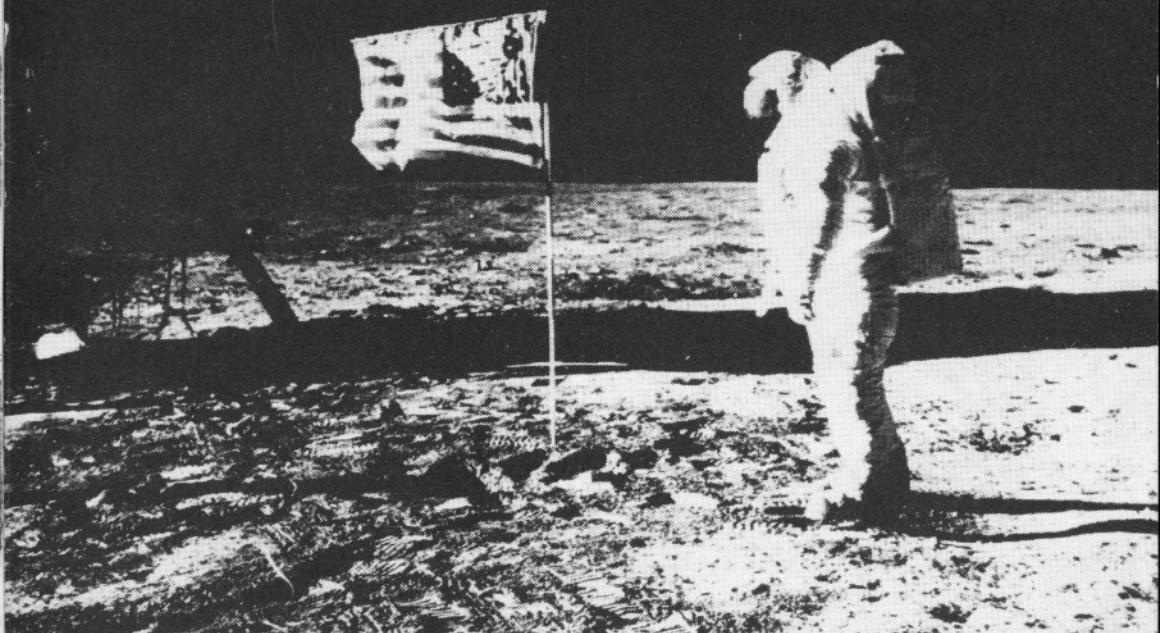


**Aristotle
Georgiades**

**Matthew
DeGenaro**

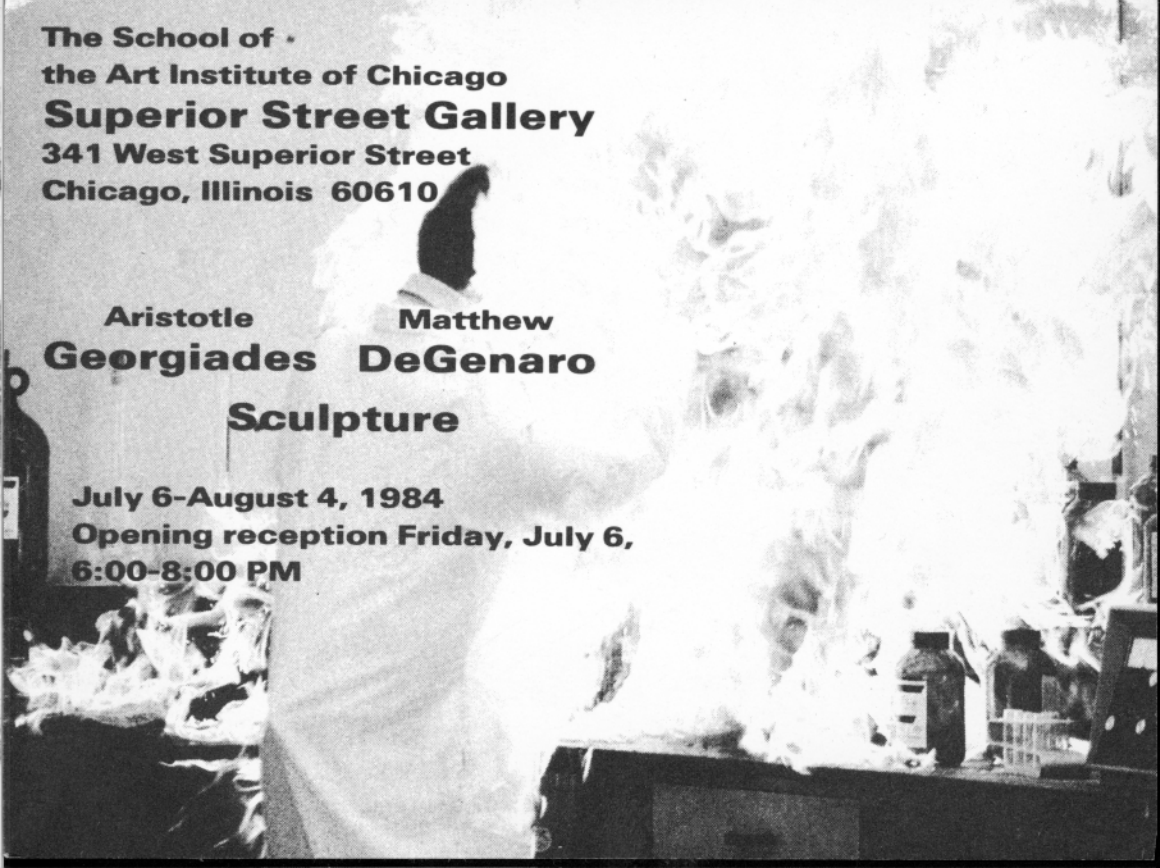


Astronaut Edwin Aldrin beside the U.S. flag planted on the moon after Apollo 11's landing in 1969. On the left is the lunar module.

**The School of •
the Art Institute of Chicago
Superior Street Gallery
341 West Superior Street
Chicago, Illinois 60610**

**Aristotle Matthew
Georgiades DeGenaro
Sculpture**

**July 6-August 4, 1984
Opening reception Friday, July 6,
6:00-8:00 PM**



**Sculpture:
Matthew DeGenaro and
Aristotle Georgiades
The School of the Art
Institute
Superior Street Gallery,
Chicago**

No justice has been paid to Matthew DeGenaro or Aristotle Georgiades by their showing in the School of the Art Institute Superior Street Gallery. Information on the artists was unavailable; contacting the artists was difficult; publicity photos weren't on hand... yet, fortunately for these two artists, the gallery is in the "right geography."

Both are hot. DeGenaro's show, judging by the red dots, was deservedly well received. The

14 *Nit&Wit*

recurrent theme here, mannequins, is livable, collectible, and (at risk of making the artist gag) charming. Ten pairs of male and female characters twinned out of materials such as saran, sisal wax, wire, and straw are effectively hung without explanation cards or encumbering artist's texts. They attract their own audiences, and it is natural to want to pick out your favorite or find personalities that seem to come out of the different materials. DeGenaro also has drawings that work in the same way (which would be a euphemism for "use the same gimmick" if they weren't so interesting and unpretentious). One-quarter-inch-tall people in graphite occupy a 36-by-24-inch drawing sheet. Hanging next to a sheet of several thousand little people is a sheet with two, 4 inches tall. I actually found myself wondering as much about the artist as I did all the people.

DeGenaro succeeds in this gallery truly on the intrigue his work brings to the space. Aristotle Georgiades's *Here and There* sculpture (installation? — the artist was not available and the gallery attendant did not express any sympathy to the nuance) brings as much intrigue to the gallery as does DeGenaro's work. Occupying a half of the gallery, *Here and There* would soften any large-scale environment by the fact that it is made of wood—sawed

planks, painted planks, twigs, small branches, and even a hand-hewn ladder; but it would add to a corporate environment a cerebral element missing in so much large-scale sculpture. This one is a piece as aesthetic as it is heady. True to early Greek philosophy, *Here and There* is as simple as it is complex. In climbing the ladder to a white, painted chair some 14 feet in the air, one can see how the tensions between rough and finished, complete and continuing, and (at the risk of making this artist gag as well) finite and infinite all manifest themselves. I got the feeling that Georgiades meant it to be occupied, so I sat down.

Both artists have the ability to capture an audience. I hope they can cultivate a following.

— *Cris Blackstone*

ART • MUSIC • THEATRE • FILM • DANCE

Nit & Wit

Special
Music
Issue

September/October 1984

\$2.00