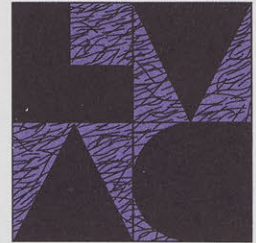


N E W S R E L E A S E

**New List Visual Arts Center Exhibition Explores
Pleasure and Content in Contemporary Art**

Photographs and catalogues available by request
Contact: Ron Platt 617/253-4400



(not so) SIMPLE PLEASURES, on view December 8, 1990 - February 3, 1991, features painting, sculpture, crafts, photography, and an installation which examines various subtle strategies artists use to embed potent meaning within an attractive object or image. The public is invited to a preview reception for the artists on Friday, December 7, 1990 from 5-7 pm. Curator Dana Friis-Hansen will present a gallery talk on Sunday, December 9, at 3 pm.

Friis-Hansen has stated, "This investigative project probes the process of making meaning, examining the roles of the artist, the curator or critic, and the viewer. During the 1980s artists began to respond to leads found outside of the art world, including in the fields of literary theory, psychoanalysis, feminism, film, and philosophy. The artists in this exhibition are also especially aware of precedents from art history such as allegory and symbolism. These ten artists use various strategies to attract the viewer and subsequently engage him or her with ideas or issues not readily apparent on the surface." The artists featured in *(not so) SIMPLE PLEASURES* live and work in cities across North America, including Boston, New York, Baltimore, Chicago, Los Angeles, and Vancouver.

Judie Bamber lovingly paints small, common but suggestive objects which allude to childhood, relationships, and sexuality.

Michael Banicki's Ratings Paintings take the form of analytical grids that suggest minimalist painting, but are actually comprised of hundreds of comparisons between items in categories such as artists, birds, or Quebec cities, exploring the issue of subjective choice and objective knowledge in life and art.

John Currin paints allegorical portraits of anonymous adolescent girls which evoke the tension between innocence and experience, or naivete and knowledge.

Ronald Jones' sculptures imitate modernist masterworks by Brancusi and Arp but take their specific forms from the microscopic AIDS virus and cancer cells.

Ken Lum's language paintings address immigrant exclusion by their use of non-sense words in seductive, modernist typography and design. His installations of inviting and comfortable furniture are equally forbidding as they are closed off from use.

Alexis Rockman paints dramatic nature scenes which suggest the splendor of flora and fauna, but the stark realities of the natural course of events (parasitism,

predation, decay, etc.) depicted reflects back upon the activities of our own less-than-noble species.

Joyce Scott creates beadwork neckwear influenced by Native American and African crafts and body ornamentation, but to these traditional artforms she injects dramas of violence and oppression from contemporary society.

Andres Serrano's richly colorful abstract and figurative photographs using body fluids such as blood, milk, and urine confront the split between the body and the spirit and intellect.

Elaine Spatz-Rabinowitz's paintings of nature or upper class California homes are fragmented or aggressively broken, suggesting the pressure of contemporary realities and domestic bliss and the capacity of nature to disturb the man-made world.

Masami Teraoka uses conventions from Japanese Ukiyo-e and ink brush styles but incorporates contemporary icons and issues; the series presented here examines the effect of AIDS on individuals, couples, society, and artists.

An illustrated catalogue with an essay by the curator and entries on each artist is available at the gallery desk or by mail.

Hours: Weekdays 12-6 Weekends 1-5 Gallery phone 253-4680

The MIT List Visual Arts Center is free and open to the public.

We are located near Kendall Square on the Red Line subway.

Parking is available at the corner of Main and Ames Streets.