Syracuse University Art Galleries

Aarone, Roy Ginder

September 4, 1972 through October 10

Lowe Art Center
Syracuse University
Aaronel de Roy Gruber is the only internationally known sculptor in the Pittsburgh area. A graduate of Carnegie-Mellon with a Bachelor of Science degree, Mrs. Gruber was a painter in the hard-edge style before becoming interested in steel sculpture. Toward the end of her concentrating on painting she developed her own module—the rounded square, which may be compared symbolically with the television screen as an eye on the world.

Becoming interested in the properties of Plexiglas, a patented acrylic resin, Mrs. Gruber left metal sculpture about five years ago for the newer medium. In order to learn about it, she studied casting and other techniques in a New Jersey plant of Rohm and Haas, the patent-holders. She learned how to use special wood and metal molds. In this process, sheets of Plexiglas are heated in an oven, then placed in the mold. Air is pumped in and the plastic is forced into conformity with the mold. The cast is then used in many ways to form transparent sculptures of considerable variety. Through painting Mrs. Gruber developed a keen color sense and effectively uses many of the new Plexiglas colors as well as electric light in her sculptures.

She has had two exhibitions in as many years, the last in October, 1971, at New Bertha Schaefer Gallery, an important New York outlet, and has shown her work in many other galleries in Chicago, Provincetown, Palm Beach as well as in Spain and several Italian cities. She has been in such well-received exhibitions as the New York Jewish Museum's "A Plastic Presence" of 1969. Two sculptures are currently in a USIA tour in the Near East and Asia. Her work is owned by the Smithsonian Institution, Brandeis University, General Mills, the Chase Manhattan Bank, and over 300 other public and private collections.

To people with anti-plastic biases, she can only offer her work with the hope it will interest them. The viewer finds warmth in the color of her sculptures, satisfaction in their cool and shining beauty and excitement in their actual or implied motility. Mrs. Gruber is reinforced in her ideas by the favorable reactions of museum curators and others who buy and enjoy her work.

We are pleased to open our fall exhibition series with the sculpture of Aaronel de Roy Gruber. Both her craftsmanship and techniques in handling Plexiglas will provide motivation for our resident artists and students.

Although Aaronel's work is quasi-geometric and dramatically contemporary, its light-coated, color splashed surfaces and reflecting interiors are a comfortable manipulation of a familiar medium. She has underscored the malleability of the medium by arranging delicately defined space relationships in addition to exposing an endless variety of croma, hue, and reflection harmonies.

In presenting this exhibition, we have emphasized the spectral qualities inherent in Aaronel's work. We expect these entities will be an enjoyable visual experience for all our viewers.

Richard S. Carroll
Director, Lowe Art Center

by DONALD MILLER
Art Critic for The Pittsburgh Post-Gazette
and writer for Art International and other magazines.
I am personally interested in series progressions and like working in both translucent acrylic resins in combination with various metals or alone. I believe that art is an extension of language. In my work balance, geometric forms, color, light, and movement are important parts. I strive to make the process of development invisible in the synthesis of the completed work.

In my work the viscoid Plexiglas is vacuum formed into rounded, square-domed, or triangular shapes. Later these pieces are built into the sculpture as concave or convex sections or solitary features.

Due to its clarity, acrylic looks best when it is smooth and highly reflective. I try to meet this criteria and add the excitement of movement and light.

I work with kinetic movement which is described as giving life to the art or suggested movement, but in the still pieces I endeavor to create this same feeling of life through series progressions and interrelationships of colors. The forms are then positioned in such a way to suggest motion or expansion.

I interplay convex and concave forms to create a feeling of balancing on the edge of a precipice, like an odd-shaped sphere stopped in action and made to balance in a moment in time.

All of the Cyclop-Lexis's are the "eye image." The transparent acrylic is used to emphasize the transparency of space, and space is an element of vision. When this sculpture turns, it interpenetrates space, reflecting its surrounding in fish-eye distortions that sets the mood for the mind to wander. To quote Donald Miller: "The viewer finds warmth in the color of her sculptures, satisfaction in their cool and shining beauty, and excitement in their actual or implied motility."

Aaronel de Roy Gruber
Measurements are given in feet and inches, height preceding width. All the sculpture in the exhibit is Plexiglas unless noted otherwise and all the works are copyrighted. When the pieces are in an edition, other sculptures from the edition may be available.

1. Anamorphic Lens, 1972, 6’.
2. Plexiscopic, 1972, 7’ x 23”.
3. Spherical Orbital I, 1971, 14” x 14” x 16”.
4. Plateaux Rayonnier I, 1971, 7’ x 16”.
5. Triatic Go Within, 1970, 18” x 24”.
6. Multiplex I, 1970, 10” x 14”.
7. Multiplex II, 1971, 8” x 9”.
8. Maxi Cyclo-Lexis II, 1972, 3’ x 4½’.
9. Mini Retro-Cube, 1970, 36” x 10”.
10. Maxi Retro-Cube, 1972, 7’.
13. Clear Inversion, 1971, 37” x 37” x 11”, Wall Hanging.
14. Light Bronze Inversion, 1971, 37” x 37” x 11”, Wall Hanging.
15. Life of Its Own II, 1972, 6½’ x 24”.
16. Cyclop-Plexis, 1969, 11¾” x 9”.
17. Solar Plexis I, 1969, 10” x 10” x 3’9½”.
18. Striae, 1970, 12” x 14”.
19. Midi Cyclo-Lexis, 1970, 10¾” x 10¼” x 15½”.
20. Citi Plex, 1969, 7½” x 6”.
21. Purple Image, 1971, 30” x 30” x 12”.
22. Eye Is on You, 1968, 7” x 12”.
23. Brown Eyes, 1971, 10” x 19½”.
24. Revolving Rainbow, 1969, 36” x 36”.
25. One On One, 1967, 5’ x 20”.
26. Duplex, 1969, 10” x 4”.
27. Revolving Comus, 1969, 7¾” x 7”.
29. Comus II, 1970, 24” x 24”.
31. Whirling Dervish, 1972, 6’ x 6” x 7½”.
32. Red Inversion, 1972, 43” x 43”.
33. Triaxial 1968, 70” x 18” x 18”.
34. Spine Comus, 1970, 24” x 9½”.14”.15”.
35. Plateaux, 1969, 5½” x 14”.
36. Life of Its Own I, 1970, 5’ x 16” x 16”.
37. Plateaux Rayonnier II, 1972, 6½’ x 12”.
38. Whirley Bird, 1970, 3’ x 18” x 18”.
44. Eyes on You I, 1968, Small.
45. Eyes on You II, 1968, Small.
46. Prismod, 1969, 65” x 26” Cube.
47. Triatica, 1971, 36” x 24” x 24”.
48. Mini Life of Its Own, 1972, 15” x 12” x 12”.
49. Space Within, 1970, 14” Cube.
50. Landscape, 1969, 15” Cube.
COLLECTIONS


INVI TATIONAL SHOWS


MAJOR COMMISSIONS

"Wind Tower"
32 Corten and Aluminum Sculpture
General Mills Corp., Minneapolis, 1971

"Red Guards"
5' x 10' Painting (Geometric)
Pittsburgh National Bank, Main Office, Pittsburgh, 1971

"Maxi Cyclop-Lexis"
Kinetic Acrylic Sculpture
Hillman Library, University of Pittsburgh, 1971

("Grey Orbital Cube"
Kinetic Acrylic Sculpture
National Shopping Center, Inc., 1970

"Mitosis"
Naval Brass and Acrylic Sculpture in Fountain
Par Progress, Parkersburg, West Virginia, 1972

ONE-MAN SHOWS

AWARDS


HONORS

Women of the Year, 1969, The Pittsburgh Press
Archives of American Art

REPRESENTED IN

Who's Who in American Art
Marquis Who's Who
Prize Winning Paintings
Reflections on Plexiglas

GALLERIES

Bertha Schaefer Gallery, Inc.
41 East 57th Street
New York, N. Y. 10022

Deson-Zaks Gallery
226 East Ontario St.
Chicago, Ill. 60611

Galeria Juana Mordo, S. A.
Villanueva, 7
Madrid, Spain

Suzanne Kohn Gallery
1690 Grand Ave.
St. Paul, Minn. 55105

Boles Gallery
729 Sansome Street
San Francisco, Calif. 94133

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Photos by Terry de Roy Gruber, Jacob Malezi, and Walt Seng.
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I wish to thank my husband, Irving B. Gruber, and my