

# Richard Fleischner

Selected Work  
1963 - 2016



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Introduction by Hugh M. Davies

*Richard Fleischner: Selected Work | 1963 - 2016*  
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Cover: *Untitled Construction*, 2016, marble, 6 1/2 x 13 x 4 3/8 in.

## **Richard Fleischner:** *Selected Works*

The following photo pairings in Richard Fleischner's book constitute a concise career self-portrait, an artistic autobiography in images and a compelling introduction to an extraordinary body of work made over 50 years. The book proceeds through an elegant and instructive sequence of paired images which gracefully introduce the viewer to Fleischner's design philosophy and artistic accomplishments. The consistency of his career in retrospect is uncanny though its evolution was far from predictable across the years. There is an almost ethical commitment to the correct implementation of materials and the logical articulation of rectilinear, geometric form. An unerring respect for proper usage, an affinity for honest earth tones, and a reverence for the well worn, the frequently touched, the handmade. Fleischner is a most uncompromising artist when it comes to realizing a project or a piece. If it cannot be realized exactly as it must -- as the form, materials and construction method demand -- then it simply won't be done. This rigor has served his oeuvre well as the pages that follow attest.

Fleischner began his artistic training in ceramics but utilized clay as a slab material rather than as a vessel turner. He quickly arrived at making maquettes of larger scale structures that were often cast in bronze "Figure on a Bench", 1967 (p.8). Here the wall is clearly derived from the handball court but the crashing sea of finger coaxed clay waves is pure delight in the malleability of the medium. It is telling that the actual miniature figure on the bench is left out of this reproduction as in retrospect Fleischner has dismissed that illustrative, narrative aspect as unnecessary to the purpose of the piece. A harbinger of his subsequent large-scale works which so often require physical engagement by the viewer.

It is a short and logical leap from the bronze and lead cast maquettes to his breakthrough piece, the full size construction of the "Hay Interior", 1971 (p.51). Built in a field with the most inexpensive modular blocks (hay bales), the artist's interest was not about a sculptural structure sitting on the land but rather about the experience of the intimate, underground, interior he had formed. The carefully determined dimensions of the space as scaled to the human figure, the quality of light entering down the stairs, the tactility and smell of hay were all part and parcel of a new experience of art and a new commitment to architectural scale in Fleischner's future work. The triggering experience derived from a visit to Etruscan tombs in Civitavecchia north of Rome in 1968.

Few artists have both the facility and confidence to work in the extraordinary range of media that Fleischner has employed to achieve his artistic ends. Equally at home in photography, drawing, delicately sculpting in clay or shaping vast quantities of earth his adventurous practice is best summarized by a partial poetic list of media identified in the captions of the images included in this book: archival pigment print, silver gelatin print, cast bronze, painted cast bronze, graphite on paper, steel, sod, gouache, wood, earthen plaster, pigmented beeswax, ash, straw, cardboard, encaustic on linen and paint. The layout and sequencing of images attest to a rarefied eye that would challenge the most accomplished designer.

Turning the pages the viewer is afforded a revelatory sequence of paired pictures. Some of these dialogues are obvious yet deeply satisfying while others are surprising for their complementarity despite discrepancies in subject, scale, time and material between the two protagonists. Examples of the former include the grids of “Untitled”, 2000, gouache on paper, and the cast bronze September 11, 2001 Memorial (pp.26/27) and the checkerboard pattern of the St. Paul Project of 1988-1991 with the early 1963 photograph “Checkers (Manhattan, NY)”, taken in Manhattan (pp.30/31). The latter is exemplified in the 1982 photograph of eroded refugee structures in Jericho paired with the diminutive 2016 “Untitled Construction” of wood, earthen-plaster, pigmented beeswax and ash (pp.60/61). Similarly, the stepped forms and play of sunlight in the photograph of the LeWitt House, 2011-13 is contrasted with the “Hay Interior” of 1971 (pp.50/51).

The opening and early photograph, “Handball Court Walls (Bronx, NY)”, 1963 (p.1) establishes preoccupations of scale, materiality, grid, wall and plane that characterize the work for decades to come. This urban introductory image from his youth in the Bronx is countered by a natural sylvan conclusion from France as the final image (p.78) -- a towering rectangular enclosure of vegetation formed by carefully ranked tree trunks and their leafy canopies. Together the urban and sylvan bracket and circumscribe an extraordinary oeuvre presented in the pages between these summary images.

Hugh M. Davies, Ph.D.  
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Museum of Contemporary Art San Diego

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Handball Court Walls (Bronx, NY) , 1965, silver gelatin print, 8 x 10 in.



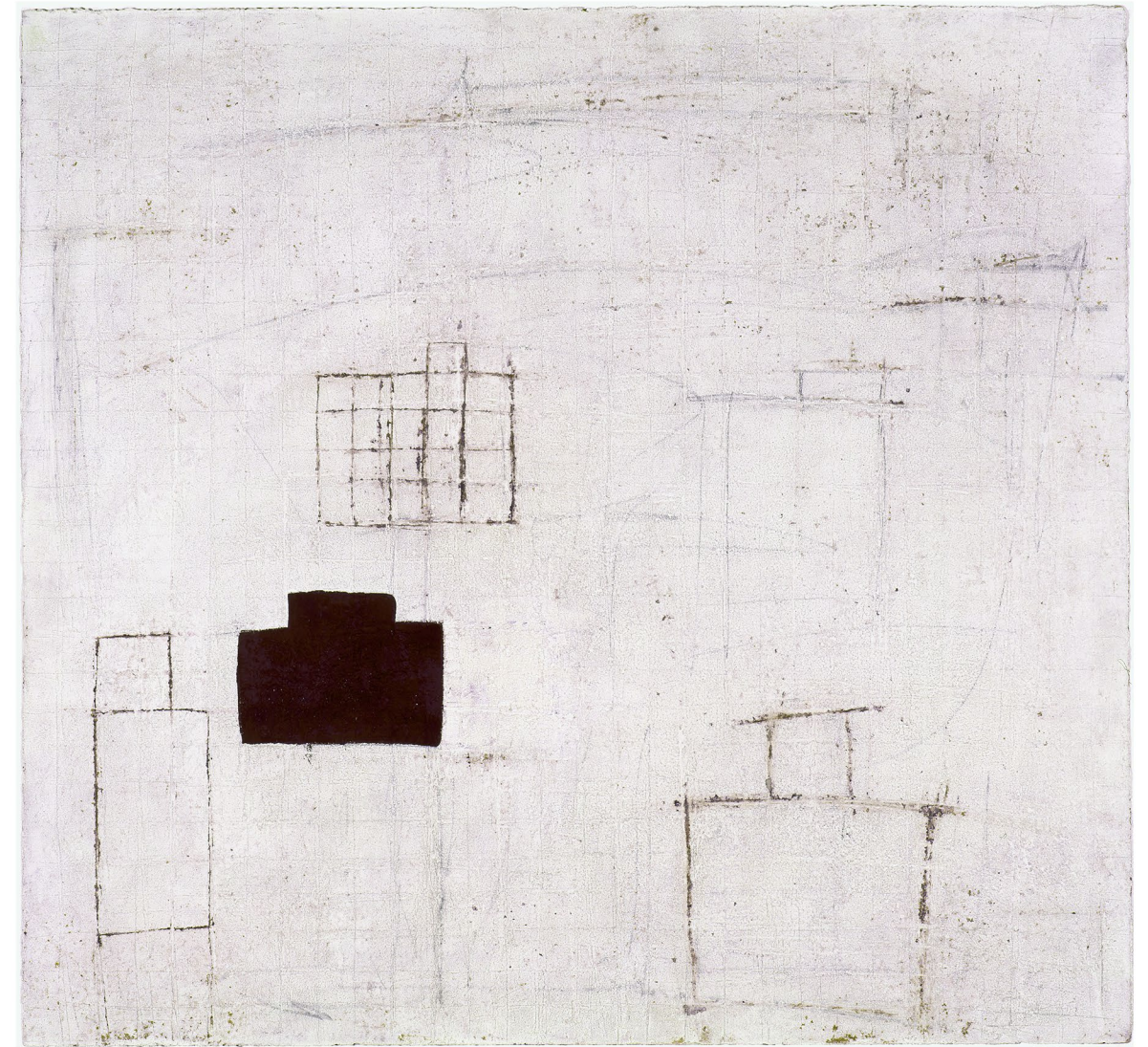
Untitled #600, LeWitt House, Praiano, Italy, 2011-13, archival pigment print, 17 x 22 in.



Untitled #1855-14, LeWitt House, Praiano, Italy, 2011-13, archival pigment print, 17 x 22 in.

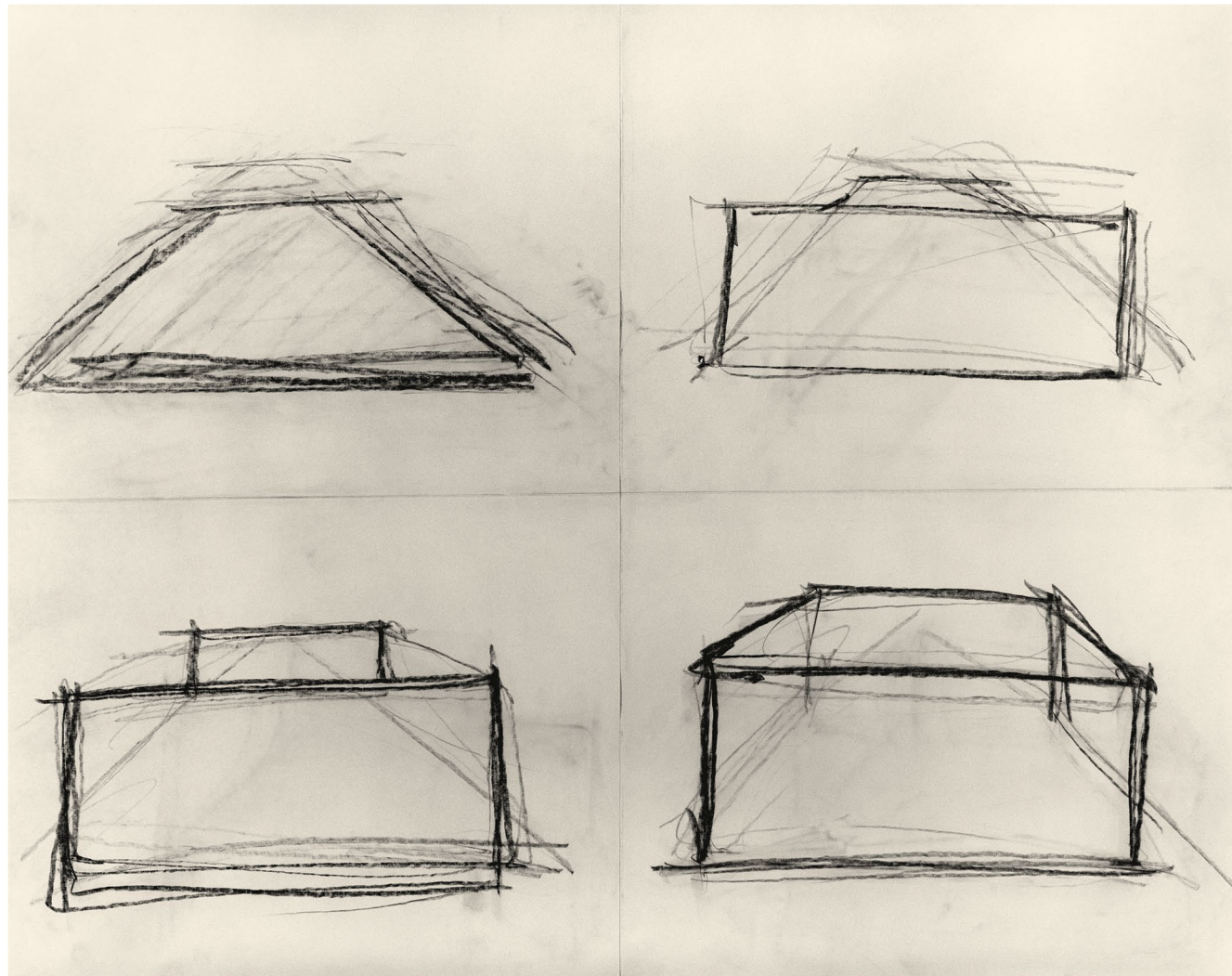


Untitled #1893-2, Jericho, 1980, archival pigment print, 2015, 17 x 22 in.

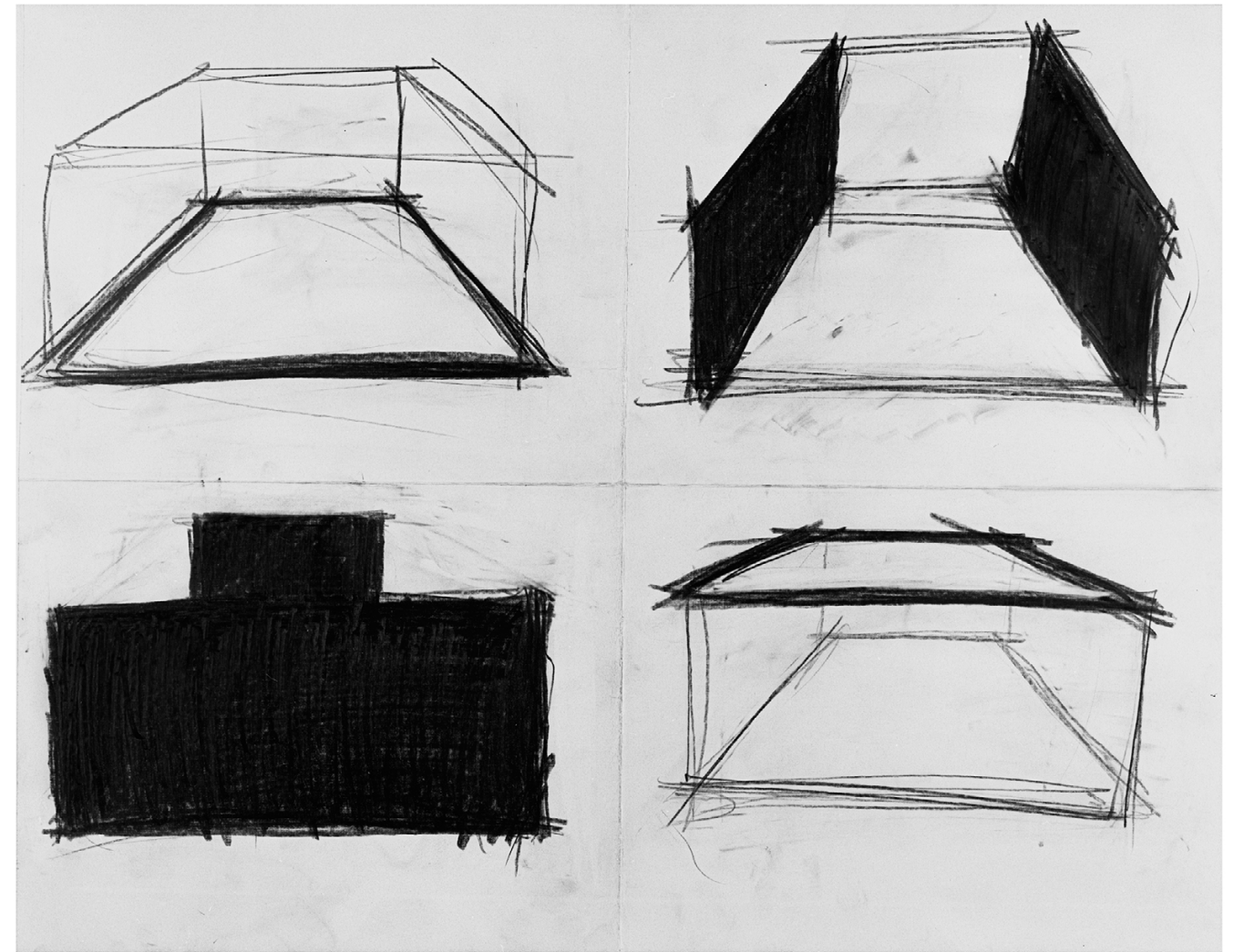


Untitled, 2000, gouache on paper, 29 1/2 x 31 1/2 in.





Untitled, 1980-81, graphite on paper, 22 <sup>3</sup>/<sub>4</sub> x 28 <sup>3</sup>/<sub>8</sub> in.



Untitled, 1980-81, graphite on paper, 22 <sup>3</sup>/<sub>4</sub> x 28 <sup>3</sup>/<sub>8</sub> in.

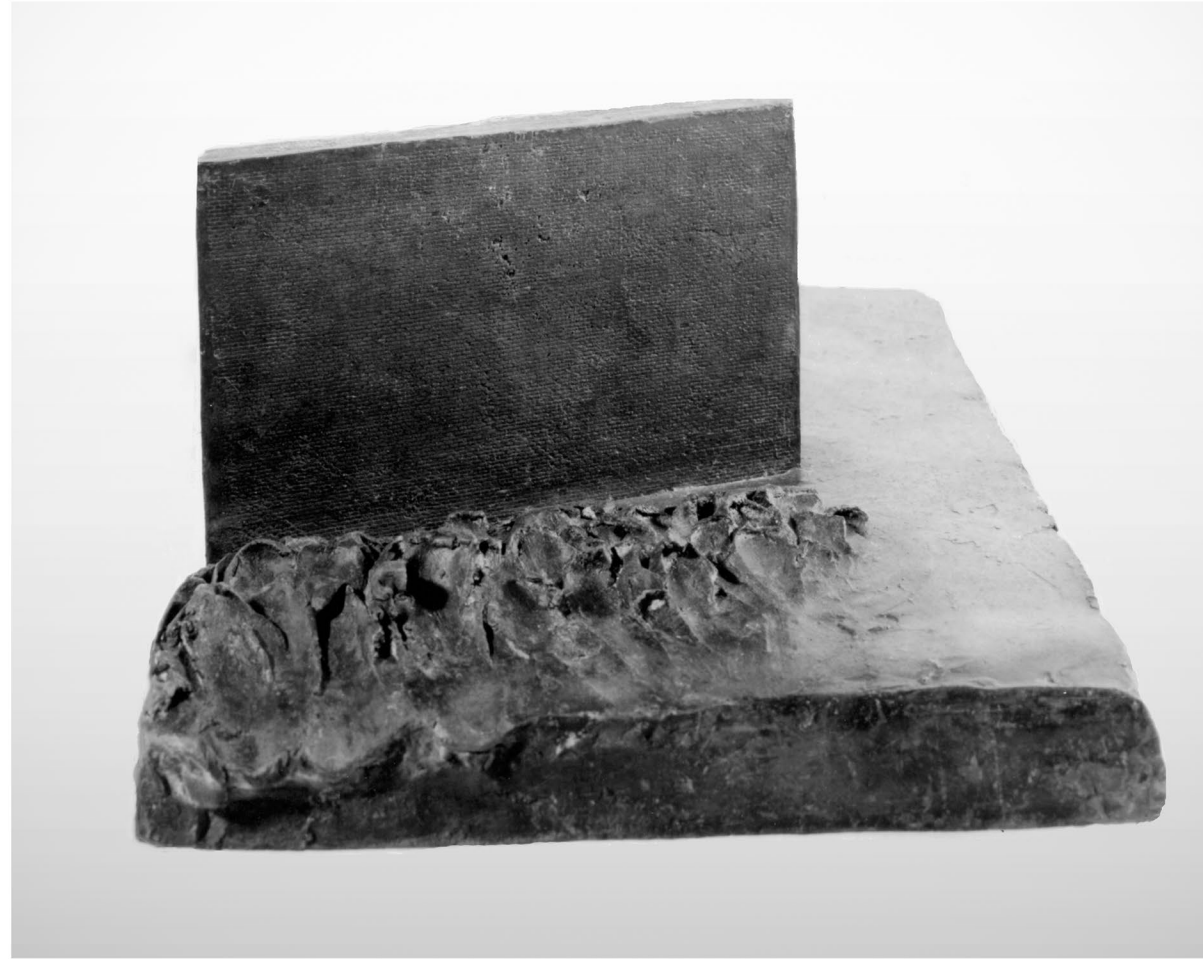


Figure on a Bench, 1967, cast bronze,  $6\frac{1}{2} \times 11 \times 15$  in.



Untitled, 2011-12, cast bronze,  $7 \times 27\frac{7}{8} \times 10\frac{3}{8}$  in.



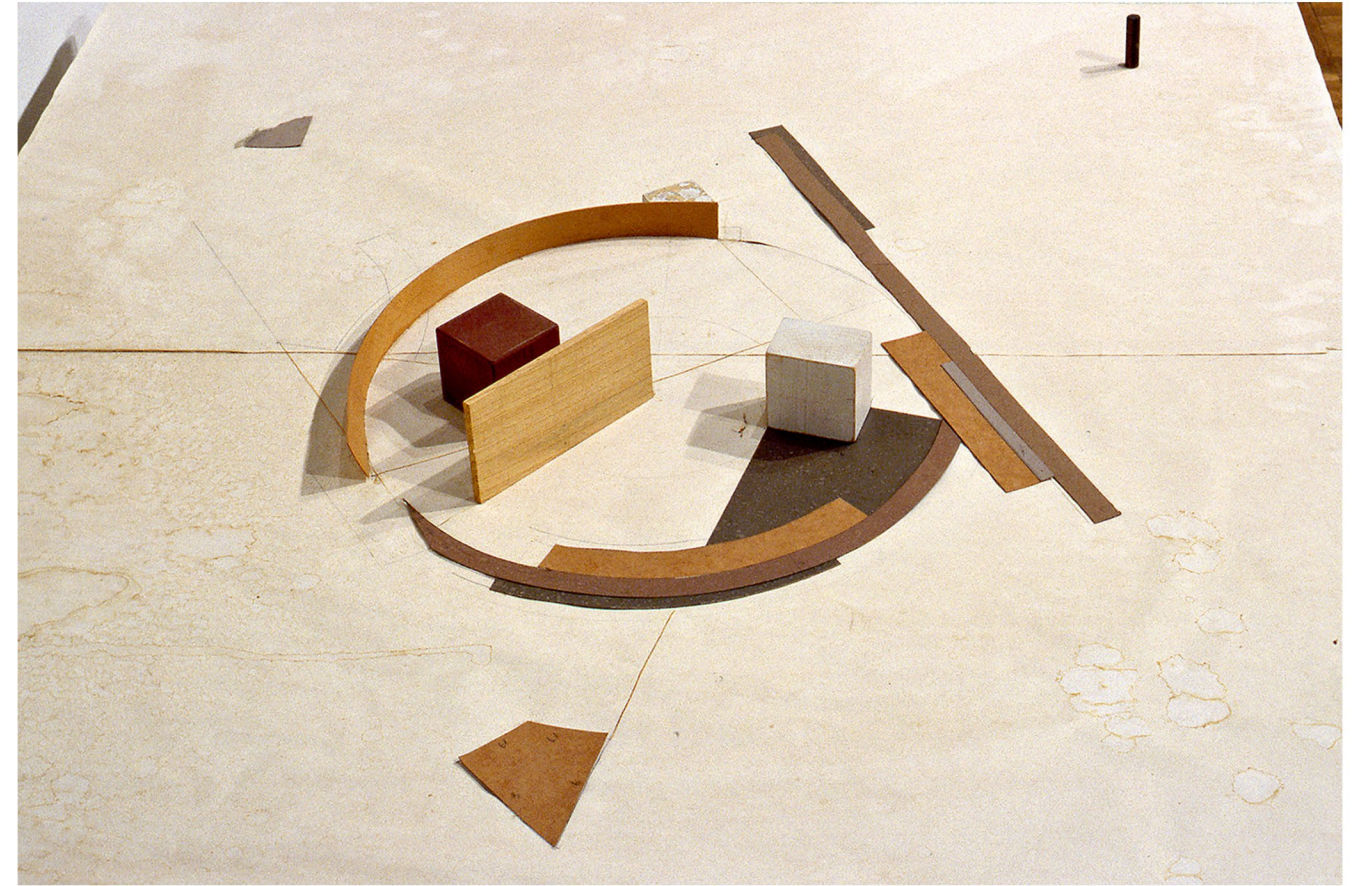
Becton Dickinson Project, detail, 1985-87, granite inlay with elements.



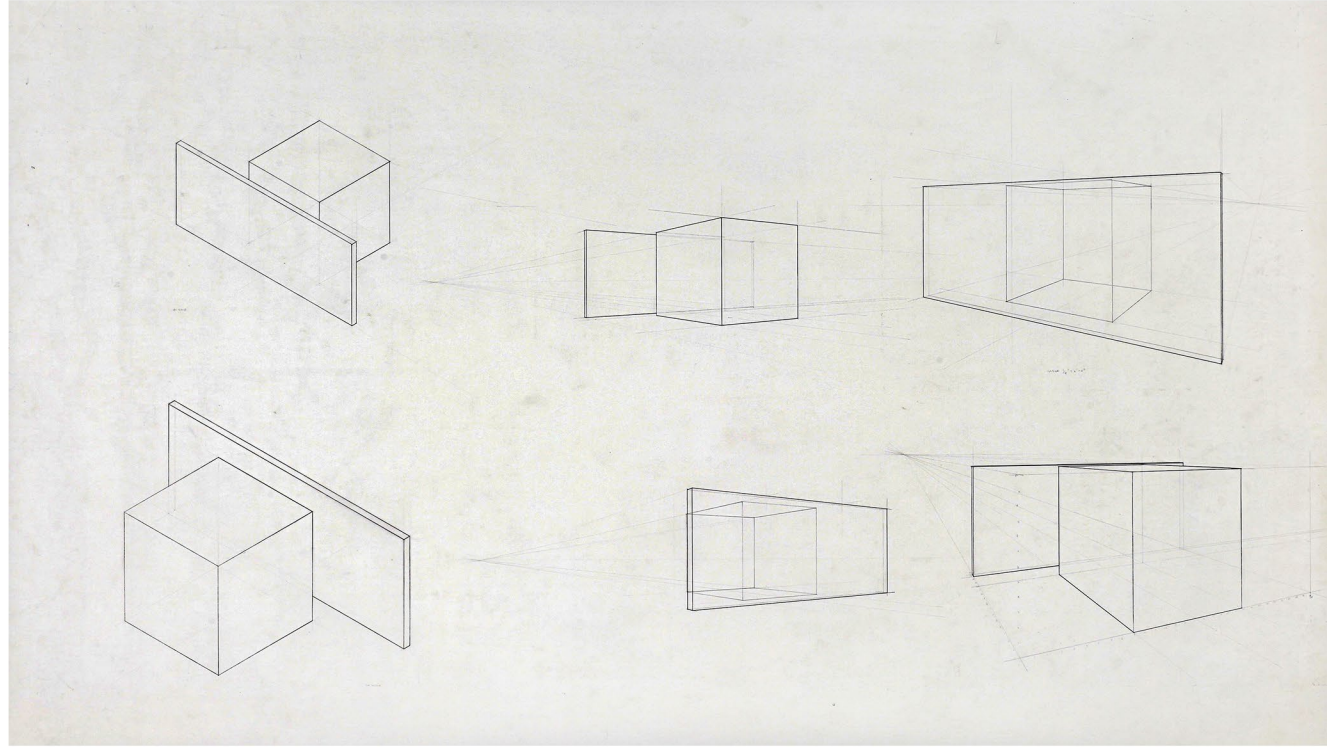
Untitled Construction, 2015, wood, paper and paint,  $1 \frac{3}{4} \times 5 \frac{3}{4} \times 3 \frac{3}{8}$  in.



Untitled Wood Construction, 2015, wood and paint,  $5 \frac{15}{16} \times 7 \frac{3}{4} \times 6 \frac{1}{4}$  in.



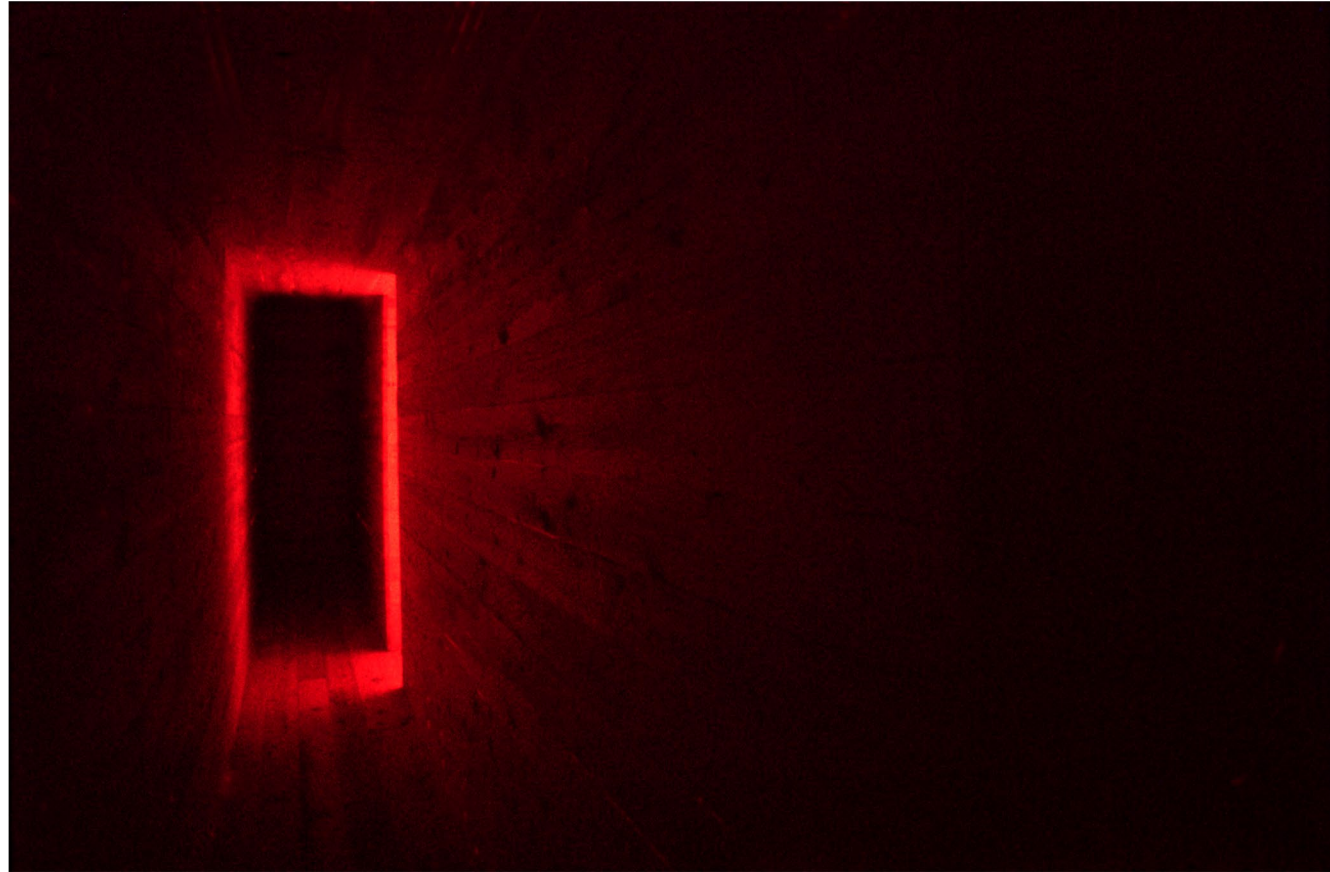
Brown University War Memorial, preliminary model, 1989, wood, paper, and paint,  $3 \frac{1}{4} \times 44 \times 48 \frac{1}{2}$  in.



Baltimore Project, study for granite cube and steel wall, 1978, graphite on paper, 28 1/4 x 49 1/2 in.



Des Moines Art Center Proposal, full-scale mockup, 1990-93.



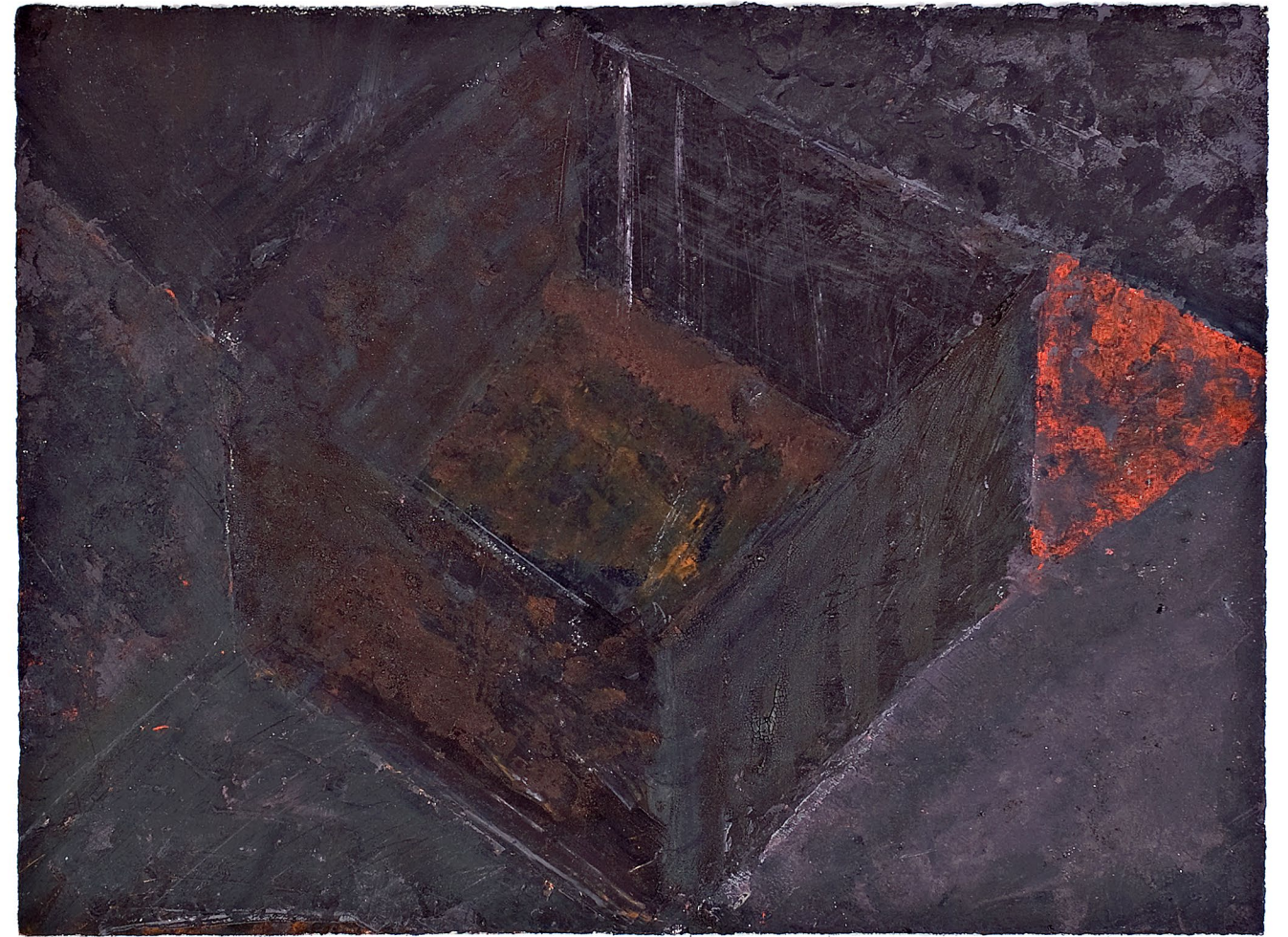
Wood Interior, fourth corridor with entryway, Artpark, Lewiston, New York, 1976.



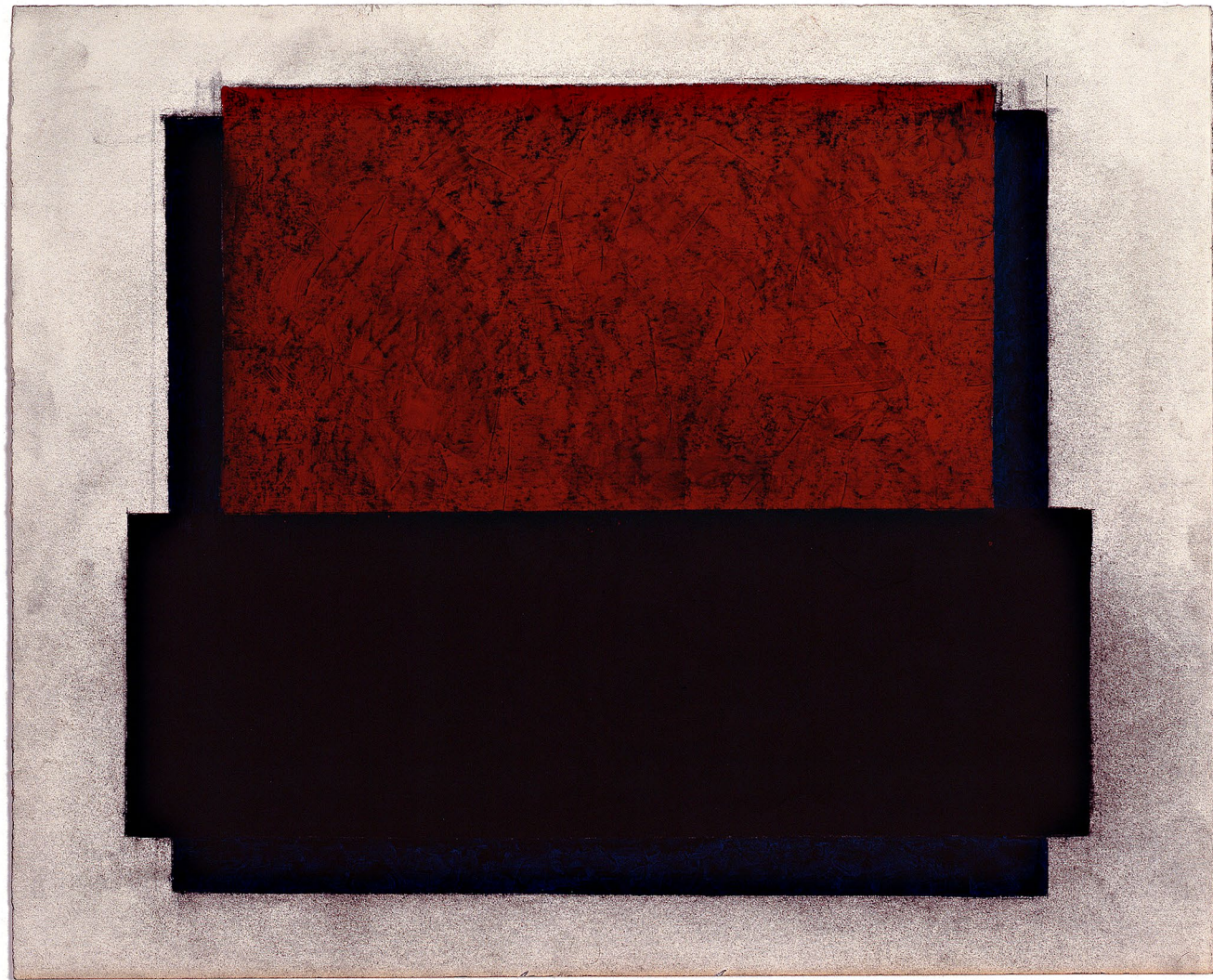
Untitled #3-13a, Mali, West Africa, 2007, archival pigment print, 17 x 22 in.



Untitled, 2014, wood, earthen-plaster, beeswax, 15 1/2 x 27 3/4 x 26 in.



Untitled, 1988, gouache on paper, 11 1/4 x 15 in.



Untitled, 1990, gouache on paper, 18 1/2 x 20 in.



Untitled Enclosure, 2015, wood, steel, earthen-plaster, pigmented beeswax, and ash, 29 3/4 x 61 x 39 3/4 in.

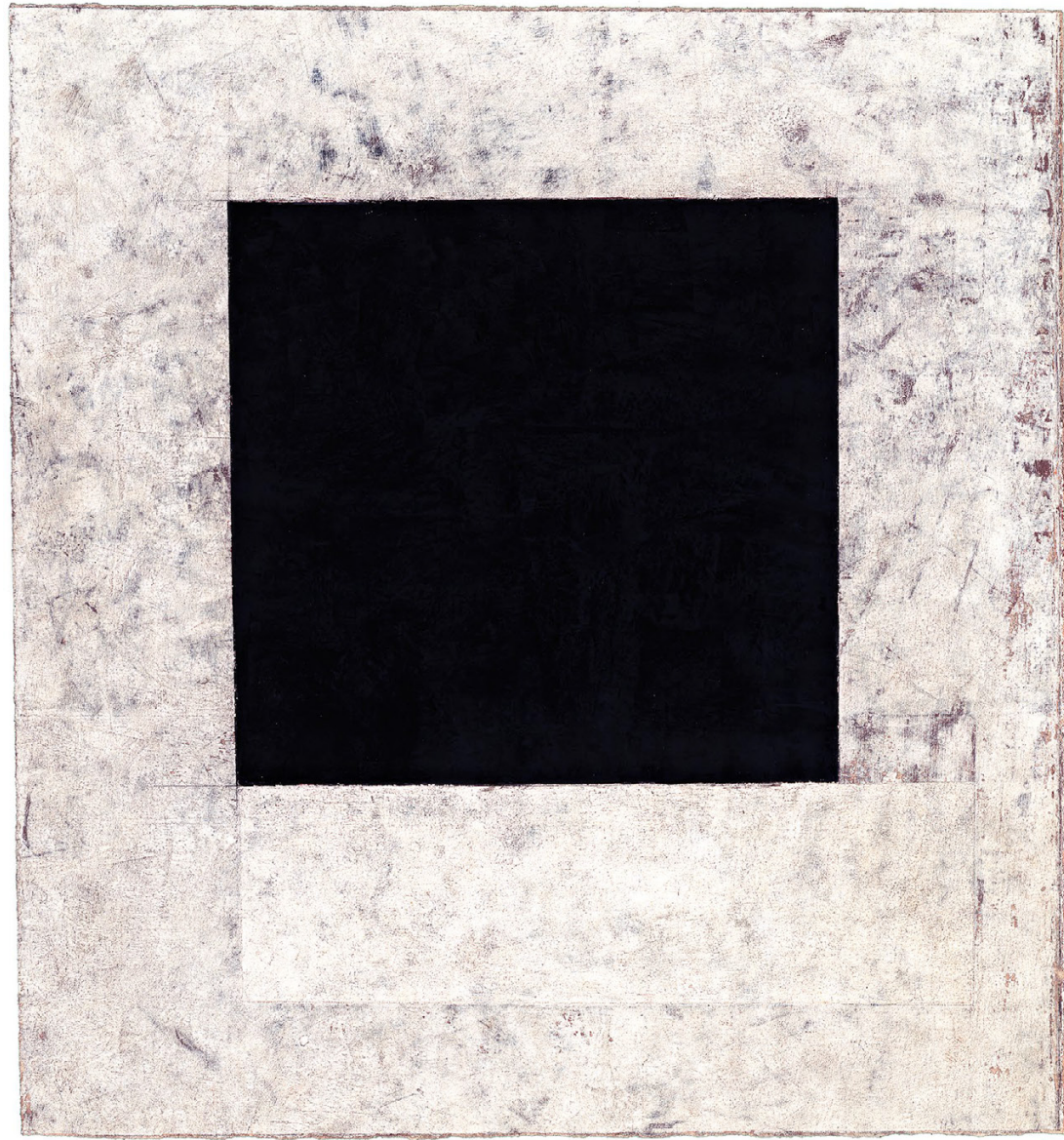




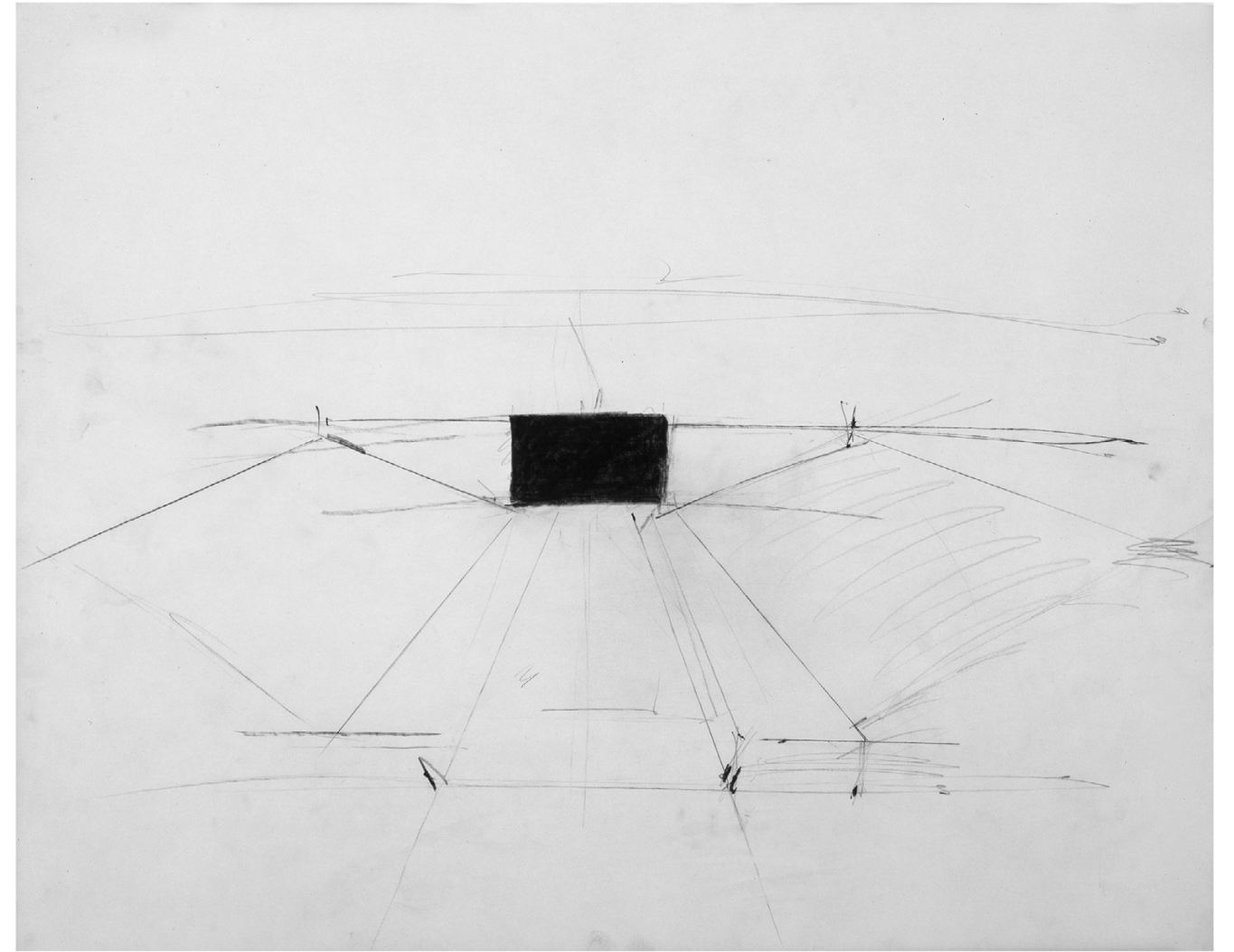
Three Boxes, 2014, cardboard, plaster, and paint,  $10 \frac{3}{8} \times 9 \frac{1}{4} \times 10 \frac{1}{8}$  in.



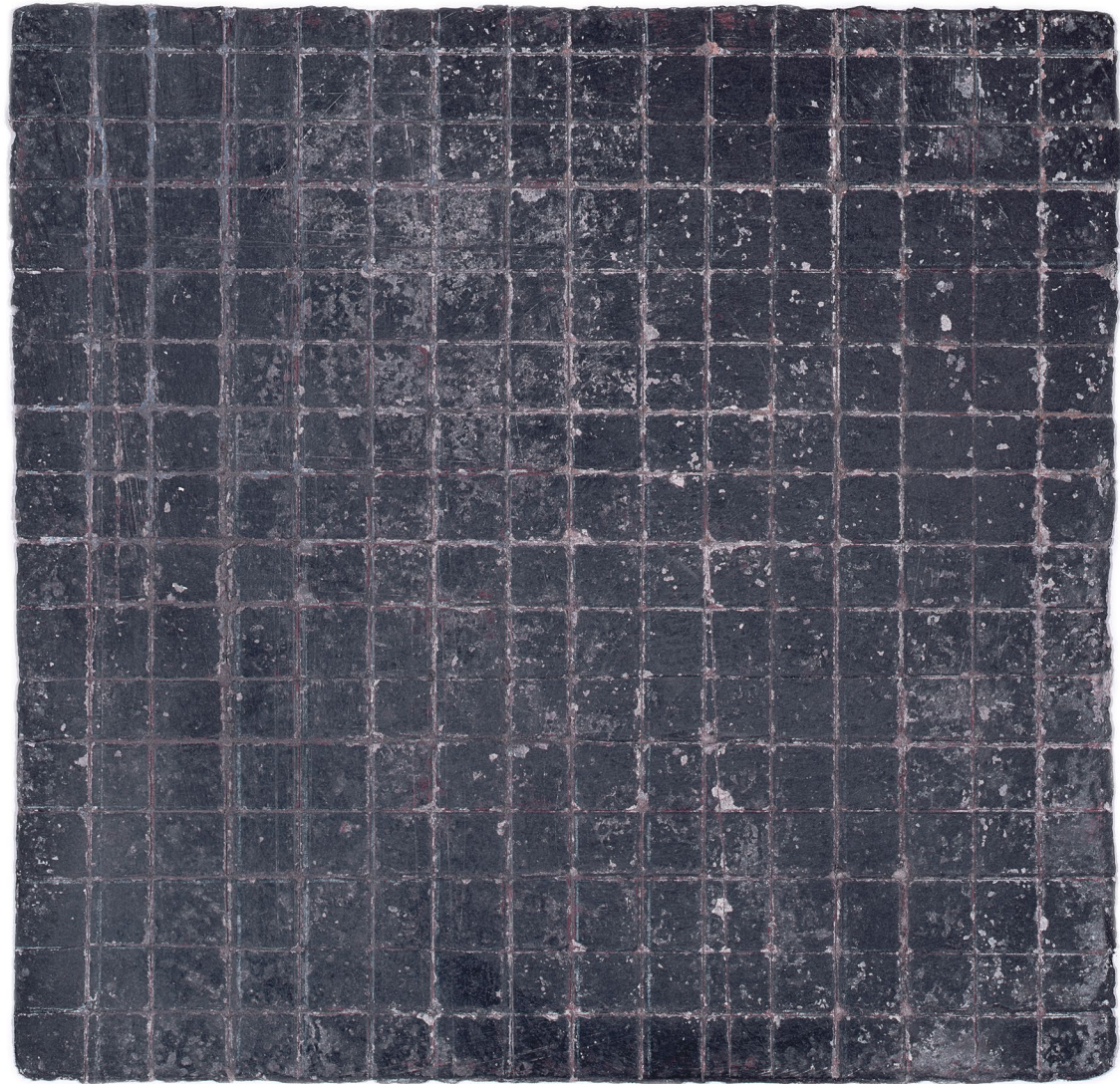
Untitled Construction, 2015, wood and paint,  $1 \frac{3}{8} \times 3 \times 3 \frac{1}{8}$  in.



Untitled, 1994, gouache on paper, 16 1/4 x 15 1/2 in.



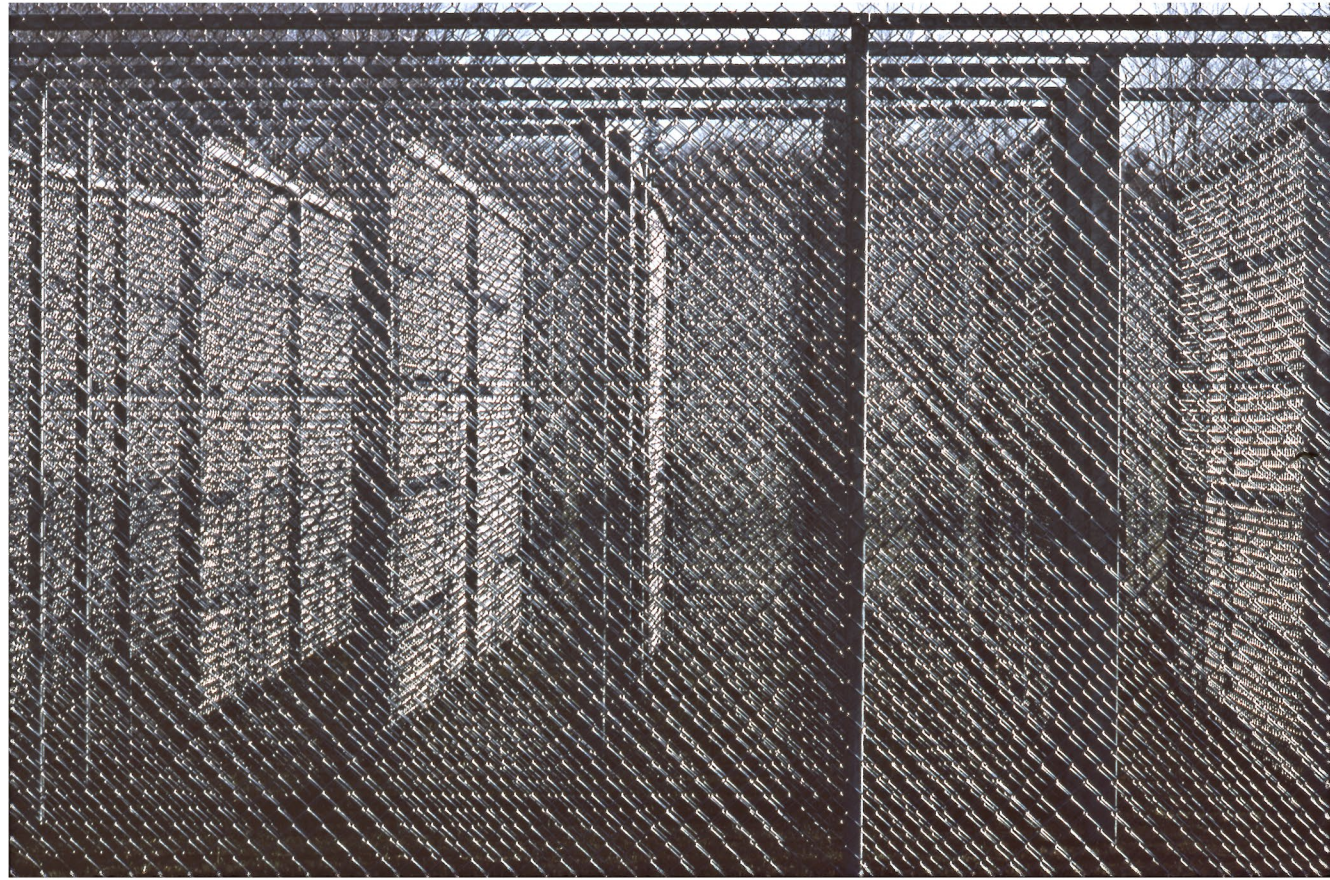
Untitled, 1980-81, graphite on paper, 22 3/4 x 28 3/8 in.



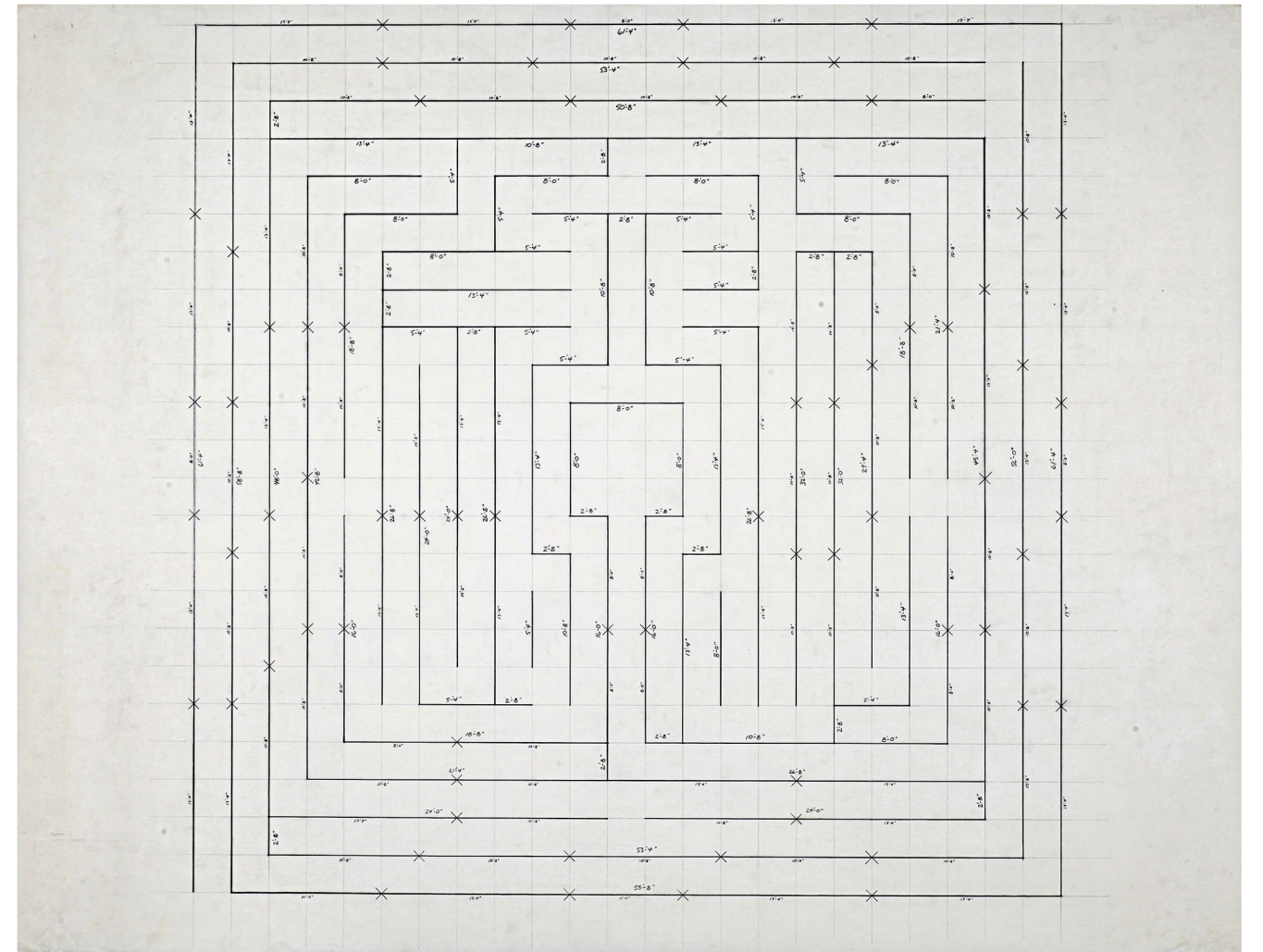
Untitled, 2000, gouache on paper, 9 5/8 x 9 7/8 in.



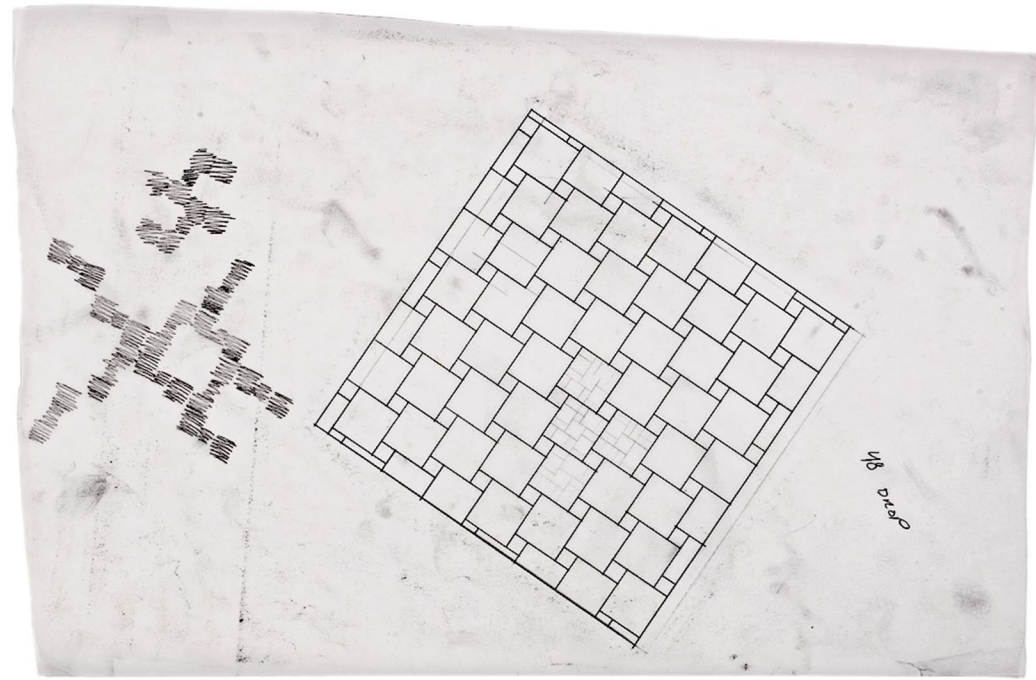
Marsh & McLennan Companies, September 11, 2001 Memorial, New York, NY, 2002-03, cast bronze, granite, glass, 73' x 83' site.



Chain Link Maze, detail, University of Massachusetts, Amherst, MA, 1978-79, galvanized chain link fencing, 8 x 61 x 61 ft.



Plan for Chain Link Maze, 1976, graphite on paper, 33 x 42 1/4 in.



St. Paul Project, judicial access paving study, 1988-1991, 15 1/3, x 9 1/4 in.



Checkers (Manhattan, NY) , 1963, silver gelatin print, 8 x 10 in.



La Jolla Project, study for grove, 1982, graphite and chalk on diazo print, aprox. 29 x 40 in.



Floating Square, Documenta 6, Kassel, Germany, 1977, 15 in. x 110 x 110 ft.



MIT Project, lower courtyard, Cambridge, MA, 2008-10.



Sod Maze, Monumenta, Chateau-Sur-Mer, Newport, Rhode Island, 1974, 18 in. x 142 ft.

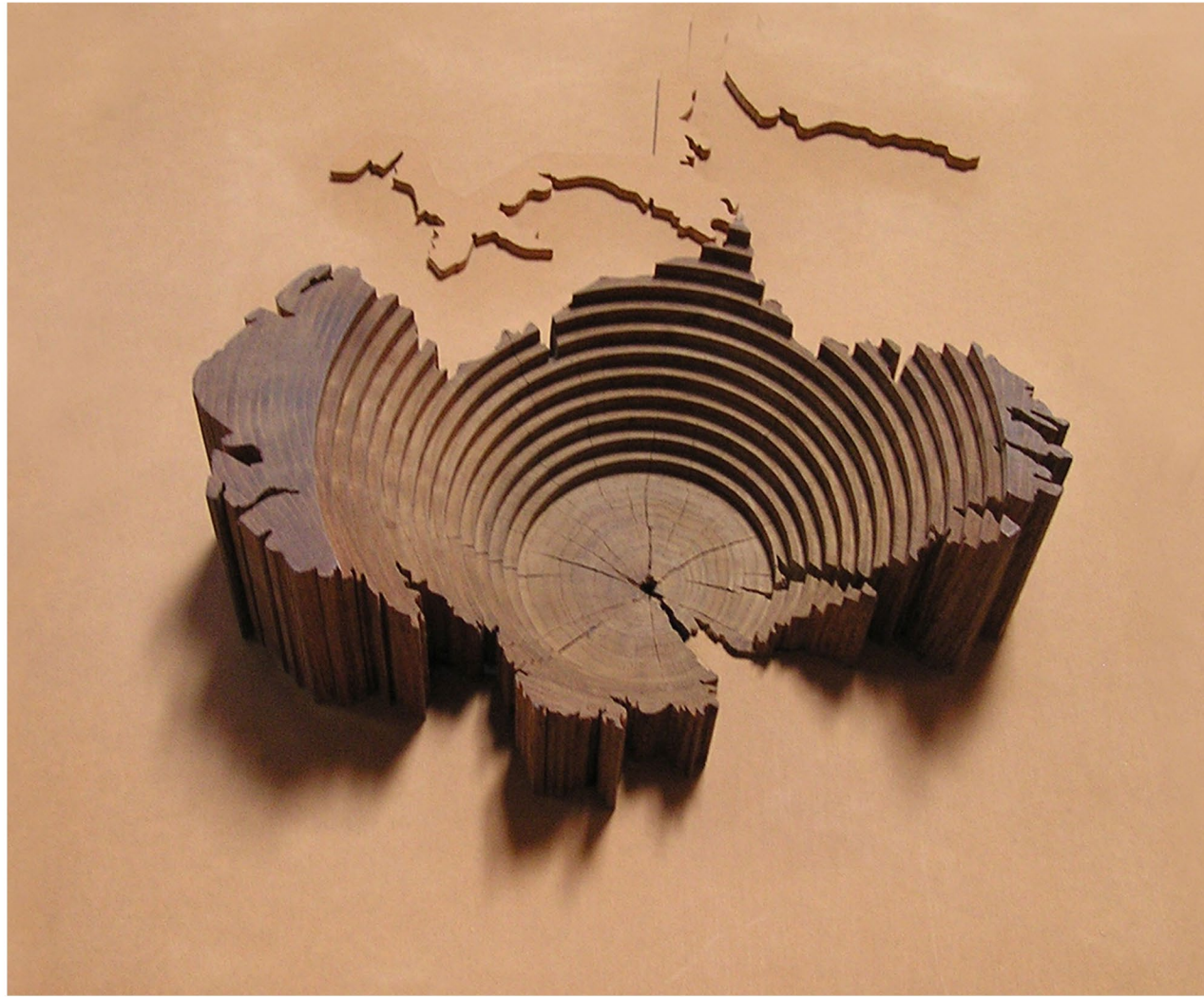


Sod Maze, Monumenta, Chateau-Sur-Mer, Newport, Rhode Island, 1974, 18 in. x 142 ft.

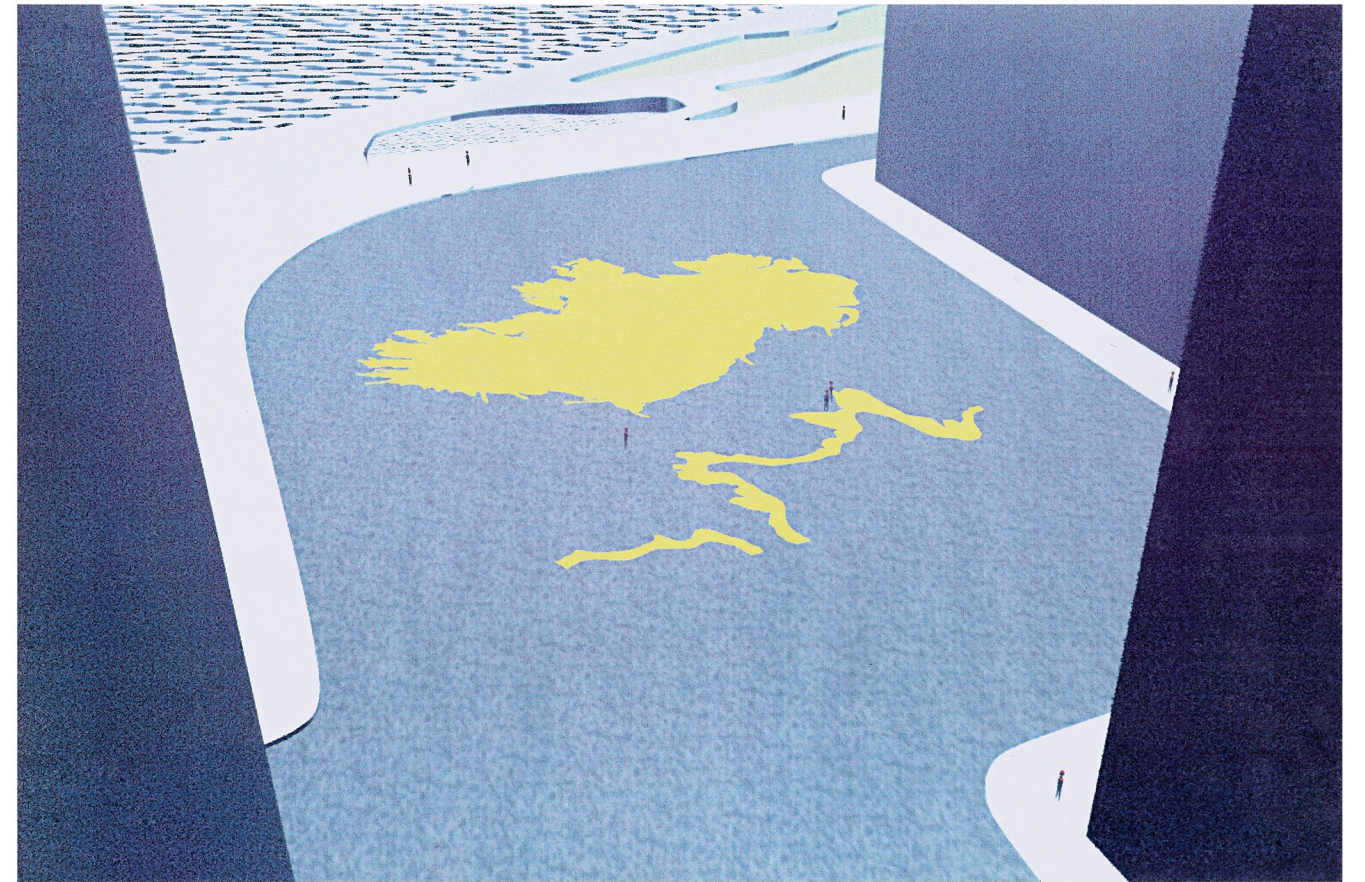


Plan for Sod Maze, 1974, graphite on white tissue, 10 1/4 x 9 1/4 in.





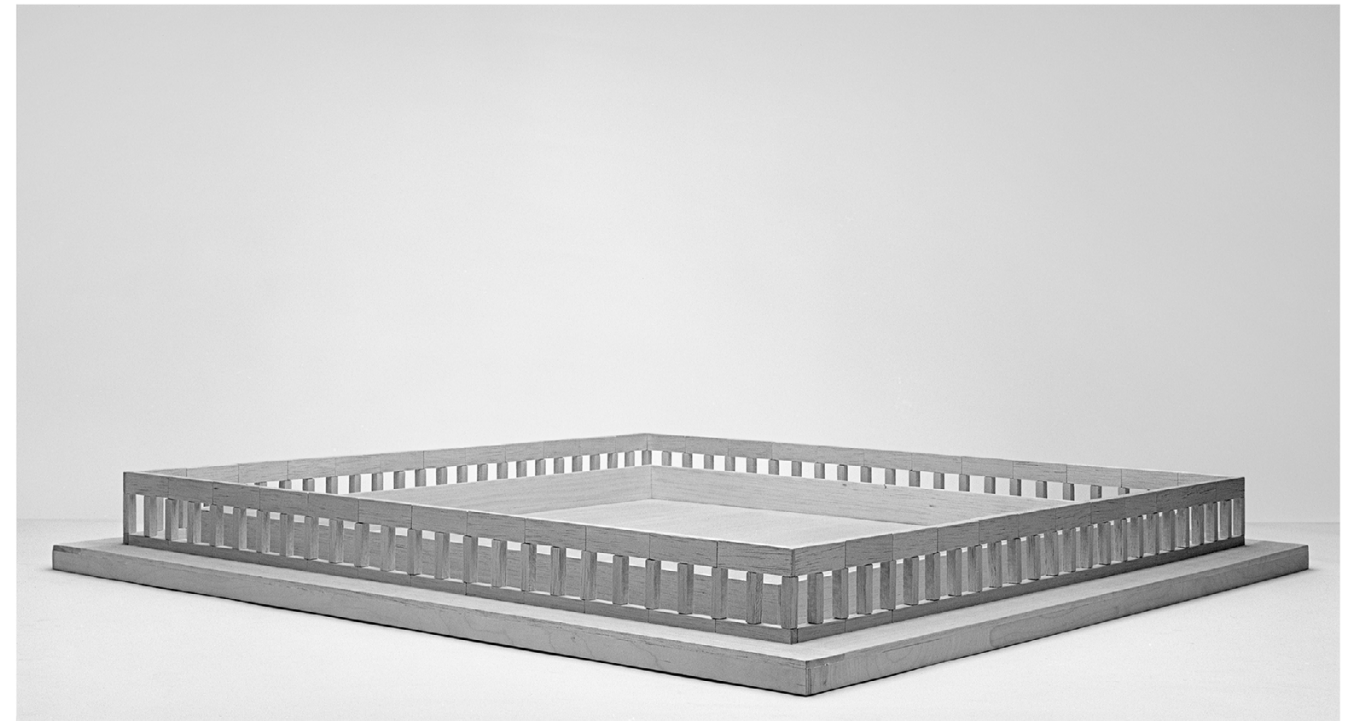
Irish Hunger Memorial Proposal, model, Vesey Green, New York City, 2000.



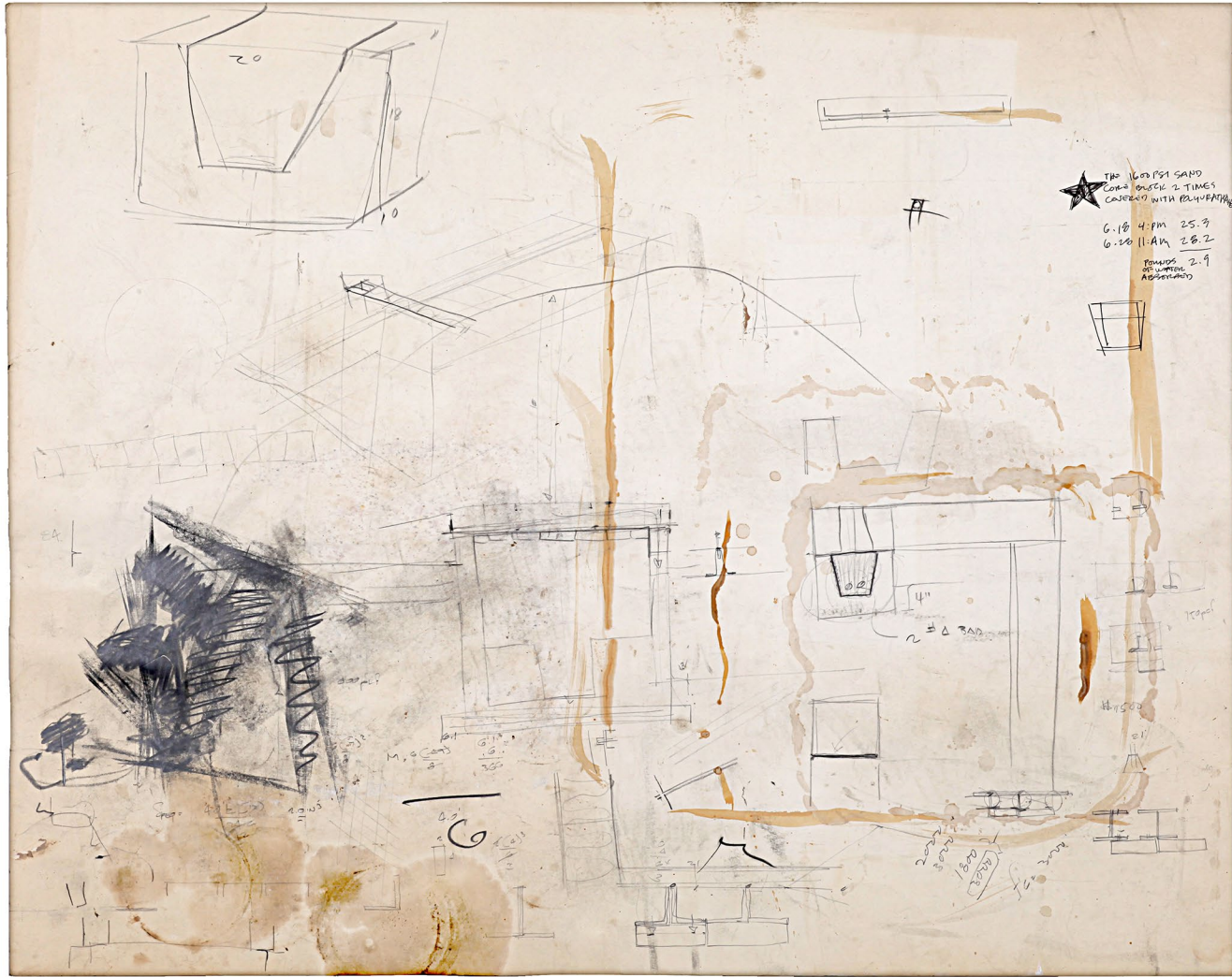
Irish Hunger Memorial Proposal, plan view, Vesey Green, New York City, 2000.



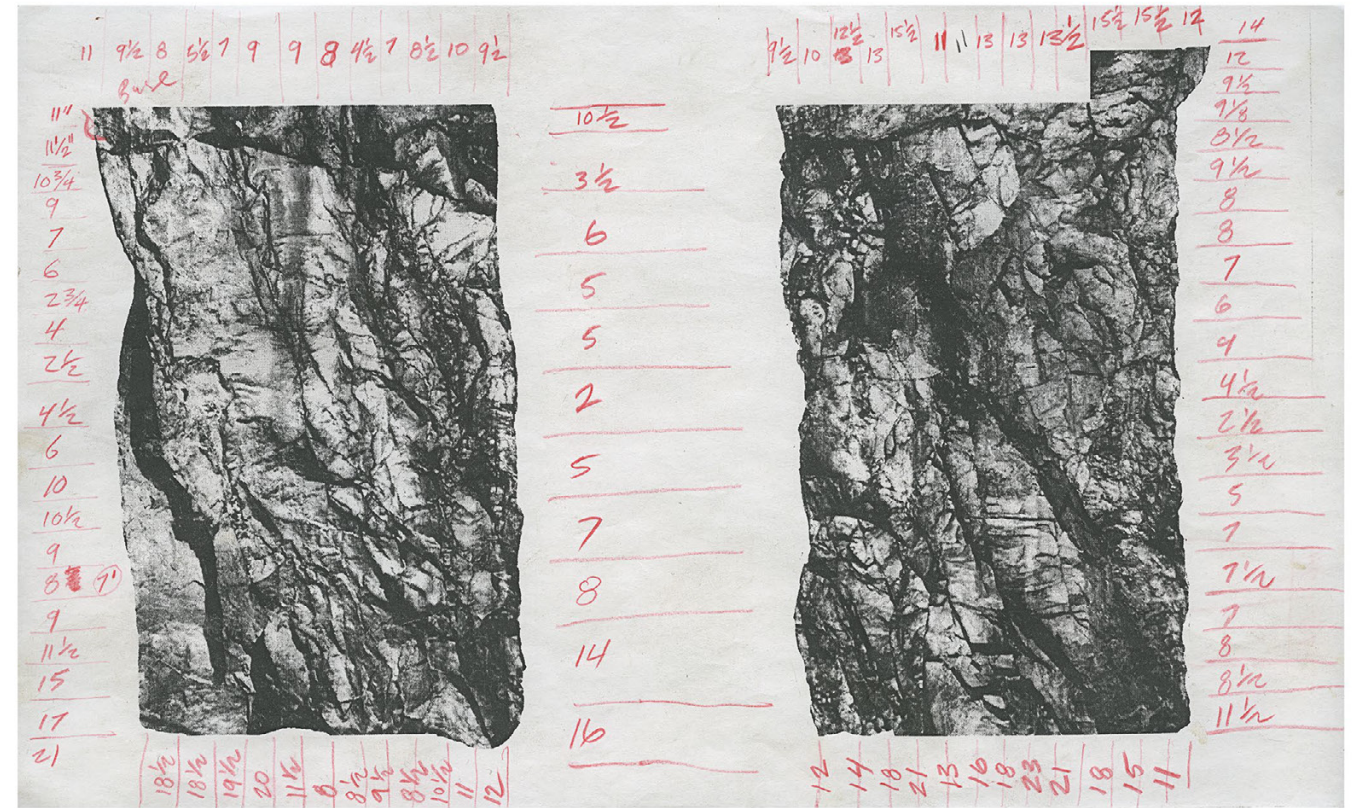
Untitled, 2013, cardboard and plaster, 2 1/2 x 11 x 11 in.



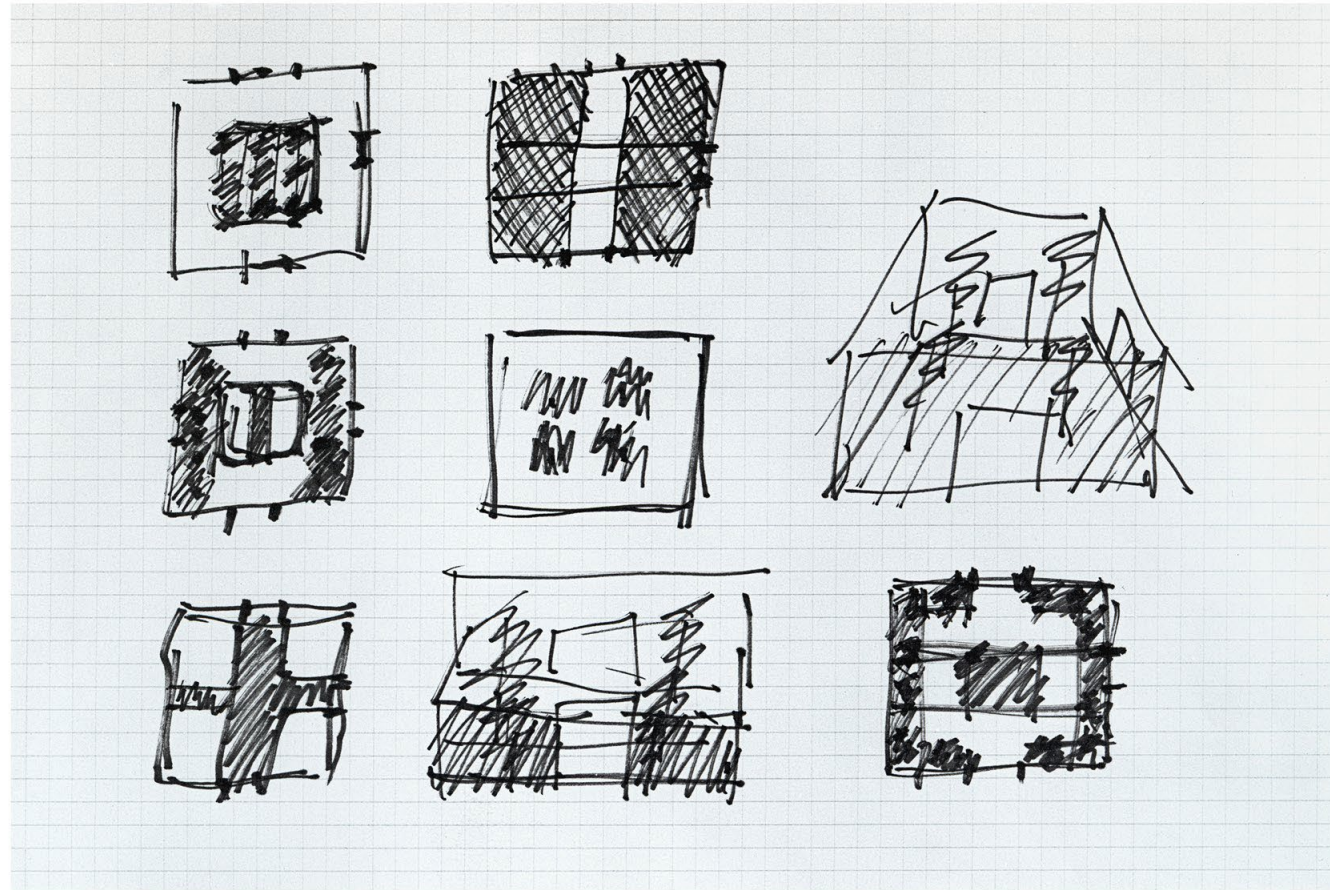
Model for Playcourt / Meeting Court, 1977, wood, 3 x 36 x 36 in.



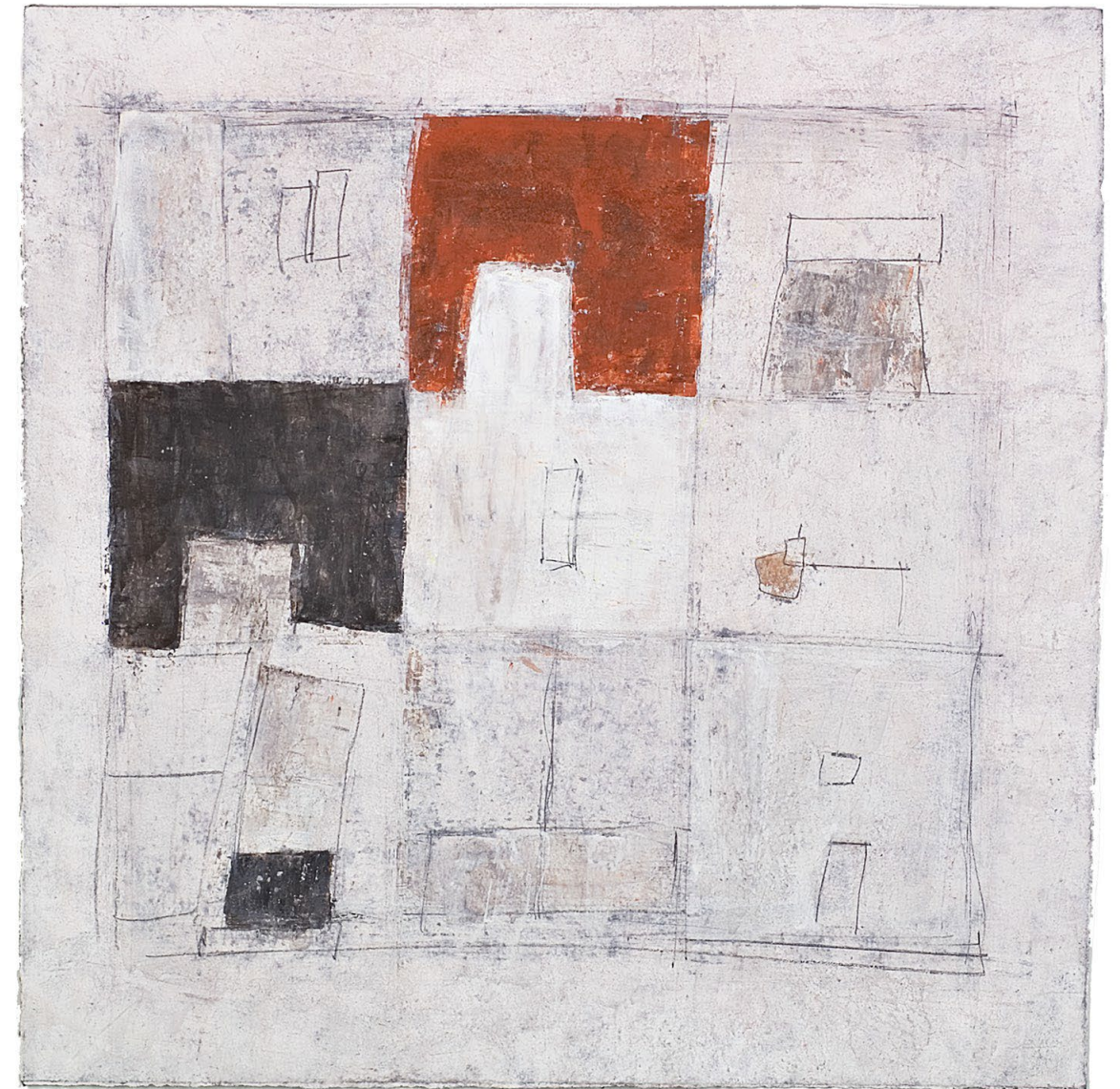
Study for Hay Interior, 1971, 22 3/4 x 28 3/8 in.



Study for Bronze Monoliths, Marsh & McLennan Companies, 9/11 Memorial, 2002, 8 3/8 x 14 in.



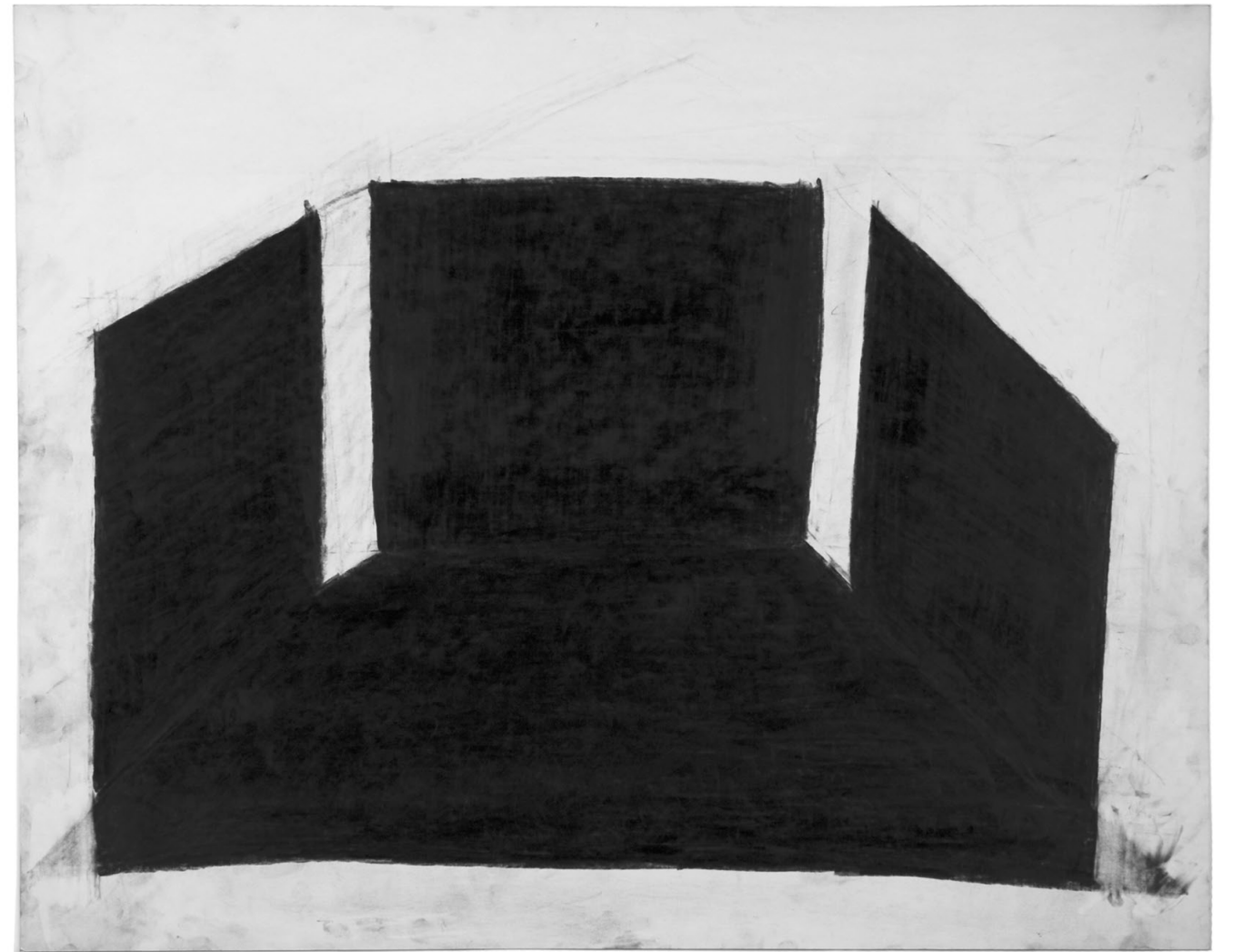
Concept Sketch, Dallas Museum of Art, courtyard project, 1981-83, pen on paper, 8 1/2 x 11 in.



Untitled, 2004, gouache on paper, 17 x 16 3/4 in.



Untitled Construction, 2016, steel, reinforced earthen-plaster, and milk paint, 22 <sup>1</sup>/<sub>8</sub> x 15 <sup>1</sup>/<sub>4</sub> x 12 <sup>1</sup>/<sub>8</sub> in.



Untitled, graphite on paper, 1980-81, 28 <sup>5</sup>/<sub>8</sub> x 22 <sup>3</sup>/<sub>4</sub> in.



Untitled, 2015, cardboard, plaster, and paint, 16 x 8 <sup>3</sup>/<sub>8</sub> x 9 <sup>7</sup>/<sub>8</sub> in.



Untitled, 2013, cardboard and plaster, 9 <sup>1</sup>/<sub>4</sub> x 15 <sup>15</sup>/<sub>16</sub> x 11 <sup>1</sup>/<sub>4</sub> in.



Untitled #1892-5, LeWitt House, Praiano, Italy, 2011-13, archival pigment print, 17 x 22 in.



Hay Interior, detail, Rehoboth, Massachusetts, 1971, baled hay and reinforced wood structure, 7' x 7' x 10' 10".



Untitled, 2016, encaustic and newsprint on paper, 9 5/16 x 10 in.



Untitled #1847-5, Jericho, 1980, archival pigment print, 2015, 17 x 22 in.

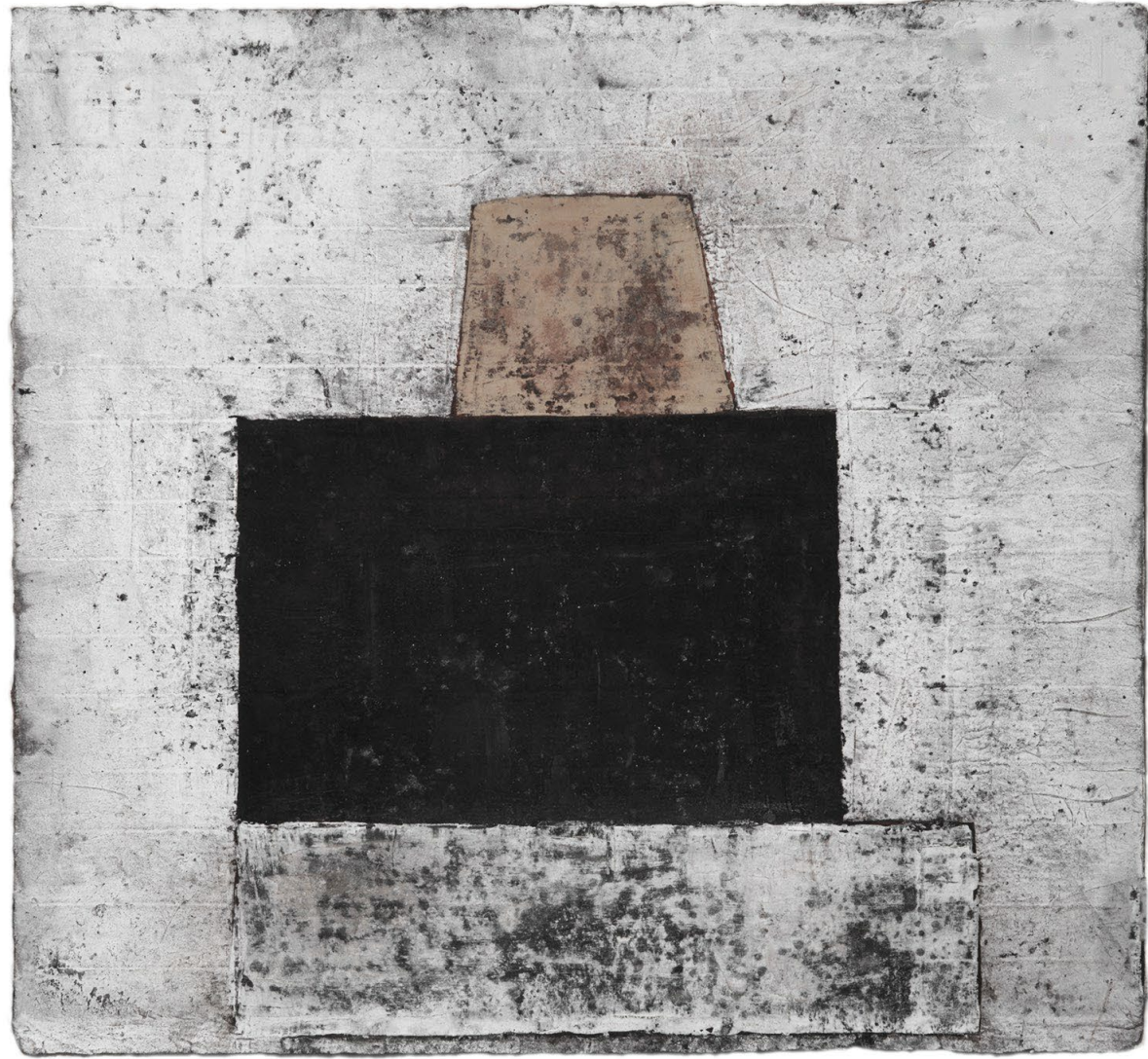




St. Louis Project, Laumeier Sculpture Park, St. Louis, Missouri 1988-89, five constructed rubble elements along 600' tree-lined axis.



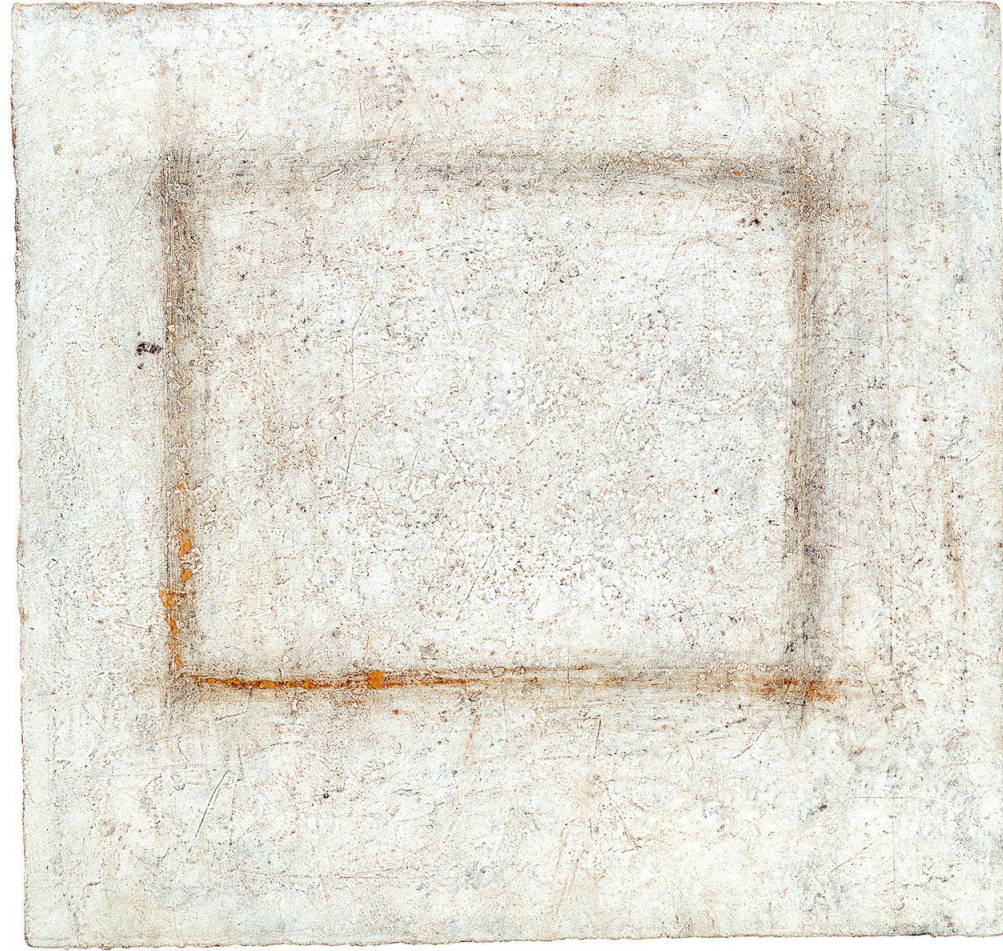
Untitled, 1994, gouache on paper, 29 x 30 1/2 in.



Untitled, 2016, gouache on paper, 9 <sup>9</sup>/<sub>16</sub> x 10 <sup>1</sup>/<sub>4</sub> in.



Baltimore Project, Woodlawn, Maryland, 1980, detail, corten steel and granite elements on two-acre site.



Untitled, 1994, gouache on paper, 13 <sup>3</sup>/<sub>8</sub> x 14 <sup>3</sup>/<sub>8</sub> in.



Untitled, 2015, encaustic on linen, 16 <sup>1</sup>/<sub>2</sub> x 15 in.



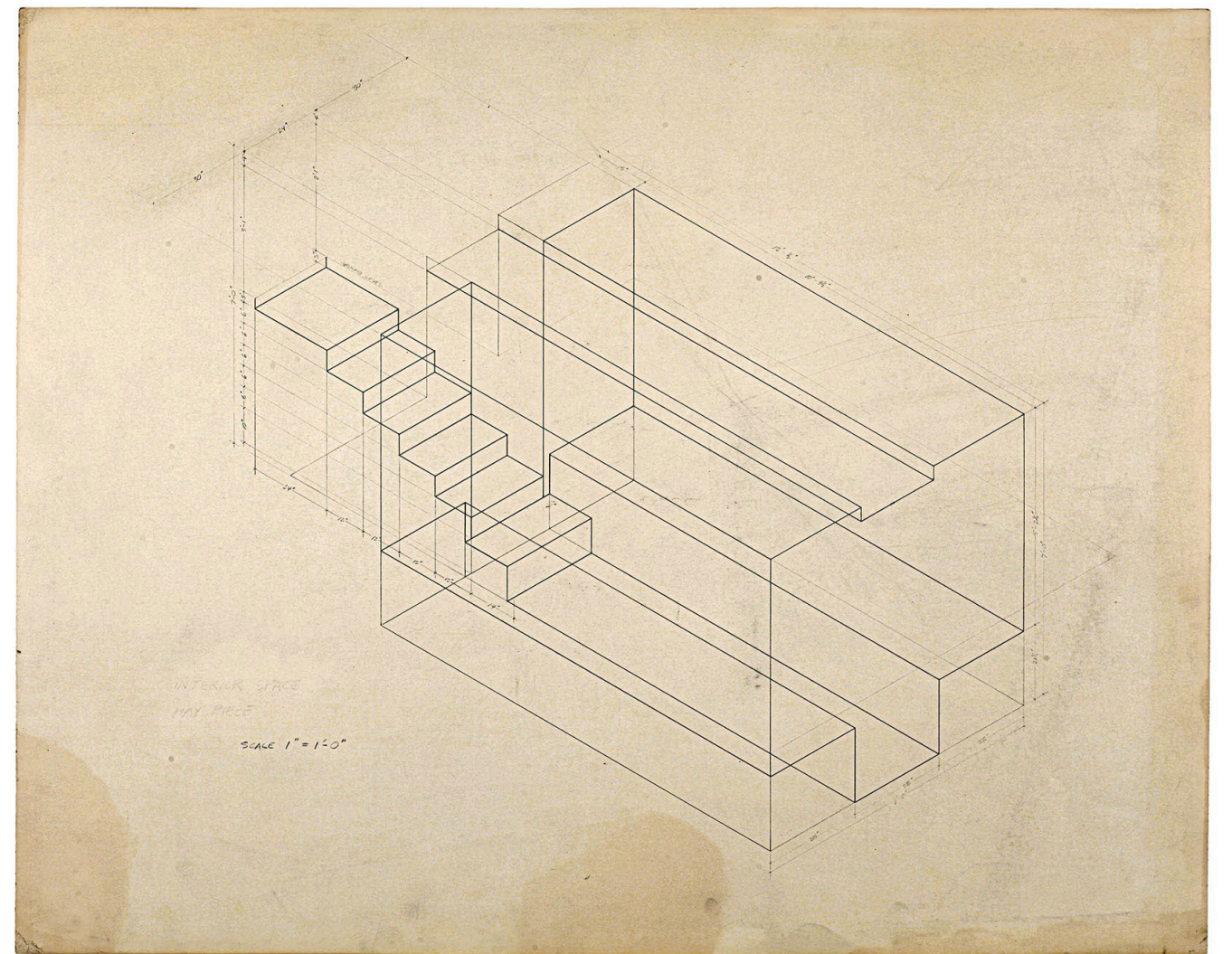
Untitled # 1881, Jericho, 1980, archival pigment print, 2015, 17 x 22 in.



Untitled Construction, 2016, wood, earthen-plaster, pigmented beeswax, ash, 14 1/2 x 21 1/4 x 12 in.



Untitled Construction, 2015, wood and cast earthen plaster,  $4\frac{7}{16} \times 10\frac{13}{16} \times 7\frac{1}{2}$  in.



Study for Hay Interior, 1971,  $22\frac{3}{4} \times 28\frac{3}{4}$  in.



Untitled #785, Mumbai, India, 2008, archival pigment print, 22 x 27 in.



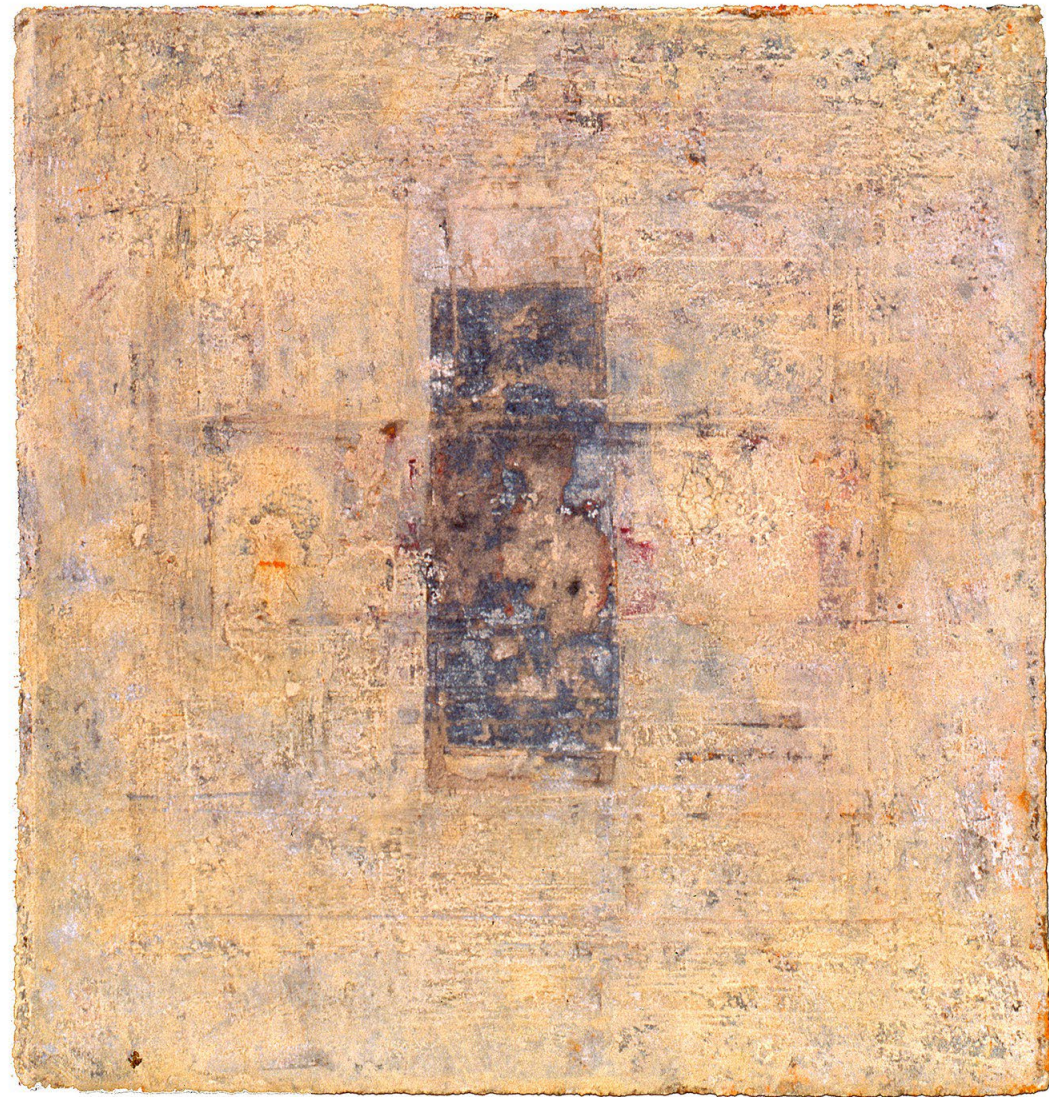
Untitled, 2016, gouache on paper, 9 <sup>3</sup>/<sub>16</sub> x 10 <sup>3</sup>/<sub>8</sub> in.



Three Part Box with Cards, 2014, cardboard, plaster, paper, beeswax,  $10 \frac{1}{8} \times 19 \frac{1}{2} \times 15 \frac{1}{8}$  in.



Untitled # 60, 2016, cardboard, earthen-plaster, pigmented beeswax, ash,  $8 \frac{1}{4} \times 14 \frac{1}{4} \times 9 \frac{1}{2}$  in.



Untitled, 1998, gouache on paper, 9 1/2 x 9 1/2 in.



Untitled Construction, 2016, plaster, paper, pigmented beeswax, ash, 3 x 4 1/8 x 12 1/8 in.





Untitled Construction, 2016, wood, cardboard, steel, earthen-plaster, pigmented beeswax, ash, 24 1/8 x 17 x 17 in.



Untitled Construction, 2016, wood, cardboard, steel, earthen-plaster, pigmented beeswax, ash, 24 1/8 x 17 x 17 in.



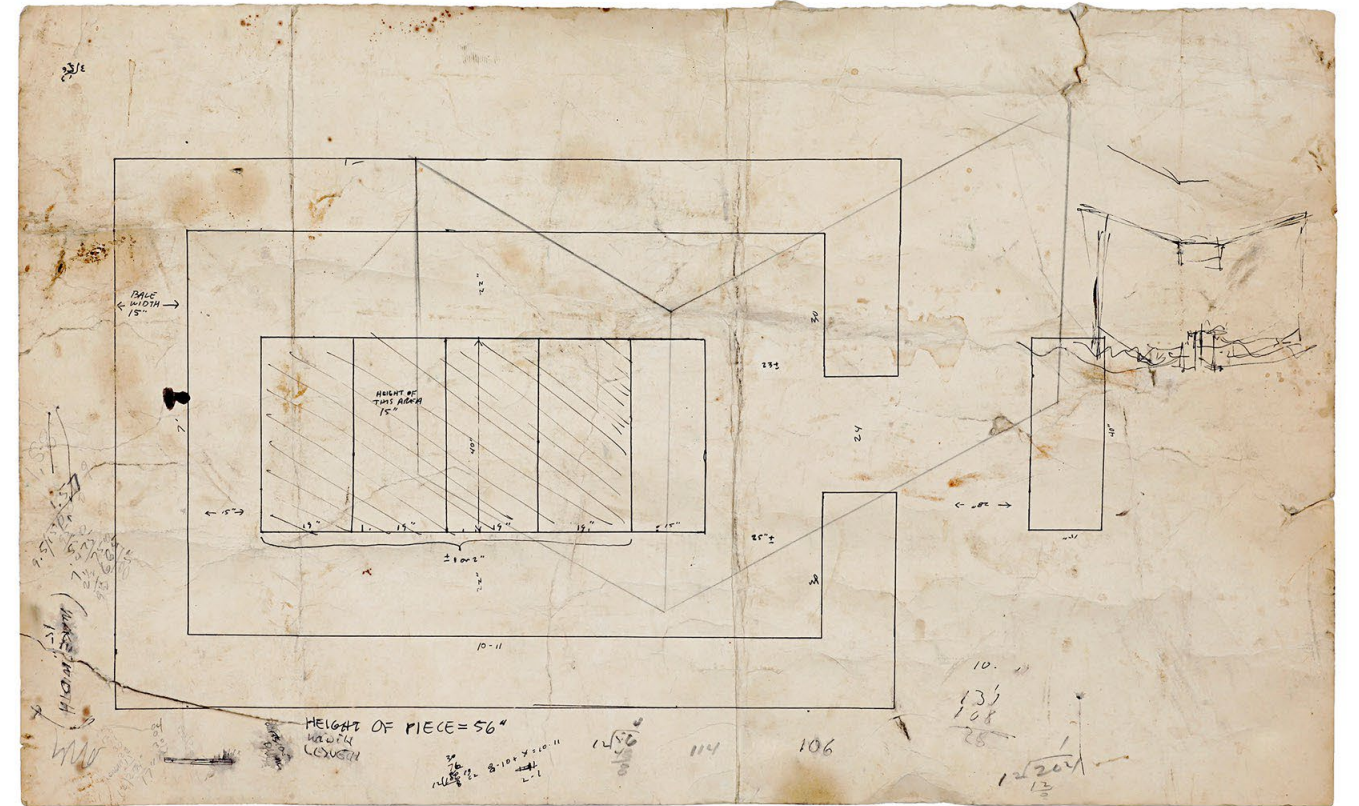
Untitled Plaster Construction, 2015, plaster, 5 x 4 x 7 <sup>3</sup>/<sub>4</sub> in.



Untitled Construction, 2016, wood, earthen-plaster, pigmented beeswax, ash, 13 <sup>1</sup>/<sub>2</sub> x 35 <sup>1</sup>/<sub>8</sub> x 14 in.



Untitled Construction, 2016, plaster, paper, wood, straw, pigmented beeswax, ash, 5 1/2 x 17 x 9 in.



Study for Hay Maze, 1971, 13 7/8 x 22 3/8 in.



Untitled #8135, Mali, 2007, silver gelatin print, 37 1/2 x 52 in.



Untitled #8136, Mali, 2007, silver gelatin print, 37 1/2 x 52 in.



Untitled, France, 1974-75, archival pigment print, 2015, 13 x 19 in.

