altrimenti indi-
cato nel catalogo, tutte le stampe sono
firmate dall'artista a margine della in-
cisione in basso a destra.*

*Nella indicazione delle misure l'al-
tezza precede la larghezza.*

1958



SCHANKER, LOUIS

126 West 23d Street, New York 11, New York

124. Carnival	1946	color woodcut	100.00
125. Abstract Landscape	1947	color woodcut	100.00
126. Don Quixote	1947	color woodcut	100.00
127. Circle Image #2	1952	color woodcut	100.00
128. Circle Image #5	1953	woodcut	60.00
129. Circle Image #1	1955	woodcut	250.00



SCHANKER, LOUIS

Maler, Druckgraphiker und Lehrer; 1903 in New York geboren; studierte an der Cooper Union Art School, an der Art Students League und der Educational Alliance; lehrt an der New School in New York und am Bard College, Anandale-on-Hudson, New York; lebt in New York

- 49** Kreisbild Nr. 7
1958, Holzschnitt-Relief-Druck, 36×35 cm;
Im Besitz des Künstlers

C. 1959

ANNUAL EXHIBITION

SCULPTURE • PAINTINGS • WATERCOLORS • DRAWINGS

WHITNEY MUSEUM OF AMERICAN ART

November 19, 1958

to

January 4, 1959



OPENING MARCH 3RD-APRIL 4TH

PREVIEW 5-7:30 P.M.

new Painting
Louis Schanker

STUTTMAN GALLERY 835 MADISON AVE. AT 70TH STREET, N.Y.C.

1959

MAY 17 - JUNE 28, 1959

RECENT PAINTINGS by

WALKER ART CENTER
1710 Lyndale Avenue South, Minneapolis 3, Minn.

LOUIS SCHANKER



Circular Forms I (1956)

CIRCULAR FORMS

Louis Schanker's Circle Image enters a new context.

BY SUZANNE BURREY

IF, to paraphrase Sir Andrew Aguecheek, some artists are born to abstract art, some achieve it and some have abstractedness thrust upon them—Louis Schanker's has been the middle course. Among Americans, he leaned early toward abstraction (he was one of "The Ten" who challenged the Whitney in the thirties); then his subjects were horses and figures, greatly simplified, and now he works in a unique circle idiom, geometrically non-objective. A mural which he did during the middle thirties for Station WNYC, made up entirely of free-swinging musical notes, must have seemed at the time radical indeed. In 1944 he published a portfolio of wood-block color prints (a medium in which he is a recognized master) entitled *Line-Form-Color*.^{*} In 1953, sans color, and in a liquid white field, or else poster flat, Schanker announced on canvas the seriousness of his circle language. In subsequent Brooklyn Print Annuals he has shown giant woodcuts of black circle forms, climbing as voluminously as smoke clouds up six feet of white paper. And currently, at the Grace Borgenicht Gallery, he is showing twenty-five canvases, again centrifugal in conception but much loosened, which he has invested with an exceptional subtlety of color and complexity of surface.

The first impression of the group is of their verdant pallor, of greens and violets in the embrace of Gothic traceries of black and, over all, a screen of tiny dots, in light colors, most often white—a revival of pointillism, not as a means for light but as a kind of surface binder and a statement of the picture

^{*}*Line-Form-Color*, a portfolio of five original wood-block color prints, with preface by Carl Zigrosser (George Wittenborn, Inc., New York). A few copies are still in print.



Louis Schanker in his studio.

plane. Some bear such titles as *The Sea*, *The Wave*, but since almost every one is of the same black energies whirling and counter-whirling in a dense grainy field (with the exception of the white silhouettes of three figures, *General and His Family*), the titles are quite beside the point. Although they are equally evocative of whirling molecules or galaxies or microbe paths, the predominance of violets, coral and green and the undulating motion of the blacks do suggest the under-sea world, and the words may give some comfort to the stray visitor who, bewildered by the singleness of purpose in these canvases, may wonder if he is confronting an obsession.

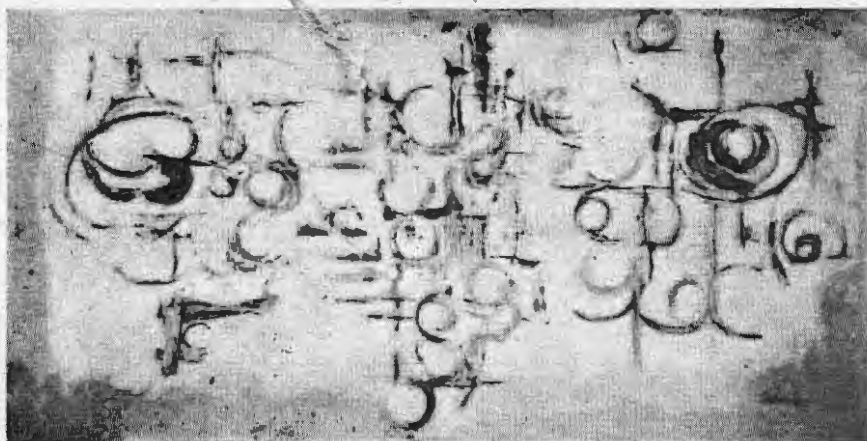
Actually, this painting is, if anything, too sane and workmanlike; and its problems lie within its own intricacies of craft. The method is virtually the same for all: first a field of soft color—yellow, violet, green, red; then a series of thick whites and blacks, applied until the surface is ripely blended; the blacks and the foundation colors are then carefully re-exposed by scraping through to them; and the finish is arrived at by sprinkling sometimes sand, sometimes dots of color over the surface to screen careful nuances out of both the blacks and the rich foundation colors. Large in scale for the most part, the paintings are best taken at a distance which renders all these surface techniques invisible. The question then arises: Is the body of his recent work like a fountain that plays unendingly, purely fascinating, or can each painting be identified as an individual conception and solution?

Circular Forms I, *Circular Forms II* are certainly impressive. And in a few others, including some small ones, the artist seems to have stopped when he had come to terms with an emergent effect. What effect is hard to describe, since the best have the kind of allure that will be only subjective in its satisfactions. They have the power of establishing a relation-

ship, even if only to rock the spectator and draw him into a lovely maze.

SCHANKER's art does not have the cultivated slapdash "spontaneity" of tachism; and it springs from a different basis than the traditional challenge of making new combinations out of nature's bare bones. These paintings have instead an intellectual element at their root; a freewheeling preoccupation with one geometric form—the circle—for its own sake marks a radical change from the time when Schanker's work was full of powerful, primitive figural concepts, some of which he carved in mahogany. The circle is "intellectual" insofar as it seems to be divorced from any but a symbolic source (as to what it symbolizes, in our day it could just as well be the ego as the atom); it serves as an Esperanto of form. But discovering and announcing an Esperanto, a "universal language," does not necessarily make its content meaningful; there is always a danger of auto-infatuation. This is evidenced occasionally among Schanker's numerous canvases, which are not sorted out as to research and realization. In all, there are consistent values, however: energy, reliable color sense and true delight in craftsmanship. For pure dynamism, as a matter of fact, his *Circular Forms* on wood and plaster (and as prints) outdistance these canvases—perhaps because he has a more direct textural control in these other media. The paintings of this present phase open up another zone of expression. Above and beyond the literal adherence to and repetition of the circle play is the richness of layered colors, which but slightly varies from one work to another. Such is the fascination of these paintings, and their continual motion, that they seem to swing opulently out of a very private rumination or romance.

At right: *Circle Image No. 38* (1954). Below: *Circle Image No. 36* (1954). Courtesy Grace Borgenicht Gallery.



ROME - NEW YORK ART FOUNDATION

Presidente: Frances H. Carr

AMERICAN ARTISTS OF YOUNGER REPUTATION
GIOVANI PITTORI AMERICANI

Presentati da

James Johnson Sweeney

20. PIAZZA S. BARTOLOMEO ALL'ISOLA TIBERINA.



Schanker

20 LOUIS SCHANKER

Born 1903, New York City. 1919-22 Cooper Union Art School; 1922-23 Art Students League; 1923-24 Educational Alliance; 1931-32 Academie de la Grande Chaumiere, Paris. 1931-32 France; 1932-33 Spain, Italy. Teaches at New School for Social Research, N. Y. and is Associate Professor of Art, Bard College, Annandale-on-Hudson, N. Y. Widely known for his graphic works as well as his paintings, he has exhibited extensively since 1933. Lives in New York City.

Circle image. 1957. Oil on canvas, m. 0,91×1,15.
Lent by the Artist.