



FEBRUARY 23 - MARCH 13

PREVIEW FEBRUARY 22 8 TO 10

NEW PAINTINGS

Schanker

**WILLARD — LUCIEN GALLERY
45 CHRISTOPHER STREET
NEW YORK 14 AL 5-2297**

**OPEN: TUES THROUGH SUN 1 TO 6
WED 8 TO 10**

1960

University of Kentucky Art Gallery

November 19, 1961

LOUIS SCHANKER

DRAWING #1 — *chinese ink*, 10 $\frac{3}{4}$ x17 ins.

DRAWING #2 — *chinese ink*, 10 $\frac{3}{4}$ x17 ins.

DRAWING #3 — *chinese ink*, 17x10 $\frac{3}{4}$ ins.

GRAPHICS

61

AN EXHIBITION OF

PRINTS - NOVEMBER - 1961

Brooks Memorial Art Gallery—Memphis, Tenn.

An Exhibition of Prints by Invitation

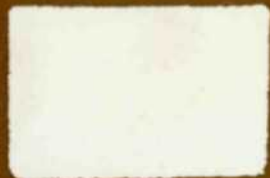
November 5-26, 1961

SCHANKER, LOUIS, Stamford, Conn.

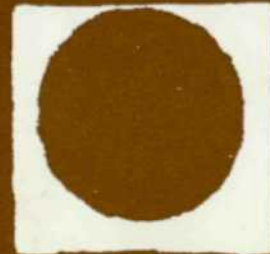
42. Circle Image.

w. in color

75.00



INTERNATIONAL PRINTS



AUCKLAND CITY ART GALLERY INTERNATIONAL PRINTS 1961

SEONG MOY born 1921

125 Colour Woodcut, Timeless Imprint

126 Colour Etching, Animal World (Deer)

GABOR PETERDI born 1915

127 Etching & Engraving, Angry Sky

128 Relief Etching, Burning Rocks

MICHAEL PONCE DE LEON born 1922

129 Collage Intaglio, Vernal Equinox

130 Collage Intaglio, Wounded Mountain

ANDRE RACZ born 1916

131 Engraving, Nativity

132 Etching, Poem by Thomas Merton

LOUIS SCHANKER born 1903

133 Colour Woodcut, Circle Image 4

134 Colour Woodcut, Circle Image 6

NOTES ON MEDIA

WOODCUT: one of the most ancient means of image printing; a method of relief printing where the whites are cut out leaving the design, which in its classical form consists of pure line and straightforward hatching.

COLOUR WOODCUT: a more or less complex development of the above; colours may be few or many, and applied in solid areas or graduated on the block surface (as with some of the Japanese woodblock prints of the ukiyo-e school).

LINOCUT: a similar technique to the woodcut, but with linoleum as the medium.

COLLAGE INTAGLIO: a somewhat variable process in which pieces of cut card, cloth, and even metal, etc, are glued to the plate surface and when printed under pressure produce an intaglio print.

ENGRAVING: as a decoration, engraving in line is probably one of the oldest arts of man; it was not until early in the Fifteenth Century that prints on paper were taken from engraved designs. Engraving is an intaglio process in which the ink left in the cut design is transferred by pressure from the wiped plate to the damp paper. Engraving is therefore in basis an outline process, though, of course, rich

21st

ANNUAL

federation of
Modern
PAINTERS
and
SCULPTORS

INVITATION
to
OPENING
SUN.
NOV. 12
2 - 6 P.M.

RIVERSIDE
MUSEUM

nettie s. horch, director

103 street & riverside drive

daily and sunday 1 to 5 p.m.

november 12th — december 10th, 1961

you are invited to attend the opening
of the twenty-first anniversary exhibition
riverside museum Sunday, november 12, 2 to 6 p.m.

November twelfth
December tenth

LOUIS SCHANKER (1903 -)

UNTITLED: COMPOSITION NO. 1
tempera, $13\frac{5}{8} \times 20\frac{5}{8}$, 1944

UNTITLED: COMPOSITION NO. 2
tempera, $13\frac{15}{16} \times 20\frac{15}{16}$, 1945

NO. 9
oil and pencil on canvas, 30×75 , 1951

EDWARD WALES ROOT BEQUEST

NOVEMBER 5, 1961 THROUGH FEBRUARY 24, 1962

MUNSON-WILLIAMS-PROCTOR INSTITUTE • UTICA, NEW YORK

LOUIS SCHANKER

RECENT PAINTINGS 1960 - 62 MAY 28 - JUNE 23, 1962

PREVIEW: MONDAY MAY 28 4 - 7 P.M.

dewey gallery

822 MADISON AVE. AT 69 ST.
NEW YORK CITY

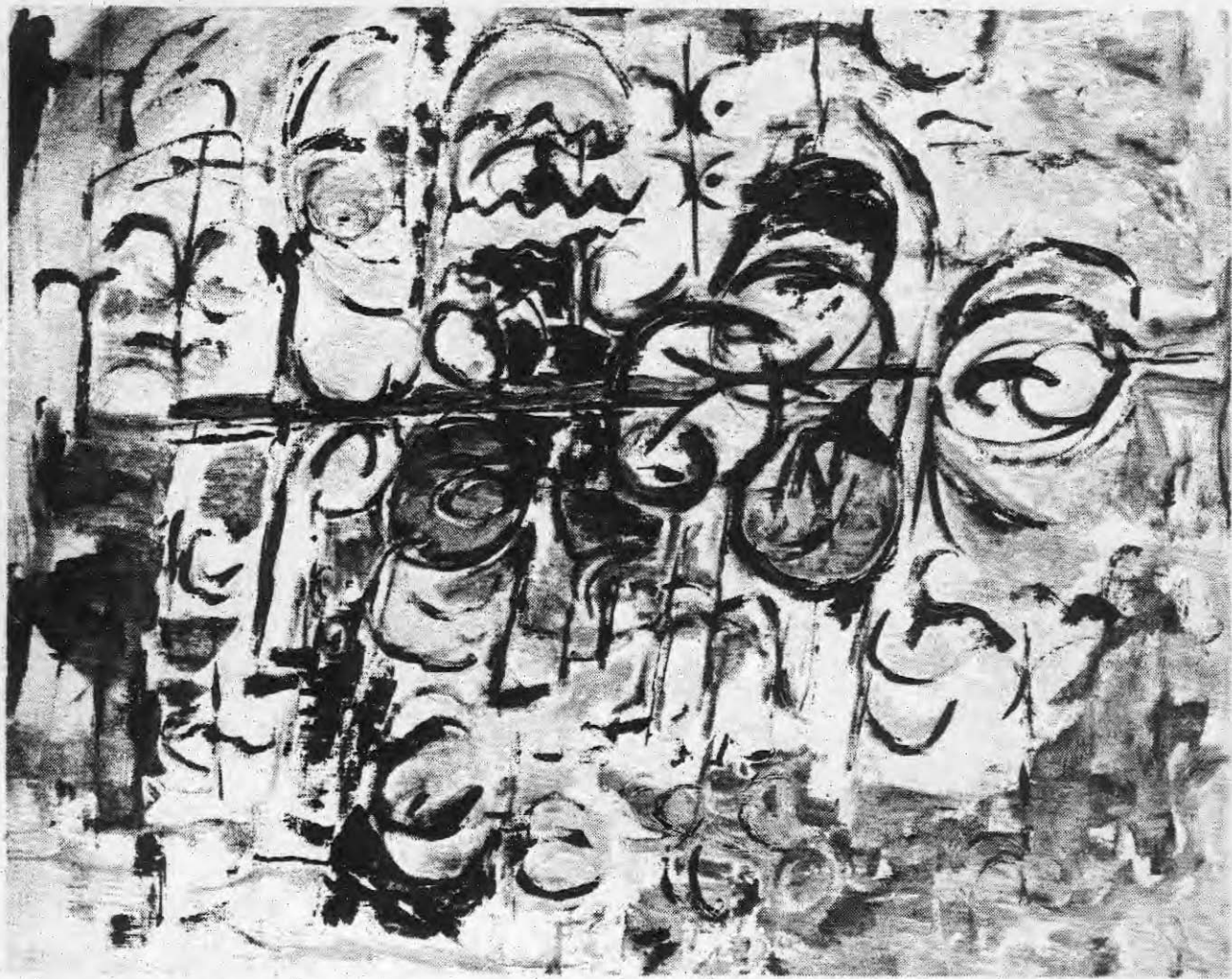


Louis Schanker: 4, 1962, 30 inches high.

Louis Schanker [Dewey; to June 23], whose *idée fixe* for many years has been the circle, makes that form, ordinarily so arbitrary, a point of departure for invention and freedom. It appears again and again and each time differently—as a red echo in a red field, in a flat flaggy style, in monochrome and chiaroscuro where it spirals in and out, singly as a portrait, or as a yellow and black pair spinning out and dividing the square space of the canvas into camps of red and black. One of the gayest has a yellow character sprawled across its green colors. The speed is characteristic, so is the light touch and general ease, but the ideas have real provenance. Each permutation and digression is a response to a new idea—fresh, simply-stated and enacted on an express schedule. Schanker's singular devotion to the circle is due to its side suggestion of earth and eye and its pictorial challenge in the spot-field relationship—what could be more “spot” than the circle form? Both are combined in these interesting abstract images. Prices unquoted.

N.E.

94AT NEWS - JUN



LOUIS SCHANKER'S oil on canvas, "Circle Image, 1952," was recently presented to Guild Hall by Mr. and Mrs. Warren Brandt of Water Mill.



THE HANS NAMUTH PHOTOGRAPH, CIRCA 1962

1. LEE KRASNER
2. RUFFIE JOHNSON
3. AL FIELD
4. LESTER JOHNSON
5. HOWARD KANOVITZ
6. MICHAEL GOLDBERG
7. LUCIA WILCOX
8. BALCOMB GREENE
9. SYLVIA STONE
10. JOHN LITTLE
11. ELEANOR HEMPSTEAD
12. RAE FERREN
13. DAVID PORTER
14. ARLINE WINGATE



15. LOUIS SHANKER
16. TANIA
17. JAMES BROOKS
18. SYD SOLOMON
19. FREDERICH KEISLER
20. NORMAN BLUM
21. ADOLPH GOTTLIEB
22. JOHN FERREN
23. ELIZABETH PARKER
24. THEODOROS STAMOS
25. JANE WILSON
26. JANE FREILICHER
27. PERLE FINE
28. ROBERT DASII

THE SUPPLEMENT
ARTISTS OF THE HAMPTONS
 FEBRUARY 27 & 28, 1992

GUERNSEY • S

Bishop's visit. He will celebrate the stars.

Schanker in One-Man Show

Rev. Richard L. ...
July 1962
EAST HAMPTON Louis and prints are in the collections of the Museum of Modern Art, the Metropolitan Museum, Whitney Museum, Brooklyn Museum and the New York Public Library as well as other museums and outstanding private collections throughout the country.

Louis Schanker is one of the organizers and directors of the Dewey Gallery which opened in April 1962. This is the first Madison Avenue gallery where the contributing artists operate as dealers, working to the mutual benefit of painters and collectors alike. As artists working for their fellow artists they can offer the appreciation and understanding of their work, and the collector benefits by their knowledge and experience as well known artists.

A recognized master in the field of wood block color printing, Mr Schanker has innovated and developed the unique circle image dominant in his recent paintings. In the present group of canvases to be shown he reveals a new color vibrancy and glow which still suggests his well-known circle image but go further in dimension.

His recent art show at the Dewey Gallery was highly praised by Emily Genauer, art critic of the New York Herald Tribune, Stuart Preston of the New York Times, and several other important critics. He is one of the leading pioneers of the New York School of Painting.

His wood block color prints and paintings have been exhibited in the collections of the foremost museums in the United States and abroad individually and in group showings in Paris, Rome, London, Tokyo and Auckland, New Zealand. Of particular interest to Long Islanders is a series of panel paintings for the Neponsit Beach Hospital.

Prior to his association with the Dewey Gallery, Mr Schanker exhibited at the Willard Gallery, the Grace Borgenicht Gallery, and other galleries throughout the United States. His paintings

Emily Genauer:

Quiet Pleasures Of Serious Art

THE atmosphere in the art galleries of New York this week was gentle as the late May breeze. No big new museum exhibitions Taking a Stand, or Surveying a Trend, or Celebrating an Anniversary. No little shows of artists protesting big shows. I must, therefore, as an honest reporter first and a drummer for art second, point out that readers whose interest in art is fairly casual can skip this week's new arrivals at no great peril of feeling a dullard at dinner party conversations.

For more serious art enthusiasts, however, the week offered quiet but real pleasures, and material for reflection, too.

Four of the new exhibitors, for example, have been around for decades. Louis Schanker, exhibiting at the Dewey Gallery; John Ferren, at the Rose Fried Gallery, and Julio de Diego, at the Landry Gallery, have been estimable figures since the '30s. William Pachner, at the Krasner Gallery, began to register on the local scene in the '40s.

Change and Constancy

All of them look, if one may use the expression, as fresh as paint. It's particularly satisfying in the case of Schanker, because in his latest work he has changed so much, and in the case of Ferren and de Diego, because they haven't. Pachner has changed, too, but the more he changes, the more he's the same.

Let me explain, so I don't sound like Pollyanna, just too glad about everything. Schanker's newest pictures are abstractions painted around what he calls the "circle image." They're a long, long way from the semi-abstract, decorative, WPA-commissioned murals he painted, along with Stuart Davis and the late Byron Browne, for the studios of radio station WNYC, where they may still be seen. Schanker went completely abstract years ago. But always there remained in his work a tentative quality, an exploitation of texture as if to make up for the sacrifice of symbol, a preoccupation with means as if to

compensate for uncertainty about ideas.

In his newest work there is beautiful assurance, and no less freedom. There are a new buoyancy and verve. Symbol has returned, but it has been purified, simplified, given more universal application. The symbol is a circle, set in animated but controlled space. But is it not also, in some canvases, the moon, the sun, or earth itself, or in some others, the moving roundness of a clock pendulum?

On Two Levels

Now one can look at Schanker's canvases, enjoy the counterpoint of their circular shapes playing against bold vertical or horizontal bands, the transparency of their quiet colors and the bold vibrancy of their oranges and blues and, mostly, the luminosity that pervades every inch of canvas. But one is also, viewing them, given poetic pegs for free association. And this enjoyment on two levels is a plus. The rewards of the Schanker show, then, are not just handsome, exhilarating pictures, but the spectacle of a veteran constantly growing, evolving, refining.

Saturday, June 2, 1962

Art Tour

The Galleries—A Critical Guide

Along and Around Madison Avenue

Louis Schanker (Dewey, 822 Madison): The "Circle Image" is the present preoccupation of this well-known abstract painter. But it's more than a circle. It's the sun, earth, moon, a clock or its moving pendulum, and so there are rewarding poetic associations to geometrical compositions that are themselves handsome in design and brilliantly luminous in color.

LOUIS SCHANKER

PEINTURES RECENTES

28 mai au 23 juin

DEWEY GALLERY

822 MADISON AVE., NYC (69 St.)

Schanker at Dewey

The recently opened Dewey Gallery is holding a one-man show of paintings by Louis Schanker. Mr. Schanker, who first showed his works in 1929, has averaged close to one show a year since that time. In this current collection of oils, painted from 1960-1962 he has been occupied primarily with the "circle image." His canvases have an unusual brilliance achieved by painting thin washes of lively color over a surface covered with gesso in varying textures. Mr. Schanker limits his colors and shapes in each of his oils. His works have a fresh spontaneous quality which can only be achieved as a result of an excellent eye for balance and through years of practice. These paintings of luminous swirling circles make a breath-taking exhibit. This show may be seen through June 23.

les arts

Louis SCHANKER
à la galerie Dewey

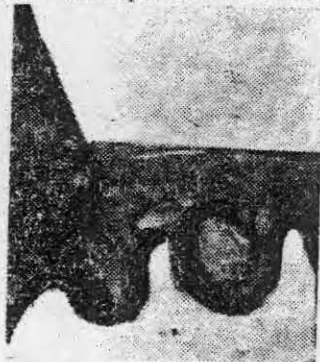
822 Madison avenue

LE monde de Schanker tourne en rond et le peintre simplifie son univers abstrait en l'ordonnant en fonction d'un cercle, ou œil central, qui jetterait sur le monde extérieur, tourbillonnant, un regard méfiant, voire désabusé.

Revue des Galeries
par SAINT-EYREMOND

Nul plus que moi n'est sensible au mouvement, mais la monotonie qu'engendre un seul thème, répété constamment, finit par s'imposer à une exposition dont la couleur est cependant optimiste et brillante. Les mariages tonaux d'une extrême fraîcheur sont une joie pour les yeux.

Elles possèdent une qualité juvénile très spéciale et si l'imagi-



Louis SCHANKER: "Circle Image"

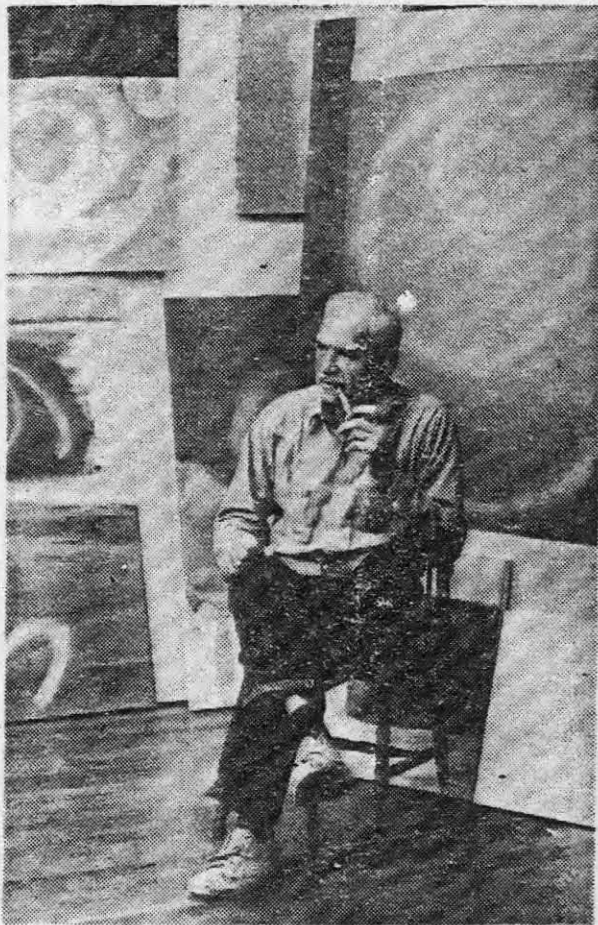
nation créatrice semble fixée sur un sujet central, les tonalités, elles, sont de la plus grande diversité.

Leur assonance même constitue une source de joie, de dynamisme libéré, et elles suffiraient, dans leur "ébullience", à faire négliger l'idée au profit de ce monde extérieur volatil, capricieux, et séduisant qui est celui où nous nous forçons à vivre, souvent, par crainte des réalités trop présentes, où le poids de l'héritage et des souffrances accumulées devient parfois si lourd à supporter.

Artistes français au



LONG ISLAND PRESS, SUNDAY, JUNE 10, 1962



Louis Schanker, the well-known Long Island avant-garde painter, poses before some of his work now on exhibition at Manhattan's Dewey Gallery.

LOUIS SCHANKER, the Sag Harbor abstract master, is showing a group of new paintings at the Dewey Gallery, Manhattan. The collection of more than twenty new canvases will mark Schanker's 29th one-man show during the past three decades in the art world.

A recognized master in the field of wood block color printing, Schanker has innovated and developed the unique circle image dominant in his recent paintings. In the present groups of canvases, he has developed a new color vibrancy and glow which still suggest his well-known circle image, but go further.

Schanker is regarded by art critics as one of America's leading avant-garde painters. Art Magazine, in reviewing his one-man show at the Grace Borgenicht Gallery in March 1957, praised his "energy, color sense, and true delight in craftsmanship." He is one of the leading pioneers of the New York School of painting. His wood block color prints and paintings have been exhibited in the collections of the foremost museums in the United States and abroad individually, and in group showings in Paris, Rome, London, Tokyo and Auckland, New Zealand.



Arthur Tress '62

LOUIS SCHANKER ... a profile

Mysteriously, the middle son in a family of three boys and four girls—none of them with a heritage of creative art—becomes an artist at fifteen. A brother discards a toy set of oil paints and Louis Schanker inherits it, copying meticulously the picture postcard Michaelangelos that come with the tubes. He knows, at fifteen, how he wants to spend the rest of his life.

Louis Schanker's father had seven children and a wife to support from the earnings of his Bronx tailoring shop. The last thing he or his wife wanted their son to be was a painter. The Schanker children were going into business, or through college and into the professions. Louis was mad to think he could make his way as a painter. But Louis was sure, and at fifteen he enrolled at Cooper Union for evening classes and during the day he ran errands for a New York publishing firm.

"My second job was as office boy for Jesse Strauss, president of Macy's. All I had to do was help him take off his hat and coat when he came in, and hand them to him when he left. He fired me when he discovered that I'd lied about my age."

After four years at Cooper Union (and a variety of jobs) Louis Schanker left home. He went on a "hobo" trip across the country and joined the Sparks Circus in Macon, Georgia. "I travelled with the circus for a year," he remembers, "and sketched everything from clowns to elephants." His job was to care for the ring horses and he loved it.

The following year he worked in the North Dakota wheat fields, threshing behind teams of horses and building up the muscles that give him the appearance of a reincarnated John L. Sullivan (complete with mustache) rather than the stereotyped example of the starving painter. When he got to the coast, Louis Schanker joined up with the Barnum and Bailey circus for awhile but he was beginning to feel homesick for the East. "That's where the painters were," he says. So he signed up as a coal stoker on one of the Great Lakes steamers and worked his way home. He enrolled as a student in the Educational Alliance Art School in New York, working nights as a soda jerker. He rented

an old skylight studio across the street from the school so he'd waste no time getting to classes. (Recently his work was shown in a group exhibit at Art Alliance in which successful students of the past 100 years participated.) "But I was in a rut," he says. "I really hadn't broken away from the American traditional school of art. I still didn't know what was going on in Europe."

He sold his first paintings for \$25 when he was only 18 and between 1922 and 1929 he sold paintings, jerked sodas, studied and saved for a trip to Europe. He had his first group show at the Uptown Gallery on 57th street during that period and at the Marie Harriman Galleries—his first big break was showing at the Harriman Galleries over some impressive competition.

When he was 28, Louis Schanker went to Europe. For two years he studied, visited galleries and had fun. He says: "That trip was the beginning of a whole new approach for me. Up to then I was typical of the American painter who was too scared to

Bard, 1963 Alumni Magazine

break away from tradition. But then I was suddenly faced with the work of Cezanne and Picasso—the whole French post-Impressionist crowd—and my eyes were opened to all the possibilities I'd been missing."

When he returned from Europe, Louis Schanker joined the WPA arts program and directed the woodcut division for awhile. He did a communications mural for the WNYC lobby (which is still there) and a series of clown murals for a Queens Hospital. As a result of those two jobs he was invited to do a mural for the Flushing World's Fair. He has no idea what happened to it when the Fair closed but it was apparently a good example of his new abstract approach to art.

Then in 1933, Louis Schanker had his first big one-man show at the Contemporary Arts Gallery and it was a critical success. He was becoming well known and he was invited to become one of the "Willard Gallery artists." From that time on, all his work went first to the Willard. He has had 30 one-man shows here and abroad since he began to paint and countless group shows all over the world. In 1959, when this writer was living in Santiago, Chile, an invitation came in the mail from the Instituto Chileno-Americano to see a travelling exhibit of woodcuts sponsored by the Museum of Modern Art. It was a pleasant surprise to find that, out of 40 woodcuts in the exhibit, three were by Louis Schanker and two were the work of Carol Summers '51. Bard was well represented.

During the war, Louis helped build PT boats. "There's probably some similarity between carpentry and painting," he says. "Anyway, the Navy thought so." He spent some of his time, toward the end of the war, helping to build ships in New Jersey. But he never stopped painting. In 1949 he hit upon his idea for plaster relief prints and had several successful exhibits in the new medium. In fact, in 1952, he had a rare experience for any artist—three shows at once: a sculpture exhibit at the Sculpture Center in New York, a print show and an exhibit of his paintings at the Grace Borgenicht Gallery. Last year his paintings were exhibited in New Zealand and he has been shown at the Tate Gallery in London.

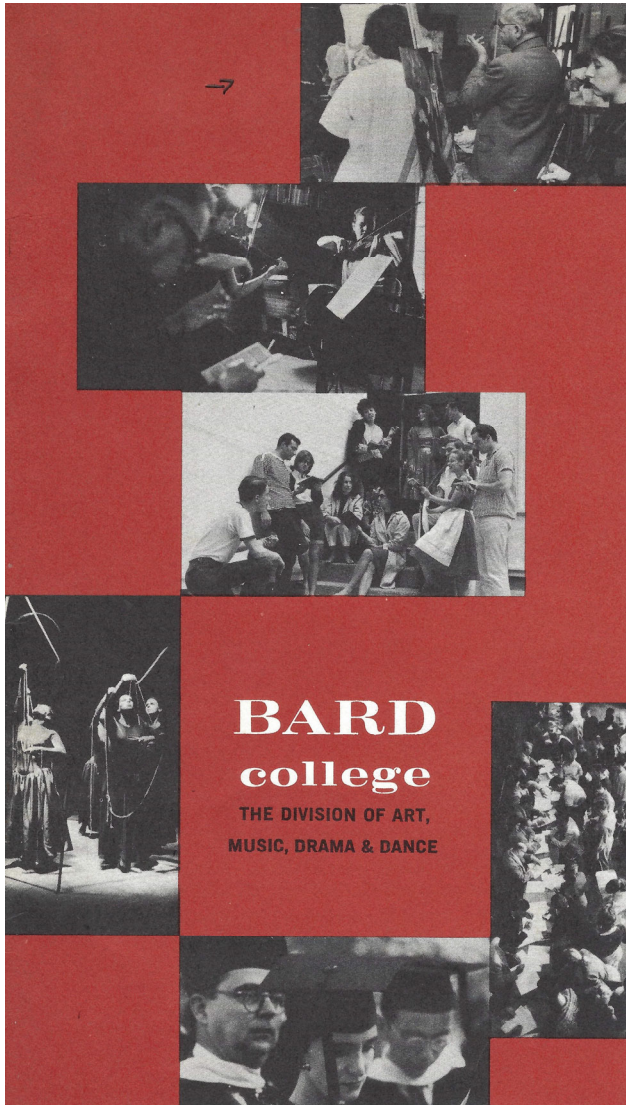
In 1960 Louis Schanker was married to Libby Holman. They live in New York City and in Stamford, Connecticut where Louis has a roomy studio in which he can work on all his interests from large abstract paintings to sculpture prints. He has been

teaching at Bard since 1949 and has seen many talented painters emerge from the Bard art studios. In addition to Carol Summers there is Steve Burr '53 who recently won a \$1000 award from the National Academy of Design, Al Aron, '55, Steve Barbash, '55, Danny Newman, '51, whose work attracted the attention of Time Magazine's art editors, Carolee Schneemann, '56, Bob Solotaire, '53, and others.

One of his present art majors says of him: "Mr. Schanker's great contribution to Bard is his lack of pretension. He has a workman's approach to art—it's honest and direct. And there is a warmth and sincerity that gets through to us. We respect him as an artist and as a person."

Louis Schanker has some things to say about the academic world in general. "It's not what it used to be," he says. "But it can't be helped. More kids are going to college than when I first started to teach, and colleges have to grow. Otherwise there'd be no place for all those extra art students to go. But you have to complain. You can't just say 'that's the way it is' and let it go at that. It helps to gripe a little. But you know and everybody else knows that nothing can be done about it. We have to lose some good things with expansion—but everything humanly possible is being done to keep the uniqueness of our college—and that's a comfort."





PRESENTING BARD COLLEGE

Bard College cherishes the ideal of making every aspect of campus life an integrated part of essentially academic experience. Though the ideal is unattainable, it is nevertheless an important one. It means in practice that interests developed in the classroom, the library, the studio, the laboratory and the conference should be broad enough and vital enough to dominate the social life of the whole community. It means that the distractions of the conventional collegiate "side shows" are unnecessary. It means that recreational activities, including sports in which the students actually participate, are those of a cultured and intelligent person rather than of one who has ceased to seek new experiences or of the irresponsible adolescent. It means a total commitment — during the whole four years set aside for the college experience — to the life of the mind and the spirit.

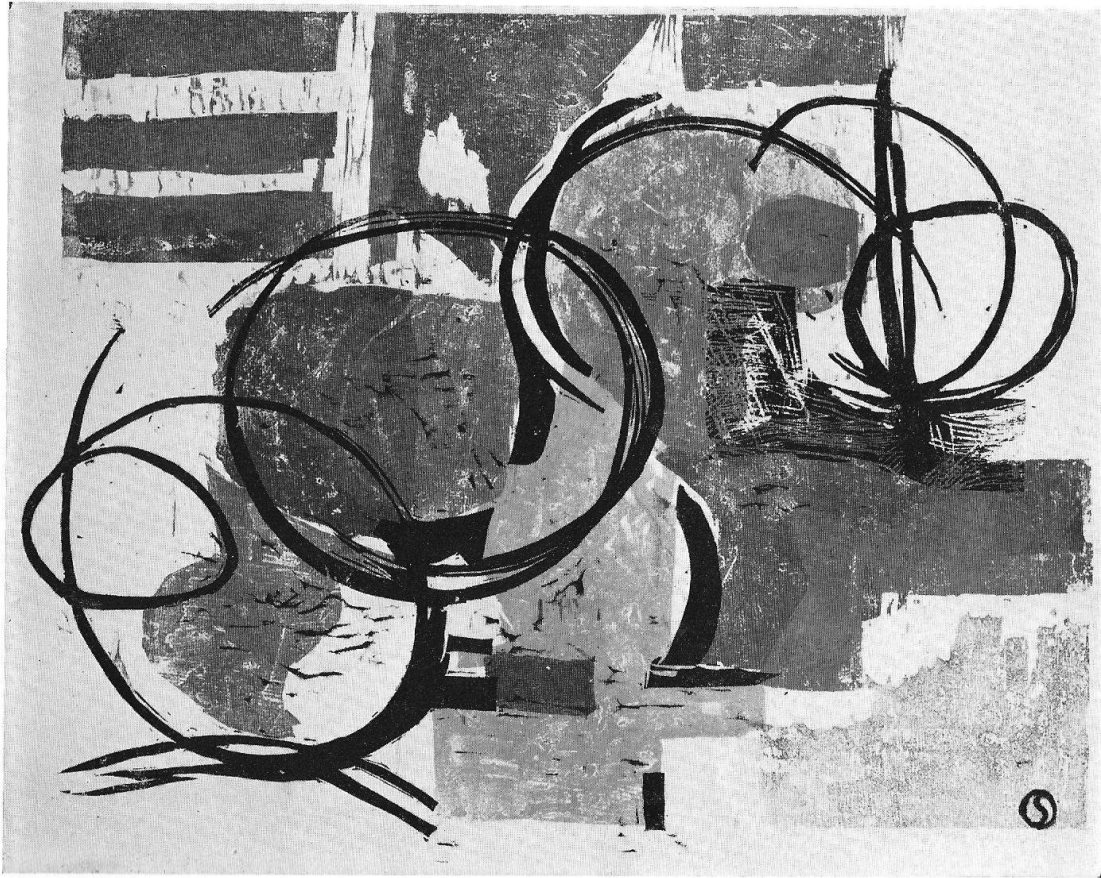
AND, WITH CREATION,



J. H. B. Jr.
President



Pulling a proof in the Print Studio. In the plastic arts and in music, drama, and dance, the aim is to foster breadth of experience and accomplishment rather than narrow specialization.



9. LOUIS SCHANKER, Circle Image, 1925. Colour woodcut 14½" × 18½"

About Prints S.W. Hayter Oxford University Press, London, 1962

Pg. 21 The print of Louis Schanker, who since the thirties has been one of the most active teachers in this technique, shows certain peculiarities of printing which are typical of this whole school. He headed a print-making project in W.P. A. (a relief scheme set up by Roosevelt during the depression), and from his example the great development of color woodcut in America chiefly stems.

Pg. 118 The block-printer Louis Schanker at the time of my arrival [S.W. Hayter,] in New York in 1940 was still directing a project in print-making under the Works Project Authority: a most imaginative scheme set up under the New Deal to provide subsistence for artists. Directed at the time by a general, having no doubt a thoroughly military ignorance of aesthetics, it always seemed to me the more effective in that it was completely indiscriminate, requiring from its artists nothing but the obligation to work and supplying them with materials and mere subsistence..... Within this organization Schanker inducted a great number of young Americans into the craft of wood-cut - more especially his particular technique of printing from different blocks wet on wet, to give results approaching the richness and complexity of oil painting.



Print Makers of Long Island

May 15 - June 8, 1964

THE PARRISH ART MUSEUM
Southampton, N. Y.

RELATED PEOPLE

included

[Nicolai Cikovsky](#)

[Helen Frankenthaler](#)

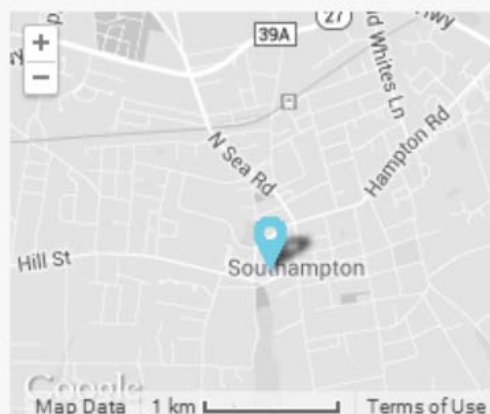
[Theo Hios](#)

[Gerson Leiber](#)

[Alfonso Ossorio](#)

[Fairfield Porter](#)

[Louis Schanker](#)



Former Parrish Art Museum, 25 Job's Lane,
Southampton

PARRISH EAST END STORIES

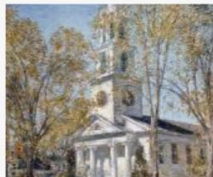
[Chronology](#) [Artists](#) [Map](#) [Participate](#) [About](#)

« Previous

[Back](#)

» Next

THE SOUTH FORK - LONG ISLAND: ITS ARTISTS
AUGUST 9 - AUGUST 30 1964



"The work done by artists on the South Fork may be broken down into four distinct groups, admitting innumerable variations.

The first group interpreted the world in terms of luminosity, values and color. These painters developed their approach from the Munich school, the painting of West, Copley and the itinerant portraitists. The symbolism was traditional and readily apprehended.

Childe Hassam, James Preston, Hamilton King brought to the South Fork the new vivid colors of the Impressionist School. A new way of looking at the river and its

RELATED PEOPLE

[Jackson Pollock](#)

[Arthur Quartley](#)

[Louis Schanker](#)

[Moses Soyer](#)

[Larry Rivers](#)

[Moses Soyer](#)

[John Henry Twachtman](#)