



Theodore Roszak Opens Sept. 6 At Michael Rosenfeld Gallery

NEW YORK CITY — Michael Rosenfeld Gallery will present its first solo exhibition featuring the work of Theodore Roszak (1907–1981). Scheduled to be on view, September 6–October 25, this exhibition will include one major bronze sculpture, “Insect Plant,” 1957, and 16 works on paper that date from circa 1947 to 1958.

Many of the detailed drawings represented preparatory studies for realized three-dimensional works. Although best known for his constructions and organic, welded sculptures, Roszak relied on drawing as a tool for clarifying and distilling his ideas. “To me, drawing is, of course, an experience that has its own self-sufficient and rewarding

end,” said Roszak. “At the same time, it serves as a means of releasing any number of ideas that could not be so readily recorded in any other media. I know of no other way that one can record one’s experiences and impressions so quickly, effectively and efficiently than drawing.”

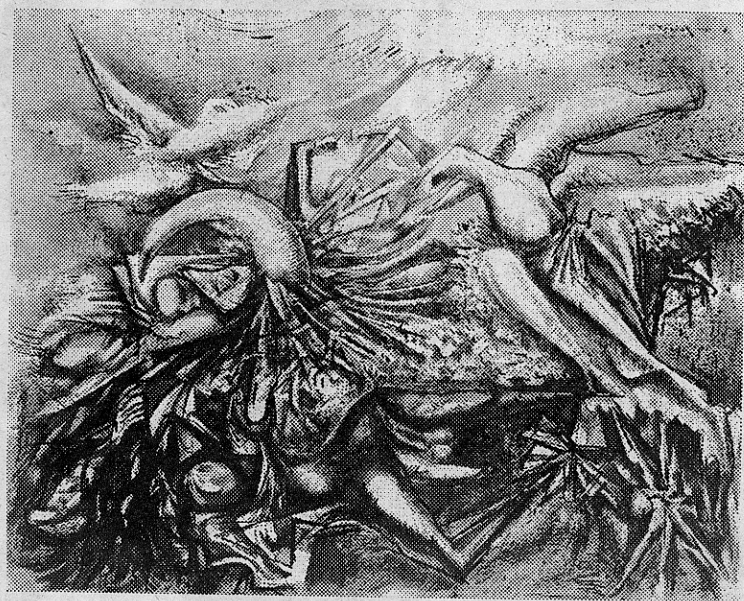
Constructivism was informed by an optimistic faith in technology, and the destruction wreaked by the machinery of war left Roszak deeply critical of this perspective. In the mid-1940s, he abandoned his constructions, picked up an oxyacetylene torch, and began welding steel sculptures.

His interest in welding emerged while employed (from 1940 to 1945) at the Brewster

Aircraft Corporation in Newark, N.J., where he designed and fabricated aircraft, including an experimental bomber.

Roszak’s welded sculptures continue to be abstract, but they were now expressionistic rather than streamlined, inspired by the organic over the manufactured. This shift was presaged in a series of gouaches he did in the early 1940s, which explored questions of myth and ritual, themes that may have been inspired by discussions with mythologist Joseph Campbell, who was a colleague of Roszak’s at Sarah Lawrence College.

Roszak’s career continued to thrive throughout the 1950s and 1960s, with exhibitions at home and abroad. As his career grew, so did the scale of



Theodore Roszak, “The Furies of Folly Cove,” circa 1950, ink, sepia ink, and wash on paper, 23 by 28¾ inches, signed.

his work and his interest in flight. In the late 1950s, Roszak created an aluminum eagle weighing a full ton with a wingspan of more than 35 feet for the United States Em-

bassy building in London. Michael Rosenfeld Gallery is at 24 West 57th Street, seventh floor. For information, www.michaelrosenfeldart.com or 212-247-0082.

Gallery Bergelli Presents Exhibit Of
James Leonard Abstract Paintings