

FOR IMMEDIATE RELEASE

July 2013

ALICE AYCOCK new works on paper

July 12 – August 12, 2013



From the Series Entitled "Sum Over Histories," Study for a Timescape V, 2013, inkjet print and hand-painted watercolor on paper, 36 x 53 in

The Drawing Room is pleased to present **ALICE AYCOCK new works on paper**, opening July 12, 2013 and featuring selected drawings and prints by the renowned sculptor whose works have long captivated audiences worldwide. Known for her large-scale installations, public art projects and outdoor sculptures, the drawings in this exhibit reveal the spirit of exploration that is the driving force in her creative process.

Alice Aycock came of age in the 1970s, emerging from Douglass College and Hunter College as an artist who was equal parts conceptualist, engineer and phenomenologist at a time when the New York art world was at a junction between the Modernist and Post-Modernist eras. She embraced the concept of art as experience as opposed to art as object, and to this end her artistic practice has yielded works that encompass a palpable, physical synergy as well as a narrative that is transformative not only in storyline but in its linguistics. In this way, Aycock's oeuvre has been a synthesis of visual art and language in which myriad investigations unfold in complex scientific, philosophical and intuited systems created to exist equally in two and in three dimensions. The drawings possess an intellectual rigor that is both separate from and conjoined to the sculptures, making them remarkable in their genesis from thought to realization and underscoring their significance as one of the cornerstones in a career spanning some four decades.

In a recent drawing titled, *From the Series Entitled "Sum Over Histories," Study for a Timescape V, 2013*, the artist's use of spinning helices, swirling ribbons and serrated discs creates a sublime tumult. Aycock employs the assistance of computer programs in this and other drawings, working in collaboration with digital media much the way an architect or engineer manifests a blueprint or plan with the aid of technical rendering devices such as CAD. With the compositional infrastructure and structural conundrums anchored on the page she then addresses each work with her own hand, applying rich swaths of watercolor and linear articulations. The resulting imagery is a *mélange* of fantastical precision, dreamy, intuited architectures and robust fictions.

In *Super Twister (1)*, 2013, a cyclonic cone swirls in place, its curls of energy twisting within the vortices of its orbit. Aycock's explorations of the thrust and movement of wind are rendered in the form of radial turbines that seem capable of spinning off the page. Here, her assiduous research meets head on with the physical sciences, as she converts the twister's calamitous potential into pure visual force.

Drawing from memory, fiction, cognition, and lavishly extravagant systems of invented logic, Aycock has created a parallel universe of magnificent, cosmic contraptions. A synthesis of reason and alchemy, nostalgia and causality -- and the domino effect in the extreme -- her drawings serve as a laboratory for experimentation. Aycock's exquisite sense of invention and her deft use of technology allow the artist's complex narratives to crystallize into form. As such, Aycock's drawings stand as the nucleus of thought and the foundation of her creative output.

Alice Aycock was born in Harrisburg, Pennsylvania in 1946. In New York City, where she has lived since the 1970s, she was among the artists that redefined the prevailing artistic tradition during that decade. This year, in collaboration with New York University's Grey Art Gallery, the Parrish Art Museum mounted a retrospective titled, *Alice Aycock Drawings: Some Stories Are Worth Repeating*. The exhibit, which took place in two venues, featured major drawings, sculptural maquettes and photographic documentation of realized and imagined architectural projects dating from 1971 to the present.

Alice Aycock's work is represented in numerous major collections including the Museum of Modern Art, the Whitney Museum of American Art, the Brooklyn Museum, the Los Angeles County Museum of Art, the National Gallery of American Art, and the Parrish Art Museum, among others.

Among her permanent installations, two can currently be seen in the New York metropolitan area: *East River Roundabout*, which was installed at the Andrew Haswell Green Park in Manhattan in 1995, and *Star Sifter*, on view since 1998 at Kennedy International Airport's Terminal 1. In 2014, Aycock's *Park Avenue Paper Chase Project* will be presented on Park Avenue between 52nd and 57th Streets, and this summer, *Maelstrom*, 2013, a large component of the Park Avenue installation, will be previewed at LongHouse Reserve in East Hampton.

Gallery hours: Monday, Tuesday & Thursday, Friday and Saturday, 10-5; Sunday 11-5

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