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FOR IMMEDIATE RELEASE

24 CUBES, an exhibition of sculpture by twenty-four artists, will be on view at the University Gallery of the University of Massachusetts at Amherst from September 10 through October 19. Included are sculptures by Richard Artschwager, Scott Burton, Christos Gianakos, Mel Kendrick, Lucas Samaras, Alan Saret, Rudy Serra, Robert Smithson, and Jackie Winsor, among others. 24 CUBES represents a broad survey of different approaches to sculpture from the 1960s to the present.

The cube's presence became ubiquitous in the 1960s when artists such as Donald Judd, Robert Morris, Richard Serra, and Sol LeWitt began to make work that departed from the gestural and fortuitous qualities apparent in Abstract Expressionist painting and Assemblage sculpture. Using commercially available materials and fabrication processes, artists sought to create sculpture which emphasized its literal nature as 'object' as opposed to its potential for content-laden expression. Once removed from a pedestal or base, sculpture defined and delineated space on its own terms while demanding confrontation by the viewer. The cube was regarded as a neutral entity to which a variety of artistic intentions and viewer perceptions could be brought. Using the cube as an artistic format, the work in this exhibition shows a variety of sculptural concerns addressed by artists over two decades.

Included in the exhibition is Stephen Antonakos' 1965 "Blue Box," a neon sculpture which uses the enveloping qualities of light to define the interior and exterior of an open cubic space. Not limited by the narrative or formal concerns of the preceding generation, Gary Kuehn's works of the early sixties address the question of the truth of appearances. Seemingly soft forms are folded and bound, and, as in his 1963 work in this exhibition, "Double Cube," solid forms are made to appear as if melting. Sol LeWitt believes that ideas should be manifested logically. Using modular grids or cubic units, LeWitt makes complex compositions by multiplying the basic open cubic form. These serial repetitions imply infinite space and allow for the exploration of possible combinations and variation. In a 1988 work from the series "Art as Idea as Idea," Joseph Kosuth reproduces a dictionary definition of 'cube'. Kosuth's abiding interest is in the way the idea can be used to represent itself rather than representing the idea in a physical form.

24 CUBES was organized by Saul Ostrow, an independent curator and artist who lives and works in New York. The exhibition is supported by funds from the Arts Council and the Alumni Association of the University of Massachusetts at Amherst.