The University Gallery of the University of Massachusetts at Amherst is pleased to announce the installation of a new lighting track system in its main gallery and the re-opening of all its galleries with the presentation of three exhibitions to be on view from April 6 through June 9 with a reception on Friday, April 5, from 5 to 7 p.m.

**Paper Architecture: New Projects from the Soviet Union** consists of 86 architecturally-based drawings, prints and models of visionary architecture created by 25 Soviet architects between 1979 and 1989. Never intended for construction, the hypothetical works are personal, and sometimes ironic, comments on the stagnant architectural practices of the Khrushchev and Brezhnev regimes which promoted mass-produced and industrialized structures. In reaction to their government's repression of more innovative building projects, a small group of Soviet architects began to enter international competitions sponsored by various architectural journals and institutions. Thus was born the Moscow school of "Paper Architecture," a loosely defined group of conceptually oriented, professional architects who have worked since the late 1970s in what one critic has called "the wishful spaces between imagination, history, and the dilapidated reality of Soviet urban planning." The architecture depicted has little if any pragmatic function but, instead, serves as fantastic protest against everything that is guided by political or economic impulses. The exhibition presents a variety of projects but the tendency to play with spatial elements, with cultural symbols and styles, and with language is common to all the works. The text accompanying most of the drawings and prints emphasizes the narrative, philosophical and potentially fictitious quality of architecture and the notion that architectural theory rests on the reciprocal relationship of an inhabitant's personal and inventive needs with the physical configuration of cities. **Paper Architecture** was organized by the German Architecture Museum, Frankfurt, and has traveled to several other American museums and galleries.

**Adolph Gottlieb: Monotypes** is an exhibition of 38 monotypes executed by Gottlieb several months before his death in 1974. Beginning his career in 1921, Gottlieb was one of the pioneer members of the New York School of the 1940s and 1950s which embraced various styles categorized as Abstract Expressionism. Gottlieb and other members of the group, such as Barnett Newman, Mark Rothko, and Robert Motherwell, broke from the academic practices of American artists.
regional scene painting and used the vitality of European abstraction as a springboard for the creation of a purely American contemporary art. Considered a master in the synthesis of color and gesture in his paintings, Gottlieb translated the skill to the printmaking process. A monotype, or monoprint, the focus of this exhibition, is a unique print made from a wet painting on a nonabsorbent surface, such as glass or metal, that produces an immediate and nonreproducible impression. The spontaneous nature of monotypes, both in process and result, suited Gottlieb's style of working impulsively within a flexible structure to achieve "the simple expression of a complex thought." This last series of works provided the artist a chance to summarize his artistic involvements of more than 50 years. Organized by Sanford Hirsch, director of the Adolph and Esther Gottlieb Foundation, New York, the exhibition will travel nationally to six other college and university galleries after its premiere at the University Gallery, where it will be on view until June 1.

Monica Banks: Wireworks presents the work of a young artist who uses wire and found objects as her primary materials. An industrial and graphic designer who lives and works in New York, Banks has produced a body of sculptural work reminiscent of the witty and whimsical style of Alexander Calder. Rendered with an economy of line, her three-dimensional "portraits" in wire describe an assortment of human expressions. The artist incorporates found objects--plastic fish, toy soldiers, dried flowers--as the salient facial features of her characters adding to their already humorous quality. Hung in pairs or groups, the sculptures bob and turn with the barely detectable air currents of the room, creating the illusion of animated conversations to which we are not privy. This is the artist's first university gallery exhibition.

All three exhibitions have been partially supported by funds from the University of Massachusetts Arts Council and the University Alumni Association. The University Gallery, located on the lower level of the Fine Arts Center, is open to the public Tuesday through Friday from 11 a.m. to 4:30 p.m., and Saturday and Sunday from 2 to 5 p.m. The Gallery is also open during evening performances held at the Fine Arts Center Concert Hall.