POINTS OF VIEW: CONTEMPORARY LANDSCAPES, an exhibition of prints, paintings, photographs, sculpture, and artists' books, will be on view at the University Gallery, University of Massachusetts at Amherst, from October 29 through December 14. Included in the exhibition are works by Jennifer Bartlett, Francesco Clemente, April Gornick, Bryan Hunt, William T. Wiley, Yvonne Jacquette, Louisa Chase, John Bowman, and Stepanek and Maslin. The works represent a diverse range of artistic concerns for this timeless subject, ranging from psychological and romantic to more conceptual, environmental, and sculptural.

Edward Ruscha's accordion-format book *Every Building on the Sunset Strip*, 1966, the earliest work in the exhibition, is a complete photographic sequence of every building on this infamous street. Ruscha's wit lies in the absence of useful information and the literal rendition of the strip in strip form. The artist captures the character of L.A., as the cityscape unfolds to reveal the mundane and unglamorous aspects of life in the fast lane. In Bruce Nauman's book, *L A Air*, 1970, page after page of formally beautiful and sensual full-bleed color photographs reveal the atmospheric effects of pollution that continue to threaten this city of the automobile.

George Trakas creates environmental sculptures that invite the viewer to participate in a physical, sensory, and associative interaction with material, place, and the history and geology of the site. In an early studio work from 1972-3, Trakas combines a rich vocabulary of materials -- stone, coal, pitch, silver, copper, lead, mercury, and ash -- creating a formally abstract and elegant four-part sculptural construction titled *Stone Quartet*. The sequence suggests the process of mountain formation by the folding or pushing of the earth's crust. Hung in relation to the viewer's body and mirroring its spiritual and physical center, *Stone Quartet* reflects the dualities of organic and inorganic, masculine and feminine, and the natural cycles of time and change. Hamish Fulton's work of the past several years focuses on a direct experience of the land through the act of walking and documenting the experience. In *An Eighteen Day Walk Across Southern England*, 1984, the photograph of a landmark acts as a marker or signifier of the experience.

In his paintings, Jack Barth investigates a temporal relation to place. *Bethesda*, 1988, presented as an urban park, is articulated by architectural elements of fountains, walls, and bridges which exist in New York's Central Park but which are rearranged by Barth to create a simultaneous narrative. Taking as its visual perspective a magnificent distant view, *Bethesda* offers the temporal perspective
of past, present, and future. For Barth, the urban park is analogous to memory and its functions -- the mind's ability to remember and erase details. Joan Nelson's paintings depict fragments of landscape such as details of trees in a surround of clouds and sky. Meticulously painted and small in scale, these delicate renditions of nature reflect the artist's interior vision and suggest the grand and vanished vistas of earlier times.

The University Gallery, located in the Fine Arts Center, is open to the public Tuesday through Friday, 11 a.m. to 4:30 p.m., and Saturday and Sunday, 2 to 5 p.m.