UNIVERSITY GALLERY
UNIVERSITY OF MASSACHUSETTS AT AMHERST
Exhibition November 4 through December 17

Cristos Gianakos: Rampworks

Cristos Gianakos has had a long-standing fascination with the diagonal, the dynamic of which is often reflected in his work. The wood, steel and glass sculpture, Equinox, was created specifically for the University Gallery exhibition: its dimensions and placement were determined in response to the gallery space. The sculpture's title implies equivalence or harmonious balance as it refers poetically to the times of year when the sun crosses the equator and day and night are everywhere of equal length. Consisting of 21 equally-spaced tressels, Equinox is 47 feet in length and rises to a height of 10 feet in proportion to the fanning spread of its width. The work is a study in the beauty of geometric relationships and explores the purity of form as determined by numerical ratios.

A selection of drawings relate the artist's personal vocabulary of shapes to his sculpture. Several of these drawings are painted in acrylic on large sheets of frosted mylar that hang freely from the wall. Rendered with a love of surface texture, the emblematic shapes - stele, mastaba, and post and lintel - are reminiscent of momumental minimalist sculpture and ancient architectural forms.

Installations and commissions of Gianakos' sculpture include: Socrates Sculpture Park, New York, Malmo Kohnsthall, Sweden; Moderna Museet, Stockholm; and Wards Island, New York among others. His drawings and books have been included in exhibitions of the Carnegie-Mellon University, Pittsburgh; Nassau County Museum, Roslyn, New York; Franklin Furnace, New York; Hera Gallery, Wakefield, R.I.; and the Institute of Contemporary Art, University of Pennsylvania.

Betty Hahn: Shinjuku

In this sequence of eleven 17" X 24" photographs from 1984, the artist combines the processes of black and white and color photography with the intention of exploring the sensation of dreams. Hahn depicts a street scene in Tokyo for which she has supplied printed commentary in a format resembling movie sub-titles. The sub-titles, rather than providing an explanation, add to the surrealistic character of the photographed sequence. Hahn is intrigued by the underlying relationships she finds between dreams and films, and cites The Wizard of Oz as a major influence in the creation of Shinjuku. The artist, who lives and works in New Mexico, is well-known for her innovations in photographic techniques.

Selections from the Permanent Collection

The exhibition presents a selection of prints and drawings from the University's permanent collection. Gifts to the collection in 1988-89 include: Theodoros Stamos' 1946, untitled qouache, given by an anonymous donor; Stephen Antonakos' "Packages Meant to be Opened," three conceptual obejcts from the 1970s, donated to the University by the artist; and Sylvia Mangold's "Flexible and Stainless," a 1975 lithograph which was a gift of UMass Alumna Wendy Shankel Hoff. Recent acquisitions include Therese Oulton, untitled, 1984, monoprint; Hans Haacke, Tiffany Cares, 1978, etching; Leon Golub, Encounter, 1986, lithograph, Francesc Torres, Build an Empire #2, a drawing depicting Mussolini and Komar and Melamid, Peace I, a lithographic suite of four diptychs which juxtapose photographic images of Tolstoy in different stages of his life with images of mushroom, fish, and a truncated body, in an effort to debunk accepted and official interpretations of history. Joan Snyder's Resurrection and Study for Resurrection, both from 1978, were donated to the collection by Umass alumna Lois Beurman Torf.

Acquisitions to the University's permanent collection were made possible with funds from the University Alumni Association, individuals, the National Endowment for the Arts, and through private gifts.