25. Bodas De Sangre, 1951
MAURICIO LASANSKY  BY CARL ZIGROSSER

VICE-DIRECTOR AND CURATOR, PRINTS AND DRAWINGS

THE PHILADELPHIA MUSEUM OF ART

THE AMERICAN FEDERATION OF ARTS       NEW YORK
Copyright © 1960
The American Federation of Arts

34. Self Portrait, 1959
It was Waldo Frank who first mentioned the name of Mauricio Lasansky to me. Lasansky, he said, was a brilliant young printmaker in Argentina who was about to come to the United States on a Guggenheim Fellowship. In due course I met him and his work, and I have been following his astounding career ever since.

Mauricio Lasansky is a dedicated—a passionately dedicated—artist. His passion is graphic art. He is constantly fighting for the acceptance of printmaking as a major creative art form. This mission has two aspects: his own substantial contribution to the contemporary graphic field, and his role as a teacher, training and stimulating others toward the same high endeavor.

Lasansky, born in Buenos Aires in 1914, showed an early inclination for the arts. At first he wanted to be a musician—and music was to continue to be an influence—but after a brief interval he turned to art and started taking lessons at the age of thirteen. He must have been born, he said, with printer’s ink in his veins: both his father and his uncle were printers. His father, who had been born in Poland, spent several years in Philadelphia, printing paper money at the United States Mint, before settling permanently in Buenos Aires. Mauricio was a precocious student: at the age of sixteen he won his first honorable mention for sculpture at the Mutulidad Fine Arts Exhibition. The following year he won a prize at the same institution. In 1933 he entered the Superior School of Fine Arts, taking courses in painting, sculpture, and engraving. In the same year he was already making creditable prints such as Velorio. This was executed in a rather unusual medium, relief etching on zinc, called zincografía in Argentina.

Blake employed it to produce his Prophetic Books, and Posada used it in Mexico for his popular prints. Acid was applied to eat away all those portions of a copper or zinc plate which did not delineate the image; and then the plate was inked and printed as a wood cut. Lasansky says that the process was also used in Poland and that he learned it from his father.

In 1936, at the age of twenty-two, he was appointed Director of the Free Fine Arts School in Córdoba. He continued to exhibit actively both before and after that time, winning many prizes and having one-man shows all over Argentina. In 1943 a retrospective exhibition of his graphic work was held at the Gallería Muller in Buenos Aires. The twenty-eight prints shown there sum up Lasansky’s Argentine phase.

The cultural climate of Argentina at that time had, one gathers, a provincial flavor. There was no native graphic tradition to build on, as there was, for example, in Mexico. The avant-garde influences came from France or Spain, and were predominantly literary, since books travel farther and faster than paintings or other works of art. The sophistication achieved by the artists tended to be rootless and unduly precious, expressing itself in poetic symbolism and elegant conceit. One critic, Julio Vanso, spoke of “plastic metaphors,” and the very phrase implies a fundamentally literary conception translated into visual terms.

Lasansky’s prints were typical of such a milieu, yet stood apart by reason of his technical virtuos- ity and his experimental approach. Although he experimented with etching, relief etching, and linoleum cut, the bulk of his work was executed in drypoint. They display an extraordinary
technical facility; he can suggest the most delicate tones and nuances by this primarily linear medium. He experimented with expressionism, as it were, in *Velorio* and *Cena*, possibly with surrealism in *Figura*, with a pastoral tradition in *Changos y Burros*, but his most consistent accomplishment appeared in the drypoints, *Maternidad*, *El Presagio* and numerous others. They are romantic and poetic compositions of extreme sensibility and refinement.

The year 1943 marked a decisive step in his career. He came to the United States on a Guggenheim Fellowship. It is significant that one of the first things he did upon his arrival in New York was to visit the print room of the Metropolitan Museum of Art and study the old masters. He felt the need to assimilate the ancient graphic tradition, actual examples of which he had not been able to find in Argentina. He was to spend many months in the print room studying the prints of the past. As Francis Taylor, the Director of the Metropolitan Museum, later jocosely remarked: “It took an ‘Indian' from South America to have the perseverance and guts to look at every print in the Museum.” There were over one hundred and fifty thousand of them!

Concurrently, Lasansky was trying out modern modes of graphic expression in Hayter’s *Atelier 17*. Here he was introduced to burin engraving, soft ground textures by impress, gouging, graining with carborundums, and the like. Above all he discovered Picasso in the original. He was bowled over by the great Spaniard for a period, and translated his imagery into a bravura burin technique in such plates as *Doma* and *Sol y Luna*. He pointed out to me that although the imagery was similar to Picasso’s, the burin line was very much his own. It should also be pointed out that Picasso’s symbolism would come more naturally to Lasansky as a Latin-American than it would to an Anglo-American. In due course he digested Picasso’s influence and made it part of his own amalgam, as he did also with the intaglio techniques of *Atelier 17*.

Meanwhile he made an important decision—not to return to Argentina, but to bring his wife and two children here, and settle permanently in the United States. Such a decision required courage, for his fortunes were at a low ebb. He was a foreigner with little facility in English, he had responsibility for a growing family, and no prospect of a job. Some reflection of this whole period of stress appears in *La Lagrima* (nostalgia for home and family) and *Self Portrait with Beard*, so different in mood from the elegant *Auto Retrato* of 1943. Late in 1945 he was invited to be Visiting Lecturer for Graphic Arts at the State University of lowa. To strike roots in the country fitted in well with his inclination. In Argentina, too, he had left the capital, Buenos Aires, to settle down in the provinces at Cordoba. Now, he threw himself heart and soul into teaching, and his success was immediate. He wangled new equipment, and reorganized the whole Department of Graphic Arts. In one year he was made Assistant Professor, in the following year Associate Professor, and in 1948 he achieved tenure as a full Professor. Above all he started training students, who in turn established teaching centers for graphic arts in colleges throughout the Middle and Far West. In a decade he had established one of the most dynamic graphic workshops, especially for intaglio work, to be
found anywhere in the country and had become, through his own work and his students, an important and far-reaching influence in American printmaking.

Mauricio Lasansky is a born teacher. He has the gift of imparting enthusiasm, a passion for the print and its creation. He does much more than dispense technical information; he works upon character and emotional response. He treats each student as an individual problem. My ambition with my students, he has said, is to give each one a rationale for his work. When the students come to our workshop, they are generally unaware of how to use their emotional and intellectual experiences. In addition they lack technical knowledge. The purpose, the responsibility, the integrity of the artist is obscure to them. . . . There are no formulas. Freedom, backed by self-discipline, will eventually help the student to find himself in his work. If I teach anything at all, it is the sense of responsibility one must have as an artist.

Unlike many modern artists and teachers, Lasansky believes strongly in the continuity and validity of tradition, and he encourages students to respond to whatever influences, in the past and present, for which their own inner natures have affinity. This makes for diversity of creative approach among them. He never consciously seeks to impose his own aesthetic upon his students; they are never allowed to enter his studio, nor do they see his own work except by accident. They learn by doing and by profiting from their own mistakes. For this reason he favors the copper plate as a teaching medium. Just to engrave on a tough material such as copper demands discipline, but even more willpower and self discipline are required to scrape off and hammer out a mishandled area. It is an educational exercise which makes or breaks a student. Although he has nothing against lithography in the hands of a master, he does not favor the medium as a teaching aid; it does not offer enough resistance. To make good lithographs one must know how to draw, and very few students nowadays have that accomplishment. Real freedom cannot exist without discipline. By discipline I mean all those things that are synthesized in a mature personality: understanding and love, honesty, control and order, self criticism, and, above all, the ability to see reality without fear. Lasansky requires each student to make a self portrait, and he says that the average young American student finds this task the most formidable of all. It will be seen that his teaching program embraces many things beside art and technique.

Along with his teaching he is involved, devotedly, with his own creative work. He is a master of his craft in the old and true sense of the word. He has mastered technique; it has become an instrument over which he has full and sure control, leaving his energies free to develop the creative idea in all its complexity. This process of conversion and growth is a slow and absorbing activity; images have to be dragged up out of the unconscious, leading motifs have to be built up and minor ones put in their place, fascinating bypaths have to be explored for relevance and possibly suppressed, the relation between form and form, between color and color, has to be tested in concrete terms. I asked if this gestation could not be accomplished in the mind without recourse to actual material. For him, he said, it could not; that was the way he worked—thinking and feeling with his hands. The intaglias, and even some of
the early drypoints, seldom attained completion in less than twenty-five states, some of these involving drastic changes in the copper plate. Such alterations necessitated a terrific amount of physical labor, but the artist was never one to shrink from any effort whatsoever to accomplish his purpose.

A glimpse of the transformation undergone by a single plate is given in a trial proof of *Bodas de Sangre* shown in the present exhibition. To a certain extent the subject matter demanded complex treatment. The elaborate synthesis of thought and feeling involved in this theme, inspired by Garcia Lorca’s drama of the same name, could not be achieved lightly. It was not simple illustration, but a recapitulation in another medium of the passions and dramatic conflicts implicit in Lorca’s tragedy. The mixed copper-plate techniques (engraving, etching, soft-ground, aquatint, gouging, and graining) which he has designated as intaglio, in color or black and white, are well adapted for the interpretation of imaginative themes, such as *Bodas de Sangre, Firebird* or *Pieta*, as well as his impassioned commentaries on social themes and world events. In 1946 he was deeply affected by the revelations of the atrocities in the Nazi concentration camps—a concern which found expression in *Dachau* and the sequence *For an Eye an Eye*, over which he worked for two years. Ten years later he visited Spain, and was profoundly moved by the tragic plight of that country, for which he felt an attachment through his early cultural ties, in spite of his hatred for Franco. He was so wrought up about it that he could not sleep. Eventually he found a certain catharsis for his obsessive preoccupation in such plates as *Vision* and *España*, the latter to my mind being one of his most moving compositions.

He has also done certain prints quite apart from those mentioned above; they are what he calls his portraits. They seem to be simple and direct projections of an image in contrast to the shifting and elusive imagery so characteristic of his other work. They are not literal representations, for he is an imaginative and not a realistic artist, and no doubt they are not intended to be portraits as such. They are more like concrete embodiments of types or characters. It is significant that they all relate to himself or his family, and thus become, as it were, an extension of his own ego and its ambiance. Artists are by nature genial egoists; Lasansky here is frankly so. These pictures are not portrayals but personifications of *MY Boy, MY Daughter, MY Wife and Tomas*, and the like. Similarly, his self portraits are not of the whole man, but are more or less facets of his character which he has assumed or would like to assume. He has private nicknames for them all. In line with the immediacy and spontaneity of the portraits, it is interesting to note that in some of the later ones, such as *Self Portrait in Profile*, 1957, the artist has worked on a magnesium plate, which does not permit corrections or erasures; the lines are engraved once and for all.

Critics have discovered traces of influence in Lasansky’s work—El Greco, Goya, Modigliani, Chagall, Hayter, Picasso—but there seems little point in such enumeration. Lasansky is not an eclectic. What he has taken he has made his very own because it serves his innate drive. Who among living artists, with all the world’s art behind them, can truly say that they are without influence and
owe nothing to tradition? The abstract expressionists, to be sure, make a claim that they have broken with tradition. Lasansky confesses to a detached curiosity about action painting or the dynamics of painting, although he says it has no place in printmaking. Recently, in the summer, he amused himself by making collages of weathered shingles; such flat abstract patterns he calls exercises in thinking without feeling. He believes in a fusion of thinking and feeling; and, as a maker of prints, he believes that they should have content and meaning as well as expressive form.

Lasansky is not a prolific artist; his aesthetic demands brooding and reflection and a tremendous amount of plain hard work. He prints all his own plates, and this likewise consumes much time. Furthermore, he has his teaching, which he takes very seriously. He acts as guide and counselor to his students, identifies himself with their problems, and advises them about jobs and exhibitions. His concern with critical acclaim for himself and his students is to a certain extent dictated by the necessity of making good in an environment where art is not the ruling passion. As far as his own work is concerned, he does not make prints of that special variety known as “exhibition pictures.” He does not live in that kind of world. He would rather face reality alone on the prairie than buzz among the ivory towers of New York. He is an independent fellow, unpredictable, a bit peppery at times, a real maverick. But then, the mavericks are the ones the world remembers.

CARL ZIGROSSER

CHECK LIST OF PRINTS BY MAURICIO LASANSKY

NOTE: Dimensions are given in inches, with height listed first. Unless otherwise specified, the plates are of copper. When a plate has been destroyed, it is so indicated. In general, the edition numbers indicate the final limit of the edition, and not the actual number of prints in existence at present, since the artist does not always print the full edition at once. Almost all the edition numbers for prints from 1933 through 1942 are approximate and on the generous side. One occasionally encounters a small edition number (for example 2/5) on some prints; this number indicates not the total edition but the number printed of a particular state. The artist has said that nearly all his plates have undergone changes of state, some of them as many as twenty-five stages. But since these various states are in the nature of trials and not definitive, and since these states, with very few exceptions, are retained by the artist and usually destroyed, not to appear on the market, no attempt has been made to trace or catalog the mutations of the plate. For the artist the final state is definitive, and represents his ultimate intention. One may expect to find a difference up to about one quarter inch between the listed dimensions and those of individual prints. This is because the expansion and contraction of paper is not uniform. The variation, however, is usually in one direction only.

The order of the catalog is more or less chronological, except in relation to the very early years, for which precise data was lacking in this country. For this reason the prints from 1933 through 1936 are arranged by medium rather than by date. Some titles are copied from old exhibition catalogs, and are without date or dimensions. The compiler is greatly indebted to the artist and to William Friedman for data and information without which it would have been impossible to make this catalog.
ARGENTINA 1933–1936

1. Campesinos, etching, 15 1/2 x 17, 1933, edition small
2. Herido, etching
3. Drama, etching
4. Dolor, etching
5. Chapa, etching
8. Velorio, relief etching on zinc (zincografia), 12 1/4 x 11 3/4, 1933 edition 10
9. Maternidad, relief etching on zinc (zincografia), 12 1/4 x 11 3/4, 1933, edition 10
10. Simbolo, relief etching on zinc (zincografia)
11. Meeting, relief etching on zinc (zincografia)
12. Fin, relief etching on zinc (zincografia)
13. Prisioneros, relief etching on zinc (zincografia), 10 x 12, 1934, edition 10?
14. Campesino Hablando, relief etching on zinc (zincografia)
15. Tragedia, lithograph
16. Ensayo, lithograph
17. Cadaver, lithograph
18. Cabeza, lithograph
19. Huerfanos, drypoint
20. Tierra, drypoint
21. Campesinos, drypoint
22. Victimás, drypoint
23. Las Victimás, drypoint
24. Papa!, drypoint
25. Cabeza, drypoint, 1936, edition 10
26. Piedad, drypoint, 1936, 10 x 12 1/2, edition 10
27. Velorio, engraving, 1936

1937

28. Cena, etching, 11 x 14, 1937, edition 10
30. Carnaval, linoleum cut, 16 1/2 x 11 1/2, 1937, edition 10
31. Burritos, linoleum cut, 17 x 22, 1937, edition 15
32. Sequía, linoleum cut, 15 1/2 x 12, 1937, edition 10
33. Tucumán, drypoint, 16 x 21, 1937, edition 10
34. El Molino, relief etching on zinc (zincografia), 12 x 15 1/4, 1937 edition 10 plate destroyed
36. Changos y Burros, etching, 21 x 26 1/2, 1937, edition 15

1938

37. Figura, etching on irregular plate, 15 x 11 3/4, 1938, edition 15
38. Anunciación, drypoint, 1938, edition 10?
39. Suicidas, engraving, 11 x 13 1/2, 1938, edition 10?
40. Maternidad, drypoint, 22 x 17, 1938, edition 10?
41. Maternidad, estampa

1939

42. Canción de Cuna (inspired by Los Cinco Burritos of Javier Villafañe), drypoint with burin, 14 1/4 x 20 7/8, 1939

1940

43. Estudio para un Retrato (Woman with Flower), drypoint, 16 1/4 x 12 1/2, 1940?, edition 10
44. El Presagio, drypoint, 24 1/6 x 16 3/8, 1940–1941, edition 10
45. Un Romance Sonámbulo (from Garcia Lorca), drypoint, 20 3/4 x 12 1/2, 1940, edition 10
46. Emilia, drypoint, 1940, edition 10?

1941

47. Retrato de Emilia, drypoint, 15 3/4 x 12 3/8, 1941, edition 10?
48. La Rosa y el Espejo, drypoint, 24 1/4 x 16 7/8, 1941–1942, edition 10?

1942

49. Figura, drypoint, 7 3/4 x 11 1/4, 1942?, edition 10
50. Estudio para un Retrato de A.B. (Barral) drypoint, 10 1/4 x 10, 1942, edition 10
51. Mi Hijo y su Reina de Baraja, drypoint, 15 ¼ × 12 ¾, 1942, edition 10?

52. Motivo sobre al Cancionero de Heine I, drypoint, 6¾ × 4 ¾, 1942, edition 10, plate destroyed

53. Motivo sobre al Cancionero de Heine II, drypoint, 6¾ × 4 ¾, 1942, edition 10, plate destroyed

54. Motivo sobre al Cancionero de Heine III, drypoint, 6¾ × 4 ¾, 1942, edition 10, plate destroyed

1943

55. Estudio para un Auto Retrato, drypoint, 8 ½ × 6, 1943, edition 10?

UNITED STATES 1944

56. Horse, burin engraving, 13 ¾ × 5 ½, 1944, edition 25

57. Doma, burin engraving, 19 ¾ × 14, 1944, edition 25

58. Fighting Horses, burin engraving, 14 × 19 ¾, 1944, edition 25

59. El Cid, lithograph, 27 ½ × 21 ¼, 1944, edition 15, stone destroyed

1945

60. La Lagrima, color etching (2 plates), 8 ¾ × 12, 1945, edition 35

61. Apocalyptical Space, burin engraving, 16 × 23 ¾, 1945, edition 10, plate destroyed

62. Sol y Luna, intaglio, 15 7/8 × 20 ½, 1945, edition 25

63. Griffanage, intaglio, 9 × 12, 1945, edition 10

64. Self Portrait (with beard), burin engraving, 12 × 10, 1945, edition 35

1946


66. Object I (Butterfly), intaglio, 5 × 8, 1946, edition 35


68. Dachau, intaglio, 15 ¾ × 23 ¾, 1946, edition 35

69. For an Eye an Eye I, intaglio, 26 ¼ × 21 ¼, 1946–1948, edition 50

70. For an Eye an Eye II, intaglio, 27 × 21 ½, 1946–1948, edition 50

71. For an Eye an Eye III, intaglio, 27 × 21 ½, 1946–1948, edition 50

72. For an Eye an Eye IV, intaglio, 26 ¼ × 21, 1946–1948, edition 50

1947

73. Spring, color intaglio (9 plates), 23 ¾ × 8 ½, 1947, edition 5, plates lost

74. Autumn, color intaglio, 24 × 8 ½, 1947, edition 5, plates lost

75. Winter, color intaglio, 24 × 8 ¾, 1947, edition 5, plates lost

76. My Boy, color intaglio (5 plates), 17 × 14, 1947, edition 35

77. My Wife, color intaglio (6 plates), 21 × 16 ½, 1947, edition 35

1948

78. Self Portrait, color intaglio (6 plates), 24 ¼ × 16, 1948, edition 35

79. Pieta, color intaglio (9 plates), 19 ½ × 28, 1948, edition 35

80. El Pajaro, intaglio, 28 7/8 × 22 ¾, 1948, edition 50

81. Aitana, color intaglio (5 plates), 26 ¾ × 12, 1948, edition 35

82. Near East (Pieta), color intaglio (7 plates), 19 ¾ × 24, 1948, edition 35

1950

83. Self Portrait (in frame), color intaglio (5 plates), 21 × 19 ¾, 1950, edition 35

1951

84. Bodas de Sangre, color intaglio (9 plates), 20 ½ × 28 ¾, 1951, edition 35
1952–1953
85. Fire Bird, intaglio, $21 \frac{1}{4} \times 34$, 1952–1953, edition 50

1954
86. Boy, color intaglio (5 plates), $24 \times 15 \frac{1}{2}$, 1954, edition 35

1955
87. Sagittarius, intaglio, $21 \frac{3}{8} \times 36$, 1955, edition 35

1956
88. The Vision, color intaglio (one plate printed twice, first with yellow ochre, a warm color, and second with black, a cool color), $24 \times 21 \frac{3}{4}$, 1956, edition 50
89. España, color intaglio (one plate printed twice, first with yellow ochre, a warm color, and second with black, a cool color), $32 \times 21$, 1956, edition 50

1957
90. Self Portrait (profile), engraving on magnesium (one plate printed twice, first with yellow ochre, a warm color, and second with black, a cool color), $36 \times 20 \frac{1}{2}$, 1957, edition 50

1958
91. Father and Son (Felipe), engraving on magnesium, $35 \frac{3}{4} \times 20 \frac{3}{4}$, 1958, edition 50
92. Nacimiento en Cardiel, color intaglio (one plate printed twice, first with yellow ochre, a warm color, and second with black, a cool color), $21 \times 32 \frac{1}{4}$, 1958, edition 50

1959
93. My Son Leonardo, color intaglio (4 plates), $25 \frac{1}{4} \times 16 \frac{1}{2}$, 1959, edition 50
94. Self Portrait (full length), color intaglio, $67 \times 20 \frac{3}{4}$, 1959, edition 50
95. My Daughter, Maria Jimena, color intaglio and engraving on zinc (5 plates), $68 \frac{3}{4} \times 20 \frac{1}{2}$, 1959, edition 50
96. My Wife and Tomas, color intaglio on zinc and copper (9 plates), $75 \times 20$, 1959, edition 50?

**CHRONOLOGY**

1914 Born in Buenos Aires, the son of a printer who had come to Argentina from Lithuania.
1933 Attended Superior School of Fine Arts, Buenos Aires, Argentina, studying painting, sculpture, and engraving.
1935 First one-man show, Fort General Roca, Río Negro, Argentina.
1936 Director of The Free Fine Arts School, Villa Maria Córdoba, Argentina.
1936 Work shown at the Art Institute of Chicago.
1939 Director of the Taller Manualidades, Córdoba, Argentina.
1943 Received Guggenheim Fellowship to come to the United States. Studied the print collection at the Metropolitan Museum.
1944 Guggenheim Fellowship renewed. Worked with Stanley William Hayter in Atelier 17.
1945 Appointed Visiting Lecturer to create a Graphic Arts Department at the State University of Iowa.
1946 Appointed Assistant Professor of Art at the State University of Iowa.
1947 Appointed Associate Professor of Art at the State University of Iowa.
1948 Appointed Professor of Art at the State University of Iowa.
1952 Became an American Citizen.
1953 Guggenheim Fellowship for one year in Spain and France.
1955 The Contemporaries, N.Y.C., became his
dealer and continues to handle his work.

1959 Doctor of Arts, Iowa Wesleyan University.

AWARDS AND HONORS

In Argentina: eighteen First Prizes.

In the United States:

1944 First Prize: 17th International Exhibition of Prints, Seattle.


1946 Purchase Prizes: Philadelphia Print Club Exhibition; Des Moines Art Center Exhibition; Denver Art Museum 52nd Annual Exhibition.

1947 Purchase Prizes: Denver Art Museum 53rd Annual Exhibition; Walker Art Center Exhibition.

First Prize: Iowa State Fair Art Salon.


1948 Purchase Prizes: Brooklyn Museum 2nd National Print Exhibition; Northwest Printmakers Exhibition; Springfield Museum Exhibition; Library of Congress 6th National Exhibition; Philadelphia Print Club Exhibition; Indiana 1st Print and Drawing Exhibition.

Alice McFadden Eyre Medal: Pennsylvania Academy of the Fine Arts Exhibition.

1949 Purchase Prize: Des Moines Art Center Exhibition.

Honorable Mention: Joslyn Art Museum Central States Graphic Arts Exhibition.

1st and 2nd Awards: Walker Art Center 2nd Biennial Exhibition.


First Prize: Iowa State Art Salon Exhibition.

Honorable Mention: Northwest Printmakers Exhibition.

Special Mention: Joslyn Art Museum Exhibition.

1951 Purchase Prizes: Northwest Printmakers 23rd Annual Exhibition; Des Moines Art Center 3rd Annual Exhibition.


Honorable Mention: Bradley University National Exhibition.

Purchase Prize: Springfield Art Museum Exhibition.

2nd Prize and Purchase: Iowa State Art Salon Exhibition.

1952 Purchase Prizes: Printmakers of Southern California 1st Exhibition; Bradley University National Exhibition.

Edmunson Award: Des Moines Art Center 4th Annual Exhibition.

Honorable Mention: Midwest Biennial—Joslyn Art Museum.

Award: 3rd Mid America Annual—Nelson Gallery.

1953 Honorable Mention: Wichita Art Association 22nd Annual Exhibition.

Special Commendation: Des Moines Art Center 5th Annual Exhibition.

1955 Purchase Prizes: Northwest Printmakers 27th International Exhibition; Mid America Annual Exhibition.

Prize in Painting: Des Moines Art Center 7th Annual Exhibition.

First Award: Iowa State Art Salon Exhibition.


Younkers Professional Award: Des Moines Art Center 8th Annual Exhibition.
1957 *Alice McFadden Eyre Medal*: Pennsylvania Academy of the Fine Arts Annual Exhibition. 
*Purchase Prizes*: Society of Washington Printmakers Exhibition; Springfield Art Museum Exhibition; Des Moines Art Center 9th Annual Exhibition; San Francisco Art Association Exhibition; Iowa State Teachers College Exhibition.

*Charles M. Lea Prize*: Philadelphia Print Club Exhibition.

*Mention of Special Merit*: Bay Printmakers Society 3rd National Exhibition.


1958 *Purchase Prizes*: Silvermine Guild 2nd National Print Exhibition; Pasadena Art Museum National Print Exhibition; Brooklyn Museum 11th National Print Exhibition; Springfield Art Museum 28th Annual Exhibition; Des Moines Art Center 10th Annual Exhibition; Walker Art Center Biennial Exhibition.

*Posada Award*: First Biennial Inter-American Exhibition of Painting and Prints in Mexico.

*Honorable Mention*: 8th Annual Mid America Exhibition.

1959 *Purchase Awards*: The Junior Gallery of Art, Louisville, Kentucky; The Northwest Printmakers 30th Annual International Exhibition; The Library of Congress; Contemporary American Printmakers, Depauw University.

*Honorable Mention*: Ninth Annual Mid-America Exhibition, Nelson Gallery, Kansas City, Missouri.

*Special Commendation*: Des Moines Art Center 11th Annual Exhibition

*California Society of Etchers Open Award*: Achenbach Foundation, San Francisco.

*Honorary Doctor of Arts Degree*: Awarded by Iowa Wesleyan College, Mt. Pleasant, Iowa.

**ONE-MAN EXHIBITIONS**

1945 San Francisco Museum of Art, California; Whyte Galleries, Washington, D.C.

1947 Galería Sintonia, Buenos Aires, Argentina; Art Institute of Chicago, Illinois.

1948 University of Louisville, Allen R. Hite Institute, Kentucky.

1949 Walker Art Center, Minnesota; Colorado Springs Fine Arts Center; University of Delaware; Florida State University; Museum of Fine Arts, Houston, Texas; Cranbrook Academy of Art, Michigan; College of William and Mary, Virginia; Carleton College, Minnesota; Milwaukee Art Institute, Wisconsin; Des Moines Art Center, Iowa; State University of Iowa; Bowling Green State University, Ohio; Purdue University, Indiana; Beloit College, Wisconsin.

1950 Nelson Gallery of Art, Missouri; University of Colorado; State College of Washington; Mills College, California; Stanford University, California; San Francisco Museum of Art, California; Santa Barbara Museum of Art, California; Scripps College, California; University of Southern California; Northwestern University, Illinois; University of Kentucky; Fairmount State College, West Virginia; Hollins College, Virginia; Currier Gallery of Art, New Hampshire; State Teachers College, Oswego, New York; University of Michigan; University of Tennessee.

1951 University of Missouri; Coronet Theater, Davenport, Iowa; Arkansas State College; University of Oklahoma; University of Nebraska; Fort Dodge Federation of Arts, Iowa; Texas State College for Women; Cornell University, Ithaca, New York; Honolulu Academy of Arts, Hawaii; University of Manitoba, Winnipeg, Canada.
1952 Louisiana State University; University of Georgia; Tulane University; University of Kentucky; University of Wisconsin.
1953 Memphis Academy of Arts, Tennessee.
1954 Cedar Rapids Art Association, Iowa; Museo de Arte Contemporaneo, Madrid, Spain; Real Circulo Artistico, Barcelona, Spain.
1957 Emory University, Georgia; Retrospective Exhibition—State University of Iowa.
1958 Guest of Honor Exhibition, Oakland Art Museum, California.
1959 Albright Art Gallery, Buffalo, N.Y. and National Museum of Fine Arts, Buenos Aires, traveling for two years in Latin America under the auspices of U.S.I.A.
1960 Retrospective Exhibition circulated by The American Federation of Arts, opening at the Art Institute of Chicago, March 2, 1960.

WORKS IN PUBLIC COLLECTIONS

In Argentina: Museo Municipal, Buenos Aires; Museo Nacional de Bellas Artes, Buenos Aires; Museo Provincial, La Plata, Buenos Aires; Museo Municipal Rosario, Santa Fe; Museo Provincial de Córdoba, Córdoba; Museo Municipal de Córdoba, Córdoba; Museo Municipal, Rio Cuarto; Museo de Mendoza.
In Spain: Museo de Arte Contemporaneo, Madrid; Museo de Arte Moderno, Barcelona.
In the United States: Albion College; American Life and Casualty Insurance Company; Art Institute of Chicago; Art Museum of the New Britain Institute; Bloomington Normal Art Association; Bradley University; Brooklyn Museum; Cedar Rapids Art Association; City Art Museum, Saint Louis; Colorado Springs Fine Arts Center; Des Moines Art Center; Indiana University; International Business Machines Corporation; Iowa State Teachers College; Joslyn Art Museum; Library of Congress; R. M. Light & Company; Louisiana State University; Museum of Modern Art; National Gallery of Art; William Rockhill Nelson Gallery of Art; New York Public Library; Oakland Municipal Art Museum; Oklahoma Museum; Pasadena Art Museum; Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art; Rosenwald Collection; Salt Lake Public Library; San Francisco Art Association; Seattle Museum; Silvermine Guild of Artists; Southwest Missouri State College; Springfield Art Museum; Starr King School for the Ministry; State University of Iowa; Time Magazine, Inc.; University of Delaware; University of Georgia; University of Illinois; University of Michigan Museum of Art; University of Minnesota; University of Nebraska; University of Utah; University of Washington; Walker Art Center; Washington University; Wesleyan University, Davidson Art Center.

In Australia: Victoria Museum, Melbourne.

SELECTED BIBLIOGRAPHY

References are arranged alphabetically by author or title, with exhibition catalogs listed under the name of the city in which the museum or gallery is located. The place of publication of books is New York unless otherwise noted. Jean Campbell Jones.

Abbreviations: Ag August, Am American, Ap April, D December, ed edited, F February, il illustration(s), Ja January, Je June, Jl July, Mr March, My May, N November, O October, p page(s), Pl plate, por portrait, S September.

BOOKS

Buckland-Wright, John: *Etching and Engraving*, 1953, p 45, 157, 162.
24. Self Portrait, 1950


Pagano, José Leon: *Historia del Arte Argentino*. (Buenos Aires) 1944, p. 385.


**Theses**


**Exhibition Catalogs**


**Periodicals**


Gilbert, Creighton: *Lasansky and the Hayter Circle. Perspective* (Washington University, St. Louis) 1:159–162 Spring 1948. 2 il.


Kistler, Aline: *The Best So Far from Latin America is Prints*. *Art News* 40:11 O 1941. 1 il.


Taxier, Carol: Mauricio Lasansky Artist-Teacher. *Impression* Spring/Summer 1958. 12 il.


**CATALOG**

All works in the exhibition are illustrated. Dimensions are in inches. Height precedes width.

1. **VELORIO**, 1933
   - Relief etching on zinc (zincografía), 12½ x 11¾
   - Lent by the artist

2. **CENA**, 1937
   - Linocut, 17¼ x 20¾
   - Lent by the artist

3. **CHANGOS Y BURROS**, 1937
   - Etching, 21 x 26½
   - Lent by the artist

4. **FIGURA**, 1938
   - Etching on irregular plate, 15 x 11¾
   - Lent by The Museum of Modern Art

5. **MATERNIDAD**, 1938
   - Drypoint, 22 x 17
   - Lent by the artist

6. **EL PRESAGIO**, 1940–41
   - Drypoint, 24½ x 16¾
   - Lent by the artist

7. **AUTO RETRATO**, 1943
   - Drypoint, 8½ x 6
   - Lent by the artist

8. **DOMA**, 1944
   - Burin engraving, 19¾ x 14
   - Lent by the Denver Art Museum

9. **EL CID**, 1944
   - Lithograph, 27½ x 21¼
   - Lent by the artist

10. **LA LAGRIMA** (The Tear), 1945
    - Color etching (2 plates), 8¾ x 12
    - Lent by The Museum of Modern Art

11. **SOL Y LUNA**, 1945
    - Intaglio, 15¾ x 20¼
    - Lent by The Art Institute of Chicago, Gift of the Print and Drawing Club

12. **SELF PORTRAIT**, 1945
    - Burin engraving, 12 x 10
    - Lent by the Philadelphia Museum of Art

13. **TIME IN SPACE**, 1946
    - Intaglio, 17¾ x 23¾
    - Lent by the Krannert Art Museum, University of Illinois

14. **DACHAU**, 1946
    - Intaglio, 15¾ x 23¾
    - Lent by the artist

15. **FOR AN EYE AN EYE**, 1, 1946–48
    - Intaglio, 26½ x 21¾
    - Lent by the Nelson Gallery-Atkins Museum (Mid-America Annual Collection)
16. FOR AN EYE AN EYE, II, 1946–48
Intaglio, 27 × 21 1/2
Lent by the Nelson Gallery-Atkins Museum
(Mid-America Annual Collection)

17. FOR AN EYE AN EYE, III, 1946–48
Intaglio, 27 × 21 1/2
Lent by the Nelson Gallery-Atkins Museum
(Mid-America Annual Collection)

18. FOR AN EYE AN EYE, IV, 1946–48
Intaglio, 26 1/4 × 21
Lent by the Nelson Gallery-Atkins Museum
(Mid-America Annual Collection)

19. SPRING, 1947
Color Intaglio (9 plates), 23 3/4 × 8 7/8
Lent by the Des Moines Art Center

20. MY BOY, 1947
Color intaglio (5 plates), 17 × 14
Lent by the University of Nebraska,
Art Galleries

21. SELF PORTRAIT, 1948
Color intaglio (6 plates), 24 1/4 × 16
Lent by the Walker Art Center

22. PIETA, 1948
Color intaglio (9 plates), 19 1/2 × 28
Lent by The Brooklyn Museum

23. NEAR EAST PIETA, 1948
Color intaglio (7 plates), 19 1/4 × 24
Lent by the artist

24. SELF PORTRAIT, 1950
Color intaglio (5 plates), 21 × 19 1/8
Lent by the Permanent Collection of the
State University of Iowa housed in the Iowa
Memorial Union

25. BODAS DE SANGRE, 1951
Color intaglio (9 plates), 20 1/2 × 28 7/8
Lent by the Philadelphia Museum of Art

26. BODAS DE SANGRE
Color intaglio, trial state, 20 5/8 × 28 7/8
Lent by the artist

27. BODAS DE SANGRE
Original copper plate, 20 7/8 × 29
Lent by the artist

28. FIRE BIRD, 1952–53
Intaglio, 21 1/4 × 34
Lent by the Philadelphia Museum of Art

29. THE VISION, 1956
Color intaglio (one plate printed twice, first
with yellow ochre, a warm color, and second
with black, a cool color), 24 × 21 3/4
Lent by the Pasadena Museum of Art

30. ESPAÑA, 1956
Color intaglio (one plate printed twice, first
with yellow ochre, a warm color, and second
with black, a cool color), 32 × 21
Lent by the Springfield Art Museum

31. SELF PORTRAIT, 1957
Engraving on magnesium (one plate printed
twice, first with yellow ochre, a warm color,
and second with black, a cool color),
36 × 20 1/2
Lent by The Art Institute of Chicago,
Gift of the Print and Drawing Club

32. FATHER AND SON (FELIPE), 1958
Engraving on magnesium, 35 3/4 × 20 1/2
Lent by the artist

33. MY SON LEONARDO, 1959
Color intaglio (4 plates), 25 1/4 × 16 1/2
Lent by the artist

34. SELF PORTRAIT, 1959
Color intaglio
67 × 20 3/4
Lent by the artist

35. MY DAUGHTER MARIA JIMENA, 1959
Color intaglio on zinc (5 plates), 68 3/4 × 20 1/2
Lent by the artist

36. MY WIFE AND TOMAS, 1959 (state)
Color intaglio on zinc and copper
(9 plates), 75 × 20 Lent by the artist
1. Velorio, 1933
2. Cena, 1937
3. Changos Y Burros, 1937
4. Figura, 1938
5. Maternidad, 1938
6. El Presagio, 1940–41
7. Auto Retrato, 1943
8. Doma, 1944
9. El Cid, 1944

10. La Lagrima (The Tear), 1945
11. Sol Y Luna, 1945
12. Self Portrait, 1945
13. Time in Space, 1946
14. Dachau, 1946
15. For An Eye An Eye, I, 1946–48
16. For An Eye An Eye, II, 1946-48
17. For An Eye An Eye, III, 1946–48
18. For An Eye An Eye, IV, 1946–48
22. Pieta, 1948
Near East (Pieta), 1948
26. Bodas De Sangre, 1951, trial proof
27. Bodas De Sangre 1951, copper plate
28. Fire Bird, 1952–53
29. The Vision, 1956
España, 1956
32. Father and Son (Felipe), 1958
My Son Leonardo, 1959
35. My Daughter Maria Jimena, 1959
36. My Wife and Tomas, 1959
The retrospective exhibition of Mauricio Lasansky's work, as well as this monograph, are part of a series produced in 1959–1960 by The American Federation of Arts under a grant received from the Ford Foundation Program in the Humanities and the Arts. Other artists included are: Milton Avery, Andrew Dasburg, José de Creeft, Lee Gatch, Carl Morris, William Pachner, Walter Quirt, Abraham Rattner, Hugo Robus, Karl Schrag, and Everett Spruce.

The American Federation of Arts
1083 Fifth Avenue, New York 28, New York
Secretary for Publications: Margaret Cogswell
Editor: Jean Campbell Jones
Designer: Norman Ives
Director of Exhibition: Robert Luck
Exhibition Assistant: Norma Guinchi

The American Federation of Arts, with headquarters at 1083 Fifth Avenue, New York City, is a national, non-profit, educational organization, founded 1909 in Washington, D.C. and incorporated 1916 in the State of New York. It is composed of chapter, individual, and corporate members. The purpose of the Federation is to cultivate the appreciation and foster the production of art in America. This is carried out through a program of activities including traveling exhibitions, publications, national and regional conferences and consultation services.

This monograph has been printed in February, 1960, at the Thistle Press, New York. All engravings by Publicity Engravers, Baltimore. Photograph of Mauricio Lasansky on cover by Jervas Baldwin.

.50 per copy, paper; 2.00, cloth.