

Frank Wong.

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SOS! Survey Questionnaire

Save Outdoor Sculpture!, National Institute for the Conservation of Cultural Property
3299 K Street, NW, Washington, D.C. 20007 (1-800-421-1381)

- Read the entire form carefully before beginning the survey.
- Type or print using a ballpoint pen when filling out this form. Legibility is critical.
- Do not guess at the information; an answer of "Unknown" is more helpful.
- For sculptures with several separate sculptural components, complete one questionnaire for the entire work. If necessary, complete relevant sections of the *SOS! Survey Questionnaire* for each component and staple them together.
- If possible, attach a photograph, photocopy, slide or other reproduction of the sculpture to this form.
- Refer to *SOS! Handbook* for further clarification of terminology.
- Contact your local SOS! Project Coordinator if you have any questions.

PART I: BASIC DESCRIPTIVE INFORMATION

Title of Work (if unsure, note "unknown"; if artist named work "Untitled," note accordingly)

The Miraculating Machine in the Garden

Alternate Title(s) Tower of Winds

Primary Artist(s) Alice Aycock

Person(s) responsible for the overall conception and creation of the work. Frequently the artist's name will appear toward the back, lower edge or another inconspicuous place on the sculpture, followed by the abbreviations "Sc." "Sculp" for sculptor/sculpted.

Other Collaborators (check as many as apply).

Carver _____

Designer _____

Architect _____

Other (Designate role, e.g., landscape architect, engineer) _____

Foundry/Fabricator

If the piece was cast, the foundry name or monogram symbol, as well as cast date, may appear on the base of the sculpture or another inconspicuous place.

Execution Date (often found by sculptor's name) 1982

Other Dates (check as many as apply) _____

Other dates to report might include the date the sculpture was commissioned, copyrighted, cast (often found beside the foundry's name) or dedicated.

Cast _____

Copyright _____

Dedicated _____

Media (material(s) sculpture base made of)

Sculpture: Ceramic Concrete Glass Metal
 Plastic Stone Water Wood
 Undetermined Other (specify) neon, plexiglas

If known, name specific medium (e.g., bronze, Cor-Ten steel, oak, fiberglass)

cyclotron pipes

Base (if media differs from sculpture, please indicate)

Ceramic Concrete Glass Metal
 Plastic Stone Water Wood
 Undetermined Other (specify)

If known, name specific medium (e.g., granite, marble, limestone, concrete)

Was information obtained by direct observation? Yes No

If no, attach photocopy of source.

Approximate Dimensions (indicate unit of measure)

Always measure from the tallest and widest points.

Sculpture: Height 26' Width 20' Depth 20' or Diameter _____
Base: Height _____ Width _____ Depth _____ or Diameter _____

Markings/Inscriptions (check as many as apply)

Is the artist's signature visible on the piece?

- Yes, examined and found signature
 No, examined sculpture/base but did not see any signature
 Unable to determine, couldn't get close enough to check

If signature is visible, record here: _____

Does the work have foundry/fabricator marks?

- Yes, examined and found foundry marks
 No, examined sculpture/base but did not see foundry mark
 Unable to determine, couldn't get close enough to check

If foundry mark/mark is visible, record here: _____

Record the signature(s) and any additional markings or inscriptions that appear on the sculpture or base.

Indicate their location (e.g., back of base, lower left). Use a slash (/) to indicate separate lines of inscription.

Record the text of any associated nearby identification or commemorative plaques.

The Miraculating Machine in the Garden

(Tower of Winds)

1982

Alice Aycock D'68

Are any inscriptions badly worn or unreadable? Yes No Unable to determine

PART II: LOCATION/JURISDICTION INFORMATION

The sculpture is currently located at:

Street address or site location north side of Douglass College Library

City New Brunswick County Middlesex State NJ

Owner/Administrator (name of agency, institution or individual that currently owns or administers the sculpture and is responsible for its long-term care)

Name Rutgers University / Facilities ~~Management~~ Design

Department/Division Landscape Architecture Div.

Street Address Bldg. 41-15, Livingston Campus

City New Brunswick State NJ Zip Code 08903

Contact Name Carla Tiberi Telephone (908) 932-0260

If sculpture has been moved, please list former location(s) or owner(s).

Environmental Setting (The general vicinity and immediate locale surrounding a sculpture play a major role in its overall condition.)

Location Type (check as many as apply to immediate surroundings)

- | | | |
|--|--|---|
| <input type="checkbox"/> Battlefield | <input type="checkbox"/> Bridge | <input type="checkbox"/> Cemetery |
| <input checked="" type="checkbox"/> College Campus | <input type="checkbox"/> Courthouse | <input type="checkbox"/> Garden |
| <input type="checkbox"/> Library | <input type="checkbox"/> Municipal Building | <input type="checkbox"/> Park |
| <input type="checkbox"/> Plaza/Courtyard | <input type="checkbox"/> Post Office | <input type="checkbox"/> Religious Building |
| <input type="checkbox"/> School | <input type="checkbox"/> Sports Facility | <input type="checkbox"/> State Capitol |
| <input type="checkbox"/> Town Square | <input type="checkbox"/> Traffic Circle | <input type="checkbox"/> Transit Facility |
| <input type="checkbox"/> Zoo | <input type="checkbox"/> Other (specify) _____ | |

General Vicinity (check as many as apply)

- | | |
|--|---|
| <input type="checkbox"/> Rural (low population, open land) | <input type="checkbox"/> Suburban (residential setting near a major city) |
| <input type="checkbox"/> Town | <input checked="" type="checkbox"/> Urban/metropolitan |
| <input type="checkbox"/> Coastal (bordering salt water) | <input type="checkbox"/> Desert |
| <input type="checkbox"/> Plains (valley or plateau lands) | <input type="checkbox"/> Mountain |

Immediate Locale (check as many as apply)

- Industrial
- Street/Roadside (within 20 feet)
- Tree Covered (overhanging branches or trees nearby)

Is the sculpture in a protected setting? (check if applicable)

- Protected from the elements (e.g., niche, canopy)
- Protected from the public (e.g., fenced)

Any other significant environmental factor (i.e., near airport or subway)?

The sculpture is surrounded by a brick wall at the north,
east, and west; it is enclosed on the south by a wall of
the Douglass College Library. It is set directly on the
ground; the surrounding area is covered with ivy, low shrubs,
and grass.

PART III: CONDITION INFORMATION

Structural Condition (check as many as apply)

Instability in the sculpture and its base can be detected by a number of factors. Indicators may be obvious or subtle. Visually examine the sculpture and its base.

	Sculpture	Base
Is the armature/internal support unstable/exposed? (look for signs of exterior rust)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Any evidence of structural instability? (look for cracked joints, missing mortar or caulking or plant growth)	<input type="checkbox"/>	<input type="checkbox"/>
Any broken or missing parts? (look for elements (i.e., sword, rifle, nose) that are missing due to vandalism, fluctuating weather conditions, etc.)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Any cracks, splits, breaks or holes? (look for fractures, straight-line or branching, which could indicate uneven stress or weakness in the material)	<input type="checkbox"/>	<input type="checkbox"/>

Surface Appearance (check as many as apply)

	Sculpture	Base
Bird guano (e.g., bird droppings, other animal/insect remains)	<input type="checkbox"/>	<input type="checkbox"/>
Black crusts	<input type="checkbox"/>	<input type="checkbox"/>
Etched, pitted or otherwise corroded (usually applies to metal)	<input type="checkbox"/>	<input type="checkbox"/>
Metallic staining (e.g., run-off from copper, iron, etc.)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Organic growth (e.g., moss, algae, lichen or vines)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
White crusts	<input type="checkbox"/>	<input type="checkbox"/>
Chalky or powdery (applies to stone only)	<input type="checkbox"/>	<input type="checkbox"/>
Granular, sugary or eroding (applies to stone only)	<input type="checkbox"/>	<input type="checkbox"/>
Spalling or sloughing (applies to stone only) (parallel splitting off of the surfaces)	<input type="checkbox"/>	<input type="checkbox"/>
Other (e.g., applied adhesives, spray paint, graffiti, gouges)		

Does water collect in recessed areas of the sculpture and/or base?
 Yes No Unable to determine

Surface Coating

Does there appear to be a coating?

Yes No Unable to determine

If known, identify type of coating.

Gilded Painted Varnished Waxed Unable to determine

Is the coating in good condition?

Yes No Unable to determine

Basic Surface Condition Assessment (check one)

In your opinion, what is the general appearance or condition of the sculpture?

In urgent need of treatment Well-maintained
 Would benefit from treatment Unable to determine

PART IV: OVERALL DESCRIPTION

Briefly describe the sculpture, its subject/theme and its overall condition. For figurative works, use the abbreviations PR (proper right) and PL (proper left) to indicate the right or left side of the statue from the perspective of the statue (i.e., your right or left side if you were positioned on the base facing in the same direction as the statue). For abstract works, describe the predominant forms, colors, shapes and textures. For descriptions of either abstract and figurative pieces, avoid judgmental language. For condition, indicate any broken or missing parts and describe evidence of cracks, graffiti, etc.

This work is best viewed from the west, as it is "open" on this side and "enclosed" on the others. Sloping planes of painted steel support "conveyor belts" that seem to have the potential for movement. The larger planes of steel are augmented by long poles, some of which support bells encased in plexiglas globes. A pink neon tube encased in plexiglas is suspended across the open side of the sculpture. A long wide pipe adjoins the sculpture at the north. The machine in the garden theme seems to be a literal translation of the 19th c. concept that described industrial encroachment on the natural unspoiled wilderness. In general, the work is in good condition; some rusting has occurred and several of the "conveyor belt" strips are bent or broken.

PART V: SUPPLEMENTAL BACKGROUND MATERIALS

In addition to your on-site survey, any supplemental secondary information you can provide related to the artist or portrait subject, to the historical commissioning, patronage or funding of the work, as well as previous conservation treatment histories will be welcomed. When citing sources, provide enough detail to enable researchers to locate the information easily. Include the full citations of each source (i.e., author, title, publisher, date, pages). If possible, photocopy source materials and attach. Make sure attached sources are clearly identified.

Book 1) Alice Aycock; Retrospektive der Projekte und Ideen, 1972-1983,
(exhibition catalog), Wurttembergischer Kunstverein, 1983. 2) Complex Visions;
Sculpture and Drawings by Alice Aycock, Storm King Art Center (exh. cat.), 1990, p.
 Magazine or journal article _____

Newspaper article or account _____

Unpublished archival or manuscript materials "Women Artists," Amy Stromsten, ed.,
1981, Douglass College Archives, New Brunswick, NJ.

Other (specify) _____

Where can a photograph or illustration of the work be obtained?
See Ref. 1 above.

If photographic image is attached, please identify type of image.

Photograph

Photocopy

Slide

Illustration

Other (specify) _____

PART VI: SURVEYOR INFORMATION AND WAIVER

Date of On-site Survey 10/1993

Waiver of Liability, Photographic and Data Rights for Volunteers, Agents or Employee Participants

I acknowledge that I am a participant in Save Outdoor Sculpture!, a project cosponsored by the National Institute for the Conservation of Cultural Property (NIC) and the National Museum of American Art, Smithsonian Institution. The project's purpose is to determine the location, description and basic condition of sculpture in the United States, to raise awareness about the condition of our nation's sculpture and to promote its long-term care and maintenance.

In furtherance of these objectives, I will record certain information on the *SOS! Survey Questionnaire*, provide certain illustrations and take certain photographs. I hereby declare that, to the extent these text, illustrations and photographs may be eligible for copyright protection, all of my rights and interest in them are hereby waived. It is my intention to place these written works, illustrations and photographs in the public domain and I warrant that I will not assert any copyright claim in them.

I further declare and acknowledge that I am a volunteer, agent or employee for my sponsoring organization and am not a volunteer, agent or employee of the Smithsonian Institution or the NIC. I agree to hold harmless the NIC and Smithsonian, its museums, bureaus, entities, employees and officials from any and all damages, injuries or claims that may arise out of my participation in the SOS! project.

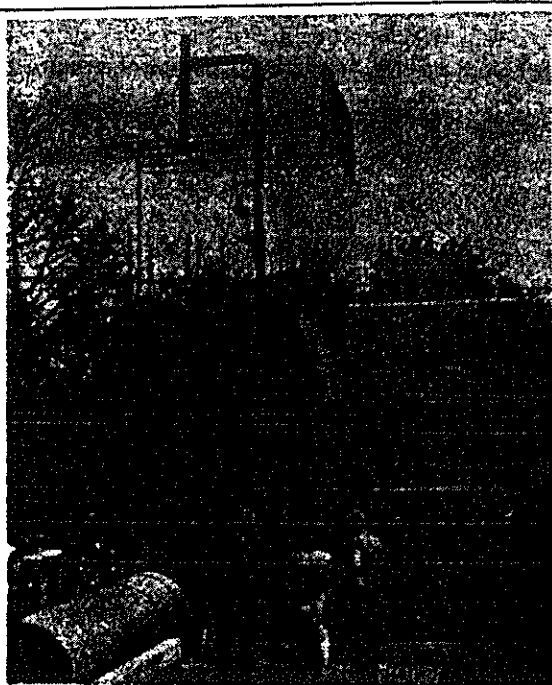
This waiver shall be effective as of the date below.

MEREDITH ARMS BZDAK
Typed or Printed Name of Participant

PO BOX 263
Address
OLDWICK NJ 08858 Meredith Arms Bzduk
City State Zip Signature of Participant

Fill in blanks below and return to your local SOS! Project Coordinator.

Name _____
Address _____ City _____
State _____ Zip Code _____ Telephone () _____



"The Maraculating Machine In The Garden (Tower of the Winds)" was finally completed and dedicated this past Sunday, April 25th. Creator and Douglass Alumna Alice Aycock was present at the dedication which hosted many University dignitaries.

photo by Cara McPartland

Articles from Douglass Caellian
regarding Alice Aycock's
"Maraculating Machine"

"Maraculating Machine" dedication

"The Maraculating Machine in the Garden (Tower of the Winds)," one of the first major pieces in metal by noted sculptor Alice Aycock of New York City, will be dedicated at Rutgers University on Sunday, April 25.

Aycock, a 1968 graduate of Douglass College, built the 25-foot high piece in the sculpture garden of the Mabel Smith Douglass Library.

Dr. Mary Hartman, acting Dean of the college, will preside over the ceremony dedicating the work. It was financed through grants from the National Endowment for the Arts, internal Rutgers University sources, the Browning Transmission Company, Rohm and Haas, the Aycock Steel Company, private donors and the artist herself.

Students from the visual arts department at the university's Mason Gross School of the Arts, assisted the sculptor's crew in building the installation, consisting of metal, glass and piping components.

During the 2 p.m. dedication ceremonies, Howard Fox, associate curator for painting and sculpture at the Hirshhorn Museum and Sculpture Garden in Washington, D.C., will discuss Aycock's recent work in metal.

Also speaking will be Dr. Joan Marter, associate professor of art history at the State University, who will discuss Aycock's earlier work. Linda Stamato, chair of the University's Board of Governors and a major contributor to the project, will accept the piece on behalf of the university. The ceremony will be held in Room 200 of the Art History Building on the Douglass campus.

Mazes, ancient tantric diagrams and historic myths inspire Aycock's work. The Douglass piece refers to a 19th-century fantasy of a machine in the garden, as if concocted by people just facing the technological breakthroughs of the machine age, explained Geoffrey Hendricks, a professor of art

at Rutgers and Aycock project director.

Plans call for the piece, constructed of steel, plexiglass, bell jars and spheres in a manner suggestive of Marcel Duchamp and Jean Tinguely, to be surrounded by flowering plants.

In a major address before the College Art Association this winter, Aycock spoke of her wish to move from the earth-oriented and maze-like pieces she had built of wood, a medium she had mastered, to metal, with its increased artistic capabilities and durability. The artists also acknowledged her continued use of the elements of terror and fear, with the metal pieces being an allegory for both the fanciful and destructive uses of technology.

"It is fitting that Douglass College, where Aycock nurtured her talent with such teachers as visiting artists Robert Morris, has provided the environment for a major transition in her work," commented Hendricks.

The dedication program will conclude with a reception of Walters Hall, site of an exhibition of drawings by Aycock and documentation for the Douglass piece. The exhibit was organized by Evelyn Appar, coordinator, and student interns Louise Miller and Lori Guadagno of the women Artists Series at Douglass College.

Douglass Caellian
(student newspaper)

April 22, 1982

Vol. 43 #22

p. 8

Machine in the sculpture garden

by Evelyn Froggatt Apgar '69

The construction of a piece of sculpture is a concept, a challenge to the community's ideas about the nature of art, and a process. To observe the tenth anniversary of the Women Artists Series, art professor Geoffrey Hendricks and I asked Alice Aycock, a member of the Douglass Society, to build a new piece in the sculpture garden of the Mabel Smith Douglass Library. Since graduating from Douglass in 1968, Aycock had gained an international reputation for her wooden mazes and games, frequently illustrating childhood fears and wonders, as Rutgers art historian Joan Marter explained in this publication five years ago. But the proposed piece that Aycock presented to Douglass marked a radical departure from her previous work, and two years later the campus is graced with a striking sculpture by the young artist, who is proud to build her first permanent piece at the school that nurtured her talent.

"The Miraculating Machine in the Garden (Tower of the Winds)" is one of a series of new works by Alice Aycock that attempts, on a metaphorical level, to capture the winds that are the life-giving and motivating forces of the universe. These works differ from her early works not only in the strength, materials and durability of their construction, but also in the breadth of the artist's underlying vision. Until the late 1970s, Aycock's work referred to prehistoric, medieval or gothic models of the world and was designed to illustrate the psychological states of disorientation and terror.

Aycock's new work shows her maturation as an artistic thinker, a turning out to the world in her choice of themes and her wish to leave these fully developed pieces as a permanent mark of her accomplishments and talent.

In a speech before the College Art Association this spring (a speech that packed the house on the final day of the conference), Aycock spoke of her new work as inspired by the hopes and fears of 19th-century mankind, confronting the possibilities and terrors of the Machine Age. She has developed this theme in other pieces constructed in the past two years at the University of California at Irvine, the University of South Florida, the Institute of Contemporary Art in Philadelphia, the State University of New York at Plattsburgh and most recently the Hirshhorn Museum and Sculpture Garden in Washington, DC, as part of a six-sculptor show, "Metaphor."

An example of the critical acclaim the new work has brought Aycock is in the catalog to the "Metaphor" show. The show's curator, Howard N. Fox, likens the new work to a new art form, "machineworks."

There is no machine powerful or grand or intricate enough to contain the terrible energy that Alice Aycock intends for her machines, which are fueled by nothing less than the infinite energy and intelligence that animates all creation. Indeed Aycock's aspiration as an artist is to create a machine so charged with power that its ultimate destiny — and its sole purpose as a work of art — would be to spontaneously combust, to consume itself in an instant of energy and vanish forever. And such a machine would have validity only as a work of art, or an act of faith, serving no purpose but to reveal that power. Until she can devise a machine capable of containing and disclosing the infinite (a goal that is unlikely to be reached), Alice Aycock must be content to approximate or simulate that energy through the kinds of fantastical constructions she has been making from a seemingly endless array of industrial apparatus for the past several years.*

Fox, however, does not see Aycock as intending a moral or political statement about the machine age, but the artist's remarks before the College Art Association indicate her acceptance of these connotations for her work. In describing her pieces, Fox speaks of the artist's work as motivated madness, "understood in its classical or prophetic sense as a state of inspiration . . . Aycock intends for her machines to be seen not as depictions of, or references to that energy, but rather as a living part of the continuum of that force."

The artist herself, in a taped interview this spring for Rutgers television, explained that the Douglass piece, with its two thrusting arms like the hemispheres of the brain, was also inspired by 19th-century drawings and photographs of people with their brains split open and of animals opened up to expose their brains. These references lead one to postulate that Aycock's machines and their terrible energies are a metaphor for the internal creative forces within each of us, and that by extension these internal forces will be the solution to the machine age terrors.

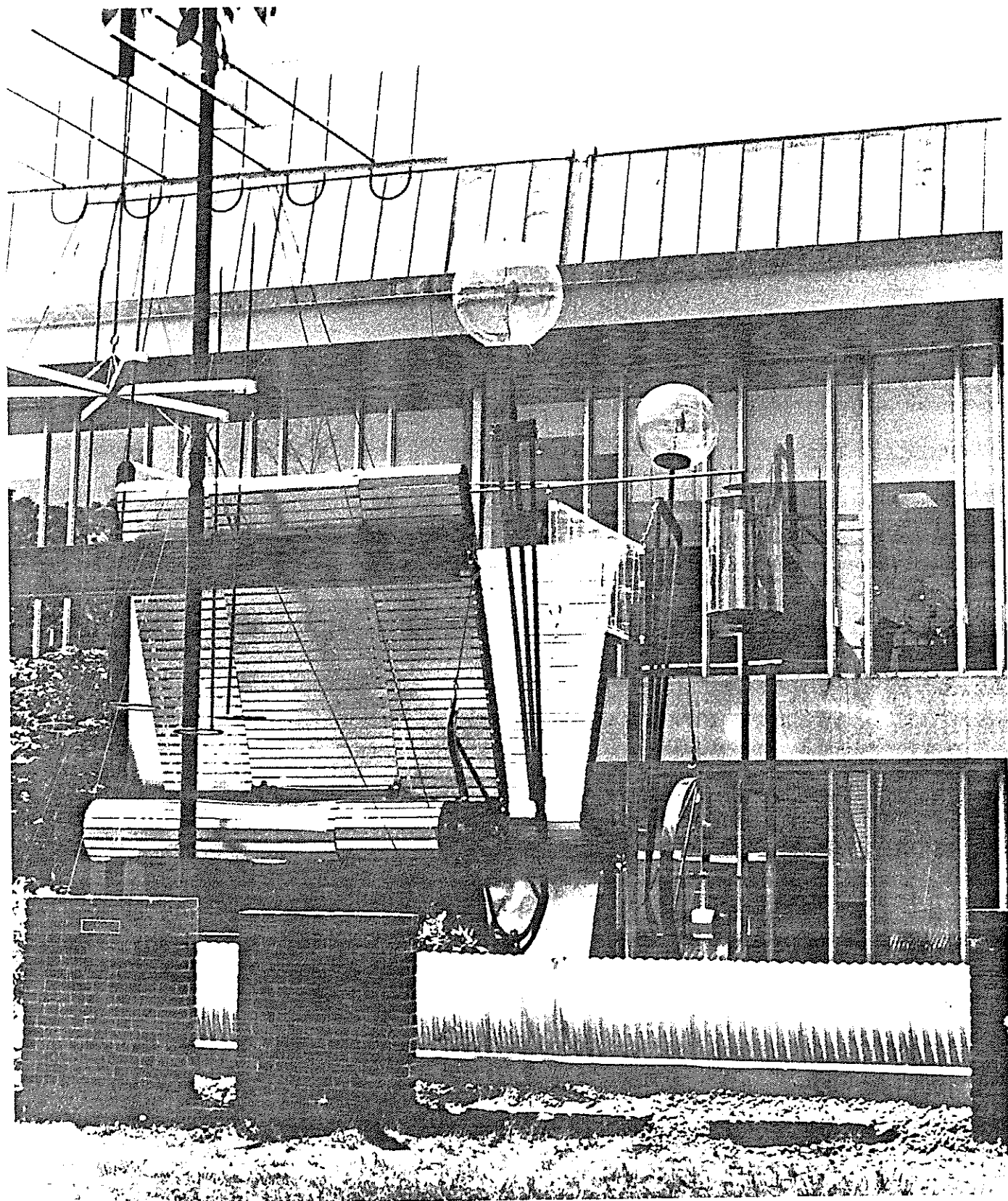
Accepting this analogy, then, one finds "The Miraculating Machine in the Garden" especially appropriate for its site at the library — the intellectual center of the Douglass campus.

On a physical level the sculpture is strong and handsome, its central spire relating in scale to Hickman Hall, the Art History Building and the library itself. Matte black and shiny metal surfaces and plexiglass globes and cylinders echo the materials used in the library and walkway lighting.

At night, the lights from the library and pathways and the red neon sine curve of the piece, shining against the steel backdrop, make the garden a magical fairyland — a respite for the eye and soul from the intellectual challenges demanded by Alice Aycock and Douglass College. □

*Fox, Howard N., "Metaphor: New Projects for Contemporary Sculptors," Hirshhorn Museum and Sculpture Garden, Smithsonian Institution Press, Washington, DC, 1982, pp. 47 ff.

Evelyn F. Apgar is coordinator of special events in the Department of Public Information at Rutgers University and coordinator of the Women Artists Series at Douglass College.



The construction of "The Miraculating Machine in the Garden (Tower of the Winds)" was a collaboration by Douglass College, Mason Gross School of the Arts and its Visual Arts Department Visiting Artists Program. Other funding was provided in part by the National Endowment for the Arts, the Women Artists Series and the artist herself, who was assisted in the construction of the piece by Mason Gross School graduate students and undergraduates from Douglass College and elsewhere.