PRINTS • 1947-1958 BY

RICHARD A. FLORSHEIM

DEPARTMENT OF PRINTS AND DRAWINGS

GALLERY 16 • APRIL 25TH-JUNE 8, 1958

THE ART INSTITUTE OF CHICAGO
RICHARD FLORSHEIM'S LITHOGRAPHS are not merely a casual artistic pastime in which he seeks relaxation from more strenuous work in the “important media” such as painting and sculpture. Nor are they a convenient means of spreading his work in these media by repetitious reproductions in black and white of his “finished compositions.” This is so often the case when a painter “does prints,” showing his utter incomprehension of the artistic possibilities and purpose of the original print. From the very beginning, Florsheim approached lithography with a will to arrive at an independent solution of a given problem. The problem was to be expressed through the lithographer's craft and none other. And, although he does not print his own stones, he has worked hard to explore the possibilities of lithography through a full range of tone, from a delicate haze-like grey to the deepest thick and rich black. To achieve this he uses both lithographic crayon and ink (tusche). He makes frequent use of the scraper and similar tools. In developing his technique he is methodical. He often does extensive research into a variety of methods in order to achieve what at first seems to be but a minor nuance but which, in the end, proves to be an important step toward a harmonious whole.
Though he has paid much attention to his technique he has avoided the dangers of becoming so engrossed with it that it becomes an end in itself.

Prints were originated by men who had something so say beyond aesthetic perfection, beyond pictorial interest, beyond color and form. As they could simultaneously belong to more than one person, prints were conceived for the distribution of ideas. It is an irony that prints became so involved in their own making that they were often an end to themselves: rare and precious, mentally shallow and slick, simply technique per se. Florsheim is one of those few artists who have remembered the purpose of the print. Because he has something to say and feels the responsibilities of a thinking man, it is natural that prints should become an important part of his artistic production.

Carl O. Schniewind

The two paragraphs quoted above were written by Carl O. Schniewind, Curator of Prints and Drawings at The Art Institute of Chicago from 1940 until his death in Florence, Italy on August 29, 1957. They were part of an introduction to the catalogue of the exhibition of Richard Florsheim's lithographs, held at The Art Institute in 1946. When Mr. Schniewind left for Europe last May he was considering a second showing of Richard Florsheim's work in the print media. The group of prints which is currently being shown has been chosen and arranged so that it begins where the earlier exhibition ended and continues into the present year.

Hugh Edwards, Associate Curator
Department of Prints and Drawings
The Art Institute of Chicago.
<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
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<tbody>
<tr>
<td>1947</td>
<td>THE ABSENCE OF REASON PRODUCES MONSTERS</td>
</tr>
<tr>
<td>1949</td>
<td>MAN OVER CITY</td>
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<td>TO EACH HIS OWN</td>
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<td></td>
<td>SEEN FROM ABOVE</td>
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<td></td>
<td>MOCKERY</td>
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<td>1950</td>
<td>BOX CARS</td>
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<td>PRAIRIE FREIGHT</td>
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<tr>
<td>1951</td>
<td>HE WALKS ALONE</td>
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<td></td>
<td>TO RAISED HORIZONS</td>
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<td></td>
<td>WHERE MANY SLEEP</td>
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<td></td>
<td>PRINT FROM A ZINC TEST PLATE</td>
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<td>1952</td>
<td>THE BALD ONE</td>
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<td>PARADE TO REFUGE</td>
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<td>1953</td>
<td>ALCÁZAR</td>
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<td>INQUISITION</td>
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</tbody>
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18 LAKE SHORE
19 MAGDALENE
20 MAN-MADE TREE. Aquatint and drypoint.
21 SEASHORE
22 TREES
23 VULTURE. Lithograph printed in three colors.
24 1954 AFTERMATH II. Lithograph printed in three colors.
25 CACTUS
26 HURRICANE
27 1957 NIGHT CITY
28 NIGHT CITY. Lithograph printed in three colors.
29 WELL TOWERS
30 1958 ANCHORED BOATS

All prints in this exhibition are lithographs printed in black unless otherwise noted.

Most of them are for sale at the following prices: No: 13, $15.00; Nos: 1, 4, 5, $20.00; Nos: 3, 6, 7, 8, 9, 10, 12, 14, 15, 18, 20, 21, 22, 25, 26, 27, 29, 30, $25.00; Nos: 17, 19, $35.00; No: 24, $45.00; No: 28, $50.00; No: 23, $60.00; No: 16, $75.00.

The portfolio of twelve prints “Each Man in His Time,” which includes Nos: 8, 9, and 10, is available for $100.00. The portfolio “Freight,” containing nine prints, and from which Nos: 6 and 7 are taken, may be had for $150.00. Nos. 2 and 11 are not for sale.
**BIOGRAPHY**

1916 Born in Chicago

1923-34 Attended Chicago Latin School

1934-35 Studied with Kenneth Shopen and Aaron Bohrod

1935-36 Student at University of Chicago

1936-38 Studied in Europe and Near East

1940 Began working in lithography. Two one-man shows at Quest Gallery, Chicago

1942 Enlisted in United States Navy

1944 Pacific Theatre duty. One-man show at New School for Social Research, New York

1945-46 European Theatre Duty. Demobilized in 1946. Exhibition of his lithographs at The Art Institute of Chicago

1947-51 Exhibition at Milwaukee Art Institute and two at Luyber Galleries, New York. Instructor at Layton School of Art, Milwaukee (1949-50). Went to Mexico (1950-51)

1952 One-man show at Instituto Nacional de Bellas Artes, Mexico City. Went to Europe (1952-53)


1954-58 Exhibitions at Landau Gallery, Los Angeles; Philadelphia Art Alliance and two at Jacques Seligmann Galleries, New York. Second commission for International Graphic Arts Society. Married, he resides at present in Chicago and Provincetown. His work is represented in thirty-seven public collections in North and South America and Europe. Among them: Museums of Modern Art of New York, Paris, Rome; Art Institute of Chicago, Metropolitan Museum of New York, Library of Congress, Victoria and Albert Museum, London. His work has been widely exhibited and to date the artist has had thirty-eight one-man shows.