

Aspen Art Museum
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Educator Notes



Installation view: *Less Savage than Others*, 2014. Photo: Tony Prikryl

Rosemarie Trockel

Less Savage than Others

August 9–October 26, 2014

About the artist

Rosemarie Trockel was born in Schwerte, Germany, in 1952. Her work encompasses various mediums, including film, works on paper, sculpture, and “knitted paintings.” Her machine-generated “knitted paintings” have come to represent not only her experimental use of materials, but also her examination of feminist strategies—challenging expectations and norms within a wide range of concepts and topics.



Rosemarie Trockel, *Avalanche*, 2008. Photo: Tony Prikryl

About the exhibition

One of the most influential artists of the last thirty years, Rosemarie Trockel is renowned for the diversity of her oeuvre and for her sustained engagement with questions of feminism, the shifting historical relationship between the fine and applied arts, the professional and the amateur creator, and the relationship between humans and the natural world. Trockel's exhibition at the Aspen Art Museum offers a focused look at her innovative and multifaceted engagement with the medium of ceramics, featuring new works created specifically for the exhibition.

Although some associations can be made with familiar objects, perhaps more noticeable in this exhibition are what seem to be contradictions. Weighty

ceramic pieces float lightly over supports that do not actually touch the ground in *Avalanche*, prints that seem to have thick layers of collage are actually flat digital prints, and white porcelain meets black Acrystal.

Texture is important in the artworks in this exhibition. In *Less Savage than Others* and *Avalanche*, thick indentations formed by imprints and movements of the human body create a coarse texture. Digital prints such as *German Issue* appear to have folds, tears, and layers of paper that produce shadows—but they have been captured through a scan and the final artwork is completely flat. The dynamic range of colors, shapes, and textures invite close and careful looking.



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Questions for discussion

What do these artworks remind you of that is familiar? What seems unfamiliar?

What similarities do you notice between both *Avalanche* sculptures? What is different?

Suggested activities

(Un)familiar Sculpture

Have students use air-dry clay to make molds of parts of their body—an elbow, a nose, a shoulder. Ask: Can you make this look difficult to recognize? What color will you use?

Photocopy Prints

Invite students to sketch something they observe outside, either in the neighborhood or in a garden. Use ordinary printer paper.

Make a photocopy of this drawing, including a scrap of paper or flat object on top of the drawing.

Continue to layer objects and make photocopies until you feel the artwork is complete.

For more information, please contact the Education Department at 970.925.8050 ext. 133 or email education@aspenartmuseum.org.

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