



ABOUT ARTISTS EXHIBITIONS RECENT ACQUISITIONS  
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## Abstraction Across America, 1934 – 1946 September 11 – November 9, 1996



*Biomorphic Frieze*, 1937  
carved wood relief  
11" x 23 1/4", signed

**Fluid Space**

June 4-30, 1951

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

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

July 5 - September 8, 1951

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

**1951/1952 Prospectus**

September 10-24, 1951

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

**Louis Schanker: Recent Paintings: The Circle Image**

January 14 - February 2, 1952

**1952-1953****52/53 Prospectus**

September 8-27, 1952

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

**On Loan**

June 9-28, 1952

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

**Louis Schanker: Paintings**

March 9-28, 1953



A Tribute to

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

September 8-25, 1954

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

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

Mosaics: Max Spivak.

**Prospectus 55/56**

September 12-24, 1955

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

**Louis Schanker**

March 11-30, 1957

**Paintings: Louis Schanker**

February 14 - March 5, 1955

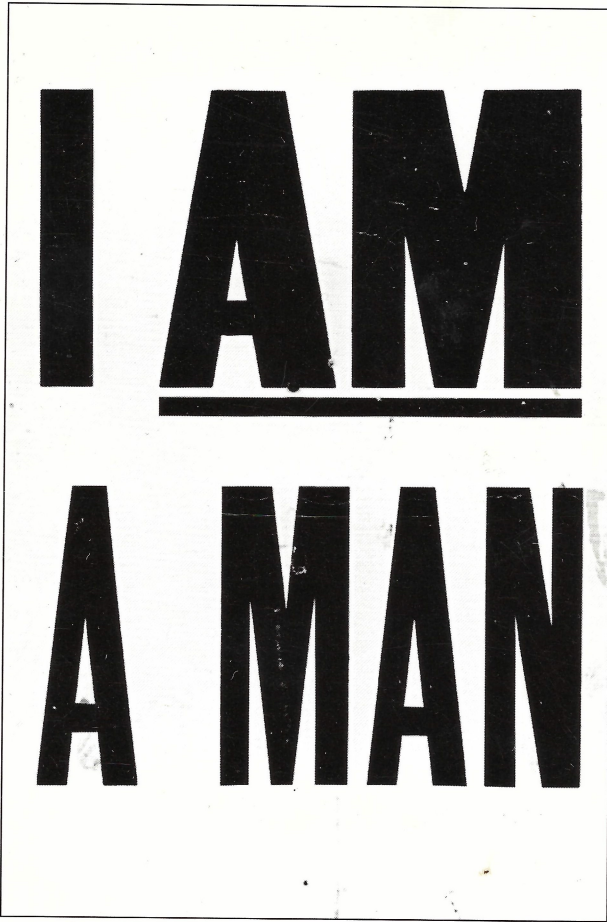
**Prospectus 57/58**

September 16-28, 1957

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

PRINTED & MANUSCRIPT  
AFRICAN-AMERICANA

*Documenting the Black Experience in the Americas*



THURSDAY, FEBRUARY 13, 1997 AT 10:30 AM AND 2:00 PM

SWANN GALLERIES

199 • KING, CORETTA SCOTT. **My Life with Martin Luther King, Jr.** Photographic illustrations. 8vo, cloth; dust jacket.

New York, (1969) [300/400]

FIRST EDITION. INSCRIBED AND SIGNED BY CORETTA KING, *"For Libby and Louis - With love and deepest gratitude for your friendship, your concern, your love and your devotion to the ideals for which Martin worked and gave his life . . . May you find continued fulfillment as you share your lives together. Coretta."* Libby Holman Schanker was a close friend of the Kings and an activist in the Civil Rights movement.

200 • (KING, MARTIN LUTHER Jr.) **I Am A Man.** Poster, 21½x14 inches; some damage and staining; framed. SOLD AS IS. Memphis, 1968 [1,000/1,500]

*On 4 April 1968 Dr. King led a march of sanitation workers in Memphis. The placards carried by the marchers in this demonstration of solidarity bore a simple legend, "I Am A Man." A near riot resulted from this march and the damage to the piece gives evidence to its being in the melee. An assassin's bullet took the life of Dr. King that evening.*

[SEE ILLUSTRATION FRONT COVER]

#### INSCRIBED AND SIGNED TO LIBBY HOLMAN

201 • KING, MARTIN LUTHER Jr. **Why We Can't Wait.** Photographic illustrations. 8vo, cloth; bookplate of Libby Holman Reynolds; dust jacket, lightly worn at extremities. New York, (1964) [1,000/1,500]

INSCRIBED AND SIGNED BY DR. KING TO LIBBY HOLMAN, *noted singer of blues and Southern folk music, "To my Friend Mrs. Libby Holman Reynolds Schanker [sic] In appreciation for your genuine goodwill, your great humanitarian concern and your unswerving devotion to the cause of freedom and justice. Martin Luther King Jr."* Holman's career spanned three decades. Late in her career she became very involved in the Civil Rights movement, helping to raise much needed financial support by giving benefit concerts and talks, and making personal appeals to a number of wealthy friends. She was very close to the King family. During the year after Dr. King's death, Coretta and the children spent several weeks in East Hampton at the Holman home.

# SHALL WE DANCE?

JULY 10 THROUGH AUGUST 28, 1997



**S U S A N T E L L E R G A L L E R Y**

Louis Schanker

*Dancers*, 1969

Brooklyn Museum 130, woodcut

Edition of 25, 10x13.5 in

signed in pencil

*Works on Paper by*

RICHARD COE

JO DAVIDSON

WILLIAM HUNT DIEDERICH

OLIN DOWS

JOHN B. FLANNAGAN

ROSELLA HARTMAN

STEFAN HIRSCH

GAN KOLSKI

YASUO KUNIYOSHI

GASTON LACHAISE

MARGARET LOWENGRUND

ARNOLD RÖNNEBECK

LOUISE EMERSON RÖNNEBECK

JAMES ROUTH

ANDRÉE RUELLAN

HÉLÈNE SARDEAU

LOUIS SCHANKER

ARTHUR SZYK

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*front cover illustration*

LOUIS SCHANKER (1903–1981)

*Clown (Harlequin)*, ca. 1937

Woodcut

9½ × 10 inches

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*Works on Paper*

# 'The 1939 World's Fair' at Gallery

Wash Post

By Joanne Sheehy Hoover

Special to The Washington Post.

"I felt like a jumping bean—elated, thrilled. I could hardly believe my luck," said artist Marguerite Kumm, recalling the day her etching was accepted in the 1939 World's Fair art exhibition in New York. It was the first etching that Kumm, who started out as a painter, had ever done.

Kumm's print, called "Visitor's Gallery," and other works by 100 artists who participated in the New York exhibition currently are on view at the Bethesda Art Gallery in a show entitled "The 1939 World's Fair."

By any measure, the 1939 exhibition was remarkable. It was the most comprehensive gathering of American art up to that time and probably since. Artists from across the nation submitted works to 46 committees representing all the states. Out of some 25,000 works, 1,200 were selected for the show, which was intended to represent the best in contemporary American art.

Talking with Kumm and her fellow printmakers in the Washington area, Prentiss Taylor and I. J. Sanger, whose works also were in the 1939 exhibition, one gets an idea of the artistic excitement of the 1930s.

"The show came at a time when we were getting away from the genteel tradition," said Taylor, who spent part of the 1930s in New York City. "Up until World War I, art came to a great extent from the cultivated class. This began to be superseded by regional work being done by all sorts of people. There was not only a geographical broadening but also a social broadening of the base."

"Social consciousness was in the air," continued Taylor, citing as an example a New York show to which he had contributed that was a protest against the lynching of blacks in the South. Recalling premieres of dances by Martha Graham and music by Aaron Copland, he related an anecdote about the latter.

"Copland had an overture called 'Out on the Streets, May 1.' The Canadian musician, Colin McPhee, came to Copland and said that he, too, had written a socially conscious piece. It was called 'Back into the Houses, May 2,'" said Taylor, chuckling.

"Of course, people went through an awful lot during the Depression in New York," said Taylor in a more serious vein. "I knew five people who committed suicide within three months."

"Artists were in sympathy with what was going on around them because they themselves were going through it," said Sanger, who was part of the WPA

## The Arts

Federal Project for the Arts in New York City during the '30s. "They tried to show the unemployed, the strikes in the coal fields. They'd all been through the Depression and were just naturally responding to it."

The WPA arts project put unemployed artists to work producing art for tax-supported institutions such as schools, hospitals and public buildings. It represented the first federal subsidy for the arts.

"The pay wasn't much—only about \$20 a week," recalled Sanger. "But we thought if we were earning something and could do what we wanted to do, that was pretty fine. Besides, in those days we could go to the Waldorf cafeteria in New York and get a veal cutlet for 25 cents and a cup of coffee for 5 cents."

Several prints in the Bethesda Gallery bear the WPA stamp. Unlike some collectors now who prize the stamp, buyers in the '30s were inclined to view the stamp as an undesirable mark of government charity, said gallery owner Betty Minor Duffy. She recalled telephoning artist Louis Schanker to ask if he had a particular print with the WPA stamp on it.

"Let me get this straight," replied an incredulous Schanker. "Are you telling me the customer wants the print only if it has the stamp? I can remember sitting down at a table for hours trying to erase that stamp."

Prices have changed considerably since the '30s as well, said Duffy. In the World's Fair show, prints ranged from \$5 to \$25. In Duffy's exhibit, the prices go from \$25 to \$3,000.

She pointed to a Grant Wood lithograph priced at \$1,200. "Poor Grant Wood. At the time, I'm sure he would have delighted to receive \$5 for it. I've just sold it to a museum in New York state that hasn't even seen it."

What has not changed is the special warmth and vibrance of these prints, which have a quality that artist Taylor refers to as the "reality of human pulsation." Whether it is through the compassionate cross-hatching in a coal miner's face, the dark, introspective tone of a New England landscape or the visual mystery of a serviceman's club, the prints seek reality which lies deep within the human spirit.

The show will run through July at the Bethesda Art Gallery. For information on gallery hours, owner Duffy may be reached at 656-6665.

Opening reception March 2nd from three to six o'clock

# WOOD AND STONE

March 2nd Through 31st

Tuesdays to Saturdays 1 - 5 O'clock

Sculptors Guild, 797 Madison Avenue at 67th Street, New York

Arnold  
Bourgeois  
Campbell  
deCreeft  
Del Prado  
Glinsky  
Goodelman  
Goulet  
Gross  
Hamlin  
Hartwig  
Kane  
Landis  
Matteson  
Morgan  
Nevelson  
Rocklin  
Salerno  
**Schanker**  
Sildar  
Taylor  
Teller  
Walton  
Wasey  
Werner  
Weschler



# SPECIAL OCCASIONS

AMERICAN PAINTINGS, PRINTS, AND DRAWINGS, 1908-1965

A TENTH ANNIVERSARY EXHIBITION

OCTOBER 10 THROUGH NOVEMBER 28, 1998

**SUSAN TELLER GALLERY**

568 BROADWAY, ROOM 103A, NEW YORK, NY 10012

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LOUIS SCHANKER (1903-1981)

31. (*The Funeral*), 1933

Ink and watercolor, sheet size 19 $\frac{3}{4}$  x 25 $\frac{1}{2}$  in.

Signed in ink.

# THE TEN

## BIRTH OF THE AMERICAN AVANT-GARDE

BEN-ZION

KERKAM

BOLOTOWSKY

KNATHS

GATCH

ROSENBERG

GOTTLIEB

ROTHKO

GRAHAM

SCHANKER

HARRIS

SOLMAN

A 60<sup>TH</sup> ANNIVERSARY EXHIBITION  
OF THE WHITNEY DISSENTERS  
ORIGINALLY HELD 1938  
AT THE MERCURY GALLERIES IN NEW YORK CITY

December 12, 1998 - February 14, 1999

MERCURY GALLERY

BOSTON · MASSACHUSETTS

**EXHIBITION**  
**"THE TEN"**  
**WHITNEY**  
**DISSENTERS**

**NOV. 5 - 26**

**MERCURY GALLERIES**  
**4 EAST 8<sup>TH</sup> ST.**

## LOUIS SCHANKER

Louis Schanker was The Ten's great print-maker. A master of the woodcut, he created the image for the Whitney Dissenters show reproduced as the frontispiece.

Born in 1903, Schanker quit school as a teenager and joined the circus, worked in the wheatfields of the Great Plains, rode the rails. In 1919, he went to New York and began studying art. He spent 1931 and 1932 in Paris and came back something of a Cubist, becoming a muralist and graphic arts supervisor for the WPA and a founding member of The Ten, to which he was attached from start to finish.

Schanker was a radical among radicals. His "conglomerations of color-patches, among other things," wrote the sympathetic critic Emily Genauer in 1935, "are bound to alienate no small part of the gallery-going public."

They did not alienate a small part of the New York art scene, however, and Schanker was invited to the Whitney Annual, even though he later protested against it as one of the "dissenters."

By 1937, however, even the hostile New York Times critic conceded that "Mr. Schanker" had "a touch of lyric feeling." And in 1938, Art News declared that "Louis Schanker's delightful *Street Scene From My Window* calls forth admiration for its delicacy of color and kaleidoscopic forms in plane geometry." In 1989, summing up Schanker's career for a book on American abstraction, Virginia Mecklenburg wrote of "an animated expressionism that aims at a fundamental emotional structure."

Schanker was also a founder of the American Abstract Artists and participated in its first annual exhibition in 1937. But "(t)hough much of my work is generally classified as abstract," he wrote a decade later, "all of my work develops from natural forms. I have great respect for the forms of nature and an inherent need to express myself in relation to those forms." A perfect example would be *Study for the WNYC Mural*

(Pl. 25), which Schanker did as a member of the government's WPA mural project in 1939-40. (The WPA employed almost all The Ten at one time or another.)

Schanker taught for many years, first at the New School for Social Research and then, from 1949 until his retirement, at Bard College. He was one of the major printmakers of the 1930s, but when he died in 1981, his reputation was in eclipse. By all accounts a delightful man, Schanker was suspect to some because of his *joie de vivre*. Rothko once told Sidney Schectman, co-founder of New York's Mercury Galleries, "He's a great painter and a great wood block artist, but I don't know where he's going to go." "He thought he was frivolous," says Schectman. "Rothko was terribly, terribly serious."

But Schanker's effervescence has survived him, as the WNYC study makes manifest; the Brooklyn Museum featured an exhibition of his woodcuts and his reputation is currently undergoing a revival.

# REVIEWS

Not one among them will be acceptable to that part of the public which still insists that a leg is a leg and should look like it; that juxtaposed colors should be harmonious (according to the traditions of the Academy, that is) rather than jarring; that ugliness should have no place in a picture when there is so much ugliness in the world anyway.

For these are broad, free, and unfettered compositions that know no bounds but those of individual temperament.

—New York World Telegram, 1935

Perhaps they can be loosely grouped as "expressionists." The pictures are mostly such as to give any one with the slightest academic sympathies apoplexy. While wishing them full measure of success in their efforts to be individual, I personally feel that there is much needless obscurity and reasonless distortion in their work.

—New York Times, 1935

These ten artists who happen to be nine (they say they hope to get another member some day) in the Montross Gallery are worth seeing. Their names are Ben-Zion, Ilya Bolotowsky, Adolph Gottlieb... Hard names for New Yorkers to circumvent, but possibly citizens of Moscow and Odessa would find them easy.

These young artists are completely uninhibited and paint anything. They attack a canvas with as much fury and excitement as they would spend in attacking a government. Some of them have already said, "Down with subject matter!!" and have become cubists. Some of them go into trances and paint dreams. Some of them mock politicians. One of them even goes deeply into social etiquette and discusses lynching. They dare any theme, and in a splashing, dashing youthful fashion get away with it.

—The New York Sun, 1935.

## 'The Ten' Art Exhibit Is Work of N.Y. Artists

Among interesting art exhibitions now on view in Paris is the show staged by "The Ten," a group of young New York artists, at the Galerie Bonaparte, 12 Rue Bonaparte. The exhibition is remarkable for its spirit of vitality and sincerity, qualities that are sufficiently rare today to attract attention.

The advance element in this enterprising group is represented by Louis Schanker, Ilya Rothkowitz [sic] and Joseph Solman, whose works reveal solidity of composition and originality...

The art of Ben Zion, despite its voluntary simplification, gives striking expression to the nostalgic and mystic side of the Jewish character... and Adolph Gottlieb's pictures are sensitive and harmonious...

—New York Herald Tribune, Paris,  
Nov. 22, 1936

= **The Ten.** - ...La présente exposition, qui a inspiré à M. Waldemar George cette belle préface, offre un très vif intérêt, où la libération joyeuse autant que le sombre pathétique humaine se lisent tour à tour sur les toiles des dix peintres américains. Il y faut faire un visite.

[The current show, which inspired (critic) Waldemar George's lovely preface, is of lively interest, as joyous liberation and somber human pathos take their turns on the canvases of the ten American painters. You have to see it.]

—Paris newspaper, 1936

Un groupe de peintres américains, The Ten est réuni (12, rue Bonaparte) à l'ombre de l'Ecole des Beaux-Arts. Nous y citerons un tableau d'Adolph Gottlieb, Midi, qui évoque la sieste sur un bateau. Sans généraliser, la moindre décoration sur le wigwam d'un Peau-Rouge a plus d'intérêt que les oeuvres de ces garçons appliqués, qui suivent malheureusement de très loin et à retardement, les Ecoles de ce côté-ci de l'Atlantique.

—Jean-Gabriel Lemoine,  
ECHO de PARIS

[A group of American painters, the Ten are reunited in the shadow of the School of Beaux Arts. You will note there a picture by Adolph Gottlieb, "Noon," which evokes a midday nap on a boat. Without generalizing, the slightest decoration on the wigwam of a Redskin has more interest and ethnic originality than the work of these boys, who unhappily follow, from a great distance and very late, the Schools of art on this side of the Atlantic.]

## THE TEN DE NEW-YORK

...De quoi demain sera-t-il fait pour les peintres? Y puiseront-ils la délivrance, l'annonce d'une musique nouvelle, pleine de forme et de lumière, de couleur épanouie? Car tous ces artistes se sont engagés délibérément, courageusement dans la voie des recherches sérieuses et valables. Leur effort méritera à l'avenir toute notre attention.

Chil ARONSON

SAMEDI, 5 Décembre 1936

[What will tomorrow bring for these painters? Will it be deliverance, the birth of a new music, full of form and light, of color at its peak? Because all these artists are deliberately, bravely committed to the road of serious, valuable research. Their future efforts will merit all of our attention.]

The Ten is a really progressive group, sloughing off the superficial elements of a literal realism and getting down to the heart of the creative problem.

This does not mean that The Ten does away with conscious subject-matter as the basis for art. With the exception of Ilya Bolotowsky, all the group members lean heavily on the external world as an inexhaustible source. But everything is transmuted, in most cases, into exciting arrangements of painted shapes. Let it be noted, however, that the canvases could be more consistently gripping if the subjects were rooted more deeply in the social drama of our time and less in the passive aspect of things.

—The Daily Worker, 1937

## "WHITNEY DISSENTERS" HOLD THEIR OWN EXHIBITION

A GROUP calling itself "The Ten," which has been exhibiting as an entity for the past four years, now is showing its work at the Mercury Galleries under the title "The Ten: Whitney Dissenters." Numerically this is the correct number, and some of the painting is well worth seeing, but one of the dissenters, Ilya Bolotowsky, should hasten to the current Whitney show and remove his canvas, an abstraction which has been described as more Miro than Miro himself, if he wishes to seem a veritable dissenter...

—J.L., Art News, Nov. 12, 1938

Amérique où vas-tu? Je songe en regardant les tableaux que voici à l'épopée du peuple américain — je songe à ses pionniers, je songe à ses poètes, je songe aussi à ses peintres primitifs qui allaient, vers 1840, de village en village pour y faire sur commande des portraits de riches paysans et de gentlemen - farmers. . . .

Amérique où vas-tu? Tes artistes cherchent leur voie. Ils la cherchent à tâtons. Ils empruntent à l'art européen sa syntaxe, son vocabulaire. . . . Voici un groupe d'artistes dont les toiles ne peuvent laisser indifférent le public parisien.

—Waldemar George [one of France's most prominent critics, in his introduction to The Ten's Paris show of 1936]

[America, where are you headed? In looking at these pictures, I dream of the American Epic — of its pioneers, its poets, of its primitive painters who went from village to village painting portrait commissions of rich peasants and gentlemen - farmers. . . . America, where are you headed? Your artists seek their way, seek it gropingly. They borrow from European art its syntax and vocabulary. . . . Here is a group of artists to whose works the Parisian public cannot remain indifferent.]

...Mainly they're protesting not against the Whitney but against the exponents of the American School sort of painting which the Whitney has, they claimed, espoused. They put it well themselves when they speak of it as a protest against "the reputed equivalence of American painting and literal painting."

—NEW YORK WORLD-TELEGRAM,  
Nov. 19, 1938

MERCURY GALLERY  
8 Newbury Street 2nd Floor  
Boston, MA 02116  
617.859.0054

## Elements

May 20 - June 14, 2000

Opening Reception: Saturday, May 20  
5-7 PM

Milton Avery	Jon Marshall
Ben-Zion	Daniel Robinson
Adolph Gottlieb	Louis Schanker
Harry Gottlieb	Joseph Solman
Carmen Jabaloyes	Ann Strassman
Phillip Jones	Hank Virgona
Paul Maloney	Lucette White
Robert Maloney	Karl Zerbe

[www.mercurygallery.com](http://www.mercurygallery.com)

MERCURY GALLERY  
8 Newbury Street 2nd Floor  
Boston, MA 02116  
617.859.0054

## Nudes

September 18 - October 8, 1999

Opening Reception: Saturday, September 18  
5 - 7 PM

Milton Avery	Hans Moller
Ben-Zion	Louis Schanker
Adolph Gottlieb	Joseph Solman
Phillip Jones	David Smith
Paul Maloney	Ann Strassman
Jon Marshall	Hank Virgona

[www.MercuryGallery.com](http://www.MercuryGallery.com)