EXHIBITION PROSPECTUS
2022-2027

"... some of the greatest fantasy masterpieces of our time."
- Society of Illustrators, New York
As a young man, I was fortunate enough to grow up with great art in my bedroom. My father, Erle Korshak, was the publisher of a pioneering science fiction book company, Shasta Publishers. Shasta ushered in the transition of important science fiction literature from magazines printed on cheap pulp paper to hardcover, library-quality books. Much of that art lived with us at our house and at the company office in Chicago.

In particular, the J. Allen St. John illustration for the 1941 Amazing Stories magazine cover of John Carter battling the Dead in “The City of Mummies” lured me into a fantastic world that I never knew existed. The soft focus of the Martian city in the background had a dreamlike quality, as did the canals of Mars, the scorching red ground, the four-armed green Martian, the eight-legged Martian thoat, and John Carter leaping gravity-less in the Martian atmosphere. I read and enjoyed the Edgar Rice Burroughs story behind the illustration, but for me, the illustration itself gave me a sense of wonder I had never previously experienced.

So began for me a lifelong love affair with illustration art. In the process, I learned that fantasy art was one subset in the field of illustration art. Some illustrators were self-taught, others were classically trained. Some illustrators’ works were iconic and defined a whole generation’s visualization of certain authors’ work and literary characters. I also learned that many scholars in the field of art during the 20th century made a distinction between what they considered fine art versus illustration, or commercial art.

Today, a reassessment has been taking place among art historians and scholars. Many now consider some illustrators, like Norman Rockwell, Howard Pyle, Maxfield Parrish, and N.C. Wyeth, fine artists as well as illustrators. If you look at many of the works in this collection, I think you will see that such distinctions are arbitrary.

Any collection is an intellectual exercise in organizing tangible items into a set. It is a manifestation of the collector’s vision of the field. This collection is a vision of the fantastic. It is one of great illustrators as well as illustrations that had a great influence on imaginative literature. I hope that you will, as much as I have, learn not only about a whole new field but also a lot about yourself.

- STEPHEN KORSHAK
ABOUT THE COLLECTION

The Korshak Collection consists of approx. 100 paintings, drawings, and etchings of published illustration including works from the classical stories *Tarzan, Alice in Wonderland, Faust, The Tempest, The Pit and the Pendulum*, and *Don Quixote*, among others. The Collection also includes artwork originally featured in some of the most notable contemporary fiction stories such as *John Carter/The Princess of Mars* and the *Lord of the Rings*.

The show is offered fully curated and may be altered, redacted, or supplemented to fit the curriculum of the hosting institution. Versions of this exhibition have been featured at the American Society of Illustrators, the Stanford Museum, the University of Maryland at Baltimore’s Kuhn Library, the Chazen Museum, and the South Bend Museum of Art, among others. Artwork from the collection has been exhibited at the Norman Rockwell Museum, the MUVIM (Spain), and toured Japan.

Original copies of the novels, magazines, and printed materials where the illustrations were first published are provided for display and programming opportunities. Programming for this exhibit has included screening of associated films, children’s stories/read-a-longs, costuming, collector’s participation including collection tours, and artist/author discussion panels. There are certainly more opportunities than limitations with programming given the breadth and familiarity of the major exhibition themes.

As exhibited at the Chazen Museum: Nov. 2017 - Feb. 2018
Photography by Eric Tadsen

WWW.KORSHAKCOLLECTION.COM
EXHIBITION THEMES

Themes of the collection include: historical and contemporary fantasy literature, classical and 20th century illustration, science fiction and fantasy themes and characters, space and technology, literary icons and famous stories, the intersection of fine art and illustration art, pulp illustration, printing history, and the art of collecting.

SCIENCE FICTION STORIES

LOST TRIBES OF VENUS, Kelly Frear (1922-2005), 1954. Oil on canvas board, 19 x 13".
LOST TRIBES OF VENUS: PLANET STORIES MAG

LIFE ON NEPTUNE, Frank R. Paul (1922-1963), 1940. Gouache on illustration board, 14 x 11".
FANTASTIC ADVENTURES MAGAZINE

GREEN HILLS OF EARTH, Stanley Meltzoff (1917-2006), 1952. Oil on canvas, 20 x 18".
GREEN HILLS OF EARTH: ROBERT HEINLEIN

WAR OF THE WORLDS, Jose Segrelles (1885-1969), c. 1930. Watercolor, 11 x 16".
WAR OF THE WORLDS: H.G. WELLS

FANTASY LITERATURE

THE MOCK TURTLE, Arthur Rackham (1867-1939), 1907. Pen and ink, watercolor, 11 x 7".
ALICE’S ADVENTURES IN WONDERLAND: L. CAROLL

FULL FATHOM FIVE, Edmund Dulac (1882-1953), 1908. Pen and ink, gouache, 17 x 11".
THE TEMPEST, ACT I: WILLIAM SHAKESPEARE

THE PIT & THE PENDULUM, Harry Clarke (1889-1931), 1919. Pen and ink, 9 x 7".
TALES OF MYSTERY & IMAGINATION: EDGAR A. POE

TARZAN THE TERRIBLE: EDGAR R. BURROUGHS
FEATURED ARTISTS

JASCHIK ALMOS
JAMES AVATI
AUBREY BEARDSLEY
WLADYSLAW BENDA
EARL K. BERGEY
HANNES BOK
FRANKLIN BOOTH
MARGARET BRUNDAGE
JIM BURNS
HARRY CLARKE
JOSEPH CLEMENT COLL
GUSTAVE DORE
EDMUND DULAC
EDWARD EMSHWILLER
VIRGIL FINLAY
SCOTT FISCHER
WILLIAM RUSSELL FLINT
FRANK FRAZETTA
KELLY FREAS
BRIAN FROUD
BROTHERS HILDEBRANDT
MICHAEL KALUTA
HEINRICH KLEY
ROY KRENKEL
DOROTHY LATHROP
HEINRICH LEFLER
NORMAN LINDSAY

PAUL MAK (PAVEL IVANOV)
FORTUNINO MATANIA
IAIN McCAIG
STANLEY MELTZOFF
KAY NIELSEN
FRANK R. PAUL
WILLIAM “WILLY” POGANY
J. K. POTTER
RICHARD POWERS
HOWARD PYLE
ARTHUR RACKHAM
WILLIAM HEATH ROBINSON
HUBERT ROGERS
JOHN SCHOENHERR
ALEX SCHOMBURG
FRANK E. SCHOONOVER
JOSE SEGRELLES
SIDNEY SIME
MALCOM SMITH
J. ALLEN ST. JOHN
LAWRENCE STERNE STEVENS
GUSTAF TENGGRREN
WILLIAM TIMLIN
EDWARD VALIGURSKY
HANS WESSO
MICHAEL WHELAN
N. C. WYETH
EXHIBITION SCHEDULE

SEPT. 1-5, 2022: 80th WORLD SCIENCE FICTION CONVENTION, CHICAGO

SEPT. 16. - NOV. 23, 2022: CORVUS GALLERY, UNIVERSITY OF CHICAGO LAB SCHOOL

JAN. - APRIL 2023: BOZEMAN ART MUSEUM, MT

MAY 2023 - JULY 2025: NOW BOOKING

FALL 2025: UNIVERSITY OF DELAWARE

JANUARY 2026 - DEC. 2027: NOW BOOKING

TRANSPORTATION & FEES

Artwork is individually packed in AirFloat Lined Strongboxes inside of double-lined cardboard container boxes. Shipping by fine art carrier is required and may be provided by our shipping partner: TCI International.

WEEKLY RENTAL FEE
$1,000

Weekly rental fee is subject to discount dependent on exhibition length and artwork inventory requested. We would love to discuss budget with you. Please contact collection curator Lauren Stump at lauren@korshakcollection.com for more information.

WWW.KORSHAKCOLLECTION.COM
The story of the Korshak Collection begins with the story of Shasta Publishers. Shasta was established in 1947 by Erle Korshak, Ted Ditky, and Mark Reinsberg, three young science fiction fans from the Chicago area. The small press published stories by John W. Campbell Jr., L. Ron Hubbard, Robert Heinlein, A. E. van Vogt, among others. For his contributions to the field of science fiction publishing, Erle Korshak is posthumously a Guest of Honor at this year’s 80th World Science Fiction Convention. Shasta Publishers was reborn in 2009 as Shasta-Phoenix Publishers to promote the incredible illustration artists and artwork of 20th century fantasy publishing.

Co-authored by collector Steve Korshak and promoting key artists from the collection’s inventory, all Shasta-Phoenix books featured here are available for consignment to the hosting institutions gift shop and library. Proceeds from the sale of the books are contributed in part to the hosting institution.