



The Center for Art in Wood

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“Roy Superior: Patent Models For a Good Life” A Remembrance of His Furniture, Sculpture, and Drawings

February 7 – April 19, 2014

Friday, February 7, “First Friday” Opening

Saturday February 8, 1-3 PM Gallery talk with Tommy Simpson and memorial reception

CONTACT

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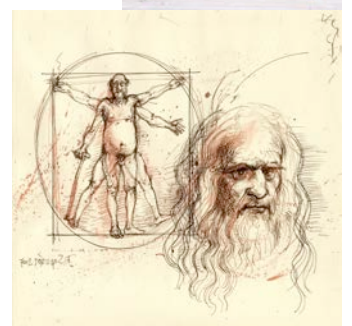
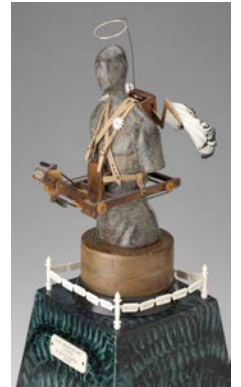
Images available upon request

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PHILADELPHIA -- The Center for Art in Wood will host a visual biography of painter, sculptor, and wood worker Roy Superior, featuring his functional furniture, pen and ink drawings, and patent models of imaginary machines, February 7 – April 19, 2014. The opening reception Friday, February 7, from 5 to 8 PM, will be followed by a gallery talk and memorial to the artist on the next day from 1 to 3 PM, led by Tommy Simpson, internationally-recognized artist, woodworker, sculptor, furniture maker, painter and poet for the past fifty years.

“Roy had a voracious appetite for the world,” said Leslie Ferrin of Ferrin Contemporary. “He observed, appreciated, considered, questioned, and ate well. Then he returned the favor. He invented, painted, carved, drew, sculpted, and venerated Italian food. The result of this good life was a collection of finely crafted furniture, sculpture, and drawings that reflects his philosophical mind, benevolent psyche, and humorous imagination.”

The show includes several of Superior’s miniature-scale sculptures. These meticulously executed pieces are made from wood, antique ivory and bone, gold leaf, brass and copper hand made hardware. Many have moving parts – spinning wooden propellers or delicate flapping wings. In each, Superior sought to depict the inner workings of the common man, to expose some universal insight into human nature. His respectfully irreverent commentary breathes new life into



old ideas in such pieces as “Peace Missile” and his shrines to ham, cheese, and truffles.

In Roy’s words, “I am what I am—an artist that is motivated to work by an inexplicable internal necessity to make objects and images that react to, record, and celebrate my life and surroundings.”

Superior’s investigative curiosity led him deeply into art history where he reveled in the works of da Vinci, Michelangelo, Botticelli, Bernini, Durer, Rembrandt, Bosch, Brueghel, and van Eyck. Superior stated that he was directly inspired by Leonardo da Vinci’s drawings and models of machines but insisted he was not to be compared to da Vinci. Immersed in this area of classical art, New England, and the Italian countryside, he created a body of work in exquisite and realistic detail that reflected his quirky and sensitive perspective.

According to Albert LeCoff, Co-Founder and Executive Director of The Center for Art in Wood, “He considered himself an absurdist, a risk taker, an ever curious observer of the human condition. He made full use of irony as a tool to make his commentary.” Roy Superior’s exhibition presents a thorough retrospective of his career by including his sculptures, pieces of furniture, and drawings from throughout his Good Life.

Programming at the Center is supported in part by generous donations by Members and Friends of The Center. Cambium Circle: Anonymous, Walter Balliet, Andrew Bender, Lee Bender & Carol Schilling, Fleur Bresler, Carol Bresler & Carolyn Billinghamurst, Edward Bresler & family, Sidney & Phyllis Bresler & family, E. Charlene Chase, Suzanne & Norman Cohn, John Dziejzina & Robin Putzrath, Helen W. Drutt English and H. Peter Stern, Susan Ellerin, David Ellsworth, David & Connie Girard-diCarlo, Harvey Fein, Richard & Rita Goldberg, Philip & Monika Hauser, Bruce & Eleanor Heister, John & Robyn Horn, Jeff & Suzanne Kahn, Bruce A. Kaiser, Jerome & Deena Kaplan, Miriam Karash & Theodore Bunin, Alan Keiser, Leonard & Norma Klorfine, Tim & Sheryl Kochman, Leonard Kreppel, Alan LeCoff & Christine Madden, Albert & Tina LeCoff, Mark & Kathy Lindquist, Gina Principato, Judson Randall, Greg & Regina Rhoa, Robin Rice, Paul & Sherri Robbins, Mark & Susan Rubin, Seymore Rubin, Ronald Sheehan, William Sticker, David & Ruth Waterbury, Ronald & Anita Wornick
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This exhibition is supported in part through contributions and loan of works from Marina and Bruce Kaiser, the estate of Roy Superior and Allan Stone Projects, New York.

Images: Roy Superior, Patent Model for a Good Life (1995), Olive Museum (2008), Formaggio Italiano Shrine (2010), Ideal Man (2007) [from the Estate of Roy Superior]; Patent Model for The First Snowblower (1987) [from the Collection of Marina and Bruce Kaiser]