Why bronze, Rubin?

Other materials are easier to work with, less costly, technically less demanding. But bronze is strong, bold yet responsive. It shows the human touch. It doesn't lie. There's no room for cheating. It has purity. I am willing to go through the agony to get the perfect cast.
Inca Passage
Aylett Art Foundry, 2004
Sarasota, FL
Bronze

Previous Page:
Geometric Rest
Aylett Art Foundry, 1985
Aylett, VA
Bronze
"An unceasing energy flows through each piece, crossing and criss-crossing back on itself, within the stillness of its shape. There are hints of living things trapped within the confines of inert bronze, imprisoned in metal bonds."

Barbara Green, Richmond Newspapers, Richmond, VA, 1982
Constructing the original plaster mock-up for “Winged Stele”
Winged Stele
Aylett Art Foundry, 1988
Sarasota, FL
Bronze

Final finishing after one year of work
...nearly every work combines the rough organic quality of nature --- something with the spirit of a living mass, the strength of a tree trunk - in dramatic confrontation with the machined blocks and beams.

Robert Merritt, Richmond News Leader, November 22, 1980
Ascending Spirit
Aylett Art Foundry, 1979
Aylett, VA
Bronze
“Opposing Forces’...It’s a cluster of geometric forms, colliding and pushing each other higher, like shattered segments of an ice flow...”

-Marty Fugate, Herald Tribune, 1988

Opposing Forces
Aylett Art Foundry, 1988
Sarasota, FL
Bronze
The warm brown-gold of metal peeks out in patches through a patina of green-hued turquoise. The coloring enforces each piece's timelessness, suggests weathering under sun, rain and wind. The works might be monolith from a prehistoric age, surviving into modern times.

- Barbara Green, Richmond Newspapers, Richmond, VA, 1982
The sculptor’s recent works speak in forms that might have existed for thousand of years. Their shapes are geometric, as the shapes of rocks are geometric and like rocks, they have a settled quality of existence.

*Barbara Green, Richmond Newspapers, Richmond, VA, 1982*
Lost Canyon
Aylett Art Foundry, 1980
Aylett, VA
Bronze

“Emerging from centuries of sculptural tradition in bronze, they are totems very much of today. They pry into the idioms of the 20th century yet retain the influence and sincerity of the European past, they merge the architectonic rigidity of blocks and beams with the organic strength and flowing force of nature.”

Robert Merritt, Richmond News Leader, November 22, 1980
Bobby Chandler Memorial II
Aylett Art Foundry, 1981
Sarasota, FL
Bronze

"The symbolisms are secretive, incised icons seeming to pay tribute to his own Catawba ancestry, creating ritualistic moods that speak from the discolored patina and roughened edges."

- Robert Merritt, Richmond News Leader, November 22, 1980
Courtyard Maquette
Aylett Art Foundry, 1986
Sarasota, FL
Bronze
Geometry at Rest #2
Aylett Art Foundry, 1985
Sarasota, FL
Bronze
Virginia Commonwealth University

Opposite Page Top:
Scalene Triangles and Irregular Polygon
Aylett Art Foundry, 1984
Aylett, VA
Bronze

Opposite Page Bottom:
Obtuse Triangles I
Aylett Art Foundry, 1984
Aylett, VA
Bronze
Obtuse Triangles II
Aylett Art Foundry, 1984
Aylett, VA
Bronze

Obtuse Triangles III
Aylett Art Foundry, 1984
Aylett, VA
Bronze
Scalene Triangles
Aylett Art Foundry, 1999
Sarasota, FL
Bronze
The cast bronze sculpture of Rubin Peacock seems to emerge from a timeless appreciation of form, unity, tension, and mysticism. The works stand so solidly, so unshakable in their concentration of energy and purity of craftsmanship.

“Robert Merritt, Richmond News Leader, Richmond, VA, November 22, 1980"
Triad
Colson Casting Service/Aylett Art Foundry, 1980
Sarasota, FL
Bronze

Wake Forest University

Photo Credit: Ron Jennings
Opposite Page:

**Frozen Geometry**
Karger Foundry, 1995
Richmond, VA
Bronze

A private collection,
Pottstown, PA

**Blue Geometry**
Aylett Art Foundry, 1993
Aylett, VA
Powder Coat, Aluminum

*Applying Patina*
America's Gateway
Aylett Art Foundry, 1984
Aylett, VA
Bronze

America's Gateway Park, Miami, FL
A familiar feature of Peacock’s bronzes are small figures incised into the metal forms. They represent the sun, among other things, and they have become a kind of trademark. They’re made-up symbols, the sculptor said. ‘I do them as reminders of, oh, say our ancestral past. That could mean cavemen. Some of the symbols have Indian connotations. They’re the human touch. The scoring, the hatch marks are earth marks - the earth may have made them. The incisions are man’s touch.’

*Arthur Nadel, Sarasota Arts Review, Sarasota, FL, 1990*
Impromptu Sculpture
Summer, 1980
Aylett, VA
Split Fence Rails and Welded Steel

Quarceta
Aylett Art Foundry, 1980
Aylett, VA
Bronze

Exhibited at VMFA Collectors’ Circle, 1980