

in addition to the Los Angeles County Museum, Illinois State Museum of Natural History and Art at Springfield, and University of Arizona. He lives in Malibu, California.

ROSZAK, Theodore J., *Mandrake*, steel and copper, 25½".

Illustration — Plate 100

In a radio talk entitled *Modern Sculpture and American Legend* given during a festival of the arts in 1953, Theodore Roszak stated among other observations: "I believe there is an amazingly strong analogy between the content of poetry and the content that I speak of as related to sculpture. It seems to me, that both forms arrive at an imagery that breaks through by a distillation of many layers of human experience.

"In sculpture, we are dealing with a form that presents visual meaning within a changing source of light and the movement of the spectator. It constantly produces allusions of shifting shapes and images. Hence, like poetry, sculpture is fraught with structural and visual ambiguities that are resolved by reconciling opposites in its constant pursuit of a visual metaphor.

"I think that a medium such as sculpture — able to integrate many facets of meaning — can re-discover significant suggestions of imagery that cut across or overlap from one generation to another in the rich source material of Legend and Myth.

"We must remember that, since Myth deals with a time-binding core of human experience, its strength and conspicuous content lie in a regenerated psyche. It invokes images of the mind that speak of human trials across the difficult threshold to spiritual transformation. . . . This also happens within the forms of sculpture before it reveals its plastic image. While we tend to look upon sculpture today as a totally independent activity, it is well to remember, from time to time, that it is also an organic part of a complex social and cultural whole. It is a projection of a constantly recurring dream built upon the hopes and despair of man. The life abundance that is suggested is of no less importance than the inexhaustible store of shapes, masses and space.

"These relationships are not a happy accident of chance. They are bound by the same laws of nature that unite our physical world and give meaning to the recurrent content of our legends.

"Sculpture is the language of visual content in space and its unique power to move us is not contingent upon an imposed and extraneous subject matter. The meaning of forms must evolve from the same organic source as the content within forms. . . .

"Finally, sculptural form has a quality and significance that transcends any verbal or written attribute that we may give it. Yet the direction it takes, and the special magic that it invokes, is determined at the core of its content. It is at this point of inception that it is shaped by the life of the mind, and the recurrent promptings of legend mold its image."

Theodore Roszak was born in Poland in 1907 and came to America with his parents in 1909. He studied at the Art Institute of Chicago, National Academy of Design, and at Columbia University, and has also studied abroad. He has exhibited annually at the Whitney Museum of American Art since 1932, in other group shows throughout the United States, and in international shows abroad. Among prizes and awards are a medal at the World's Fair at Poznan, Poland, in 1930; the Eisendrath award in 1934; the Logan medal at the Art Institute of Chicago in 1948 and 1951; a purchase award in the international exhibition at São Paulo, Brazil, in 1951; and

another purchase award at the University of Illinois in 1953. Roszak's work forms part of the permanent collections of the Museum of Modern Art and the Whitney Museum of American Art in New York City; Norton Gallery and School of Art, West Palm Beach, Florida; Art Institute of Chicago; Iowa State University; the universities of Arizona, Colorado, and Illinois; the Museu de Arte Moderna in São Paulo, Brazil; and the Tate Gallery in London; and is also owned by private collectors.

He is chairman of the art department at Sarah Lawrence College in Bronxville, New York, where he has taught sculpture since 1941, and lives in New York City.