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# LOUIS SCHANKER, 78, A PAINTER, IS DEAD

In 30's 'Protest' Group That Tried  
to Make Art Experimental  
and International

By GRACE GLUECK

Louis Schanker, a painter, printmaker and sculptor, and member of a "protest" group of artists in the 1930's that sought to make American art more experimental and international, died Thursday at Lenox Hill Hospital. He was 78 years old and had recently suffered a stroke.

Mr. Schanker, throughout a career that spanned more than 50 years, worked simultaneously in painting, printmaking and carved sculpture, freely transferring the techniques of one medium to another. As a painter, he was best known for his work of the 30's and 40's done in a semi-abstract mode that was influenced by European modernism.

In 1938, Mr. Schanker joined Mark Rothko, Adolph Gottlieb and other artists in a group known as "The 10." They were against the prevailing currents of regionalism and realism in American art and saw their exhibitions as protests against "the reputed equivalence of American painting and literal painting."

Member of W.P.A. Project

The Whitney Museum of American Art, then a stronghold of realist styles, was a particular target.

A member of the New York City Federal Art Project of the Works Progress Administration during the 30's, Mr. Schanker was one of several artists, including Stuart Davis, to produce a mural for WNYC, the municipal radio station. Later, he created a mural for the Hall of Medicine and Public Health Building at the New York World's Fair of 1939.

He was also known for his color woodcuts and taught printmaking at the New School from 1943 to 1960 and at Bard College from 1949 to 1964. His work in the medium appeared in the first international exhibition of color woodcuts and linecuts at the Victoria and Albert Museum in London in 1954.

In 1974, a show of his prints was held at the Brooklyn Museum and in 1978 he showed etchings, lithographs and woodcuts at the Associated American Artists Galleries in New York.

In Shows at Whitney and Gallery

Work by Mr. Schanker is on view in an exhibition at the Whitney, "Decade of Transition: 1940-50," and in a solo show at the Martin Diamond Fine Arts Gallery, 1014 Madison Avenue. Examples of his work are owned by all the major art museums in New York and by others around the country, including the Cleveland Museum, the Chicago Art Institute and the Detroit Institute of Art.

Mr. Schanker had homes in New York; East Hampton, L.I., and Stamford, Conn. He married twice, the second time to the singer Libby Holman, who died in 1971.

Surviving are a sister, Minette Siegel, of Brooklyn, and a brother, Joel. There will be a private service.

## LOUIS SCHANKER, A NOTED ARTIST

Louis Schanker, 78, a noted painter, printmaker, and sculptor, whose work is represented in the collections of all of the major art museums in New York and included in the Whitney's current, "Decade of Transition: 1940-50," died last Thursday at Lenox Hill Hospital, Manhattan, having recently suffered a stroke.

Mr. Schanker and his late wife, the blues singer Libby Holman, opened their house on Further Lane, East Hampton, to numerous fund-raising events including a party for Coretta King Jr. to benefit the Southern Christian Leadership Conference during the summer of 1970. Miss Holman died the following year. Mr. Schanker also maintained a home in Stamford, Conn.

Mr. Schanker was among a group of artists in the 1930s, including the late Mark Rothko and Adolph Gottlieb, also of East Hampton, who inveighed against prevailing trends of regionalism and realism in American art and sought, instead, to make it more experimental and international.

Mr. Schanker told Arthur Roth in an interview published in the Star in 1967 that the swing to folk music among the young probably also represented another rebellion of sorts. "I think it's a rejection of the mechanical world that young people find themselves in. . . . You find the same sort of thing in the various movements of modern art that are actually rejections of sophistication in art."

Mr. Schanker was a member of the New York City Federal Art Project of the Works Progress Administration during the 1930s. He was among several artists who created a mural for the municipal radio station, WNYC. He later also did a mural for the Hall of Medicine and Public Health Building at the 1939 World's Fair.

His work appeared in the first international exhibition of color woodcuts and linecuts at the Victoria and Albert Museum in London in 1954. A show of his prints was held at the Brooklyn Museum in 1974 and in 1978 he exhibited etchings, lithographs, and woodcuts at the Associated American Artists Galleries in New York. A one man show of his work is now on view at the Martin Diamond Fine Arts Gallery in Manhattan.

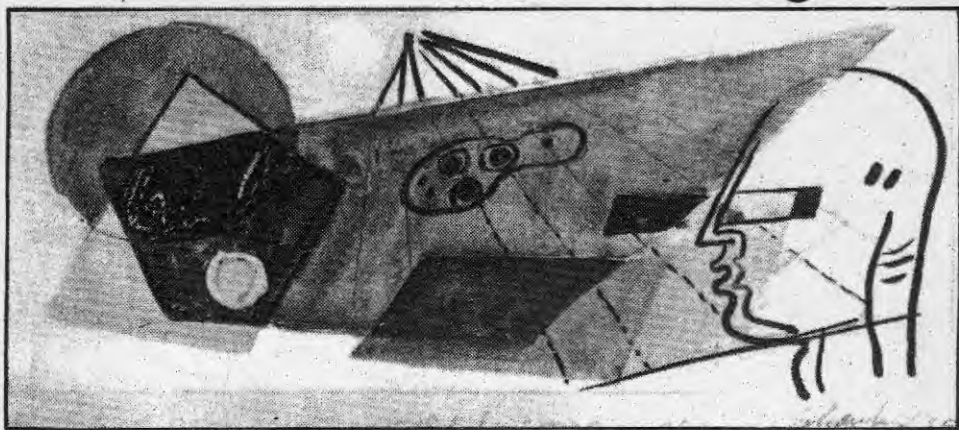
Mr. Schanker taught printmaking at the New School for Social Research from 1943 to 1949 and at Bard College from 1949 to 1964.

He was born in New York City in 1903 and studied at Cooper Union, the Art Students League, the Educational Alliance School of Art and in France and Spain.

His sister, Minette Siegel of Brooklyn, and a brother, Joel Schanker, survive. Services were private.

S.P.

# Louis Schanker Bids Goodbye



Watercolor sketch for mural at N.Y. World's Fair at M. Diamond 1014 Madison - to June 4

Louis Schanker passed away the other day at the age of 78, an artist who has made contributions to American art over many years. He was a man of tremendous talent and ex-

perience in art, but one who always sought out new fields for his experiments. He was noted as an early printmaker. Printmakers must be experimenters, and that suited his nature best. He also did murals early, receiving important commissions.

Schanker was so skilled in painting that he could change styles and not lose stride. While others would need two years to produce their satisfactory work in a new style, he could do so at once. This could have been a mixed blessing, for Schanker was always searching, changing direction. In latter years, he moved into sculpture, still finding new outlets for his many-sided genius. He was forever youthful and open to new ideas—and we'll miss you, Louis.

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