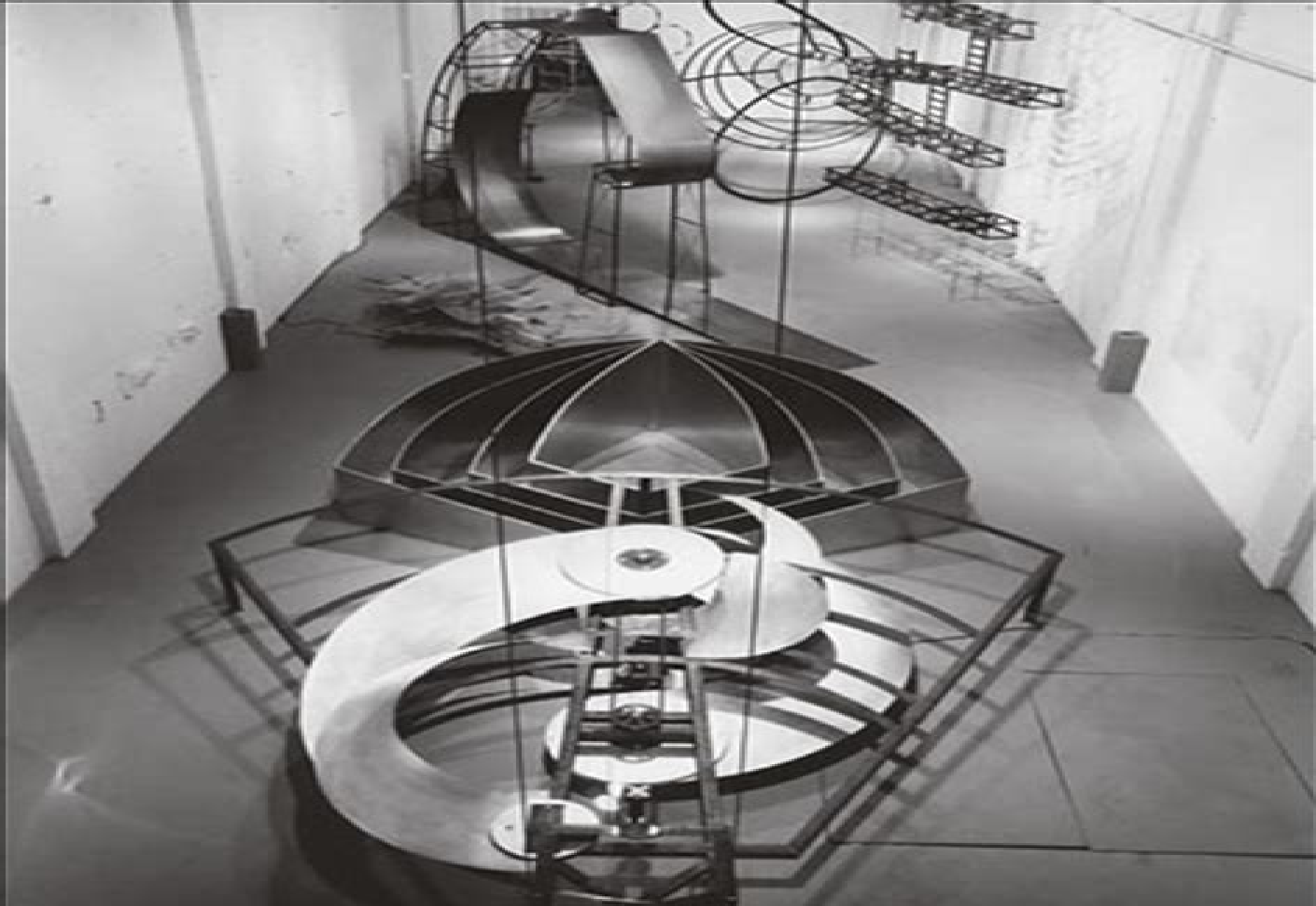




**ALICE AYCOCK**  
*Sculpture and Projects* **ROBERT HOBBS**

# Alice Aycock Sculpture And Projects

**Yan Bai**



## **Alice Aycock Sculpture And Projects:**

*Alice Aycock* Robert Hobbs, 2005-09-09 A long overdue monograph on a sculptor who draws not only on minimalism and conceptualism but on a rich web of intellectual and visual sources to create postmodern work that is a complex of juxtapositions Alice Aycock's large semi architectural works deal with the interaction of structure site materials and the psychophysical responses of the viewer Offered meaningful but contradictory clues by both her images and her texts viewers attempt to discover not only what the work of art conveys but how it communicates its contents in investigations that parallel the artist's own In *Alice Aycock Sculpture and Projects* Robert Hobbs examines the development of Aycock's work over twenty years and her negotiation along with other artists who came of age in the early 1970s of the transition from modernism to postmodernism The problem wrote Aycock in 1977 seems to be how to connect without connecting Hobbs describes Aycock's strategies for doing just this for creating a work with disparate image and texts that offer a new perspective on reality Influenced by the specific objects of minimalism's hybrid forms and by conceptualism's emphasis on language Aycock relies on paradigms cybernetics phenomenology physics post structuralism psychoanalysis information overload outdated scientific thinking and computer programming to create a complex that is architectural and sculptural as well as mental and emotional Schizophrenia and other mental conditions sometimes considered metaphors for the disconnections of postmodern existence are specific sources of inspiration in Aycock's work By exploring the physical and existential positions of isolation estrangement disorientation entrapment and fear her three dimensional constructions not only posit alternative states of mind they suppose possible narratives and suggest multiple truths and lies Aycock's work invites the viewer to experience sculpture with the entire body and a fully mind Her sculpture has had a transformative effect on the contemporary art experience [Alice Aycock](#) Alice Aycock, Grand Arts (Gallery), 1995 **ALICE AYCOCK.**, 1985

**Alice Aycock's Sculpture: Artist as Bricoleur** Cynthia Grace Foley, 1981 *Beholding* Ken Wilder, 2020-05-14 *Beholding* considers the spatially situated encounter between artwork and spectator It argues that artworks created for specific places or conditions structure a reciprocal encounter which is completed by the presence of a beholder These are works which demand the beholder's share but not as Ernst Gombrich famously claimed to sustain an illusion Rather *Beholding* reconfigures Gombrich's notion of the beholder's share as a set of licensed imaginative and cognitive projections Each chapter frames a particular work of art from the remit of a complementary theoretical text The book establishes a transhistorical notion of the spatially situated encounter and considers the role of the architectural host in bringing the beholder's orientation into play The book engages a diverse range of practices from Renaissance painting and group portraiture to intermedia practices of installation and performance art Written within the broad remit of reception aesthetics the book proposes a phenomenological theory of beholding argued through an in depth examination of artworks and their spatial contexts selected for their explanatory potential These various encounters allocate different constitutive roles to the

beholder bringing not only spatial and temporal orientation into play but also a repertoire of anticipated ideas and beliefs

**"Science, Technology, and Utopias "** Christine Filippone, 2017-07-05 The rise of proxy wars the Space Race and cybernetics during the Cold War marked science and technology as vital sites of social and political power Women artists historically excluded from these domains responded critically while simultaneously redeploying the products of Technological Society into works that promoted ideals of progress and alternative concepts of human community In this innovative book author Christine Filippone offers the first focused examination of the conceptual use of science and technology by women artists during and just after the women s movement She argues that artists Alice Aycock Agnes Denes Martha Rosler and Carolee Schneemann used science and technology to mount a critique on Cold War American society as they saw it conservative and constricting Motivated by the contemporary American Women s Movement these artists transformed science and technology into new modes of artmaking that transgressed modernist heroic painterly styles and subverted the traditional economic structures of the gallery the museum and the dealer At the same time the artists also embraced these domains of knowledge and practice as expressions of hope for a better future Many found inspiration in the scientific theory of open systems which investigated problems of wholeness dynamic interaction and organization enabling consideration of the porous boundaries between human bodies and their social political and nonhuman environments Filippone also establishes that the theory of open systems not only informed feminist art but also continued to influence women artists practice of reclamation and ecological art through the twenty first century      The Grove Encyclopedia of American Art Joan M. Marter, 2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries      *Metaphor, New Projects by Contemporary Sculptors, Hirshhorn Museum and Sculpture Garden* Howard N. Fox, 1982      Women Artists on the Leading Edge Joan M. Marter, 2019-10-07 How do students develop a personal style from their instruction in a visual arts program Women Artists on the Leading Edge explores this question as it describes the emergence of an important group of young women artists from an innovative post war visual arts program at Douglass College The women who studied with avant garde artists at Douglas were among the first students in the nation to be introduced to performance art conceptual art Fluxus and Pop Art These young artists were among the first to experience new approaches to artmaking that rejected the predominant style of the 1950s Abstract Expressionism The New Art espoused by faculty including Robert Watts Allan Kaprow Roy Lichtenstein Geoffrey Hendricks and others advocated that art should be based on everyday life The phrase anything can be art was frequently repeated in the creation of Happenings multi media installations and video art Experimental approaches to methods of creation using a remarkable range of materials were investigated by these young women Interdisciplinary aspects of the Douglass curriculum became the basis for performances videos photography and constructions Sculpture was created using new technologies and industrial materials The Douglass women artists included in this book were among the first to implement the message and direction of their

instructors Ultimately the artistic careers of these young women have reflected the successful interaction of students with a cutting edge faculty From this BA and MFA program in the Visual Arts emerged women such as Alice Aycock Rita Myers Joan Snyder Mimi Smith and Jackie Winsor who went on to become lifelong innovators Camaraderie was important among the Douglass art students and many continue to be instructors within a close circle of associates from their college years Even before the inception of the women s art movement of the 1970s these women students were encouraged to pursue professional careers and to remain independent in their approach to making art The message of the New Art was to relate one s art production to life itself and to personal experiences From these directions emerged a proto feminist art of great originality identified with women s issues The legacy of these artists can be found in radical changes in art instruction since the 1950s the promotion of non hierarchical approaches to media and acceptance of conceptual art as a viable art form

Woman's Art Journal ,2008

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