

Louis Schanker prints, 1924-1971 / essay by Una E. Johnson ; foreword by Jo Miller ; research by Tom Jagger.

Schanker, Louis, 1903-1981.

Brooklyn : Brooklyn Museum, c1974.

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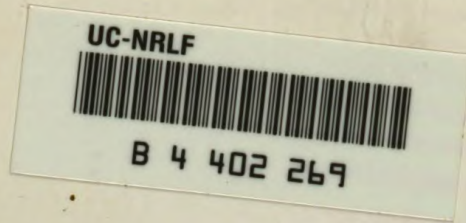
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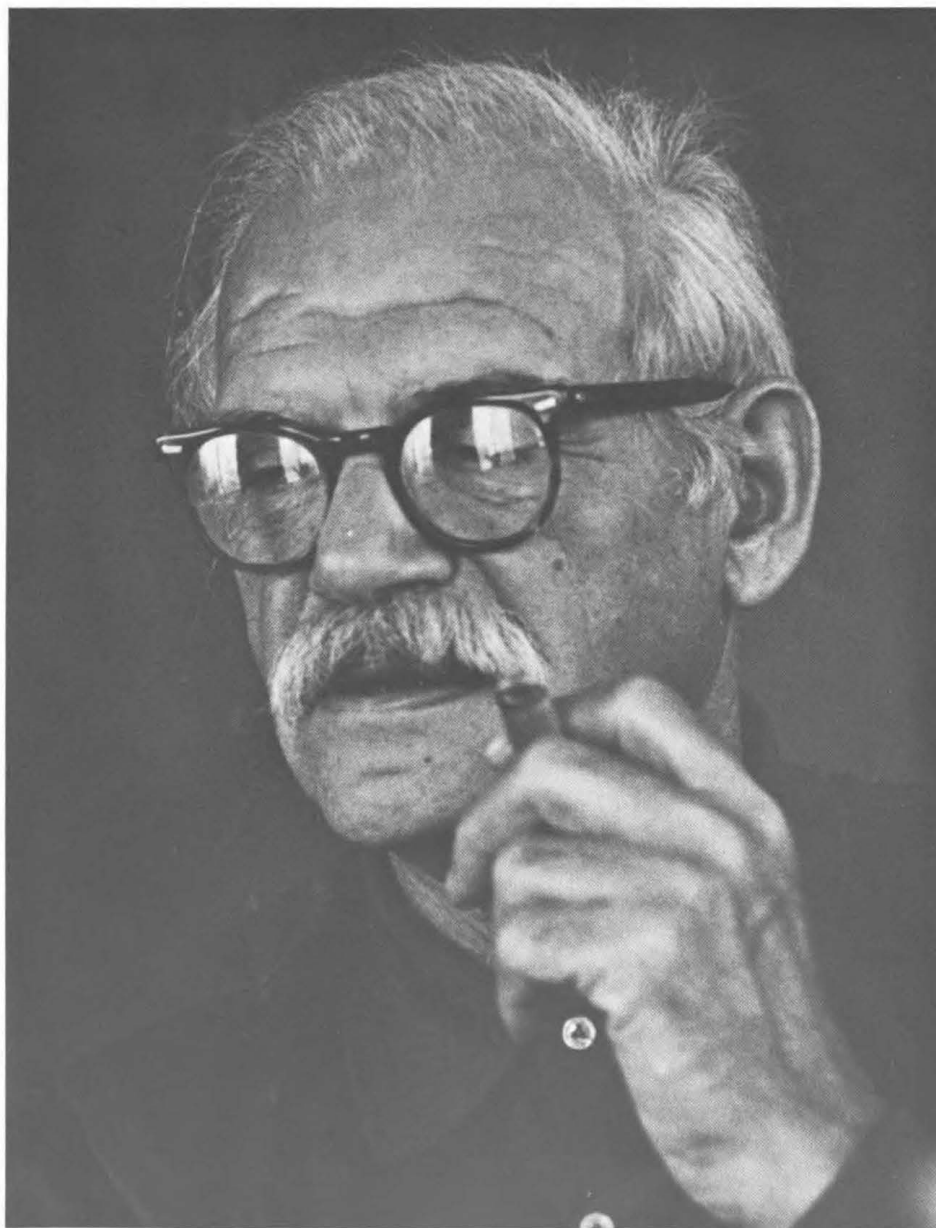
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LOUIS SCHANKER

PRINTS



**LOUIS SCHANKER
PRINTS
1924-1971**

Univ. Library, UC Santa Cruz 1988

Monograph No. 9 in the series:
AMERICAN GRAPHIC ARTISTS OF THE TWENTIETH CENTURY
published by The Brooklyn Museum under a grant from
The Ford Foundation Program in Humanities and the Arts

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LOUIS SCHANKER
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Essay by
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Department of Prints and Drawings
The Brooklyn Museum

Foreword by
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The Brooklyn Museum

Research by
Tom Jagger

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Library of Congress Catalog Card Number: 74-15701

Type set by The Brooklyn Museum Press
Printed by Aquarius Industries Incorporated

Cover: *Circle Image No. 25, 1954–55 (no. 121)*

To
Libby Holman Schanker

FOREWORD

In 1963 The Brooklyn Museum's Department of Prints and Drawings, under the supervision of its curator, Una E. Johnson, began a series of definitive monographs on outstanding American artists who were making important contributions to the field of graphic arts. Through a generous grant from The Ford Foundation Program in Humanities and the Arts, this publishing venture has flourished for the past eleven years. Nine books have been issued from the presses of The Brooklyn Museum and several of the popular volumes are already out of print. The books have proved to be valuable reference tools for scholars researching contemporary American prints and drawings.

Although Miss Johnson retired from The Brooklyn Museum in 1969, her interest in the series has not lessened. It is therefore appropriate that her essay on Louis Schanker is published here.

Miss Johnson selected the first nine artists in the series and the publication of this book completes the original list. However, proceeds from the sale of the series have made it possible to continue the program. A new list of deserving artists is being considered at this time, and in the near future we hope to issue a tenth volume.

It should be noted here that this much-needed series stands as a published monument to Una E. Johnson, a pioneer scholar in the field of graphic arts.

Jo Miller
Curator of Prints and Drawings

ACKNOWLEDGMENTS

Special thanks are extended to Louis Schanker who made his prints available for research and generously gave his time to many interviews, to Tom Jagger for his catalogue research, and to Una E. Johnson for the introduction to this volume and for her constant cooperation. Grateful acknowledgments go to the following staff members of The Brooklyn Museum: Nancy Tousley for her assistance on the catalogue, Beatrice Brailsford for editing the manuscript, Dorothy Weiss for typing and proofreading, and to Daniel Weidmann for the layout and design of the monograph. Thanks also go to Jane Rockwell for special editorial assistance.

INTRODUCTION

In the middle 1930s, 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.

Primarily a painter, Schanker also worked in low-relief hardwood sculpture. It was a logical step for him to combine his interest in color and sculpture with the woodcut medium. Thus he began a technical investigation of the clear, flat colors, precise registration, and oblique perspectives of Japanese color woodblock prints. Much as Arthur W. Dow had done thirty years earlier,* Schanker adapted and incorporated Japanese techniques into his burgeoning ideas. He worked freely with many colors in a progression of cut blocks, building his images as Dow had by using various colors printed from separate blocks. Color was used for its compositional value, rather than as a “fill-in” for a key block. Schanker further expanded the inherent possibilities of the woodblock by using sculptor’s tools and carpenter’s rasps to cut his blocks. In so doing, he considerably advanced the expressive range of the woodcut medium as a distinctly modern and vital idiom.

The artist’s first recorded woodcut, *Trio* (1935), was printed from seven carefully cut blocks, one block for each color. This was followed in 1936 by a small composition, *Man at Piano*. In 1937 he issued a complicated and disturbingly appropriate woodcut entitled *Dictator’s Dream*. *Polo*, the first of a half-dozen prints made from linoleum blocks, appeared the same year. Printed from eight large blocks, *Polo* effectively combines translucent colors and movements of fine, staccato lines and swirling forms. In both his paintings and prints, Schanker’s interest in color, in movement, and in musical themes conveys the rhythmic actions of performing musicians and athletes in abstract form.

*Dow printed in watercolors from woodblocks cut with a knife, using the side of the wood, rather than the end, as his printing surface. Color was applied freely with a brush and the paper laid on the block and rubbed. Dow was fascinated with the color variations and luminous tones resulting from this method of printing in watercolor on Japan paper. Registration of the various color blocks was accomplished through the use of a key block (from the *International Studio* 59 [July – October 1916], pp. xv–xvi).

During the 1930s Schanker and many other American artists were working on mural projects under the auspices of the Federal Works Progress Administration. Because of his special interest in modern graphics, Schanker was made a supervisor in the graphic arts section of the WPA in New York City. Although he painted prolifically, he found time to produce some twenty woodcuts and linoleum cuts between 1938 and 1939.

Throughout his career, Schanker was never content to merely repeat his early achievements. The artist continued to experiment with the woodcut medium and initiated many variations in the techniques of relief printing. He was also an influential teacher. In 1943 and for several years thereafter, Schanker taught at the New School for Social Research in New York City. For one season he and his first group of students shared a small studio at the New School with Stanley William Hayter's Atelier 17.

In late 1943 the first extensive exhibition of Schanker's woodcuts was held at The Brooklyn Museum and Schanker began a series of very large woodcuts in color. In the first of these woodcuts, the ambitious *Don Quixote and Sancho Panza*, the artist overprinted five colors on a solid black block. Bold, angular forms are held within a web of semitransparent and opaque colors overprinted on undampened Japan paper. This technique gives an intense richness and luminosity to the print's uncompromisingly abstract forms. *Birds in Flight*, a print of similar size, followed. Its bold, semiabstract forms and flat, harmonious colors were printed from 14- x 30-inch planks.

A different cadence and approach to abstract imagery is apparent in *Abstract Landscape* (1945). Composed of small, abstract figures and occasionally delineated symbols of birds, leaves, and tendrils, this composition is built within a grid of dark lines. It is a modern version, in muted colors, of Egyptian hieroglyphs. The following year, Schanker turned to the completely abstract images that were to dominate his ensuing oeuvre.

Louis Schanker's skill and understanding of color, harmony, and dissonance led to many exceptional prints. The woodcut *Carnival* (1948) is a tour de force in a wide range of color made possible by skillful overprinting and controlled movement of images in two-dimensional space. During this productive period, his work in color printing was a strong influence on his paintings and those of other artists. But Schanker did not consider his prints as solely experimental or technical exercises. He saw in them a different, but equally valid, means of expressing the same ideas that preoccupied him in his painting.

In *Static and Revolving* (1948), the artist made an intricate study of the circular movement and sudden curtailment of large forms in a two-dimensional space. His development and continued use of the circle image led to prints in which his use of color and of large, simplified forms in space created blunt, primitive rhythms. The circle, in many variations, became symbolic of Schanker's graphic work of the 1950s.

In the same decade, the artist made a number of important innovations in what he termed the plaster relief print. In executing these prints, he often used the woodblock to create a three-dimensional effect. The technical aspect of Schanker's work — one of the early ventures in the development of the sculptural image in twentieth-century graphic art — is described elsewhere in this monograph. Because of the varying blocks and somewhat complicated printing procedures, these experimental prints exist only in artist's proofs or in very limited editions. In these works he used his experimental printing techniques to soften the outlines of his bold, forthright images.

During the 1960s Schanker devoted most of his creative efforts to large-scale hardwood sculptures before returning to the woodcut and relief print. The prints of this period combine the woodcut with sheets of plastic cut in much the same manner as the woodblock. In 1971 Schanker issued about twenty prints, fifteen of which were printed from plastic plates. His most recent work with acrylic paints reveals his interest in their high color intensities and different viscosities.

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

CATALOGUE

Dimensions are in inches;
height precedes width.

1. SPEAK-EASY, 1924
Etching, $5\frac{3}{4}$ x $4\frac{3}{4}$
2. SPEAK-EASY II, 1924
Etching, 8 x 16
Edition: 23
3. TUGBOATS, 1925
Linoleum cut, $6\frac{1}{2}$ x $4\frac{1}{2}$
Edition: 10
4. BATHERS, 1925
Linoleum cut, $6\frac{1}{2}$ x $4\frac{1}{2}$
Edition: 10
5. BLIND MUSICAL
PLAYERS, 1928
Lithograph, $14\frac{7}{8}$ x 10
Edition: 10
6. HANDBALL PLAYERS,
1928
Lithograph, $10\frac{7}{8}$ x $12\frac{1}{4}$
Edition: 10
7. TRIO, 1935
Woodcut in color,
 $6\frac{5}{8}$ x $9\frac{1}{2}$
Edition: 20
10 trial proofs
Johnson 1
8. MAN AT PIANO, 1936
Woodcut in color,
 $8\frac{3}{4}$ x 6
Edition: 20
10 trial proofs
Johnson 2
9. DICTATOR'S DREAM,
1937
Woodcut in color,
 $9\frac{1}{8}$ x $13\frac{1}{4}$
Edition: 15
5 or 6 trial proofs
Johnson 4
10. DUET, 1937
Woodcut in color,
6 x $4\frac{7}{8}$
Edition: 15
3 trial proofs
Johnson 5
11. FAMILY, 1937
Woodcut in color,
 $3\frac{1}{2}$ x $2\frac{7}{8}$
Edition: 10
8 trial proofs
Johnson 6

12. POLO, 1937
 Linoleum cut in color,
 $17\frac{3}{8}$ x $22\frac{3}{8}$
 Edition: 20
 15 trial proofs
 Johnson 40
 12 trial proofs
 Note: Christmas card
 of artist.
 Johnson 41
13. ABSTRACTION WITH
 HEART, 1938
 Woodcut in color,
 $8\frac{1}{8}$ x $11\frac{1}{2}$
 Edition: 15
 8 trial proofs
 Johnson 7
14. CAFE NO. 1, 1938
 Woodcut in color,
 9 x $5\frac{1}{2}$
 Edition: 35
 2 trial proofs
 Note: The key block
 printed in black is a
 linoleum cut. The
 remaining seven blocks
 are wood.
 Johnson 9
15. CAFE NO. 2, 1938
 Woodcut in color,
 $9\frac{1}{8}$ x 5
 Note: Printed from the
 same blocks as *Cafe*
No. 1. A few trial
 proofs exist in a
 different color
 combination.
 Johnson 10
16. COMPOSITION, 1938
 Linoleum cut in color,
 3 x $5\frac{1}{4}$
 Edition: 20
17. CONVERSATION, 1938
 Woodcut in color,
 $5\frac{7}{8}$ x $4\frac{1}{2}$
 Edition: 30
 20 trial proofs
 Johnson 11
18. GIRL WITH LUTE, 1938
 Linoleum cut in color,
 $5\frac{1}{2}$ x $4\frac{5}{8}$
 Edition: 10
 5 or 6 trial proofs
 Note: Christmas card
 issued by American
 Artists Group.
 Johnson 42
19. MUSICAL
 COMPOSITION, 1938
 Woodcut in color,
 $4\frac{1}{8}$ x $15\frac{1}{4}$
 Edition: .10
 2 or 3 trial proofs
 Johnson 12
20. THREE MEN ON
 HORSES, 1938
 Woodcut in color,
 $10\frac{1}{8}$ x $12\frac{5}{8}$
 Edition: 28
 12 trial proofs
 Johnson 13

21. ACROBATS, 1939
Woodcut in color,
9½ x 7⅝
Edition: 40
8 trial proofs
Note: Several proofs
printed on yellow
paper.
Johnson 15
22. ACROBATS I, 1939
Woodcut, 7¾ x 7¼
Edition: 30
Several trial proofs
Note: Unnumbered
edition printed for the
magazine *Little Man*.
Johnson 20
23. ACROBATS II, 1939
Woodcut, 7¾ x 7¼
Edition: 20
Several trial proofs
Note: Unnumbered
edition printed for the
magazine *Little Man*.
Johnson 21
24. BROWN AND BLACK,
1939
Woodcut in color,
7⅞ x 9⅞
Edition: 33
8 trial proofs
Johnson 16
25. CLOWNS, ca. 1939
Woodcut, 9⅞ x 11
Edition: 15
26. COPS AND PICKETS,
ca. 1939
27. THE DANCE, 1939
Linoleum cut in color,
4¼ x 5⅞
Edition: 20
10 trial proofs
Johnson 43
28. DANCERS, 1939
Woodcut, 13½ x 10
Edition: 10
29. GRASSHOPPER, 1939
Woodcut in color,
9½ x 32½
Edition: 6
30. JAI-ALAI, 1939
Woodcut in color,
10 x 13⅞
Edition: 34
15 trial proofs
Johnson 17
31. MUSICAL CLOWNS,
1939
Woodcut in color,
11½ x 15
First Edition: 30
12 trial proofs
Second Edition: 21
Johnson 18
32. NON-OBJECTIVE, 1939
Woodcut in color,
9 x 14½
Edition: 30
15 trial proofs
Johnson 19

33. SEATED FIGURE,
ca. 1939
Woodcut with water-
color wash, 16½ x 11⅞
34. THREE FIGURES, 1939
Linoleum cut, 4⅞ x 5
Edition: About 150
impressions printed in
brown for an exhibition
of the artist's work at
Mercury Galleries, July
5–22, 1939
Several proofs on
Chinese rice paper
Johnson 45
35. THREE MEN ON
BENCH, ca. 1939
Woodcut in color,
9⅞ x 12⅝
Edition: 35
36. AERIAL ACT, 1940
Woodcut in color,
12 x 14
Edition: 55
20 trial proofs
Johnson 22
37. BIRDS NO. 1, 1940
Woodcut in two colors,
12½ x 22
Edition: 5
38. BIRDS NO. 2, 1940
Woodcut in three
colors, 12½ x 22
Edition: 5
39. FOOTBALL, ca. 1940
Woodcut in color,
9⅞ x 13¾
Edition: 55
20 trial proofs
Johnson 29
40. HOCKEY PLAYERS,
1940
Woodcut in color,
14 x 11⅞
Edition: 55
10 trial proofs
Johnson 23
41. MEN RUNNING, 1940
Woodcut in color,
7⅞ x 14
Edition: 55
8 trial proofs
Johnson 24
42. POLO PLAYERS, 1940
Woodcut in color,
11¾ x 14
Edition: 55
20 trial proofs
Johnson 24
43. STANDING FIGURE,
1940
Woodcut, 11½ x 34
Edition: 8
44. STANDING FIGURE,
1940
Woodcut, 11½ x 34
Edition: 8

45. THREE FIGURES, NO. 2, 1940
 Linoleum cut in color,
 $6\frac{1}{8}$ x $7\frac{1}{8}$
 Edition: 35
 8 trial proofs
 Johnson 26
46. ARRANGEMENT OF FORM, 1941
 Woodcut in color,
 $22\frac{1}{2}$ x $14\frac{1}{8}$
 Edition: 12
47. FOOTBALL, 1941
 Woodcut, $7\frac{7}{8}$ x $7\frac{1}{4}$
 Edition: 30
 Johnson 28
48. FORMS IN ACTION, 1941
 Woodcut, 10 x 14
 Edition: 30
 Several trial proofs
 Johnson 30
49. INDIAN DANCE, 1941
 Woodcut in color,
 $12\frac{1}{8}$ x 16
 Edition: 55
 10 trial proofs
 Johnson 32
50. MONSTER, 1941
 Woodcut, 24 x $9\frac{1}{2}$
 Edition: 5
51. SKATERS, 1941
 Woodcut in color,
 8 x 14
 Edition: 40
 15 trial proofs
 Johnson 34
52. ST. GEORGE AND THE DRAGON, 1941
 Woodcut in color,
 9 x 12
 Edition: 10
 20 trial proofs
 Note: The four woodblocks and the series of progressive proofs are in the collection of The Brooklyn Museum.
 Johnson 33
53. STUDY IN GREEN AND BLACK, 1941
 Woodcut in color,
 $10\frac{1}{8}$ x 14
 Edition: 55
 20 trial proofs
 Johnson 35
54. THREE FIGURES, NO. 1, 1941
 Woodcut in color,
 12 x 16
 Edition: 10
 12 trial proofs
 Johnson 36
55. ABSTRACTION IN GREY, PINK, AND BLACK, 1942
 Woodcut in color,
 $5\frac{1}{2}$ x $4\frac{1}{2}$
 Edition: 10
 6 trial proofs
 Johnson 37

56. COMPOSITION WITH FIGURES, 1942
Woodcut in color,
8 x 14
Edition: 55
20 trial proofs
Johnson 27
57. MOVEMENT, 1942
Woodcut in color,
8½ x 16
Edition: 10
10 trial proofs
Johnson 38
58. STUDY IN RED AND BLACK, 1942
Woodcut in color,
8 x 16
Edition: 10
5 trial proofs
Johnson 39
59. WALL HANDBALL, 1942
Woodcut in color,
12 x 14
Edition: 55
15 trial proofs
Johnson 31
60. DON QUIXOTE AND SANCHO PANZA, ca. 1943
Woodcut in color,
13⅛ x 28¾
Edition: 15
61. BIRDS IN FLIGHT, 1944
Woodcut in color,
14 x 30
Edition: 10
62. INDIAN DANCE, 1944
Woodcut in color,
12 x 19⅝
Edition: 25
63. ABSTRACT LANDSCAPE, 1945
Woodcut in color,
14 x 31
Edition: 15
64. ACTION, 1945
Etching, 4⅝ x 7
Edition: 4
65. DANCERS, 1945
Woodcut, 21¼ x 62
Edition: 3
66. FORMS IN SPACE, 1945
Etching, 7¾ x 5½
Edition: 11
67. MOVEMENT, 1945
Etching, 3¼ x 5
Edition: 8
68. ABSTRACTION I, 1945
Etching, 6 x 9
Edition: 10
69. ABSTRACTION II, 1945
Etching, 7⅝ x 7⅝
Edition: 3
70. ABSTRACTION III, 1945
Etching, 9⅝ x 9¾
Edition: 6
71. ABSTRACTION IV, 1945
Etching, 4¼ x 4
Edition: 1

72. ABSTRACTION V, 1945
Etching, $3\frac{1}{8}$ x $4\frac{3}{8}$
Edition: 3
73. ABSTRACTION VI, 1945
Etching, 4 x $6\frac{1}{8}$
Edition: 8
74. ABSTRACTION VII,
1945
Etching, 5 x 3
Edition: 2
75. ABSTRACTION VIII,
1945
Etching, 2 x 4
Edition: 1
76. ABSTRACTION IX, 1945
Etching, 2 x 4
Edition: 1
77. ABSTRACTION X, 1945
Etching, $3\frac{3}{4}$ x $9\frac{1}{2}$
Edition: 1
78. ABSTRACTION XI, 1945
Etching, 3 x $4\frac{5}{8}$
Edition: 6
79. ABSTRACTION XII,
1945
Etching, 9 x 6
Edition: 4
80. ABSTRACTION XIII,
1945
Etching, 3 x 5
Edition: 1
81. ABSTRACTION XIV,
1945
Etching, $3\frac{3}{4}$ x $9\frac{1}{4}$
Edition: 5
82. ABSTRACTION XV,
1945
Etching, 5 x $3\frac{1}{4}$
Edition: 2
83. ABSTRACTION XVI,
1945
Etching, $1\frac{1}{2}$ x 4
Edition: 2
84. ABSTRACTION XVII,
1945
Etching, 3 x $4\frac{1}{4}$
Edition: 1
85. ABSTRACTION XVIII,
1945
Etching, 6 x 9
Edition: 1
86. ABSTRACTION XIX,
1945
Etching in blue and
black, 3 x 5
Edition: 1
87. ABSTRACTION XX,
1945
Etching, 3 x 5
Edition: 1
88. ABSTRACTION XXI,
1945
Etching, 5 x $6\frac{3}{4}$
Edition: 2
89. UNTITLED G, 1945–48
Relief print, $8\frac{1}{2}$ x $13\frac{1}{4}$
90. UNTITLED H, 1945–48
Relief print,
 $15\frac{7}{8}$ x $18\frac{5}{8}$

91. UNTITLED WOODCUTS, 1945–48
 a. $8\frac{7}{8}$ x $14\frac{3}{4}$
 b. $9\frac{1}{2}$ x $14\frac{5}{8}$
 c. $22\frac{3}{8}$ x $14\frac{1}{4}$
 d. $9\frac{3}{8}$ x 17
 e. 8 x 10
92. ABSTRACT LANDSCAPE NO. 1, 1946
 Woodcut in color,
 $31\frac{7}{8}$ x $19\frac{5}{8}$
 Edition: 25
 Purchase Prize: The Brooklyn Museum First National Print Annual, 1947.
93. BIRDS IN FLIGHT, 1946
 Woodcut in color,
 8 x 16
 Edition: 27
94. CARNIVAL, 1948
 Woodcut in color,
 $14\frac{1}{4}$ x 21
 Edition: 30
 Reproduced in *Tiger's Eye on Arts and Letters*, no. 8 (June 1948), p. 33.
95. FIGURE AND LANDSCAPE, 1948
 Wood etching in color,
 20 x $29\frac{1}{2}$
 Edition: 6
96. MYTHICAL COCK, 1948
 Woodcut, $19\frac{1}{2}$ x $21\frac{1}{2}$
97. STATIC AND REVOLVING, ca. 1948
 Woodcut in color,
 $14\frac{1}{4}$ x $20\frac{5}{8}$
 Edition: 10
98. BIRDS IN THE WOODS, 1949
 Wood etching,
 $13\frac{1}{4}$ x $25\frac{1}{4}$
 Edition: 6
99. FIGURE NO. 1, 1949
 Wood etching in color,
 $25\frac{1}{2}$ x $13\frac{3}{8}$
 Edition: 6
100. WHIRLING FIGURE, 1949
 Woodcut in color,
 $22\frac{1}{2}$ x $14\frac{1}{8}$
101. ETCHING WITH POEM, 1950
 Etching, $13\frac{3}{4}$ x $9\frac{1}{2}$
 Edition: 7
 Note: 25 impressions printed outside of the edition.
102. UNTITLED, ca. 1952
 Relief print,
 $11\frac{3}{8}$ x $18\frac{3}{8}$
 Note: Trial proof in the collection of Una E. Johnson.
103. CIRCLE IMAGE A, 1952–55
 Relief print,
 $11\frac{3}{4}$ x $22\frac{3}{8}$
 Edition: 10

104. REFLECTION, 1952–55
Relief print, 9 x 12½
105. CIRCLE IMAGE,
ca. 1953
Woodcut in color,
19 x 35¼
Edition: 4
106. CIRCLE IMAGE NO. 4,
1953
Woodcut in color,
30 x 50
107. CIRCLE IMAGE NO. 5,
1953
Woodcut, 11¾ x 28¾
Edition: 10
108. CIRCLE IMAGE, 1954
Woodcut, 82 x 26
Edition: 6
109. CIRCLE IMAGE, 1954
Etching, 7 x 4⅞
110. UNTITLED F, 1954
Relief print,
13½ x 21⅝
111. ABSTRACTION,
1954–55
Relief print, 16 x 11
112. ABSTRACTION,
1954–55
Relief print, 15½ x 9¼
113. CIRCLE IMAGE
SERIES, 1954–55
Plaster prints
a. 13¼ x 27
b. 8¾ x 26½
- c. 11¾ x 29
d. 11¾ x 30½
e. 9 x 6
f. 16 x 18¾
g. 15¾ x 9½
h. 12 x 8
i. 18½ x 11½
j. 55 x 14
k. Diameter: 14
l. 11 x 6½
m. 8 x 12
n. 4½ x 6
o. 10¼ x 12½
p. 54¾ x 14
q. 24½ x 11½
114. CIRCLE IMAGE,
1954–55
Etching, 8⅞ x 6
115. CIRCLE IMAGE,
1954–55
Relief print, 10 x 13½
116. CIRCLE IMAGE,
1954–55
Relief print, 9½ x 15½
117. CIRCLE IMAGE,
1954–55
25¼ x 18
118. CIRCLE IMAGE B,
1954–55
Relief print,
11⅝ x 24½
Edition: 12
119. CIRCLE IMAGE NO. 4,
1954–55
Relief print in color,
14⅞ x 18⅝
Edition: 25

120. CIRCLE IMAGE NO. 7, 1954–55
Relief print,
Diameter: 13³/₄
121. CIRCLE IMAGE NO. 25, 1954–55
Relief print in color,
14 x 18
Edition: 210
122. CIRCULAR FOREST NO. 1, 1954–55
Relief print in color,
11³/₈ x 23³/₄
Edition: 10
123. CIRCULAR FORMS, NO. 3, 1954–55
Relief print, 8 x 10
Edition: 10
124. CIRCULAR FORMS, NO. 4, 1954–55
Relief print,
Diameter: 13⁷/₈
Edition: 10
125. CIRCULAR FORMS, NO. 5, 1954–55
Plaster print,
14¹/₄ x 9¹/₂
126. CIRCULAR FORMS, NO. 6, 1954–55
Plaster print,
17¹/₂ x 9¹/₂
127. SCRIBBLES, 1966
Woodcut, 16⁵/₈ x 16³/₄
Note: New Year's card.
128. FORMS IN MOTION, 1967
Woodcut in blue and black, 17⁷/₈ x 23¹/₈
Edition: 2
129. WOMAN AND CHILD ON ORANGE BACKGROUND, 1967
Woodcut in color,
15³/₄ x 9⁷/₈
Edition: 10
130. DANCERS, 1969
Woodcut, 10 x 13¹/₂.
Edition: 25
131. ABSTRACTION NO. 1, 1971
Plexiglas relief cut in 7 colors, 12 x 23³/₄
Edition: 20
132. ABSTRACTION NO. 2, 1971
Plexiglas relief cut in 8 colors, 12 x 24
Edition: 20
133. ABSTRACTION NO. 3, 1971
Plexiglas relief cut in 8 colors, 30 x 8
Edition: 20
134. ABSTRACTION NO. 4, 1971
Woodcut in 8 colors,
14 x 16
Edition: 22

135. ABSTRACTION NO. 5, 1971
Woodcut in 9 colors,
17¾ x 22
Edition: 20
136. ABSTRACTION NO. 6, 1971
Plexiglas relief cut,
16 x 24
Edition: 10
137. ABSTRACTION NO. 7, 1971
Plexiglas relief cut,
24 x 16
Edition: 20
138. ABSTRACTION NO. 8, 1971
Plexiglas relief cut in
8 colors, 16 x 24
Edition: 10
139. ABSTRACTION NO. 9, 1971
Plexiglas relief cut in
8 colors, 8 x 30
Edition: 10
140. FACES, 1971
Plexiglas relief cut in
8 colors, 16 x 24
Edition: 5
141. FIGURE 71, 1971
Woodcut in 10 colors,
16 x 9
Edition: 20
142. FOOTBALL I, 1971
Plexiglas relief cut in
8 colors, 20 x 30
Edition: 6
143. FOOTBALL II, 1971
Plexiglas relief cut in
8 colors, 16 x 24
Edition: 10
144. FOOTBALL III, 1971
Plexiglas relief cut in
9 colors, 16 x 24
Edition: 10
145. GASHO, 1971
Woodcut in red and
black, 10 x 7
Edition: 68
146. INTERMINGLING
SHAPES, 1971
Plexiglas relief cut in
7 colors, 16 x 24
Edition: 10
147. LINEAR MOVEMENT,
1971
Plexiglas relief cut in
9 colors, 16 x 24
Edition: 10
148. LYRICAL
ABSTRACTION, 1971
Plexiglas relief cut in
9 colors, 16 x 24
Edition: 10
149. SERPENTINE NO. 1,
1971
Woodcut in 9 colors,
15¾ x 6
Edition: 20
150. SERPENTINE NO. 2,
1971
Woodcut, 15¾ x 6
Edition: 15

151. QUARTERBACK, 1971
Plexiglas relief cut in
7 colors, 16 x 24
Edition: 11

*Exact dates for the following
prints could not be
determined.*

152. ABSTRACTION, n.d.,
probably 1940s
Woodcut, 10 x 12¼
153. CIRCLE IMAGE, n.d.,
probably 1950s
Woodcut, 22 x 34
154. FIGURES IN A
LANDSCAPE, n.d.,
probably 1940s
Woodcut in color,
21½ x 46
Edition: 1
155. NO. 7, n.d., probably
1940s
Woodcut, 10⅞ x 27⅞
Edition: 10
156. ROTATING FIGURES,
n.d., probably 1940s
Woodcut in color,
21 x 14⅞
Edition: 5



9. DICTATOR'S DREAM, 1937



12. POLO, 1937

14. CAFE NO. 1, 1938

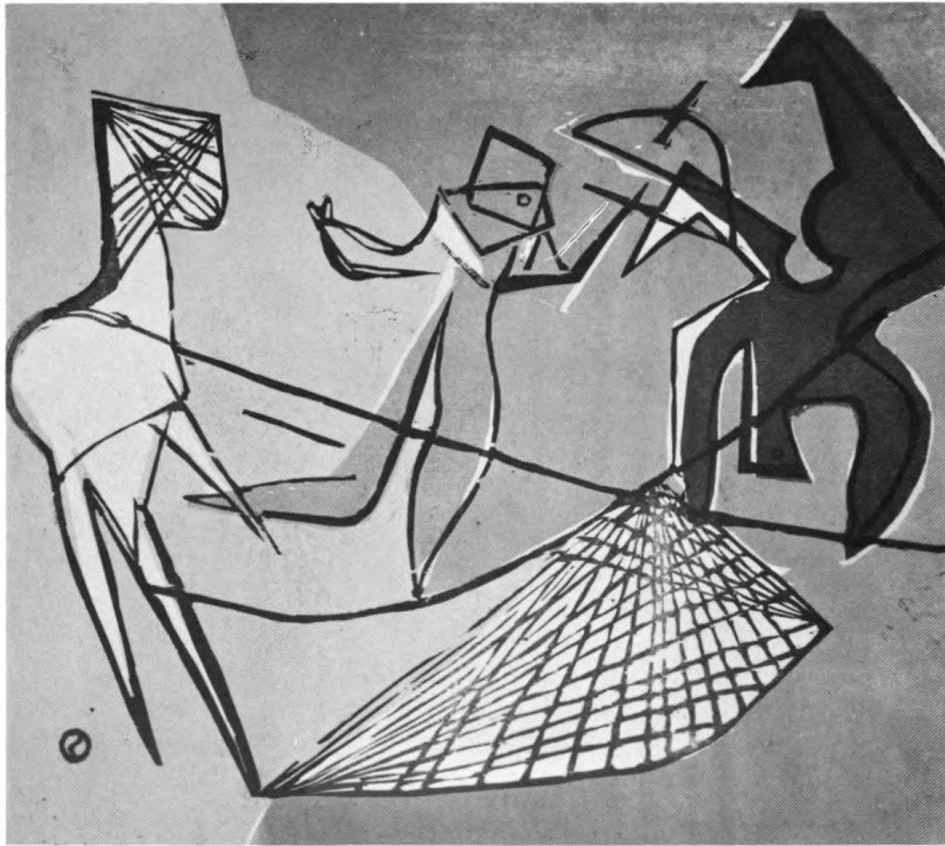




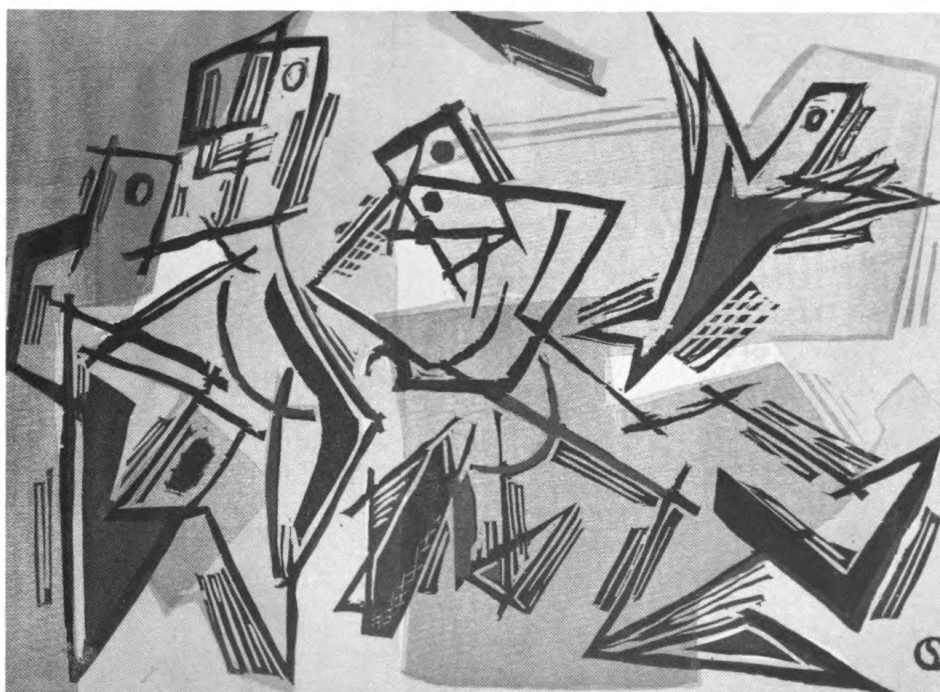
25. CLOWNS, ca. 1939



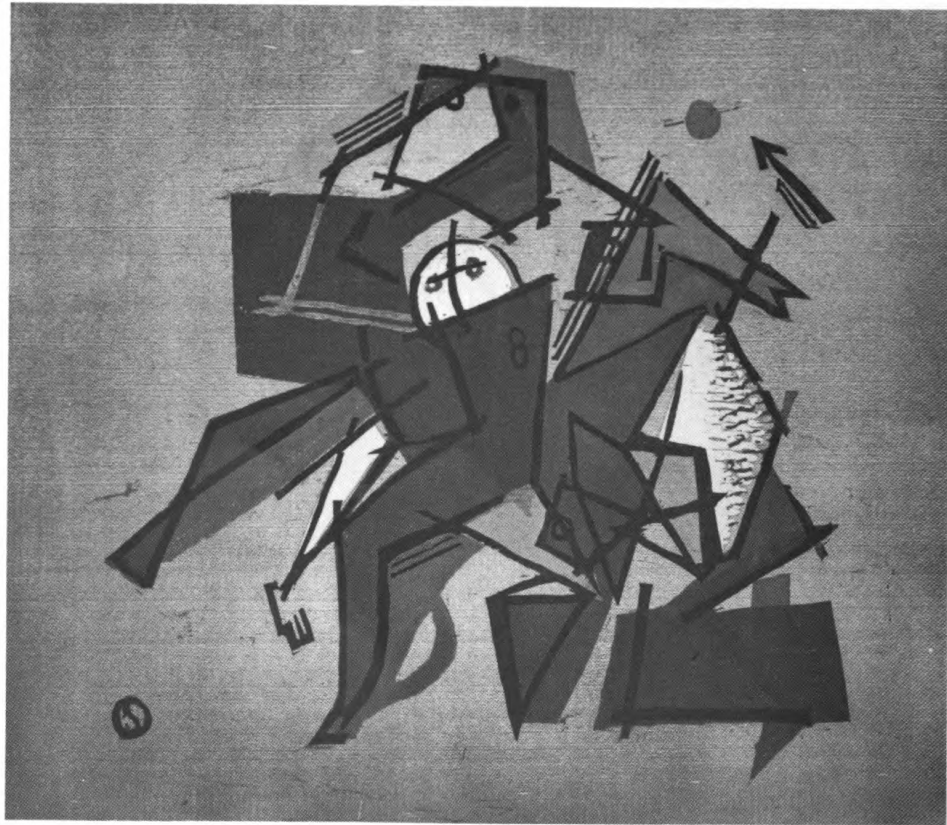
26. COPS AND PICKETS, ca. 1939



36. AERIAL ACT, 1940



39. FOOTBALL, ca. 1940



42. POLO PLAYERS, 1940



48. FORMS IN ACTION, 1941



51. SKATERS, 1941



52. ST. GEORGE AND THE DRAGON, 1941



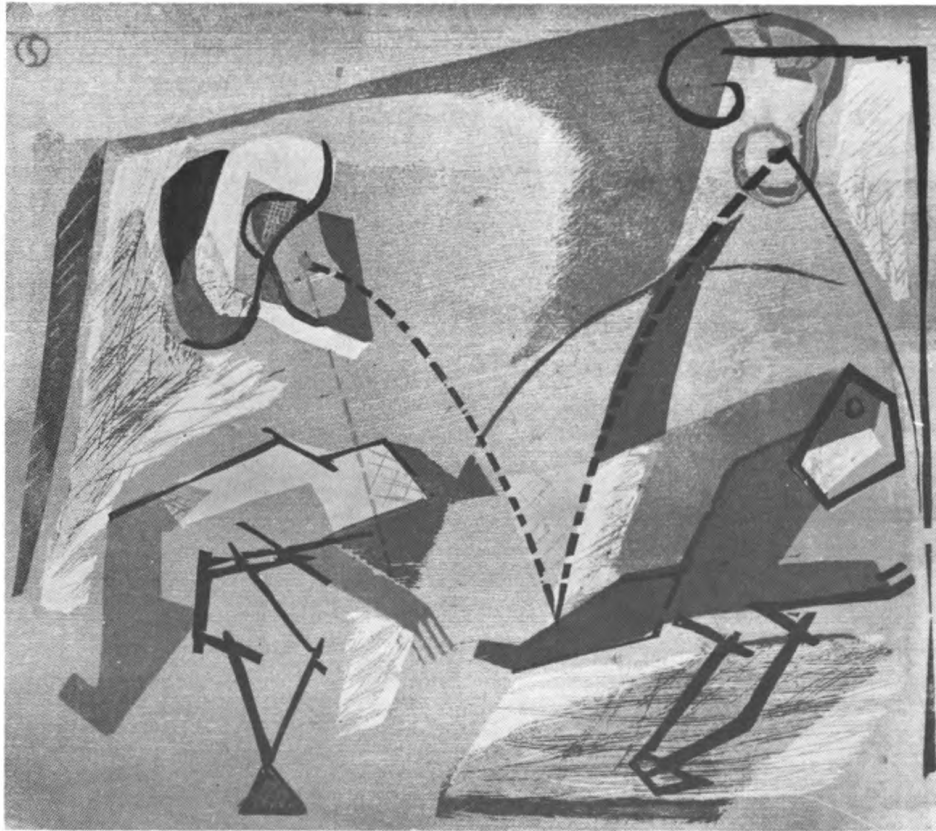
53. STUDY IN GREEN AND BLACK, 1941



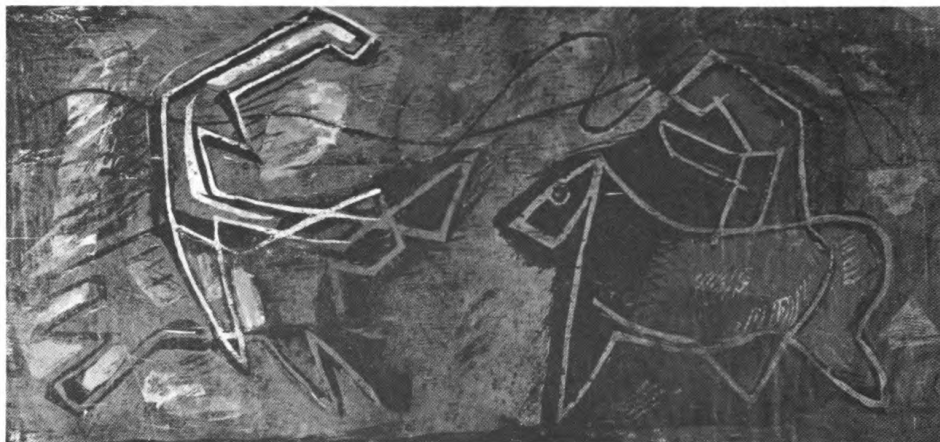
56. COMPOSITION WITH FIGURES, 1942



30. JAI-ALAI, 1939



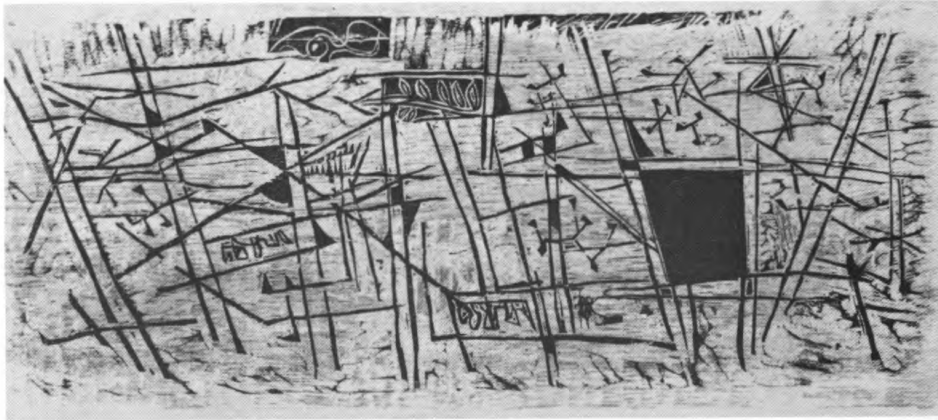
59. WALL HANDBALL, 1942



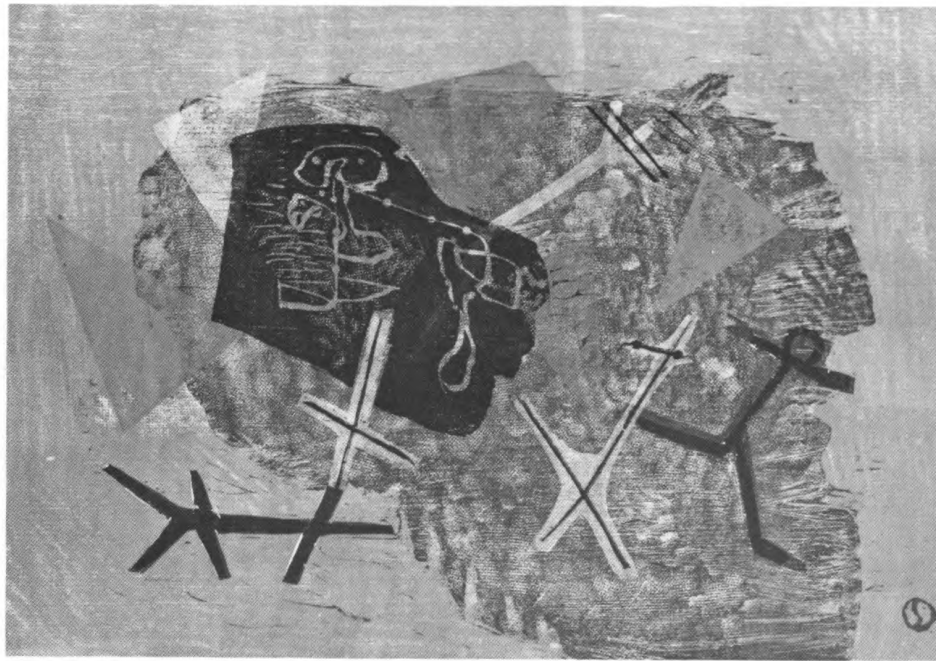
60. DON QUIXOTE AND SANCHO PANZA, ca. 1943



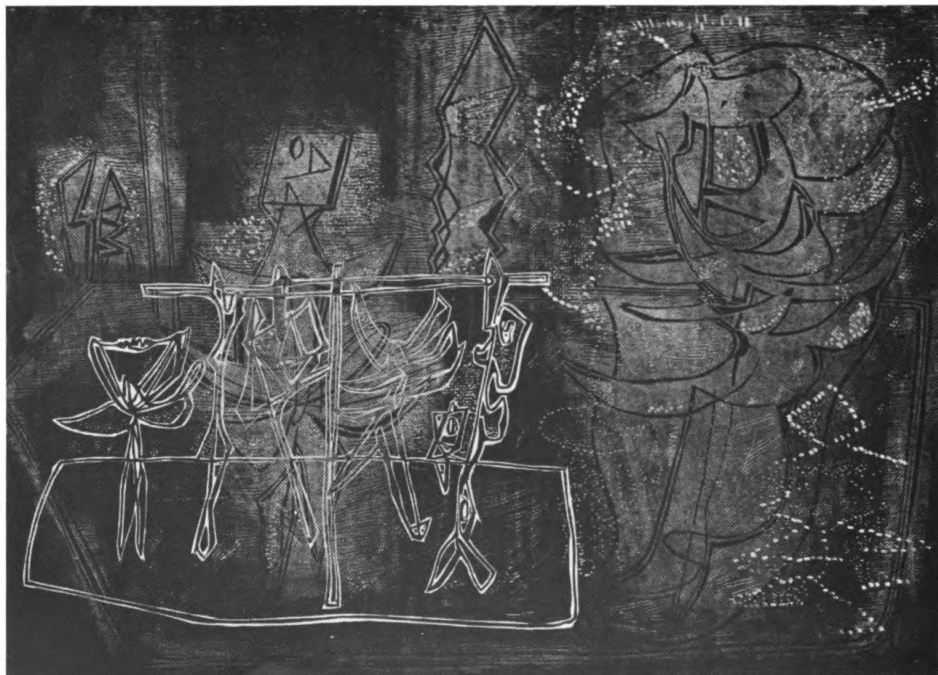
61. BIRDS IN FLIGHT, 1944



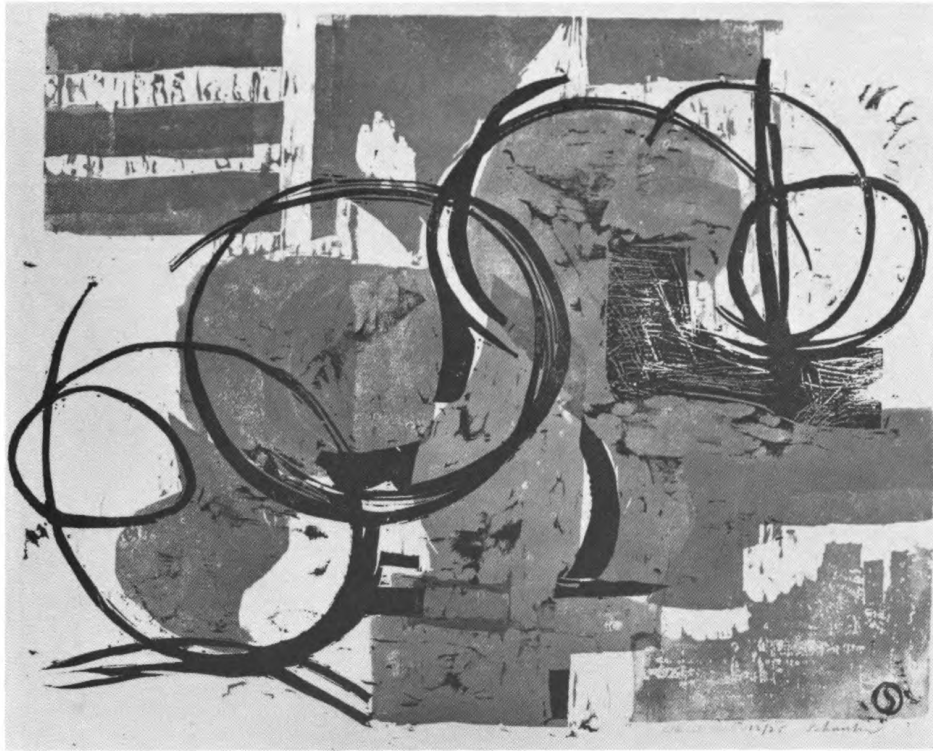
63. ABSTRACT LANDSCAPE, 1945



94. CARNIVAL, 1948



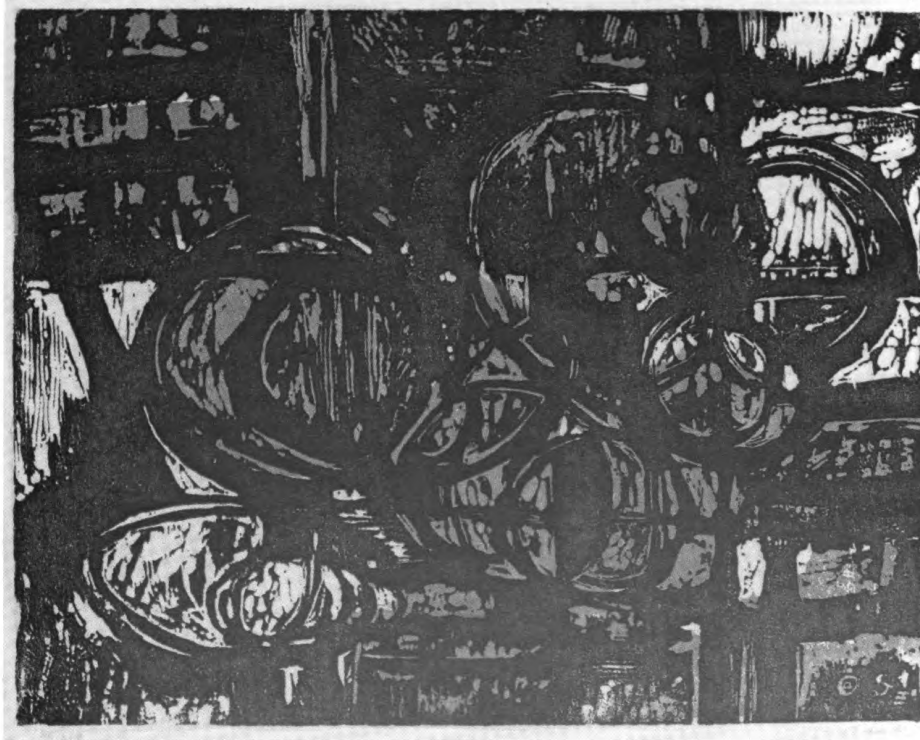
97. STATIC AND REVOLVING, ca. 1948



106. CIRCLE IMAGE NO. 4, 1953



120. CIRCLE IMAGE NO. 7, 1954-55



121. CIRCLE IMAGE NO. 25, 1954-55



124. CIRCULAR FORMS NO. 4, 1954-55

129. WOMAN AND CHILD ON ORANGE BACKGROUND, 1967



CHRONOLOGY

- 1903 Born in New York City.
- 1920–24 Studied at Cooper Union, New York City.
- 1925 Studied at Art Students League, New York City.
- 1931–33 Painted and studied in France and Spain.
- 1934–39 Painted a series of panels for Neponsit Bay Hospital, Long Island. Executed several murals, notably at the 1939 World's Fair in the Science and Health Building and in the lobby of radio station WNYC, New York City.
- 1935 Made first woodcut, *Trio*.
- 1936 Began color woodblock printing.
- 1940–41 Made a number of woodcuts for the New York City WPA Arts Project. Later became supervisor of graphics, WPA Arts Project.
- 1943–45 Taught courses in woodcut at the New School for Social Research, New York City.
- 1946–60 Taught courses in woodcut and painting at the New School for Social Research.
- 1949–64 Taught at Bard College, where he is now Professor Emeritus.
- 1974 Lives and works in New York City and Connecticut.

ONE-MAN SHOWS

- 1933 Contemporary Art Gallery, New York City.
1934 New School for Social Research, New York City.
1938 New School for Social Research, New York City.
1939 Artists' Gallery, Mercury Galleries, New York City.
1942 Munson-Williams-Proctor Institute, Utica, New York.
1943 The Brooklyn Museum, Brooklyn, New York.
1944 Willard Gallery, Kleeman Galleries, Mortimer Brandt Galleries, New York City.
1945–50 Willard Gallery, New York City.
1952–57 Grace Borgenicht Gallery, New York City.
1959 Stuttman Gallery, New York City.
1960 Willard-Lucien Gallery, New York City.
1962 Dewey Gallery, New York City.
1964 Granite Galleries, New York City.
1966 Dorsky Gallery, New York City.

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- George, Laverne. "Louis Schanker." *Arts Digest* 29, no. 11 (March 1, 1955), p. 24.
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- "Louis Schanker." *Art News* 43, no. 20 (February 1–14, 1945), pp. 25–26.

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- "Our Box Score of the Critics: Louis Schanker." *Art News* 43, no. 9 (July 1–31, 1944), p. 20.
- Porter, Fairfield. "Louis Schanker." *Art News* 50, no. 9 (January 1952), p. 46.
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EXHIBITION CATALOGUES

- Brooklyn, New York. The Brooklyn Museum. *Abstractions: The Woodblock Color Prints of Louis Schanker*, October 1 – November 7, 1943. Text by Una E. Johnson.
- Brooklyn, New York. The Brooklyn Museum. *14 Painter-Printmakers*, 1955. Text by John Gordon and Una E. Johnson.

