

THEODORE ROSZAK



WALKER ART CENTER

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H. H. ARNASON

THEODORE ROSZAK

THE WALKER ART CENTER, Minneapolis

In collaboration with the Whitney Museum of American Art, New York

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Exhibition Dates

September 18-November 11, 1956	WHITNEY MUSEUM OF AMERICAN ART
December 16-January 20, 1957	WALKER ART CENTER
February 13-March 17, 1957	LOS ANGELES COUNTY MUSEUM
April 4-May 26, 1957	SAN FRANCISCO MUSEUM OF ART
June 12-August 11, 1957	SEATTLE ART MUSEUM

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ACKNOWLEDGMENTS

On behalf of the Board of Directors of the Walker Art Center and the Trustees of the Whitney Museum of American Art, the Los Angeles County Museum, the San Francisco Museum of Art, and the Seattle Art Museum, I wish to thank the collectors, museums, Mr. and Mrs. Roszak, and Mr. Pierre Matisse, whose generosity in lending has made the exhibition possible.

For the preparation of the exhibition, I wish to acknowledge the generous cooperation of Hermon More, Lloyd Goodrich, and John I. H. Baur of the Whitney Museum of American Art, who worked closely with James H. Elliott, formerly on the staff of the Walker Art Center, and Sidney Simon.

Special thanks are due to Mrs. Theodore Roszak for her invaluable help in supplying information for the introductory text and the catalogue of the exhibition. Editorial and research assistance for the catalogue was provided by Sidney Simon, James H. Elliott, Nancy B. Miller, and Mary Ann Bieter. The publication was designed by John Sutherland. The photographs were made by the Flair Studios, New York City, unless otherwise noted.

H. H. Arnason, Director, Walker Art Center

LENDERS TO THE EXHIBITION

The Art Institute of Chicago; Mrs. Aniel Lunetto, Chicago; The Pierre Matisse Gallery, New York; The Museum of Modern Art, New York; The Norton Gallery and School of Art, West Palm Beach, Florida; Miss Sara-Jane Roszak, New York; Mr. Theodore Roszak, New York; Mr. and Mrs. James S. Schramm, Burlington, Iowa; The Trustees of the Tate Gallery, London; The College of Fine and Applied Arts, University of Illinois, Urbana; The Whitney Museum of American Art, New York.

CHRONOLOGY

- 1907 Born Poznan, Poland, May 1.
- 1909 Parents emigrated to the United States, settled in Chicago.
- 1920 First award in National Art Contest for Public Schools, sponsored by the *Herald-Examiner*, Chicago.
- 1922 Studied with Charles Schroeder and Wellington Reynolds in evening classes at the Art Institute of Chicago Professional School.
- 1925 Attended Art Institute of Chicago school as a day student.
- 1926 Attended classes at the National Academy of Design, New York. Studied with Charles Hawthorne and George Luks. Attended classes at Columbia University, New York.
- 1927 Resumed studies at Art Institute of Chicago school. Studied with John Norton, Boris Anisfeld, and Charles F. Kelley.
- 1928 First one-man exhibition (lithographs) at the Allerton Galleries, Chicago. Awarded American Traveling Fellowship. Returned to Chicago to teach drawing, lithography at Art Institute school.
- 1929-1930 On the Anna Louise Raymond Fellowship for European Study, traveled in France, Germany, Austria, Italy, and Czechoslovakia. Maintained a studio in Prague and then in Paris where he first became vitally aware of the modern movement.
- 1931 Settled in New York City. First sculptures in plaster and clay. Awarded Tiffany Foundation Fellowship. Married Florence Sapir.
- 1932 Exhibited in New York for the first time in the *First Biennial Exhibition* of the Whitney Museum of American Art.
- 1936 Began working with three-dimensional constructions.
- 1938 Instructor, composition and design, Design Laboratory, New York.
- 1940 Simultaneous exhibitions of constructions at Julien Levy Gallery and Artists' Gallery, New York.
- 1940-1945 During the war built aircraft at Brewster Aircraft Corporation and taught aircraft mechanics. Also worked at the experimental towing tank, Stevens Institute of Technology, New Jersey.
- 1941 Appointed to faculty of Sarah Lawrence College, Bronxville, New York.
- 1945 In sculpture, worked with freer forms in steel and began using brazed alloys.
- 1953 Commissioned to design bell tower for Eero Saarinen's non-sectarian chapel at Massachusetts Institute of Technology.
- 1956 Outdoor sculpture exhibition, Rodin Museum, Paris. Widener Gold Medal Award for Sculpture, Pennsylvania Academy of the Fine Arts, Philadelphia.



COURTESY LOOK MAGAZINE

THEODORE ROSZAK

One of the phenomena in the criticism of contemporary art may be described as the "statement by the artist." Virtually every exhibition catalogue and a large proportion of periodical articles seem increasingly to be made up of direct quotations in which the painter or sculptor describes his techniques, expounds his philosophy, or discusses his own work within the larger frame of art history. Such statements are of course immensely valuable to the art historian and critic and will be increasingly so in the future. But the question might still be asked why they occupy such a large place in current criticism. How did the tendency begin? Did it begin with an attempt by the critic or historian to achieve the most complete documentation by taking fullest advantage of the living presence of the artist? Was he, pressed for time and vaguely uneasy about the intent involved in the work, simply finding the easiest way out? Or did it begin with the artist, eager to disprove that popular superstition concerning his inability to verbalize?

Whatever the answer, there is no question that in recent years artists have been exploited (in most cases not unwillingly) as never before in history to translate into words the ideas they originally presented in paint or bronze. Although occasionally they have revolted against this exploitation (Stuart Davis in one classic instance), in most cases they have thrived and blossomed in their new parts as critics and historians. From their expanding roles of professors in universities and colleges teaching studio courses they have increasingly begun to branch into the teaching of art history and criticism.

All of this is in large part wholesome and admirable but there are some dangers involved. These do not lie in the general fact of artists becoming critics; certainly history has demonstrated that the painter can assume the role of critic more easily than the critic can take that of painter. Rather they arise when the artist discusses his own work and the critic, historian, or museum director, who originally urged him to the task, begins to accept the artist's words as part of the painting or sculpture. When such statements exist they must be given weight as first-hand evidence—but not of the same degree of primacy as the work of art itself.

These thoughts arise in connection with the retrospective exhibition of paintings, drawings, and sculptures by Theodore Roszak perhaps because this artist speaks and writes about his own works as effectively as any artist living today. A successful teacher, trained in communicating ideas verbally, he is—although in some degree self-educated (and perhaps because of this fact)—a highly cultivated man. He has read widely not

only in the history and criticism of the visual arts but also in philosophy, psychology, and literature; and his lectures and articles reveal how effectively he is able to apply what he has learned to his own problems as an artist and his own relations with the world in which he lives. He has a long-lasting and profound love of music; he has an understanding, transcending his personal involvement, of the social and aesthetic problems of contemporary painting, sculpture, and architecture.

Roszak speaks and writes with impressive enthusiasm and authority. When one has read speeches he has given at the Museum of Modern Art, the Whitney Museum of American Art, and the Art Institute of Chicago, articles about him (largely consisting of "statements by the artist") in the former *Art Digest* and *Magazine of Art*, or further statements in exhibition catalogues, one begins to wonder what can be said about his sculptures that he has not already said more convincingly.

The preparation for the present exhibition involved lengthy interviews with the artist. These were tape-recorded and the typescript ran to eighty-three pages of text, all of it highly interesting and informative. In fact, when I had finished reading these interviews, the temptation was almost overpowering to let the introduction consist entirely of a series of "statements by the artist" more monumental than any propounded in recent times. While as may easily be seen this temptation was only in part resisted, it did seem more appropriate to leave much of Roszak's discussion for subsequent editing and publication by the artist himself. Further, it seemed to me that the function of an introduction to a retrospective exhibition must involve not only an objective examination of the paintings and sculptures but also an equally objective examination of the artist's self-criticism; and it must attempt as accurately as possible to relate the works and the words.

The principal outlines of Theodore Roszak's life and career to this date have appeared in many different publications and here need only be summarized briefly. He was born on May 1, 1907, in Poznan, Poland, one of seven children of Kaspar Roszak and Praxeda Swierczynska. The father was originally a farmer but after compulsory service in the German army he left the farm and, in 1909 before Theodore was two years old, moved his family to Chicago. The mother was an accomplished fashion designer employed in her youth in Berlin by the court of the Hohenzollerns. Although she did not pursue her career after coming to the United States, her interests manifested themselves in the home environment she created and the support she lent to her son's experiments in drawing and painting. Roszak recalls that his grandfather on his mother's side was a musician and mathematician, functioning as town organist in Poznan and



40 *Peasant Woman*, 1929. Oil on canvas, 21 ½ x 18". Lent by the artist

composing extensively for the organ. There was an uncle as well who was an artist specializing in historical illustrations.

Roszak himself had begun drawing by the age of seven and this he continued actively while attending the public schools of Chicago. In 1922, while at Carl Schurz High School, he enrolled in the evening session at the Art Institute of Chicago Professional School, beginning his formal training with Charles Schroeder and Wellington Reynolds. From his earliest recollections there never seems to have been any question in his mind concerning his vocation as an artist and in 1925 immediately after graduation from high school he entered the Art Institute school as a full-time day student. His career as an art student was highly successful if orthodox, and brought him awards in oil painting and lithography, his first specialties.

During this period Roszak was little aware of the modern movement in Europe or America. His passions were old masters such as Rembrandt whom he studied in frequent visits to the Art Institute and the contemporary American realists and romantics—George Luks, Bellows, Leon Kroll, and Eugene Speicher. When he visited avant-garde exhibits at the Chicago Arts Club he was interested but apparently somewhat puzzled and not overly impressed.

In 1926 the artist was drawn to New York and the National Academy of Design by the great reputation of Charles Hawthorne. Whatever the reason, this interlude does not seem to have been successful, and Roszak feels he learned most at this time from private lessons with George Luks and particularly from courses in philosophy which he took at Columbia University. These latter constituted perhaps his first introduction to a larger literate world and marked the beginning of a continuing process of self-education in the humanities and sciences.

Between 1927 and 1929 Roszak resumed his studies of painting and lithography at the Art Institute of Chicago school, working with John Norton, Boris Anisfeld, and Charles F. Kelley. An American Traveling Fellowship in 1928 permitted him to visit eastern museums and to carry on experiments in lithography at Woodstock, New York. This in turn resulted in his first one-man exhibition of lithographs at the Allerton Galleries, Chicago, in 1928, as well as an appointment to teach drawing and lithography at the Art Institute school between 1928 and 1929.

The first major turning point in his career was unquestionably the Anna Louise Raymond Fellowship for European Study. This enabled him to spend the years 1929 to 1931 in Europe, years which brought about the full realization of contemporary experiments in painting and sculpture. Interestingly enough it was not Paris which attracted him at first (although he spent six months there toward the end of his stay) but Czechoslovakia, where he was entranced by new developments in architecture and the sense of the artist as a functioning part of an industrial society. He established a studio in Prague, where he worked for nine months with frequent excursions to Austria, Italy, and Germany. There, while learning about cubism and other phases of abstract art, he was particularly drawn to purism and constructivism and the wing of surrealism that stemmed from de Chirico. De Chirico specifically provided a bond between the romantic realism of Roszak's earlier style and the new world of modern art he was discovering.

Back in the United States in 1931, a Tiffany Foundation Fellowship made it possible for him to marry Florence Sapir of New York and for the young couple to settle and work quietly in Staten Island for a period of two years. This period of uninterrupted work was also important in giving Roszak a chance to clarify his ideas and to find his personal direction. Before his trip to Europe he had maintained his own studio only during summers in an old Columbia Exposition building on the south side of Chicago. Virtually all his time had been spent working with instructors or in the environment of the art school. The reasons for this involved first that passion for learning and learning thoroughly which has characterized Roszak's entire career; then there was the simple economic factor. As a

prize student and as a valued instructor the artist could be assured of a steady income at the school, something of considerable importance since he always had to earn his own way.

Thus the European visit and the Tiffany Foundation colony interlude may be said to mark the emergence of the artist from the student phase. While at Staten Island he began to experiment with modeling and constructing somewhat monolithic reliefs and, increasingly intrigued by the concept of the artist in the modern industrial world, he took courses in tool making and designing at an industrial school. From this time forward he had his own shop in which he gradually achieved that technical mastery of both hand and power tools as well as all sorts of materials which is implicit in his constructions and sculptures.

In 1932 Roszak who, aside from his earlier one-man show at Chicago, had exhibited in a number of national and international shows of paintings and prints, was invited to the *First Biennial Exhibition* of the Whitney Museum of American Art. From this time forward, although he is a slow and meticulous workman and does not seek exhibitions, he has been invited regularly not only to Whitney Annuals, but to national and international exhibitions in Chicago, San Francisco, Philadelphia, Minneapolis, Pittsburgh, Cincinnati, and many other places. In 1935 he was given a large retrospective exhibit at the Roerich Gallery in New York. Other one-man shows include those at the Albany Institute of History and Art, 1936; Julien Levy Gallery and Artists' Gallery, New York, 1940; Museum of Modern Art, New York (*Fourteen Americans*), 1946-47; and numerous exhibitions at the Pierre Matisse Gallery, New York. Outside of the United States he has shown in international exhibitions at Poznan (Poland), Paris, Antwerp, The Hague, Vienna, Barcelona, São Paulo, Düsseldorf, Zurich, Stockholm, Oslo, and London.

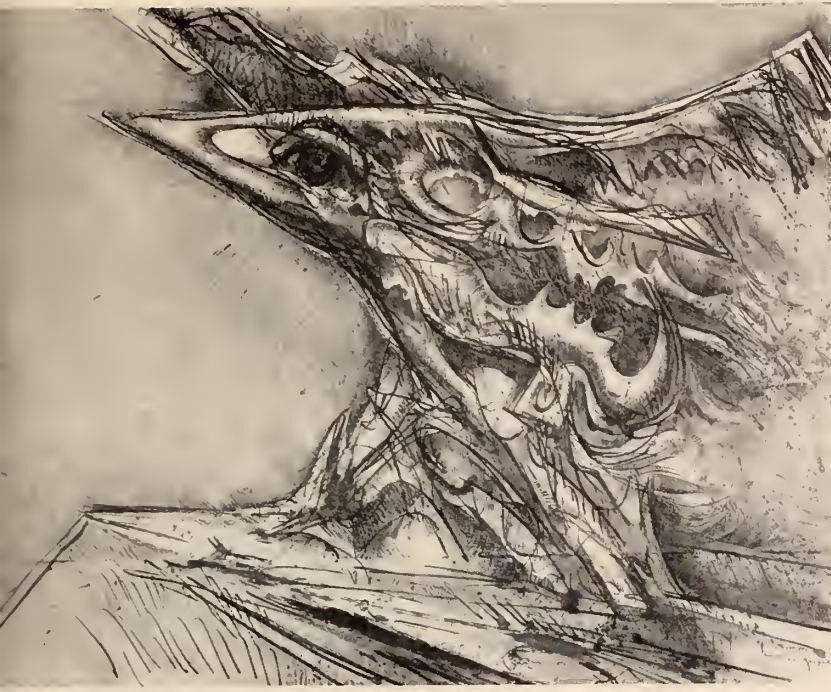
From 1934 (when he moved permanently to New York City) until the present day, Roszak's personal life settled into a quiet and harmonious routine which gives little indication of his problems and development as an artist. However, certain events are of particular importance. By 1936 he had begun working regularly on constructions while continuing his painting. His whole feeling for constructivism and for the artist as a potential molder of modern society was given focus when he was appointed to an instructorship in two- and three-dimensional design in the experimental workshop at the Design Laboratory in New York City. The Design Laboratory was an experiment established under the guidance of Laszlo Moholy-Nagy with the financial support of the Fine Arts Project of the W. P. A. Like the Chicago Institute of Design, it was an attempt to transplant to the United States the principles and the methods of the Bauhaus.

Roszak, a product of the great American city, had felt while in Czechoslovakia the potential affinity of constructivism and the Bauhaus idea to the American industrial scene, and it was this in part which had turned him almost unconsciously toward his experiments in construction and the exploration of form. Thus he entered into his work at the Design Laboratory with enthusiasm and during his period there he saturated himself with the constructivist point of view, the Bauhaus principles, and intensified through constant application his knowledge of tools and materials. The revived interest in teaching which this experience also involved led to his acceptance, in 1941, of an appointment to the faculty of Sarah Lawrence College, where he is now a senior member of the art department.

During the war years Roszak, an invaluable technician, built aircraft for the Brewster Aircraft Corporation and taught aircraft mechanics. He worked as well at the experimental towing tank at Stevens Institute of Technology.

By 1945 he was beginning to feel restive under the severe geometric limitations of constructivism and to experiment with freer sculptural shapes. The change was the result of a complex of factors, but a contributing element, as Roszak himself recognizes, was a technical by-product. A desire to achieve larger forms led to experimentation with welding, and the welding process led to the discovery of fascinating effects such as the fretted surface, the nodules and tactile variations of welded metal. The continued contemplation of these more or less accidental effects raised a whole world of associations in the artist's mind and brought into focus the problem which had been haunting him in relation to his geometric constructions: the problem of content in its relation to form in contemporary sculpture. From the moment of understanding his personal aesthetic problem and the discovery of the formal and technical means to solve it may be said to date the emergence of Roszak's mature sculptural style, the style which has established him as one of the major sculptors of our country.

Today the Roszaks with their daughter Sara-Jane who was born in 1947 continue to live quietly in lower west-side Manhattan in New York City. Summers are spent at Pigeon Cove, Massachusetts in drawing and reading and gaining perspective on the year's work. The artist's reputation continues to grow with each new work and each new exhibition. Awards other than those mentioned include a silver medal for drawing at Poznan (1929), the Eisendrath Award (1934), and the Frank G. Logan medal (1947 and 1951) from the Art Institute of Chicago. In 1951 he received the purchase award in sculpture from the international exhibition at São Paulo, Brazil, and in 1953 a purchase award from the University of Illinois. In 1956 he won the Widener Gold Medal Award for Sculpture at the Pennsylvania Academy of the Fine Arts.



52 *Scavenger*, 1946
Ink on paper, 22 x 28½"
Lent by the artist

SCULPTORS GALLERY



1 *Scavenger*, 1946-47
Steel, 13"
Lent by Mr. and Mrs.
James S. Schramm
Burlington, Iowa



19 *High Relief Study for Bell Tower*. 1955
Aluminum. 19 x 16". Lent by the Pierre
Matisse Gallery, New York



Spire and bell tower, Massachusetts Institute of Technology chapel.
Eero Saarinen. architect



Major sculptures by Roszak have been bought for the collections of the Museum of Modern Art, the Whitney Museum of American Art, the Art Institute of Chicago, the Museu de Arte Moderna, São Paulo, and many others. The Tate Gallery in London purchased his model for the *Monument to an Unknown Political Prisoner*. During the last three years he has been actively engaged in a major work of architectural sculpture, the bell tower for Eero Saarinen's chapel at the Massachusetts Institute of Technology. In this he has been able to utilize not only his most fundamental ideas concerning relations of content and form but his extensive technical and engineering background as well. In many ways this great and beautiful bell tower represents the summation of his experiences, knowledge, and ideas about the function of the artist today.

The present exhibition of paintings, drawings, constructions, and sculptures by Theodore Roszak divides naturally into three chronological groups. The oil paintings, dating between 1929 and 1947, illustrate the discovery of the modern movement and the assimilation of different influences. It should be noted that the exhibit does not include the earliest paintings and lithographs which the artist feels (perhaps unjustly) still to be essentially work of a student nature.

The second phase is illustrated by the constructions, dating between 1937 and 1943. Here we have the uncompromising concentration on geometric abstraction, the attempt at elimination of association, subject matter, or content other than that involved in the form itself, which marks the extreme constructivist position.

Finally we have the metal sculptures dating between 1946 and 1956 on which the artist's reputation principally rests. The drawings and gouaches which are included are of recent date and, although impressive works of art in themselves, they are in large part related to the sculptures.

The first impression of these three chronological groupings is perhaps astonishment at their seeming dissimilarity. The spectator, while admiring qualities in all three, may ask himself how a single artist without being merely an eclectic could produce the paintings, the constructions, and the sculptures. Yet if one looks beyond the surface, the subject matter or lack of subject matter, the influence or lack of influence of this or that master, to the qualities which make each of these paintings, constructions, and sculptures appealing and important as works of art, one may be even more astonished at their basic similarity—the unity of purpose, of idea and form which controls Roszak's work, whatever may be the stylistic variations and limitations he has set for the individual piece.

Peasant Woman (1929) is immediately reminiscent of the romantic classicism of early Speicher or Kroll. *Seated Figure* (1930) has enhanced the tradition of Renaissance classicism with overtones of classic surrealism. *Early Leave* (1931) gives us all the mystique of de Chirico perspectival space, while *Opus No. 5* (1931) has translated this fantasy into a tight abstraction of musical instruments. In the *Self Portrait* (1934) romantic surrealism is overlaid with formal cubism of the Juan Gris tradition. Then in *Fisherman's Bride* (1934) all these elements are assimilated and expanded in a perhaps overly dramatic unfolding composition.

The next group of paintings shows an increasing sense of a mechanistic vis-à-vis a romantic-surrealistic universe. *Girl at Piano* (1935-36) is controlled by arbitrary geometric planes. *42nd Street* (1936) is an excursion into American jazz-cubism—Stuart Davis out of early Max Weber. The trend to a monumental simplicity is climaxed in 1937 with the *Portrait of Florence*. If this is compared with the *Peasant Woman* of 1929, the entire progression of the artist from a romantic and atmospheric pictorial recession in space to an essentially sculptural projection from the picture plane becomes immediately apparent. From this point forward, although he continues to be intrigued by the problem of painting until the present day, Roszak ceases to think essentially as a painter. He has become a sculptor.

Subsequent experiments in painting during the next few years reflect the exploration of problems of geometric abstraction and abstract expressionism. *Composition in an Oval* (ca. 1940) suggests the early puristic efforts of Le Corbusier and Ozenfant. *Lullaby* (1944) looks back to Kandinsky and forward to many of the abstract expressionists, while *Opposition within a Circle* (1947) reveals that continuing admiration for Moholy-Nagy which even the revolt against constructivism could not diminish.

To summarize the influences one can detect in these paintings by no means exhausts their significance as works of art in their own right. Qualities will be found in all of them which belong to the artist himself and which will recur and help to explain his stature as a sculptor. To mention craftsmanship is perhaps a trifle démodé today but it is a factor somewhat difficult to avoid in contemplating any of the works of Roszak. In all the paintings as in the constructions and sculptures there is a sureness of touch, a complete control over the medium, which gives evidence of the thoroughness of the artist's training. Most of these are deliberately subject paintings and throughout there may be traced the artist's concern with the problem of subject matter. *Peasant Woman*, *Seated Figure*, *Self Portrait*, *Girl at Piano*, and *Portrait of Florence* all manifest the interest in portraiture which Roszak

41 *Seated Figure*, 1930
Oil on canvas, 32 x 26"
Lent by the artist



47 *42nd Street*, 1936
Oil on canvas, 29 x 35"
Lent by the artist



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48 *Portrait of Florence*, 1937. Oil on canvas, 27 x 21". Lent by the artist

has maintained until the present day. When the symbols of cubism or purism are used, as in the *Self Portrait*, *Girl at Piano*, and *42nd Street*, they become principally formal accessories to the subject or theme the artist is emphasizing.

The concern with subject never implies a simple interest in illustration or narrative as an end in itself. Throughout all the paintings (and this it seems to me applies to the non-objective as well as to the subject pictures) there is a pervasive quality of mood, a sense of mystery which in most cases is associated with an impression of quiet and withdrawal. Even the more aggressive and dynamic compositions such as *Fisherman's Bride* partake of this mystery with its overtones of sadness. In other words the approach to subject matter and content in the paintings reveals a romantic imagination of a high order.

49 *Composition in an Oval*, ca. 1940
Oil on masonite, 40 x 33". Lent by the artist



51 *Opposition within a Circle*, 1947. Oil on masonite, 48 x 48". Lent by the artist





44 *Fisherman's Bride*, 1934. Oil on canvas, 29 x 27". Lent by the Whitney Museum of American Art, New York

The paintings moreover demonstrate the artist's feeling for organization and his constant exploration of the problems of form. All the canvases have a meticulous architecture, a harmonious blending of color, shapes, lines, and space that suggest a passionate love of form for its own sake.

The dilemma of Roszak in his paintings was the dilemma of much of modern art. A sense of abstract classical structure was combined with a profound romantic imagination. Intensely aware of and enthusiastic about the abstract experiments of the twentieth century, he was nonetheless convinced of the need for and validity of content in painting. But what sort of content? What sort of subject matter? Here lay the difficulty. Roszak had expressed effectively many of the traditional themes and adapted some of the newer themes from the surrealists. The portrait, the lovers, the lonely and deserted figure, the romantic landscape, the mystery of inanimate objects, the tempo of the American city, man and the machine; all these and many others had been explored and presented, often with great effectiveness, through the vocabulary of abstraction. But the artist was still not satisfied. He felt a discrepancy between the ideas and the forms he was using. He did not feel that the ideas, the subjects sufficiently expressed his own feelings and thoughts; yet he had not discovered which subjects might or how any subject could be inextricably assimilated to the forms of contemporary painting. At the same time there was a great desire to explore more intensively the entire range of abstract form. This led to a number of purely non-objective paintings, many of them highly successful. But, haunted as he was by the problem of content in painting, it was both too difficult and too easy for Roszak simply to become an abstract painter. For him it would have solved nothing.

It was at this point that the artist became an active constructivist. Roszak has explained this seemingly abrupt change in a variety of ways. There was first the exposure to Bauhaus ideas in Czechoslovakia and Germany at the end of the twenties. As suggested above, what particularly caught his imagination was the concept of the artist as an integrated and contributing factor in society, working together with the architect, the city planner, the sociologist, the industrialist in the creation of a more harmonious world.

There was a natural feeling for three-dimensional materials which led him to experiment with relief constructions in the early thirties. His interest in and aptitude for tools and machines were enhanced by training and constant application. Finally there was the opportunity and environment of the Design Workshop in 1938 and the specific stimulus of Moholy-Nagy, one of the most dedicated teachers of modern times.

By this time Roszak had reached something of an impasse in his painting. The problem of form and content could not be solved. The desire to explore further matters of form was momentarily uppermost and this could most easily be achieved in a medium where subject matter in the ordinary sense did not exist. Constructivism to Roszak was a sort of catharsis, a necessary stage of transition and preparation for his emergence as a major sculptor.

This is not to say that the constructions do not have importance in their own right. They represent a remarkable range of achievement and demonstrate beyond question the gifts of the artist as a pure designer. In studying them one is immediately impressed by the originality of the concepts and the forms. It is obviously difficult for any young constructivist working within the severe limitations of this approach not to be suggestive of the pioneer constructions of Gabo, Pevsner, or Moholy-Nagy. Yet, aside from one or two pieces, it is hard to see much direct influence of these earlier masters on Roszak. His constructions have a quite individual character which sets them off from those of his European predecessors. First, they are beautifully constructed in a purely physical sense. Complaints have sometimes been made concerning some of the early constructivists that while extolling the beauty and efficiency of the machine their own knowledge of engineering principles and simple craftsmanship were so limited that their constructions frequently fell apart. This certainly cannot be said of Roszak, whose constructions are gems of craftsmanship.

A second quality which characterizes them, it seems to me, is their actual approximation to beautiful, if at times strange, machines. One has a feeling about them that if a button is pressed energetic action will ensue. Also to be noted is the variety of shapes the artist explores within the non-objective medium, shapes which at times (as in *Forms within an Oval* [1937]) are reminiscent of cubism, and at other times (as in *Chrysalis* [1937] and *Harlequinade* [1938]) clearly relate to the organic or microscopic surrealism of Miró.

All of these elements—the proximity to actual machine forms, the wide variety in the experiments, and the excursions into cubism and surrealism—reveal the restless energy of Roszak's exploration of formal problems. They show perhaps even more strikingly that the artist's basic dilemma—the resolution of form and content—is still very much with him. For him a construction can never be a purely non-objective arrangement of lines, shapes, and masses. It must *be* a machine, sometimes a machine of menace and dreadful purpose. Even the occasional use of certain titles such as *Chrysalis* or *Harlequinade*, rather than the accepted *Variation*, *Forms within an Oval*, or *Trajectories*, reveals his inclinations.

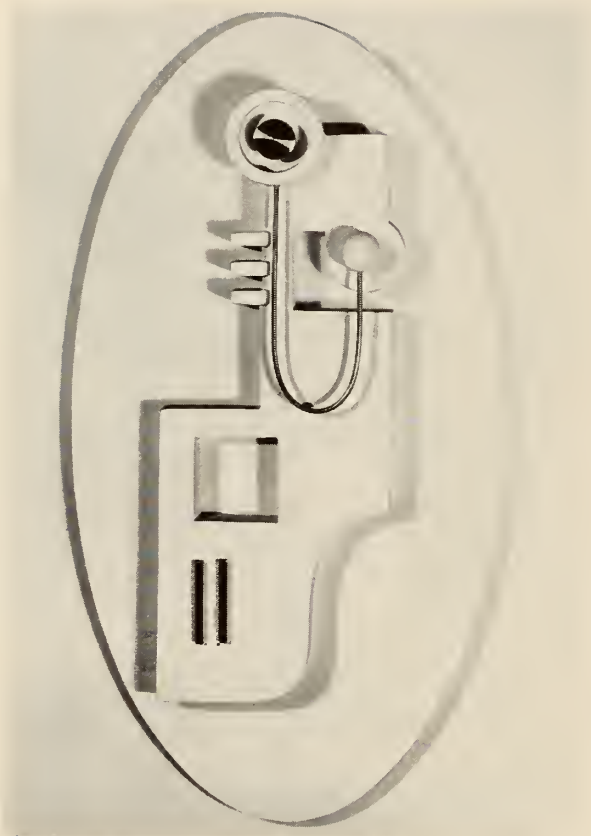
In his introductory statement to the catalogue of the Museum of Modern Art's *Fourteen Americans* exhibition, 1946-47, Roszak noted that he was no longer in sympathy with the constructivist position of harmony between artist and society, although he emphasized constructivism's historical importance. For himself he felt that "the world is fundamentally and seriously disquieted and it is difficult to remain unmoved and complacent in its midst." In a radio talk sponsored by the Whitney Museum in 1953 and in an address at the Art Institute of Chicago in 1955 (reprinted as *In Pursuit of an Image*), as well as in personal conversation, he attacks the constructivist position more forcefully, almost as though he felt his own change of style needed some justification. Yet, as I have attempted to suggest, the constructivist interlude was a dramatic but extremely logical stage of transition between the romantic subject paintings and the profound and expressive sculptures of today. Constructivism enabled him to get rid of the traditional subject matter of the past, to enlarge immensely his knowledge and understanding of abstract structure, and to find his way to a new integration of form and content.

Certainly there must have been modifications in the artist's attitudes. He sees himself as moving from the integrated and harmonious world of the constructivists to a world "fundamentally disquieted." But has not the disquiet always been there within the mind of the artist? Is it not present in the haunting mood of the paintings, in the menace of the machine constructions? Although it may be at odds with some of Roszak's own statements, I would suggest that he has always been a romantic expressionist and that he momentarily turned to constructivism as a means of solving certain personal aesthetic and moral problems. When these were solved he would naturally come back to his fundamental position. Certainly he was enthusiastically involved in the constructivist idea while he participated in it, certainly he believed momentarily but nonetheless intensely in the theories propounded by Moholy-Nagy. But to me the clearest evidence of his basically unchanging position lies in the forms which the constructions themselves took.

The Museum of Modern Art exhibition of 1946-47 included a number of the constructions and three or four sculptural experiments in welded, hammered, and brazed metals. Of these, *Anguish* (1946) and *Surge* (1946) are among the most freely expressionistic sculptures he has ever created, marking the most extreme opposition to the geometric perfection of the constructions. However, with the very next sculptures, such as *Scavenger* (1946-47), *Thorn Blossom* (1947), and *Spectre of Kitty Hawk* (1946-47), there is established the beautiful balance between the formal and expressive elements which describes his recent style.



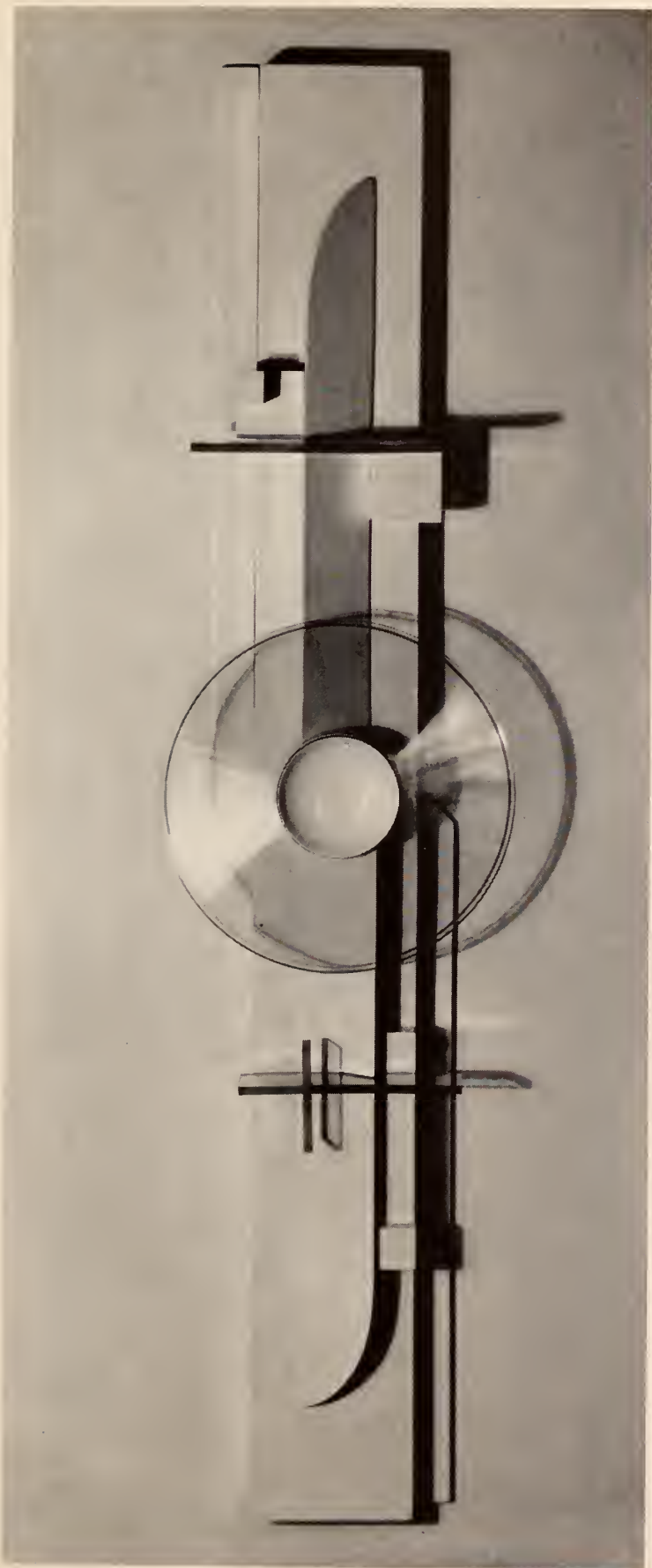
27 *Chrysalis*, 1937
Wood, steel, and brass, 20"
Lent by the artist



29 *Forms within an Oval*, 1937. Wood and brass, 29½"
Lent by the artist



37 *Pierced Circle*, 1941. Wood and plastic, 24"
Lent by the artist



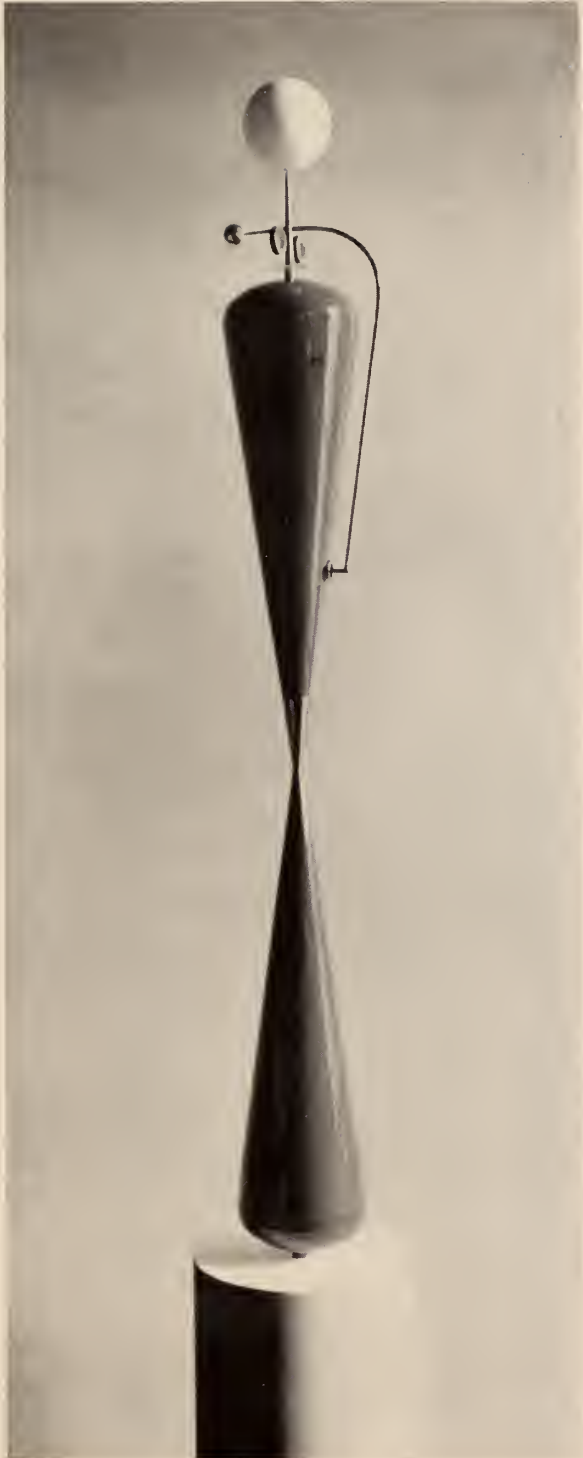
39 *Vertical Construction*, 1943
Wood and plastic, 74"
Lent by the artist

The years between 1931 and 1945 had seen not only a constant exploration and development in Roszak's painting and sculpture; they had seen a constant process of avid self-education in all fields, a constant growth and maturing as an individual. His reading ranged from Plato to Nietzsche, Kierkegaard, Croce, and Focillon. He discovered the delights of poetry, to which he relates sculpture in striking analogies. A particular passion is nineteenth-century American literature, and the writings of Melville have become almost a bible to him. The term "self-education" is perhaps misleading since there was originally no conscious motivation in Roszak's omniverous reading. It was simply a natural consequence of an intensely inquiring mind, stimulated perhaps by the environment of Sarah Lawrence College. However, it was through the expanding horizon created by this reading that the artist's dilemma—the reconciliation of form and content in a contemporary expression—was resolved. For he read as a visual artist. The printed page was continually translated into a pictorial image and, now liberated from the traditional subjects of painting and sculpture, he discovered in literature an endless source of wonderful ideas and images as inspirations for sculptural concepts.

By 1945, then, Roszak was in every way prepared for the development of a new sculptural approach. His reading and his thinking about individual and world problems and conflicts had given him a deep mine of material for expression which he was impatient to explore. His constructivist experiments had provided intensive training in sculptural problems of mass and space as well as clarified his thinking on questions of abstract organization. His extensive experience with tools and machines, most recently with welding and brazing, had suggested a means of expression that could combine structural control of basic shapes with an infinite variety of associative suggestion in the pitted and varicolored textural surfaces. Naturally all these elements came to synthesis extremely gradually, so that while we may date the beginning of his productive sculptural period from 1945, we must remember that he was already experimenting with this approach as early as 1943.

Roszak's treatment of subject matter, his integration of form and content in essentially abstract expression, is the core of his sculptural contribution and may best be studied by the examination of a number of individual pieces.

Like *Anguish* and *Surge, Scavenger* states in powerful terms the feeling of conflict which had begun to obsess him. He describes it as a migration of forces, shiftless, parasitic, yet ruthless, an idea applicable in many ways to modern man or to modern nations. Although the title, like the titles of all the recent sculptures, is explicit in suggesting the idea involved,



35 *Bi-polar Form*, 1940
Wood, brass, and steel, 54"
Lent by Mrs. Aniel Lunetto, Chicago

53 *Spectre of Kitty Hawk*, 1946
Ink on paper, 52 x 41". Lent by the artist



2 *Spectre of Kitty Hawk*, 1946-47
Steel brazed with bronze and brass, 40½"
Lent by the Museum of Modern Art, New York,
Purchase Fund



there is nothing merely descriptive or illustrative in the sculpture itself. It is essentially an abstract expressionistic work whose aggressive shapes and violent movement, whose pitted surfaces and thorny projections all communicate the artist's awareness of something unhealthy and dangerous. The essence of the work, and of Roszak's entire body of sculpture, is that of transition and change, of metamorphosis as the only enduring reality. All is allusion and suggestion. Yet, curiously enough, there is nothing basically accidental or haphazard in the organization. These sculptures grow out of dozens and sometimes hundreds of meticulous drawings in which an idea is explored and re-explored until finally the most appropriate and expressive shapes are arrived at. The drawing is then translated into a thin armature of steel wire and around this the steel is shaped and molded with the welding flame. Obviously, many new variations of shapes and surfaces emerge in the process of welding, but the basic form is firmly implanted in the artist's mind. Finally, through brazing of the surfaces with nickel and copper alloys and polishing or fretting these, an infinite range of textural suggestion is achieved.

In the *Raven* (1947) may be seen even more clearly the combination of evocative image, spatial movement, beauty of outline and textured surfaces which characterize so much of Roszak's sculpture. Here the shape implies not only the raven of Edgar Allan Poe, but the artist has also suggested a form of female symbol which he associates with the development of Poe's character. In this work particularly, it seems to me, may be sensed that organizational balance and relationship of elements which have always been implicit in Roszak's work but which his constructions made most explicit. Here the question is not geometric versus organic, classic versus baroque, but simply that love and sense of form which underlies all serious art.

The *Thorn Blossom* at the Whitney Museum was made on the eve of the birth of the artist's daughter, Sara-Jane, and involves a highly personal emotion. The delicate and lovely flower which in order to survive must throw up a shield of thorns becomes a symbol of those many children whom war and destruction never permitted to develop. In this piece, as well as in the *Spectre of Kitty Hawk* and *Recollection of the Southwest* (1948), we see in the crescent a favorite recurring shape of Roszak's sculpture, usually established in dynamic tension against an opposing mass of jagged projections. The *Spectre of Kitty Hawk* was perhaps the most monumental and ambitious sculptural experiment attempted to date, a pterodactyl symbol of flight as a destructive scourge.

Everywhere the artist finds images which can be translated into sculptural symbols. As *Recollection of the Southwest* provides reminiscences of

cactus shapes and of the century plant that blooms once every hundred years and at night, so *Sea Quarry* (1949) is a synthesis of every form of marine life.

The "Invocation" series represents a more ambitious attempt to translate and interpret fundamental ideas concerning the meaning of life. *Invocation I* (1947) is an overt and violent symbol of sex and fertility, an invocation to life and survival. *Invocation II* (1950-51), using chalice and candelabra forms, suggests the nature of and the need for the spiritual life; while *Invocation III*, which still exists only in a drawing, attempts to combine the spiritual and physical elements in terms of the salient characteristics of his sculptural forms.

Another ambitious theme on which Roszak is working is that of Prometheus, and the monumental *Skylark* (1950-51) is related to this. Inspired by a poem of Gerard Manley Hopkins which refers to the "chained skylark," it "reflects the plight of man descended from his Promethean heights, caught within the bonds of civilization, and reduced to the ashes of his own bones." Roszak also sees in this the image of Icarus descending in flames.

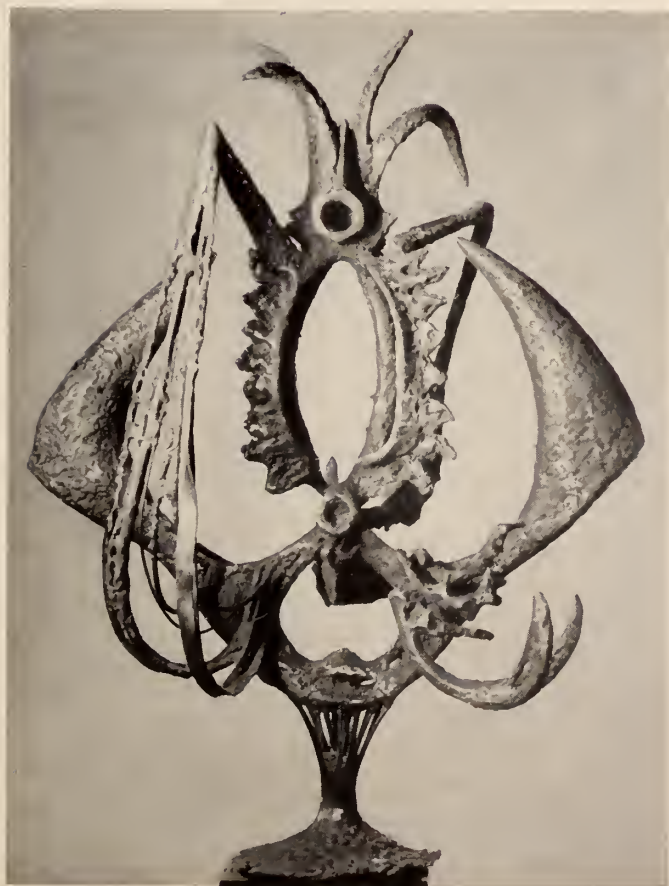
In his talk at the Art Institute of Chicago referred to above, Roszak gave a highly detailed and fascinating account of the genesis of the sculpture *Whaler of Nantucket* (1952-53). The tremendous impact upon him of Melville's *Moby Dick* finally crystallized in the concept of the pursuer and the pursued who ultimately become one. An anvil in his forge seen in half darkness suggested the shape that this concept must take and out of these elements emerged one of his most moving, suggestive, and forceful sculptures.

These descriptions of Roszak's subjects, which are necessarily in large part simply paraphrases of the artist's words, are intended to suggest in summary the kinds of ideas and symbols which he is concerned with and out of which his sculptural forms arise. It is his achievement to have been able to translate philosophical or literary concepts into visual images which have a complete existence and reality of their own and yet which, when related to the original concept, can give to it a new and powerful dimension.

The exhibition includes many other sculptures which would merit detailed description, such as the sketch for the *Monument to an Unknown Political Prisoner* (1952), the *Memorial to Gloucester Seamen* (1954), *Thistle in the Dream* (a tribute to Louis Sullivan) (1955-56) and others. The three mentioned are of particular interest in suggesting Roszak's increasing concern with monumental themes in sculpture, a concern which has now been given magnificent expression in the bell tower of the chapel at the Massachusetts Institute of Technology.



4 *Raven*, 1947. Steel, 18". Lent by the Pierre Matisse Gallery, New York



3 *Invocation I*, 1947. Steel, 24½"
Lent by the Pierre Matisse Gallery, New York

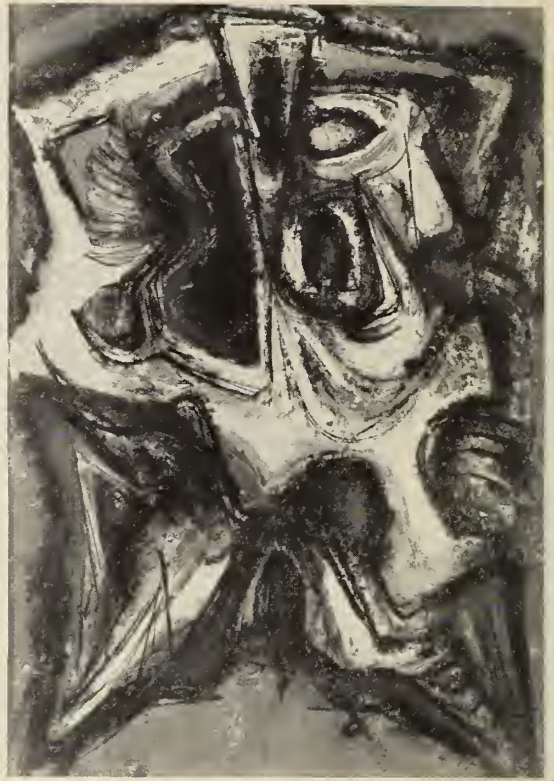


5 *Thorn Blossom*, 1947. Steel brazed with nickel-silver, 33 ½". Lent by the Whitney Museum of American Art, New York

17 *Memorial to Gloucester Seamen*, 1954. Copper, 12 ½". Lent by the Pierre Matisse Gallery, New York

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54 *Carcass*, 1947. Gouache on paper, 15 x 10"
Lent by the artist



6 *Recollection of the Southwest*, 1948. Steel brazed with nickel-silver, 32". Lent by the Pierre Matisse Gallery, New York



As I suggested at the beginning of this essay, it is very difficult to evaluate Roszak's position and direction as an artist without referring closely to the highly articulate self-analyses which he has presented on a number of occasions. When he states his purpose as an attempt to understand the great ideas and myths of the world and to create from them visual, sculptural images which will have meaning (though not necessarily identical ones) to peoples of all nations and races, no one can question him or the magnificent realizations of this ambitious project. However, when he sees in his recent work a complete reversal of the ideas and feelings found in his earlier work, it is more difficult to follow his reasoning. As I have tried to demonstrate, it seems to me that while there are obvious and definite stages in Roszak's development, there is actually a much greater continuity and fixedness of purpose than he seems prepared to admit.

Also, when he associates himself with the baroque movement "at its inception, when it is closest to the Gothic thrust," I wonder whether this art-historical classification is not motivated by the continuing reaction to classical constructivism. The concept of the baroque has recently come into fashion once more and is loosely applied to many different artists who have in common little except a general inclination towards some form of expressionism.

Unlike "baroque," the word "romantic" is now somewhat out of fashion although, viewed in the larger historical sense, it deserves as much or more respect. A tradition which can number among its adherents Giorgione, Rembrandt, Claude, Watteau, Géricault, Delacroix, and Rodin is not one to be lightly dismissed even though in recent times it has too often been corrupted into sentimentality. If there is any point to the placing of contemporary artists in historical context, it would seem to me that it is within the great romantic tradition that Roszak belongs, particularly that tradition of the early nineteenth century whose proponents were firmly rooted in even while revolting against a classical tradition, and many of whom were deeply involved in attempting to give visual expression to the great myths and the great ideas of world literature.

Whatever is the truth in these matters (and perhaps they are of interest only to art historians), there is no question that Theodore Roszak is now making one of the major and original contributions to the sculpture of our time. His achievement is already considerable although in the lives of sculptors he is still a young man on the threshold of his career.



7 *Sea Quarry*, 1949. Steel. 30½". Lent by the Norton Gallery and School of Art, West Palm Beach, Florida

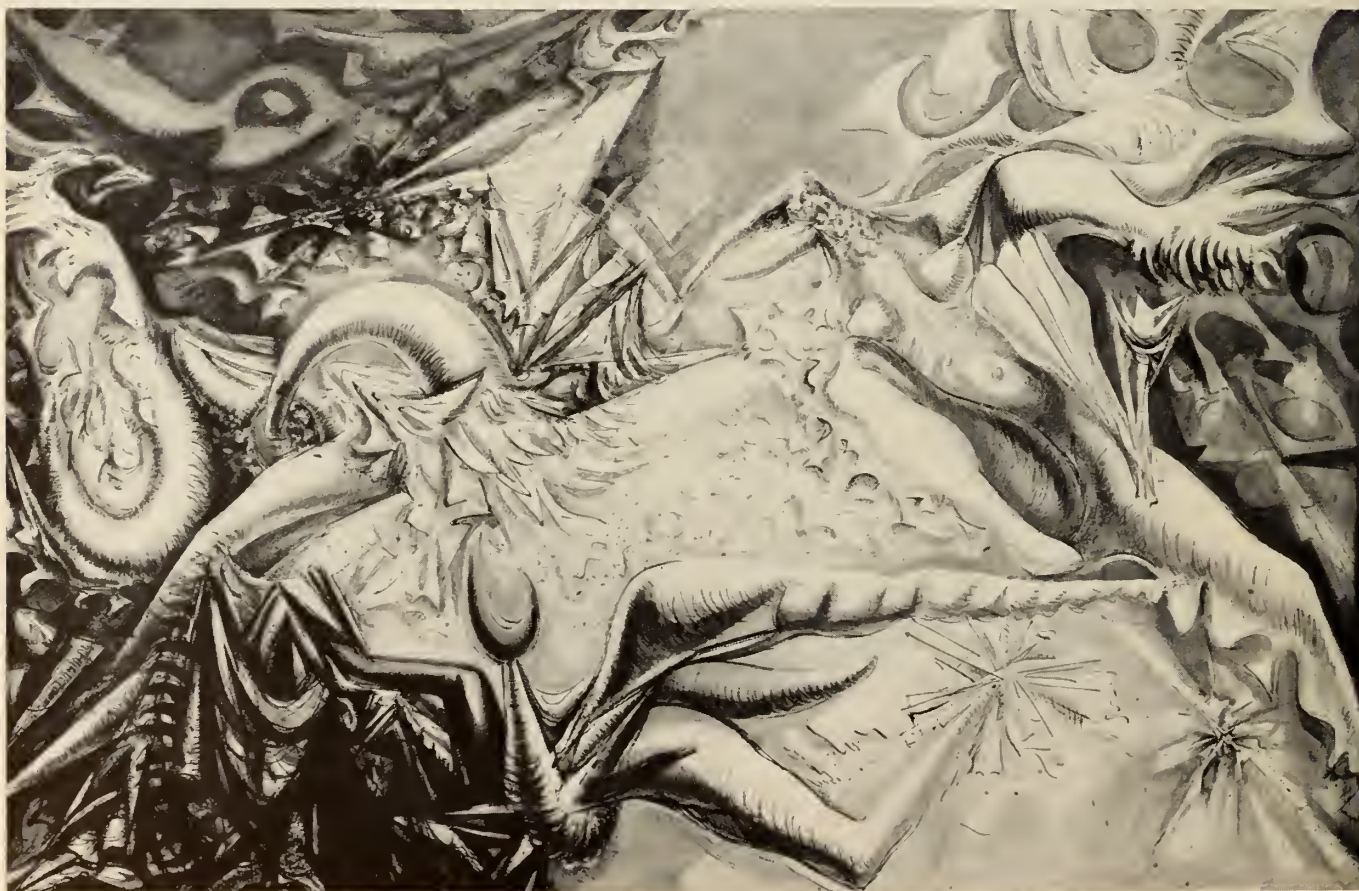


8 *Migrant*, 1950. Steel brazed with copper, 28½". Lent by the College of Fine and Applied Arts, University of Illinois, Urbana

10 *Skylark*. 1950-51. Steel. 99"
Lent by the Pierre Matisse Gallery, New York



57 *Study for The Furies*. 1950. Ink on paper. 26 x 40". Lent by the Whitney Museum of American Art, New York





59 *My Wife*, 1951. Ink on paper, 36 x 27". Lent by the artist

14 *Whaler of Nantucket*, 1952-53. Steel, 34½". Lent by the Art Institute of Chicago, Edward E. Ayer Fund





12 *Monument to an Unknown Political Prisoner*, 1952. Steel brazed with nickel-silver, 16". Lent by the Trustees of the Tate Gallery, London



62 *Nova No. 2*, 1954. Ink on paper, 26½ x 40½". Lent by the artist

20 *Prometheus I*, 1955-56. Steel brazed with nickel-silver, 15". Lent by the artist





67 *The Great Moth*, 1955. Ink on paper, 67 x 17"
Lent by the artist



21 *Thistle in the Dream (To Louis Sullivan)*, 1955-56
Steel, 58"
Lent by the Pierre Matisse Gallery, New York

CATALOGUE OF THE EXHIBITION

In the listing of dimensions, height precedes width; if only one measurement is given it refers to height. All works were lent by the artist unless otherwise noted. *Denotes reproduction in the catalogue.

SCULPTURE

- *1. *Scavenger*, 1946-47. Steel, 13". Lent by Mr. and Mrs. James S. Schramm, Burlington, Iowa.
- *2. *Spectre of Kitty Hawk*, 1946-47. Steel brazed with bronze and brass, 40½". Lent by the Museum of Modern Art, New York, Purchase Fund.
- *3. *Invocation I*, 1947. Steel, 24½". Lent by the Pierre Matisse Gallery, New York.
- *4. *Raven*, 1947. Steel, 18". Lent by the Pierre Matisse Gallery, New York.
- *5. *Thorn Blossom*, 1947. Steel brazed with nickel-silver, 33½". Lent by the Whitney Museum of American Art, New York.
- *6. *Recollection of the Southwest*, 1948. Steel brazed with nickel-silver, 32". Lent by the Pierre Matisse Gallery, New York.
- *7. *Sea Quarry*, 1949. Steel, 30½". Lent by the Norton Gallery and School of Art, West Palm Beach, Florida.
- *8. *Migrant*, 1950. Steel brazed with copper, 28½". Lent by the College of Fine and Applied Arts, University of Illinois, Urbana.
- *9. *Invocation II*, 1950-51. Steel brazed with nickel-silver, 19½". Lent by the Pierre Matisse Gallery, New York.
- *10. *Skylark*, 1950-51. Steel, 99". Lent by the Pierre Matisse Gallery, New York.
11. *Mandrake*, 1951. Steel brazed with copper, 25½". Lent by the Pierre Matisse Gallery, New York.
- *12. *Monument to an Unknown Political Prisoner*, 1952. Steel brazed with nickel-silver, 16". Lent by the Trustees of the Tate Gallery, London.
13. *Rite of Passage*, 1952-53. Steel brazed with copper and nickel-silver, 48". Lent by the Pierre Matisse Gallery, New York.

- *14. *Whaler of Nantucket*, 1952-53. Steel, 34½". Lent by the Art Institute of Chicago, Edward E. Ayer Fund.
- 15. *Fledgling*, 1953. Steel brazed with copper, 29". Lent by the Pierre Matisse Gallery, New York.
- *16. *Hound of Heaven*, 1953-54. Steel brazed with copper and nickel-silver, 70". Lent by the Pierre Matisse Gallery, New York.
- *17. *Memorial to Gloucester Seamen*, 1954. Copper, 12½". Lent by the Pierre Matisse Gallery, New York.
- 18. *Heliochronometer*, 1955. Steel, 15". Lent by the Pierre Matisse Gallery, New York.
- *19. *High Relief Study for Bell Tower*, 1955. Aluminum, 19x16". Lent by the Pierre Matisse Gallery, New York.
- *20. *Prometheus I*, 1955-56. Steel brazed with nickel-silver, 15".
- *21. *Thistle in the Dream (To Louis Sullivan)*, 1955-56. Steel, 58". Lent by the Pierre Matisse Gallery, New York.
- 22. *Floral Relief I*, 1956. Copper brazed with nickel-silver, 12x5". Lent by the Pierre Matisse Gallery, New York.
- 23. *Cradle Song*, 1956. Steel brazed with copper and nickel-silver, 96". Lent by the Pierre Matisse Gallery, New York.
- 24. *My Wife*, 1956. Steel brazed with copper, 22".
- *25. *Sea Sentinel*, 1956. Steel brazed with bronze, 105". Lent by the Whitney Museum of American Art, New York.

CONSTRUCTIONS

- *26. *Amorphic Form*, 1937. Wood and wire, 21".
- *27. *Chrysalis*, 1937. Wood, steel, and brass, 20".
- 28. *Elliptical Arrangement*, 1937. Wood and steel, 9⅞".
- *29. *Forms within an Oval*, 1937. Wood and brass, 29½".
- 30. *Construction in White*, 1938. Wood and plastic, 38".
- 31. *Harlequinade*, 1938. Wood and wire, 16". Lent by Mrs. Aniel Lunetto, Chicago.
- 32. *Variation in Gold and White*, 1938. Wood and brass, 13½".
- 33. *Variation No. 2*, 1938. Wood and brass, 13".
- 34. *Trajectories*, 1939. Wood and wire, 12¾".
- *35. *Bi-polar Form*, 1940. Wood, brass, and steel, 54". Lent by Mrs. Aniel Lunetto, Chicago.
- 36. *Monument to Lost Dirigibles*, 1940. Steel and brass, 22".
- *37. *Pierced Circle*, 1941. Wood and plastic, 24".
- *38. *Spatial Construction*, 1943. Steel wire, 23½".
- *39. *Vertical Construction*, 1943. Wood and plastic, 74".

PAINTINGS

- *40. *Peasant Woman*, 1929. Oil on canvas, 21½x18".
- *41. *Seated Figure*, 1930. Oil on canvas, 32x26".
- 42. *Early Leave*, 1931. Oil on canvas, 16x21".
- 43. *Opus No. 5*, 1931. Oil on canvas, 17x14".
- *44. *Fisherman's Bride*, 1934. Oil on canvas, 29x27". Lent by the Whitney Museum of American Art, New York.
- *45. *Self Portrait*, 1934. Oil on canvas, 40x33".
- 46. *Girl at Piano*, 1935-36. Oil on canvas, 36x47".
- *47. *42nd Street*, 1936. Oil on canvas, 29x35".
- *48. *Portrait of Florence*, 1937. Oil on canvas, 27x21".
- *49. *Composition in an Oval*, ca. 1940. Oil on masonite, 40x33".
- 50. *Lullaby*, 1944. Oil on masonite, 10x10".
- *51. *Opposition within a Circle*, 1947. Oil on masonite, 48x48".

DRAWINGS

- *52. *Scavenger*, 1946. Ink on paper, 22x28½".
- *53. *Spectre of Kitty Hawk*, 1946. Ink on paper, 52x41".
- *54. *Carcass*, 1947. Gouache on paper, 15x10".
- 55. *Frost-covered Rocks*, 1947. Gouache on paper, 10x15".
- 56. *High Altitude*, 1947. Gouache on paper, 10x15".
- *57. *Study for The Furies*, 1950. Ink on paper, 26x40". Lent by the Whitney Museum of American Art, New York.
- 58. *Invocation III*, 1951. Ink on paper, 41x23". Lent by Miss Sara-Jane Roszak, New York.
- *59. *My Wife*, 1951. Ink on paper, 36x27".
- 60. *Furies of Folly Cove*, 1952. Ink on paper, 40½x61¼".
- 61. *Nova No. 1*, 1952. Ink on paper, 27¼x20½".
- *62. *Nova No. 2*, 1954. Ink on paper, 26½x40½".
- 63. *Cosmic Landscape*, 1955. Ink on paper, 42x80".
- 64. *Explosion in a Graveyard*, 1955. Ink on paper, 22x28".
- 65. *In Pursuit of an Image*, 1955. Ink on paper, 40x72".
- *66. *The Flying Vulture*, 1955. Ink on paper, 40¾x67½".
- *67. *The Great Moth*, 1955. Ink on paper, 67x17".
- 68. *Winter Sun*, 1955. Ink on paper, 41x36¾".

PUBLIC AND PRIVATE COLLECTIONS

Arizona State College, Tempe
Art Institute of Chicago
Mr. Clement Greenberg, New York
Dr. and Mrs. Henry Janowitz, Englewood, New Jersey
Miss Belle Krasne, New York
Mrs. Aniel Lunetto, Chicago
Pierre Matisse Gallery, New York
Museu de Arte Moderna, São Paulo
Museum of Modern Art, New York
Norton Gallery and School of Art, West Palm Beach
Mr. Daniel Catton Rich, Chicago
Miss Sara-Jane Roszak, New York
Mr. Joseph Schapiro, Chicago
Mr. and Mrs. James S. Schramm, Burlington, Iowa
Mr. and Mrs. Jay Steinberg, Chicago
Tate Gallery, London
University of Colorado, Boulder
University of Illinois, Urbana
Whitney Museum of American Art, New York
Yale University Art Gallery, New Haven

AWARDS

1928 American Traveling Fellowship
Lithograph and Trebilcock Awards, Art Institute of Chicago
1929 Anna Louise Raymond Fellowship for European Study
Silver Medal, Poznan, Poland
1931 Tiffany Foundation Fellowship
1934 Eisendrath Award for Painting, Art Institute of Chicago
1947 Frank G. Logan Medal, Art Institute of Chicago
1951 Purchase Award, Museu de Arte Moderna, São Paulo, Brazil
Frank G. Logan Medal, Art Institute of Chicago
Faculty Fellowship, Sarah Lawrence College, Bronxville, New York
1952 American Award, International Competition, Museum of Modern Art, New York
International Award, Institute of Contemporary Art, London
1953 Purchase Award, University of Illinois, Urbana
1956 George E. Widener Gold Medal for Sculpture, Pennsylvania Academy of the
Fine Arts, Philadelphia

ONE-MAN EXHIBITIONS

1928 Allerton Galleries, Chicago
1935 Roerich Museum of Art, New York
1936 Albany Institute of Art and History
1940 Artists' Gallery, New York; Julien Levy Gallery, New York
1951 Pierre Matisse Gallery, New York
1953 Pierre Matisse Gallery, New York

GROUP EXHIBITIONS

- 1928 Chicago Society of Artists
1929 Art Institute of Chicago
1930 Art Institute of Chicago
1931 Anderson Gallery, New York; Art Institute of Chicago
1932 Addison Gallery of American Art, Andover, Massachusetts; American Federation of Arts traveling exhibition; California Palace of the Legion of Honor, San Francisco; Joslyn Art Museum, Omaha; Little Gallery, Cedar Rapids, Iowa; Minneapolis Institute of Arts; Whitney Museum of American Art, New York
1933 Art Institute of Chicago; Faulkner Memorial Art Wing, Public Library, Santa Barbara; Honolulu Academy of Arts; Oakland Art Museum; Whitney Museum of American Art, New York
1934 Art Institute of Chicago; Rochester Memorial Art Gallery; Wanamaker Regional Exhibition, New York; Whitney Museum of American Art, New York
1935 Art Institute of Chicago; Whitney Museum of American Art, New York
1936 Art Guild Gallery, New York; Pennsylvania Academy of the Fine Arts, Philadelphia; Uptown Gallery, New York; Whitney Museum of American Art, New York
1937 Art Institute of Chicago; Columbus Gallery of Fine Arts; Minneapolis Institute of Arts; Whitney Museum of American Art, New York
1938 Art Institute of Chicago; Whitney Museum of American Art, New York
1941 Art Institute of Chicago; Whitney Museum of American Art, New York
1942 Whitney Museum of American Art, New York
1943 Whitney Museum of American Art, New York
1944 Whitney Museum of American Art, New York
1945 Whitney Museum of American Art, New York
1946 Museum of Modern Art, New York; Whitney Museum of American Art, New York
1947 Art Institute of Chicago; Arts and Crafts Center of Pittsburgh; Brooks Memorial Art Gallery, Memphis; Chicago Galleries Association; Cincinnati Modern Art Society; Outlines Gallery, Pittsburgh; Louisiana State University, Baton Rouge; William Rockhill Nelson Gallery of Art, Kansas City; Portland Art Museum; San Francisco Museum of Art; Sculpture Center, New York; Society of the Four Arts, Palm Beach; F. Taylor Galleries, Los Angeles; Vassar College, Poughkeepsie; Wadsworth Atheneum, Hartford; Whitney Museum of American Art, New York
1948 Architectural League of America, New York; Sculpture Center, New York; Whitney Museum of American Art, New York
1949 American Federation of Arts traveling exhibition; Art Gallery of Toronto; Pierre Matisse Gallery, New York; Munson-Williams-Proctor Institute, Utica; Sculpture Center, New York; University of Iowa, Iowa City; Virginia Museum of Fine Arts, Richmond; Whitney Museum of American Art, New York
1950 Museum of Modern Art, New York; Pavilion of Sculpture, Antwerp; Whitney Museum of American Art, New York
1951 American University, Washington, D. C.; Art Institute of Chicago; Grand Rapids Art Gallery; Kansas City Art Institute and School of Design; Sarah Lawrence College, Bronxville, New York; Metropolitan Museum of Art, New York; Munson-Williams-Proctor Institute, Utica; Norton Gallery and School of Art, West Palm Beach; Philbrook Art Center, Tulsa; San Francisco Museum of Art; J. B. Speed Art Museum, Louisville; University of Oregon, Eugene; University of Pittsburgh; University of Washington, Seattle; Whitney Museum of American Art, New York

- 1952 Art Institute of Chicago; Institute of Contemporary Art, London; Pierre Matisse Gallery, New York; MacMurray College, Jacksonville, Illinois; Museum of Modern Art, New York; University of Illinois, Urbana; University of Washington, Seattle; Whitney Museum of American Art, New York
- 1953 Albright Art Gallery, Buffalo; Fort Worth Art Center; Galleries of the Kunstsammlungen der Stadt Düsseldorf, Düsseldorf; Kunsthau, Zurich; Liljevalchs Konsthall, Stockholm; Musée National d'Art Moderne, Paris; Museum of Modern Art, New York; Pennsylvania Academy of the Fine Arts, Philadelphia; University of Illinois, Urbana; Whitney Museum of American Art, New York
- 1954 Art Institute of Chicago; Kunstneres Hus, Oslo; Pierre Matisse Gallery, New York; Museum of Modern Art, New York; Taidehalli, Helsinki; University of Colorado, Boulder; University of Illinois, Urbana; Whitney Museum of American Art, New York; Yale University Art Gallery, New Haven
- 1955 Arizona Art Foundation, Scottsdale; Art Institute of Chicago; Haus des Deutschen Kunsthandwerks, Frankfurt; Kunsthau, Zurich; Pierre Matisse Gallery, New York; Musée National d'Art Moderne, Paris; Palacio de la Virreina, Barcelona; Whitney Museum of American Art, New York
- 1956 Gemeente Museum, The Hague; Kalemegdan Pavilion, Belgrade; Pennsylvania Academy of the Fine Arts, Philadelphia; American Pavilion, Rodin Museum, Paris; Secession Galerie, Vienna; Tate Gallery, London; Walker Art Center, Minneapolis; Whitney Museum of American Art, New York



66 *The Flying Vulture*, 1955. Ink on paper, 40 $\frac{3}{4}$ x 67 $\frac{1}{2}$ ". Lent by the artist

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Contemporary American Painting and Sculpture (exhibition catalogue). Urbana, University of Illinois Press, 1955, page 235. Excerpts from radio talk, "Modern Sculpture and American Legend," 1953.

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Kuh, Katharine: *Art Has Many Faces*. New York, Harper and Brothers, 1951, page 64.

Ritchie, Andrew Carnduff: *Sculpture of the Twentieth Century*. New York, Museum of Modern Art, distributed by Simon and Schuster, 1952, pages 46-47, 232.

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PERIODICALS

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45 *Self Portrait*, 1934. Oil on canvas. 40 x 33". Lent by the artist



Invocation II, 1950-51

Steel brazed with nickel-silver, 19 1/2"

Lent by the Pierre Matisse Gallery, New York