

"None Ball"  
wood

**Louis Schanker**

Born New York City.  
Over 30 one man shows.  
Innumerable group exhibitions  
including Great Britain,  
Japan, Spain, Italy, Paris.  
Permanent collection  
Museum Modern Art,  
Brooklyn Museum,  
Phillips, N.Y. Public Library,  
Newark Museum, University  
Michigan, Hirshhorn, Chicago,,  
Lessing Rosenwald,  
Smithsonian, others.  
Publications  
Line Form Color 1943  
foreward Carl Zigrosser  
Louis Schanker Prints  
published Brooklyn Museum,  
foreward Una Johnson.  
Brooklyn Museum Prize,  
Washington Print Club Prize,  
University Illinois  
Prize.

35<sup>TH</sup>

**ANNIVERSARY  
EXHIBITION**

**THE FEDERATION  
OF MODERN  
PAINTERS AND  
SCULPTORS, INC.**

This catalog is  
made possible  
with the public funds  
from The New York  
State Council on  
The Arts

The catalog is  
part of a special  
statewide traveling  
exhibition circulated  
by The Gallery Association  
of New York State, Inc.,  
through the years  
1976-78

# Selling art . . .

cont. from page 8

He liked the place, decided to take some art courses at Southampton College when the winter came, and earned some money grooming people's dogs in their homes.

The turning point came when Lajeski, in love with the architecture of the tower in the middle of town, found out in the spring of 1971, that the upper floors were up for rent.

## Started with \$500

He had only \$500 and enough credit to begin renting, so at the urging of a friend who was an art dealer, Lejeski opened a gallery.

It was an immediate success. Only 25 days after he took possession of the tower, Lajeski opened a show with the works of Fairfield Porter, in conjunction with the established and respected Hirschl and Adler galleries.

The success has continued for six years. Last Saturday the gallery opened a retrospective of the works of Louis Schanker.

From July 16 to 29 Lajeski will present his own sculptures for the first time in a show, along with Jon MacWhannie and

Ricard Freeman called Three Contemporaries.

Past season have witnessed shows of the works of William deKooning, Milton Avery, John Marin, Andrew Wyeth, Arthur Dove, Larry Rivers and Alfonso Ossorio.

## Always a gimmick

There is always a gimmick. When Schanker's retrospective opened last Saturday it was videotaped by Telefrance TV, with a local reshowing at the gallery this Saturday. Also, plans call for showing the videotaped opening and an interview with Schanker at the Whitney Museum.

Said Lajeski: "You must create the excitement to draw people."



## NEW YORK EXHIBITIONS

Page 4

3/78

PARK EAST

Thru April 1  
Mon.-Sat. 10-6LOUIS  
SCHANKERRetrospective of  
Woodcuts and Etchings.Associated American Artists  
663 Fifth Avenue, N.Y.C. 10022  
(bet 52nd & 53rd Sts.) PL 5-4211

## ART AND ARTISTS

By DOROTHY HALL

## Schanker at AAA

A retrospective exhibit of 86 etchings and woodcuts by Louis Schanker is being shown at Associated American Artists. Louis Schanker was one of The Ten Whitney Dissenters, who, in 1935, picketed the Whitney to protest its conservative policies. It was in his woodcuts that he blazed new trails both in the revival of this oldest of print forms and in expanding this medium toward Cubism and abstraction. This artist is known primarily for separating the color from the linear elements in his compositions and this is demonstrated most vividly in *Trio*, a 1935 woodcut involving musicians in which the colors are treated independently from the angular broken lines of the drawing. In the prints on view one can recognize the influence of a host of artists, among them Hayter, Picasso, Braque, Klee, Kandinsky and Dubuffet, while at the same time distinguishing the elements peculiar to Schanker himself — the musical themes, the cross hatching, the mosaic patterns sprinkled over intensities of color and the swirling calligraphic rhythms of such prints as *Circle Image #4* and *Lyrical Abstraction*. The prints in this retrospective reveal the continuous progression and development of this artist's graphic oeuvre and its strong position in the annals of 20th century American print-making.

Southampton press June 16 - 1977

## At the Galleries

# Art Season in Full Swing

### Shanker Show at Tower

A reception will be held on June 18 from 6 to 8 p.m. to mark the opening of a one-man show by East Hampton artist Louis Schanker at the Tower Gallery, 3 South Main Street, Southampton.

Mr. Schanker has exhibited at many major galleries and museums world-wide and is represented in the permanent collections of the Museum of Modern Art, the Metropolitan and Whitney museums, the Brooklyn Museum, and numerous private collections.

Born in New York in 1903, Mr. Schanker studied classical painting at Cooper Union, the Art Students League and the Educational Alliance School of Art. After art school, Schanker worked at many jobs to support his painting, including a tour with the Sparks Circus caring for show horses.

During the Depression Mr. Schanker was commissioned to paint murals by the WPA in New York (1934-1939) and began to experiment with abstraction, most notably a panel for the Science and Health Pavilion at the 1939 Worlds Fair. Working with low relief hardwood sculpture and ancient methods of Japanese woodcut, he also developed modern innovative graphic compositions depicting sports, music, a WPA artists' picket line. Because of this special interest, he was chosen to head the Graphic Section of the WPA in New York City.

In the late 40's and early 50's, Schanker became increasingly preoccupied with arcs and circles in his work.

The retrospective at the Tower Gallery, which runs through July 1, will represent works from 1955 to 1976 and includes paintings, sculpture in various rich hardwoods, plexicut prints and monoprints.

## TOWER GALLERY



Presents  
**LOUIS  
SCHANKER**  
Retrospective 1955-1976

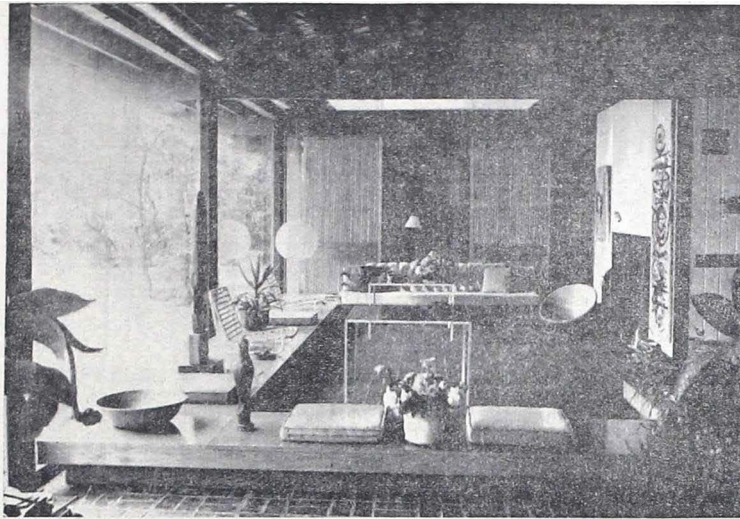
First One Man Show  
in the Hamptons

Exhibiting  
June 18th - July 1st

3 SOUTH MAIN STREET,  
SOUTHAMPTON, L.I. N.Y. 11968

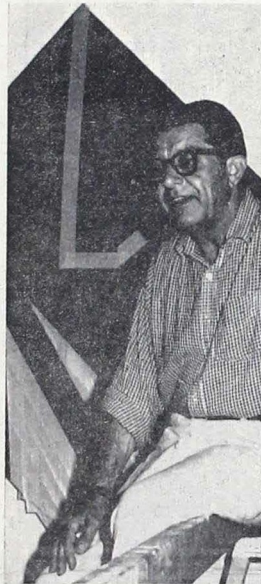
(516) 283-3951





DUNE HOME of Louis Schanker, the artist and his wife, Libby Holman, the singer, will be on the Guild Hall tour, from 2:30 to 6 p.m. Tuesday. Mr. Schanker is opening his studio for the tour as well, as are two other painters. Betty Schellinger Photo

## "Artists of Region" Opens Saturday



Kyle Morris

Robert Gwathmey of Amagansett, Kyle Morris of Three Mile Harbor, Alfonso Ossorio of East Hampton, and Fairfield Porter of Southampton are this year's "Artists of the Region" at Guild Hall. The 18th

annual invitational exhibition will open Saturday, with a reception from 4:30 to 6 p.m.

Mr. Gwathmey, the owner of a much-publicized new home on Bluff Road, will show, on his first exhibit in Guild Hall, "Soft Crabbing," "Dried Leaves," "Oil Dry Plants," and "Camera," among other works.

His style is described by the Encyclopedia of Painting as "realistic in intent, dependent on abstraction... his use of flat, rich color separated by black lines conveys the impression almost of stained glass."

### "Hard-Edge"

Mr. Morris is best known for his "hard-edge" paintings. He has shown at the Whitney Museum of American Art, the Guggenheim Museum, and the Brussels World's Fair. He has taught at Stephens College, the University of Texas, and the University of California at Berkeley.

Mr. Ossorio has been working recently with complex assemblages of plastic and other materials. He has had numerous one-man shows at the Petty Parsons and Cordier and Ekstrom galleries. Among the works to be shown will be "Eagle and Palet, 1967," and "Congregation No. 3, 1967."

Mr. Porter, a representational painter, has been called an intimist. He has had several one-man shows at the Tibor deNagy Gallery, and was an art critic for Art News and the Nation. He is represented in the Museum of Modern Art, Whitney, and Hirschorn collections.

Mrs. Ann Jones Light will give the opening reception, Mrs. Edward



Robert Gwathmey

Rice Jr. is chairman of the exhibition.

### House Tour

Next Tuesday, from 2:30 to 6 p.m., six unusual East Hampton homes,

including the homes and studios of Mr. Ossorio, Adolph Gottlieb, and Louis Schanker, will be opened for an "Art in the Home" Guild Hall benefit tour.

The other homes are those of Mr. and Mrs. Seymour Chalif, who own a modern version of the saltbox; Mr. and Mrs. Richard V. Hare, who have a large old home on Main Street, East Hampton; and the Mr. and Mrs. David McConnell home.

Tour tickets and maps are available at Guild Hall. Transportation for a limited number of people will be provided from Guild Hall, at 2:30 p.m.

EAST HAMPTON STAR  
Showing in Southampton 6/16/77



LOUIS SCHANKER of Further Lane, East Hampton, will have a one-man retrospective showing of his sculptures, paintings, and graphics, at the Tower Gallery, Southampton, June 18-July 1. There will be a reception the opening day from 6 to 8 p.m.

December 3, 1974—March 3, 1975  
**American Prints 1913-1963**  
An Exhibition Commemorating  
the 25th Anniversary of the Founding of  
The Abby Aldrich Rockefeller Print Room.  
The Museum of Modern Art, New York

In 1949, at the opening of the Abby Aldrich Rockefeller Print Room, the Museum's first Director, Alfred H. Barr, Jr., recalled that Mrs. Rockefeller "had begun to buy prints as early as 1927, two years before the Museum was founded. By 1931 she was definitely collecting with the Museum in mind since in that year she gave the Director a small fund for the purchase of prints in Paris with the understanding that they would eventually enter the Museum Collection. . . . But far more than any of the European masters, she collected the work of living Americans. . . . in the last week of her life [April 1948] she was eagerly looking forward to exploring the achievements of the younger American printmakers whose work had concerned her so frequently during the 1930s."

Although space for a print room was part of the plan of the Museum's new building opened in 1939, the war created other, more pressing needs for that area. In 1945 Mrs. Rockefeller provided the funds to catalog the print collection, and Carl O. Schniewind, Curator of Prints at the Art Institute of Chicago, established a uniquely comprehensive system. When the Abby Aldrich Rockefeller Print Room officially opened in 1949, it contained a collection of modern prints unequalled in public institutions. The person placed in charge of the print collection was William S. Lieberman, who became the Museum's first Curator of Prints.

This exhibition celebrates the twenty-fifth anniversary of the founding of the Abby Aldrich Rockefeller Print Room. It follows the development of American printmaking during the fifty years between 1913, when the Armory Show made the American public aware of international modern art, and 1963, the year Europeans awoke to the vitality of the American print, as was witnessed by the award of the major European prize for prints to Robert Rauschenberg (Fifth International Exhibition of Prints, Ljubljana, Yugoslavia). The exhibition of more than one hundred American prints is a tribute to Mrs. Rockefeller's dedication to American printmakers, Alfred Barr's persuasive and knowledgeable guidance, and William Lieberman's astute development of the print collection over more than two decades.

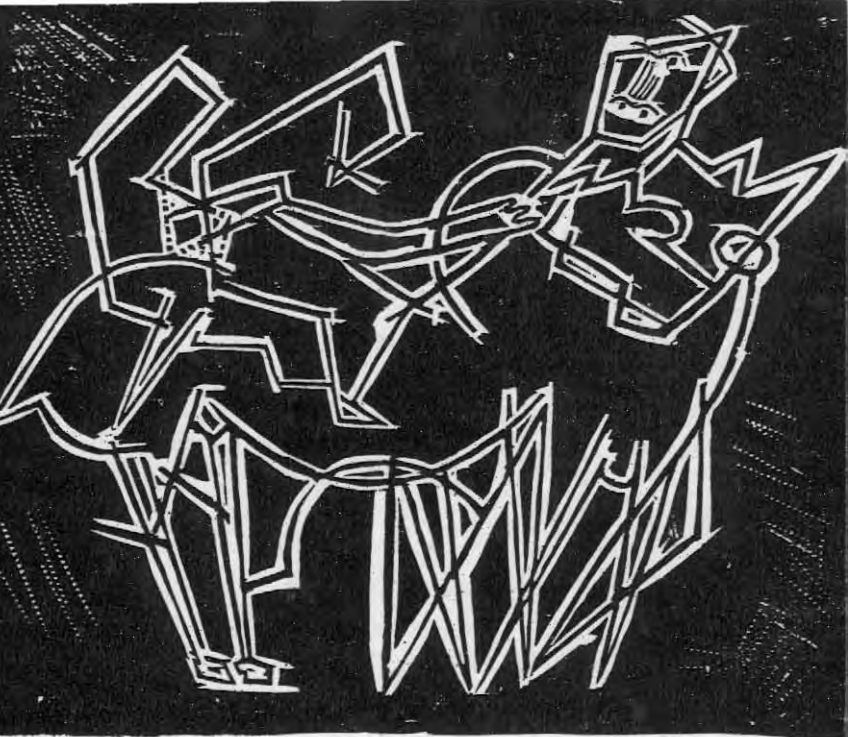
Riva Castleman

Dates enclosed in parentheses do not appear on the works. Dimensions given are in inches for plate or composition size, height preceding width. All works are from the collection of The Museum of Modern Art.

SCHANKER, Louis. Born 1903

90. Circle Image. (1952). Woodcut, printed in color, 14 x 18".  
Purchase Fund, 1952





You are invited to meet

## LOUIS SCHANKER

on the opening day of his

### RETROSPECTIVE OF ETCHINGS AND WOODCUTS

Saturday, March 4, 1 to 5PM

On exhibition through April 1, 1978



**Associated American Artists**

663 Fifth Avenue, New York, N.Y. 10022

(Between 52nd and 53rd Streets) (212) 755-4211

**LOUIS SCHANKER:**  
Retrospective of Woodcuts and  
Etchings, A.A.A., 663 Fifth Ave.

Schanker, one of the Ten  
Whitney Dissenters and a  
supervisor of the graphics  
division of the WPA, is a primary  
innovator in the graphic medium  
of woodcuts. By overprinting  
many colors in a single block,  
Schanker makes planes of semi-  
transparent, harmonious color on  
which he places his semi-abstract  
and abstract forms.

Subjects such as hockey and  
football scenes, cops and  
pickets, as well as the coarsely  
outlined shapes and swirling lines  
make vigorous prints. The title of  
an etching, "Action", sums up  
the rigorous movement. J.E.N.





*My Love*

LOUIS SCHANKER



47. ACROBATS, 1941

## PARTIAL LISTING OF COLLECTIONS

The Metropolitan Museum of Art  
 The Museum of Modern Art  
 Whitney Museum of American Art  
 The Brooklyn Museum  
 Philadelphia Museum of Art  
 Cincinnati Art Museum  
 Cleveland Museum of Art  
 Art Institute of Chicago  
 The Detroit Institute of Arts  
 National Collection of Fine Arts

\*\* The Ten Whitney Dissenters were:

Ben-Zion	Earl Kerkam
Ilya Bolotowsky	Ralph M. Rosenborg
Adolph Gottlieb	Marcus Rothkowitz (Mark Rothko)
John Graham	Louis Schanker
Louis Harris	Joseph Solman

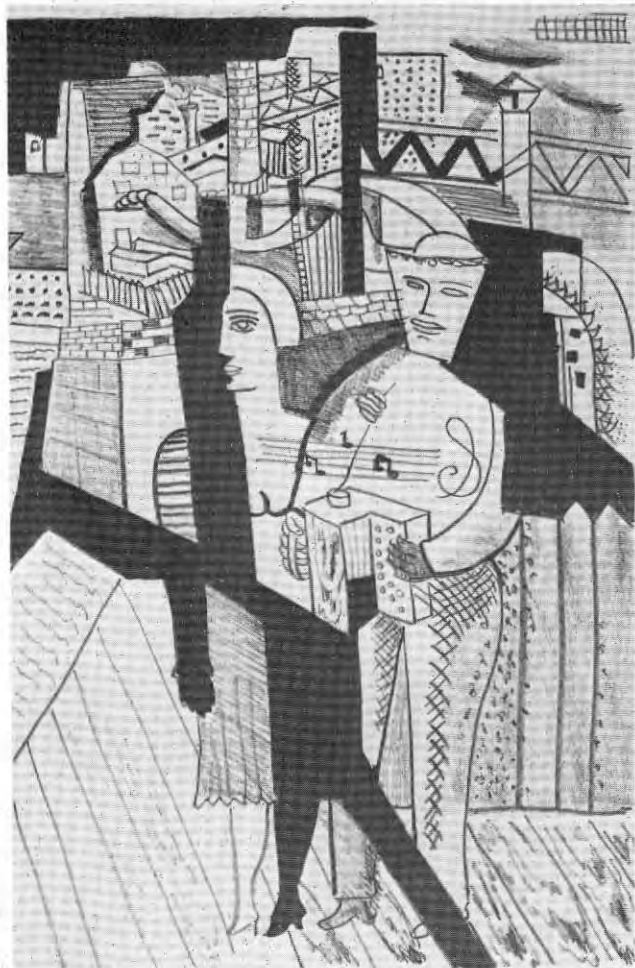
## BIOGRAPHY

1903	Born in New York City
1920-27	Studied at Cooper Union, the Art Students League and the Educational Alliance School of Art
1931-33	Travelled and studied in France and Spain
1933	First one-man show
1939	Executed murals for the Science and Health Building at the World's Fair
1935	Made first woodcut
1935-36	Exhibited with The Ten Whitney Dissenters **
1940-41	Made woodcuts with WPA Arts Project, later became supervisor.
1943	Woodcuts shown at The Brooklyn Museum
1943-60	Taught woodcut and later painting at the New School for Social Research, shared studio with Stanley William Hayter for one season.
1945	Prints shown at the Print Club of Philadelphia
1947	Participated in The Graphic Circle, a group involved in the development of new printmaking techniques
1949-64	Taught at Bard College, now Professor Emeritus
1954-55	Prints shown at the Victoria and Albert Museum, London
1974	Prints shown at The Brooklyn Museum
1978	Retrospective of etchings, woodcuts and lithographs at Associated American Artists. Schanker lives and works in New York City and Connecticut.

March 4 through April 1, 1978

Associated American Artists

663 Fifth Avenue, New York, N.Y. 10022 (212) 755-4211



4. BLIND MUSICAL PLAYERS, 1928

COVER: 25. THREE MEN ON HORSES, 1938

## LOUIS SCHANKER: Printmaking Retrospective 1924-1971

"Printmaking is a natural and appropriate vehicle for Schanker, for it combines his talents as a sculptor with his keen sense of color. The resistance of the block itself to the pressure of chisel, knife, and rasp exacts his most inventive and ingenious talents. His creative purpose is effectively implemented by the use of color as the integral function of his abstract designs. The works which make up Louis Schanker's graphic oeuvre lucidly document the strength and imaginative approach which characterize American prints produced during the middle decades of the twentieth century."

Una E. Johnson, Curator Emeritus  
Department of Prints and Drawings  
The Brooklyn Museum



28. COPS AND PICKETS, 1939

# CATALOGUE

This listing follows the order of The Brooklyn Museum catalogue, *LOUIS SCHANKER, PRINTS, 1924-1971*, published in 1974. Dimensions are for image size, in inches, height precedes width. All works are pencil signed.

*LOUIS SCHANKER, PRINTS, 1924-1971*, with an essay by Una E. Johnson, Curator Emeritus, published by The Brooklyn Museum in 1974, is available through Associated American Artists at \$4.95

- |      |  |  |  |  |
|------|--|--|--|--|
| 1924 | 1. SPEAK-EASY<br>BM1, etching<br>Edition about 10, 5¼ x 4¾.<br>\$100       | 10. THE TEN WHITNEY<br>DISSENTERS **<br>Color woodcut<br>Exhibition poster, 17x12.NFS    | 19. CONVERSATION<br>BM17, color woodcut<br>Edition 30, 5½ x 4½. \$90                 | 32. MUSICAL CLOWNS<br>BM31, color woodcut<br>Edition 21, 11½ x 15. \$150                       |
|      | 2. SPEAK-EASY II<br>BM2, etching<br>Edition 10, 8½, x 14½. \$200           | 1936 11. MAN AT PIANO<br>BM8, color woodcut<br>Edition 20, 8¾ x 6. \$100                 | 20. CONVERSATION<br>B17, woodcut in black and<br>green<br>Edition 30, 5½ x 4½. \$75  | 33. NON-OBJECTIVE<br>BM32, color woodcut<br>Edition 30, 9 x 14½. \$150                         |
| 1925 | 3. BATHERS<br>BM4, linoleum cut<br>Edition 10, 6½ x 4½. \$75               | 1937 12. DICTATOR'S DREAM<br>BM9, color woodcut<br>Edition 10, 9½ x 13¼. \$150           | 21. CONVERSATION<br>BM17, woodcut in black and red<br>20 trial proofs, 5½ x 4½. \$75 | 34. THREE FIGURES<br>BM34, linoleum cut<br>Proofs only, on Chinese rice<br>paper, 4½ x 5. \$60 |
| 1928 | 4. BLIND MUSICAL PLAYERS<br>BM5, lithograph<br>Edition 10, 14¾ x 10. \$150 | 13. DUET<br>BM10, color woodcut<br>Edition 15, 6 x 4½. \$100                             | 22. GIRL WITH LUTE<br>BM18, linoleum cut<br>6 trial proofs, 5½ x 4½. \$50            | 35. THREE FIGURES<br>BM34, color linoleum cut<br>Edition 35, 4½ x 5. \$120                     |
|      | 5. HANDBALL PLAYERS<br>BM6, lithograph<br>Edition 10, 10¾ x 12¼. \$150     | 14. FAMILY<br>BM11, color woodcut<br>Edition 10, 3½ x 2½. \$50                           | 23. GIRL WITH LUTE<br>BM18, color linoleum cut<br>Edition 10, 5½ x 4½. \$75          | 1940 36. FOOTBALL<br>BM39, two-color woodcut<br>20 trial proofs, 9¾ x 13¾. \$120               |
| 1935 | 6. TRIO<br>BM7, woodcut<br>10 trial proofs, 6½ x 9½. \$100                 | 15. POLO<br>BM12, color linoleum cut<br>Edition 20, 17¾ x 22¾. \$350                     | 24. MUSICAL COMPOSITION<br>BM19, color woodcut<br>Edition 10, 4½ x 15¼. \$150        | 37. FOOTBALL<br>BM39, color woodcut<br>Edition 55, 9¾ x 13¾. \$150                             |
|      | 7. TRIO<br>BM7, color woodcut<br>Edition 20, 6½ x 9½. \$200                | 1938 16. ABSTRACTION WITH<br>HEART<br>BM13, color woodcut<br>Edition 15, 8½ x 11½. \$150 | 25. THREE MEN ON HORSES<br>BM20, woodcut<br>12 trial proofs, 10½ x 12½. \$120        | 38. HOCKEY PLAYERS<br>BM40, color woodcut<br>Edition 55, 14 x 11½. \$250                       |
|      | 8. TRIO<br>Oil<br>Preparatory study for BM7<br>6½ x 9. \$500               | 17. CAFE NO. 1<br>BM14, color woodcut<br>Edition 35, 9 x 5½. \$125                       | 26. THREE MEN ON HORSES<br>BM20, color woodcut<br>Edition 28, 10½ x 12½. \$250       | 39. POLO PLAYERS<br>BM42, color woodcut<br>Edition 55, 11¾ x 14. \$250                         |
|      | 9. TRIO<br>Pen and ink<br>Preparatory study for BM7<br>3½ x 5. \$200       | 18. CONVERSATION<br>BM17, woodcut<br>20 trial proofs, 5½ x 4½. \$75                      | 1939 27. ACROBATS<br>BM21, color woodcut<br>Edition 40, 9½ x 7½. \$120               | 1941 40. ARRANGEMENT OF FORM<br>NO. 1<br>Woodcut<br>Edition 5, 22½ x 14½. \$150                |
|      |  |  | 28. COPS AND PICKETS<br>BM26, woodcut<br>Edition 35, 9½ x 11¾. \$90                  | 41. ARRANGEMENT OF FORM,<br>NO. 2<br>Woodcut<br>Edition 6, 22½ x 14½. \$150                    |
|      |  |  | 29. JAI-ALAI<br>BM30, woodcut<br>Edition 10, 10 x 13¾. \$90                          | 42. ARRANGEMENT OF FORM<br>NOS. 1 and 2<br>BM46, color woodcut<br>Edition 12, 22½ x 14½. \$275 |
|      |  |  | 30. JAI-ALAI<br>BM30, color woodcut<br>Edition 34, 10 x 13¾. \$150                   | 43. ARRANGEMENT OF FORM,<br>NOS. 1 and 2, (REVOLVING   |
|      |  |  | 31. MUSICAL CLOWNS<br>BM31, woodcut<br>Edition 10, 11½ x 15. \$90                    |  |





37. FOOTBALL, 1940

#### FIGURES)

Color woodcut  
Edition 10, 22½ x 14½. \$275

- 44. FOOTBALL  
BM47, woodcut  
Edition 30, 7½ x 7¼. \$60\*
- 45. FAMILY  
Woodcut  
Edition 30, 7½ x 7¼. \$60\*
- 46. POLO  
Woodcut  
Edition 30, 7½ x 7¼. \$60\*
- 47. ACROBATS  
Woodcut  
Edition 25, 7½ x 7¼. \$60\*
- 48. INDIAN DANCE, NO. 2  
BM49, color woodcut  
Edition 30, 12½ x 16. \$250

- 49. ST. GEORGE AND THE  
DRAGON  
BM52, woodcut  
20 trial proofs, 9 x 12. \$90
- 50. ST. GEORGE AND THE  
DRAGON  
BM52, woodcut in black and  
red  
20 trial proofs, 9 x 12. \$120
- 51. ST. GEORGE AND THE  
DRAGON  
BM52, woodcut in black and  
blue  
Edition 10, 9 x 12. \$120
- 52. ST. GEORGE AND THE  
DRAGON  
BM52, color woodcut  
Edition 11, 9 x 12. \$150

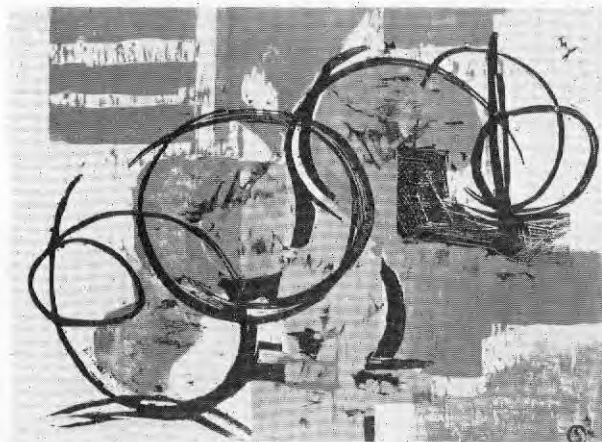
- 53. STUDY IN GREEN AND  
BLACK  
BM53, woodcut  
20 trial proofs, 10½ x 14. \$75
- 54. STUDY IN GREEN AND  
BLACK  
BM53, color woodcut  
Edition 55, 10½ x 14. \$150
- 1942 55. COMPOSITION WITH  
FIGURES  
BM56, woodcut  
Edition 10, 8 x 14. \$75
- 56. COMPOSITION WITH  
FIGURES  
BM56, color woodcut  
Edition 55, 8 x 14. \$150
- 57. MOVEMENT  
BM57, color woodcut  
Edition 10, 8½ x 16. \$120

- 58. WALL HANDBALL  
BM59, color woodcut  
Edition 55, 12 x 14. \$250
- 59. WALL HANDBALL  
Pastel  
Preparatory study for BM59  
12 x 14. \$500
- 60. WALL HANDBALL  
Pen and ink  
Preparatory study for BM59  
8 x 10½. \$300
- 1943 61. DON QUIXOTE AND  
SANCHO PANZA  
BM60, color woodcut  
Edition 15, 13½ x 28¾. \$300
- 1944 62. BIRDS IN FLIGHT  
BM61, color woodcut  
Edition 25, 14 x 30. \$300



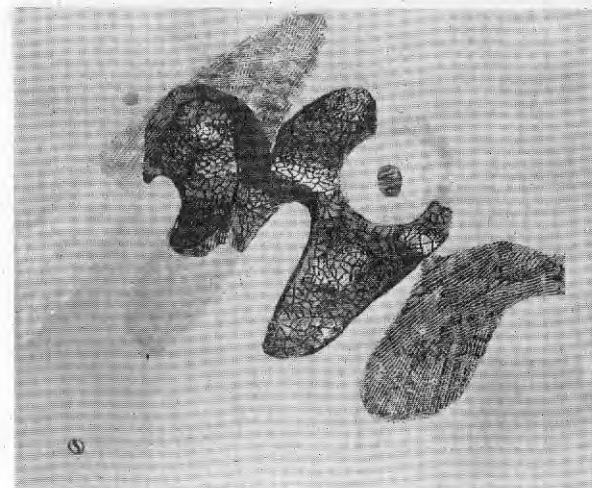
56. COMPOSITION WITH FIGURES, 1942

63. DANCE  
BM62, color woodcut  
Edition 25, 12 x 19%. \$250
- 1945 64. ABSTRACT LANDSCAPE  
BM63, color woodcut  
Edition 15, 14 x 31. \$200
65. ACTION  
BM64, etching  
Edition 4, 4% x 7. \$150
66. MOVEMENT  
BM67, etching  
Edition 8, 3¼ x 5. \$90
67. ABSTRACTION I  
BM68, etching  
Edition 10, 9 x 6. \$150
68. ABSTRACTION V  
BM72, etching  
Edition 3, 3½ x 4¾. \$90
69. ABSTRACTION XIV  
BM81, etching  
Edition 35, 3¼ x 9¼. \$150



74. CIRCLE IMAGE NO. 4, 1954-55

- 1946 70. ABSTRACT LANDSCAPE  
NO. 1  
BM92, color woodcut  
Edition 25, 31% x 19%. \$500
- 1948 71. MYTHICAL COCK  
BM96, woodcut  
Edition about 10, 19½ x 21½.  
\$250
72. STATIC AND REVOLVING  
BM97, color woodcut  
Edition 10, 14¼ x 20%. \$300
- 1949 73. ROTATING FIGURES, 1  
(date uncertain)  
BM156, color woodcut  
Edition 5, 21 x 14%. \$150
- 1954-55 74. CIRCLE IMAGE NO. 4  
BM119, color woodblock  
relief print  
Edition 25, 14% x 18%. \$200
75. CIRCLE IMAGE NO. 25  
BM121, color woodblock  
relief print  
Edition 210, 14 x 18. \$200



79. ABSTRACTION NO. 5, 1971

- 1969 76. DANCERS  
BM130, woodcut  
Edition 25, 10 x 13½. \$75
- 1971 77. ABSTRACTION NO. 1  
BM136, color plexiglass relief  
Edition 20, 12 x 23¾. \$150
78. ABSTRACTION NO. 4  
BM131, color plexiglass relief  
Edition 22, 14 x 16. \$150
79. ABSTRACTION NO. 5  
BM135, color woodcut  
Edition 20, 17¾ x 22. \$200
80. ABSTRACTION NO. 6  
BM134, color plexiglass relief  
Edition 10, 16 x 24. \$150
81. ABSTRACTION NO. 8  
BM138, color plexiglass relief  
Edition 10, 16 x 24. \$200
82. ABSTRACTION NO. 9  
BM139, color plexiglass  
relief  
Edition 10, 8 x 30. \$175
83. FOOTBALL 1  
BM142, color plexiglass  
relief  
Edition 6, 20 x 30. \$300
84. INTERMINGLING SHAPES  
BM146, color plexiglass  
relief  
Edition 10, 16 x 24. \$175
85. LYRICAL ABSTRACTION  
BM148, color plexiglass  
relief  
Edition 10, 16 x 24. \$150
86. SERPENTINE NO. 1.  
BM149, color woodcut  
Edition 20, 15¼ x 6. \$90

# **SIXTEENTH ANNUAL EXHIBITION OF AMERICAN PRINTS**

DECEMBER 6<sup>TH</sup> TO 25<sup>TH</sup>

PHILADELPHIA  
ART ALLIANCE  
251 SOUTH EIGHTEENTH  
STREET · PHILADELPHIA

LOUIS SCHANKER (1903- )

A native New Yorker, Schanker studied at Cooper Union, The Art Students League, and The Education Alliance School of Art. He exhibited with the Ten Whitney Dissenters, 1935-36, worked on the WPA, 1940-41, and taught in Philadelphia in The Print Club's workshops in the late 1940's. He was given a one-man show at The Brooklyn Museum in 1978.

129. DUET, 1937  
woodcut, edition 15, signed in pencil,  
Brooklyn Museum 10  
\$125.
130. THREE FIGURES, 1939  
woodcut, edition 35, signed in pencil and  
monogrammed in the block, Brooklyn Museum 34  
\$150.
131. FOOTBALL, c1940  
woodcut, trial proof annotated "Black  
proof before cutting out black background",  
"Football", and "WPA", signed in pencil and  
monogrammed in the block, Brooklyn Museum 39,  
bottom left margin crinkled  
\$375.
132. FOOTBALL, c1940  
woodcut, edition 55 with 20 trial proofs,  
annotated WPA proof, signed in pencil and  
monogrammed in the block, Brooklyn Museum 39  
\$475.



I have chosen the time span from 1880-1950 because it covers particularly significant events in the history of American prints - and because it represents a period which has never been thoroughly examined in an exhibition specifically covering work by Philadelphians.

In 1880 The Philadelphia Society of Etchers was founded and the impact of the Etching Revival was institutionalized. Its members treated the etching plate as a means for artistic expression (a new idea in the US though it had dominated European printmaking for two decades). Once the Etching Revival had captivated Philadelphia artists, it overshadowed all other points of view through the 1920's. Parrish, Pennell, the Morans, Horter, Marin, and Pullinger were ardent disciples of the Whistlerian approach which pervaded the movement.

The reaction to this "establishment" view, when it came, led some of Philadelphia's most important artists to leave for New York in the early 20th century. Sloan, Glackens, Marin, Sheeler, Davis were among those who were attracted by the more direct approach of Robert Henri and the Art Students League. For artists who wanted to get to the source, Europe was always a strong pull: Cassatt and Tanner spent most of their careers in Paris; Carles and Garber were among those who travelled widely and transmitted new viewpoints from the post-impressionists to Philadelphia when they returned to teach.

By the mid 1920's Philadelphia's Print Club had established itself as a place to see contemporary prints. Its competitions attracted innovative work which was juxtaposed with traditional etchings and wood engravings. In the early 1930's lithography began to be the dominant medium and social realism the favored theme. Spruance, Bloch, Riggs, and Biddle epitomized this approach. In response to the Depression, the WPA's Graphic Workshop was begun here in 1936. The well-equipped shop was one of the

most active of the country's art projects. As a center for experimentation and the exchange of ideas it boasted the development of the carborundum process - by Thrash, Mesibov, and Gallagher - as well as important refinements in the new art of serigraphy.

Technical proficiency, use of color, the beginnings of abstraction were all in the air in 1945 when Hayter began his series of workshops in intaglio at The Print Club. His energy and unorthodox working methods were contagious. Artists who studied with him began making large, tough, vibrantly colorful prints which combined etching with engraving, relief, and embossing. The images were abstract. Schanker and Frascioni taught classes in woodcut which were as revolutionary as Hayter's in intaglio. Martinelli, teaching at PCA, collaborated and students Colker, Kaplan, and Maitin were actively involved until the workshop's suspension in 1950.

Obviously, our exhibition is not totally inclusive, a fact which only indicates the depth and vitality of printmaking activity in this city during the period examined. We hope you will find this, as we do, a fascinating illustration of the incisive shifts in aesthetic expression which occurred in Philadelphia over a 70 year period.

In two and one half years of researching and assembling this exhibition, I have been particularly grateful for the expertise and information contributed by the artists and their families as well as Ruth Fine, Robert Looney, Berthe von Moschzisker and Sylvan Cole, jr. On the AAA staff, Michele Cotler, Nancy Gaylord, and Karen Butler assisted in the compilation of the catalogue; Robert Koo located many important prints. The exhibition was installed by Sigmund Stamborski.

Margo Dolan  
Director





"Men Running"  
(W.P.A. Print)

Color Woodcut

## LOUIS SCHANKER

Color Woodcuts

OPENING MAY 16  
1979

### BETHESDA ART GALLERY

7950 Norfolk Avenue  
Bethesda, Maryland 20014  
(301) 656-6665

Note: Gallery is now open Thurs. Evening til 8

# BETHESDA ART GALLERY

7950 Norfolk Avenue  
Bethesda, Maryland 20014  
(301) 656-6665

**LOUIS SCHANKER** (1903 - ) pioneered in the use of the color woodcut medium to create flowing abstract forms. Featured in this exhibition are Schanker's historically important color woodcuts, dating largely from the 1930's. Also included is a selection of Schanker paintings from his cubist and expressionist periods.

*"In the 1930's, the woodcut—oldest of all print media—was revived by a few artists who saw the great possibilities of developing it into a vigorous contemporary expression. Foremost among these artists was Louis Schanker.*

Una E. Johnson, Curator Emeritus  
Prints and Drawings  
Brooklyn Museum (1974)

*"From Louis Schanker's example the great development of color woodcut in America chiefly stems."*

Stanley William Hayter  
About Prints (1964)



# P rints for the P eople

Selections from New Deal Graphics Projects

September 14—December 2, 1979

National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.

The first *Prints for the People* exhibition took place in January 1937 at the International Art Center, New York City. It was the earliest large-scale, comprehensive review of works produced for the recently established Graphic Arts Division of the Federal Art Project and consisted of some 250 prints in all media selected from several major centers of the Division. An early show-piece for the Project, the exhibition was planned as a visual demonstration of the success and validity of the program's goals—to fight unemployment and to give American artists an opportunity to contribute in a significant way to the art of their country and to their communities.

The Graphic Arts Division had been developed under the Works Progress Administration (WPA) as one of many New Deal art programs designed to alleviate the financial distress of American artists during the years of the depression. The market for art in the United States had been one of the earliest casualties of the crisis of the thirties and by mid-decade many artists had joined the ranks of the unemployed. In July 1935 the WPA organized a Division of Professional and Service Projects. In August four programs devoted to music, drama, literature, and art were created within this broader jurisdiction and in October were finally set in official motion with authorized funds.

For the New York City Project, which was to become the largest and most active of the print workshops, the job of obtaining supplies and equipment and enlisting the aid of technical advisors and skilled printers proved to be an enormous undertaking, and it was not until February 1936 that the studio workshop was fully functional and officially opened. Under the Project's guidelines, artists could work on their prints either in the studio or at home. They were, however, required to submit a preparatory drawing for approval by a supervisory artist and the Project supervisor. When approved and completed, the plate, block, or stone was usually printed in an edition of twenty-five impressions. Many of the impressions were then allocated to various tax-supported institutions, such as museums, schools, and hospitals for modest fees meant to cover only the cost of materials. Other impressions were used in exhibitions held in the Federal Art Galleries that had been established in some of the larger cities, or in circulating shows that were sent to the smaller Federal Community Art Centers and other exhibition spaces.

Artists employed by the New York City Project were fortunate in having the equipment to work in a variety of media—etching, woodcut, lithography, and eventually color lithography and silkscreen—and the assistance and guidance of knowledgeable artists and printers such as Russell Limbach, Theodore Wahl, Frank Nankivell, Isaac Sanger, Anthony Velonis, Louis Schanker, and Werner Drewes. The expertise of these men and others made possible significant expansions of the technical means open to the printmakers. Russell Limbach, who began working in color lithography during the late twenties, was instrumental in setting up the New York workshop and in 1935 created *Trapeze Girl* (cat. no. 31), the first color lithograph made for the Project. In 1937 Limbach was authorized to work with artists in color lithography, and the substantial group of prints that was produced and exhibited during the next few years undoubtedly did much to stimulate new interest in this neglected medium. Anthony Velonis had worked extensively in silkscreen printing with commercial firms as well as with the Poster Division of the WPA and was one of the first to recognize its potential as a medium for creative prints—particularly for those artists without access to more elaborate equipment. The work produced by Velonis's silkscreen unit, estab-

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Library of Congress Catalog Card  
Number: 79-67488

Cover: Fred Becker, *Rapid Transit*,  
c. 1935–39, cat. no. 4.



lished in September 1938 as an adjunct to the Graphic Arts Division, and his subsequent publications on the technique generated considerable interest that eventually led to its widespread use throughout the country as a new medium for original color prints. A new process, the carborundum print, was developed in Philadelphia by Dox Thrash, Michael J. Gallagher, and Hubert Mesibov, and also found many adherents.

Elsewhere in the country emphasis was often placed on more utilitarian projects, such as poster designs and illustrated portfolios for educational uses, rather than on purely creative work. Although artists in Philadelphia, Chicago, Cleveland, Boston, and San Francisco were working with distinction, their numbers were fewer and the technical options open to them were often less extensive. On the New England Project, for instance, where many artists in the smaller states apparently worked in relative isolation, prints that could be successfully completed in the artists' own studios, such as woodcuts and etchings, were prevalent. One such artist was Edward Landon, who began his experiments in silkscreen printing in 1937 on his own at his studio in Springfield, Massachusetts, and only later was joined by other artists interested in the medium. In California, where the headquarters of the Project was located in San Francisco, artists working in the southern part of the state were often compelled to send their plates or lithographic transfer drawings to the San Francisco workshop for printing. In spite of these and other difficulties, however, the various Graphic Arts Projects employed several hundred artists who produced more than 80,000 impressions of over 4,000 original prints.

The roster of these artists included established names as well as the young and less experienced. Although no attempt was made to impose a particular style or point of view, a majority of artists chose to concern themselves with the American scene, either urban or rural, rather than a more adventurous modernism. Surrounded by deprivation and social upheaval, many artists turned instinctively to broader, more humanistic themes. At the same time, there was an impressive group of printmakers whose independence and sophistication lifted their work above the routine and mundane.

In spite of the success of the Project on many counts, some critics continued their accusations of boondoggling. As a result, artists found themselves increasingly hampered by restrictive timekeeping measures and periodic, random firings. By the time the print workshops were finally dissolved in 1942, much of the early impetus had dissipated.

Much more might have been accomplished by the graphic art projects if artists had received greater encouragement to break away from conventions and assert a stronger creative initiative. Even so, much was gained. The newly acquired expertise did not end with the dissolution of the workshops, for many of the graphic artists continued to make prints and others were instrumental in establishing new printmaking departments in expanding schools and universities throughout the country. In addition, the numerous exhibitions of WPA prints throughout the country had created a new and better prepared audience, which would be receptive to the achievements of the next decades.

Janet A. Flint  
Curator, Department of Prints and Drawings

## Catalogue of the Exhibition

All works are from the permanent collection of the National Collection of Fine Arts.

Dimensions are in inches, followed in parentheses by centimeters, and height precedes width. The dimensions are of the plate mark for intaglio prints and of the picture image for relief, planographic, and stencil prints.

All too many prints created for the WPA Federal Art Project have been destroyed or lost through attrition or neglect. Fortunately, the National Collection of Fine Arts has been able to form an excellent collection through transfers and gifts from institutions and individuals. The largest groups of prints have come to the museum from the Public Library of the District of Columbia, which transferred a portion of its allocations to the museum in 1967, and from Mrs. Audrey McMahon, who played a very active role in the Project as assistant to the National Director of the Works Progress Administration.

1. Ida Abelman born 1910  
**Machine & El Patterns** c. 1936-39  
WPA / Federal Art Project, New York City  
color lithograph  
18 x 12¾ (45.6 x 32.2)  
Transfer from General Services Administration, Washington, D.C.
2. Philip Bard 1912-1966  
**Aftermath** c. 1938  
WPA / Federal Art Project, New York City  
lithograph  
11⅞ x 16⅞ (30.1 x 42.9)  
Transfer from D.C. Public Library
3. Will Barnet born 1911  
**Labor (Workers)** 1935  
WPA / Federal Art Project, New York City  
aquatint and etching  
9⅞ x 9⅞ (25.0 x 25.0)  
Transfer from D.C. Public Library

46. Leonard Pytlak born 1910  
**Dock Wallopers** c. 1935–41  
WPA / Federal Art Project, New York  
City  
color woodcut  
11<sup>1</sup>/<sub>16</sub> x 14<sup>1</sup>/<sub>16</sub> (30.0 x 35.6)  
Gift of Audrey McMahon

47. Leonard Pytlak born 1910  
**New for Old** c. 1935–41  
WPA / Federal Art Project, New York  
City  
color lithograph  
11<sup>1</sup>/<sub>4</sub> x 13<sup>3</sup>/<sub>4</sub> (28.5 x 34.9)  
Transfer from D.C. Public Library

48. Leonard Pytlak born 1910  
**Uptown** c. 1939  
WPA / Federal Art Project, New York  
City  
color lithograph  
13<sup>1</sup>/<sub>16</sub> x 9<sup>3</sup>/<sub>4</sub> (33.1 x 24.7)  
Transfer from D.C. Public Library

49. Mac Raboy born 1914  
**Barricade** c. 1939  
WPA / Federal Art Project, New York  
City  
color wood engraving  
8<sup>1</sup>/<sub>8</sub> x 6<sup>1</sup>/<sub>8</sub> (20.7 x 15.5)  
Transfer from D.C. Public Library

50. Harry Rein born 1908  
**Untitled** c. 1935–39  
WPA / Federal Art Project, New York  
City  
lithograph  
9 x 11<sup>1</sup>/<sub>16</sub> (22.9 x 30.1)  
Gift of Theodore Wahl

51. Isaac J. Sanger born 1899  
**Road to Great Barrington** c. 1937  
WPA / Federal Art Project, New York  
City  
wood engraving with tint block  
9 x 12 (22.9 x 30.3)  
Transfer from Evander Childs High  
School

52. Louis Schanker born 1903  
**Football Players** c. 1940  
WPA / Federal Art Project, New York  
City  
color woodcut  
9<sup>7</sup>/<sub>8</sub> x 13<sup>1</sup>/<sub>16</sub> (25.0 x 35.0)  
Museum purchase

53. Louis Schanker born 1903  
**Aerial Act** 1940  
WPA / Federal Art Project, New York  
City  
color woodcut  
12<sup>1</sup>/<sub>16</sub> x 14<sup>1</sup>/<sub>16</sub> (30.6 x 35.6)  
Museum purchase

54. Louis Schanker born 1903  
**Wall Handball** 1942  
WPA / Federal Art Project, New York  
City  
color woodcut  
11<sup>1</sup>/<sub>16</sub> x 14 (30.2 x 35.5)  
Museum purchase

55. William S. Schwartz born Russia  
1896  
**Portrait of a Miner** 1938  
WPA / Federal Art Project, Illinois  
lithograph  
12<sup>3</sup>/<sub>8</sub> x 9<sup>3</sup>/<sub>16</sub> (31.4 x 23.3)  
Transfer from D.C. Public Library

56. Issac Soyer born Russia 1902  
**Scrub-Women** c. 1937  
WPA / Federal Art Project, New York  
City  
lithograph  
12<sup>1</sup>/<sub>4</sub> x 15<sup>3</sup>/<sub>4</sub> (31.0 x 40.0)  
Transfer from D.C. Public Library

57. Raphael Soyer born Russia 1899  
**Backstage** c. 1937  
WPA / Federal Art Project, New York  
City  
etching and drypoint  
8<sup>3</sup>/<sub>8</sub> x 6<sup>1</sup>/<sub>16</sub> (21.3 x 17.6)  
Transfer from D.C. Public Library

58. Raphael Soyer born Russia 1899  
**Cafeteria** 1937  
WPA / Federal Art Project, New York  
City  
etching and drypoint  
6<sup>1</sup>/<sub>16</sub> x 9<sup>7</sup>/<sub>8</sub> (17.6 x 25.1)  
Transfer from D.C. Public Library

59. Charles Surendorf born 1906  
**Five and Ten** c. 1938  
WPA / Federal Art Project, California  
wood engraving  
8<sup>1</sup>/<sub>2</sub> x 11<sup>1</sup>/<sub>16</sub> (21.6 x 30.0)  
Transfer from D.C. Public Library

60. Dox Thrash 1892–1965  
**Marylou** 1939  
WPA / Federal Art Project, Philadelphia  
carbograph  
9<sup>1</sup>/<sub>16</sub> x 7 (25.2 x 17.7)  
Transfer from D.C. Public Library

61. Charles Turzak born 1899  
**Work Relief** c. 1935–39  
WPA / Federal Art Project, Illinois  
linoleum cut  
8<sup>3</sup>/<sub>8</sub> x 11<sup>7</sup>/<sub>16</sub> (21.3 x 29.3)  
Transfer from D.C. Public Library

62. Anthony Velonis born 1911  
**Decoration: Empire** 1939  
WPA / Federal Art Project, New York  
City  
serigraph  
11<sup>3</sup>/<sub>8</sub> x 13<sup>1</sup>/<sub>16</sub> (29.5 x 35.1)  
Gift of Max Tendler

63. Joseph Vogel born Austria 1911  
**Football** c. 1935–39  
WPA / Federal Art Project, New York  
City  
lithograph  
12<sup>1</sup>/<sub>16</sub> x 18<sup>1</sup>/<sub>16</sub> (32.5 x 45.8)  
Gift of Audrey McMahon

64. Joseph Vogel born Austria 1911  
**Shadow and Substance** c. 1935–39  
WPA / Federal Art Project, New York  
City  
lithograph  
11 x 17<sup>1</sup>/<sub>16</sub> (27.9 x 43.6)  
Gift of Audrey McMahon

65. Joseph Vogel born Austria 1911  
**Vision** c. 1939  
WPA / Federal Art Project, New York  
City  
lithograph  
12<sup>7</sup>/<sub>8</sub> x 19<sup>3</sup>/<sub>8</sub> (32.7 x 49.3)  
Transfer from D.C. Public Library

66. Hyman Warsager born 1909  
**Beach Cleaners** c. 1937  
WPA / Federal Art Project, New York  
City  
color lithograph  
13<sup>1</sup>/<sub>4</sub> x 18<sup>3</sup>/<sub>16</sub> (33.6 x 46.1)  
Transfer from D.C. Public Library

67. Albert J. Webb born 1891  
**Three Geese** c. 1936  
WPA / Federal Art Project, New York  
City  
drypoint  
8<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>16</sub> (21.6 x 22.7)  
Transfer from D.C. Public Library