

# HALLWALLS

## EXHIBITIONS & EVENTS - APRIL 1984

### VIDEO

3•Tuesday 8:30 p.m.

**Lyn Blumenthal**

*Social Studies (Part 1) and Social Studies (Part 2): The Academy*

### FICTION DICTION/FILM

10•Tuesday 8:30 p.m.\*

**SPLIT BRAIN**

Writers and filmmakers are invited to present their work at this open-entry event.

### EXHIBITIONS

6-27•April

Opening Reception

6•Friday 9:00 p.m.

**Peter Nadin Robin Winters  
Toni Paterson Howard Peter Martin**

*Matrix Room*

### MUSIC/PERFORMANCE

14•Saturday 8:30 p.m.

**Christian Marclay**

*Wish She Was Alive*

### ARTISTS TALK ON ART

15•Sunday 2:00 p.m.\*

**Toni Paterson**

will give a gallery talk.

### VIDEO VIEWING ROOM

6-27•April

**Barbara Broughel Bruce & Norman  
Lee Eiferman Yonemoto**

examine the reading of the nominally "sexy" themes of romance, desire, and ambition

### A Slide Show

Artists are invited to present slides and talk about their work.

### ARTISTS' READING/TALK

7•Saturday 9:00 p.m.\*

Outside Event (See reverse for location.)

**Peter Nadin Robin Winters**

### PERFORMANCE

28•Saturday 8:30 p.m.

**PERFORMANCE RIOT**

A local performance extravaganza.

### MUSIC

8•Sunday 5:00 p.m.-Midnight

**Yvar Mikhashoff \$4-6**

The third concert in the North American New Music Festival 1984 presented by the Department of Music, State University of New York at Buffalo.

### FUTURE EXHIBITIONS

1•May

**SUMMERSPACE**

Deadline for artists' proposals for this open show (see reverse).

700 MAIN STREET • 4th FLOOR • BUFFALO, N.Y. 14202 • (716)854-5828

**Video Viewing Room/  
Gallery Hours** Tuesday-Friday 11-5  
Saturday 12-4  
& by appointment

**Admission to events:** \$2.00; members free

Hallwalls' program of contemporary art exhibitions and events is made possible, in part, by grants from the National Endowment for the Arts; New York State Council on the Arts; Erie County; and City of Buffalo, and by contributions from other corporations, private sources, and individuals.

### HALLWALLS STAFF & PROGRAMS

William Currie	Director
Christine Tebes	Development Director
Susan Papanicolaou	Administrative Assistant
<b>Program Directors:</b>	
Robin Dodds	Exhibitions
Stephen Gallagher	Performance
Chris Hill	Video
Barbara Lattanzi	Film
Don Metz	Music
Nancy Peskin	Fiction Diction

### SUPPORT HALLWALLS—BECOME A MEMBER!

As a member of Hallwalls, you will receive our monthly calendar, free admission to all events (except benefits), discounts on printed matter sold in the gallery, and other special benefits.

Categories of Membership

- \$15 Participating (2 days volunteer work/year)
- \$25 Individual
- \$35 Family
- \$50 Supporting
- \$100 Associate

All contributions are tax deductible.

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Make checks payable to: HALLWALLS, Inc.  
700 Main Street  
Buffalo, N.Y. 14202

\*Free Admission

## EXHIBITIONS

April 6-27

Peter Nadin Toni Paterson Robin Winters

While presented in three autonomous exhibitions, the work of these individuals falls into an alignment based on their respective considerations of a natural and/or moral order and basic human reality.

Robin Winter's recent work presented here consists of two series which counterpose each other. Both seem to suggest life's fundamental duality in various manifestations: real/unreal; known/unknown; bounded/unbounded. In one series of large canvases, necessity constricts the expansiveness of living. Painted fields of miasmic textures or cellular forms, both invoking governing realities of life, surround or enclose Winter's schematic cartoon figures which often turn into skeletons. "Infinite" space and time are made absurdly pathetic through the artist's choice of images: a windowless corner becomes our entire world; the hands of an office clock are stuck forever. A series of smaller canvases, on the other hand, suggests that life's possibilities are endless. Painted on found silkscreen-printed fabric, the common material blends with and makes plausible the imaginary scenarios and subjects Winters paints in disparate styles.

In 1979, Winters with Peter Nadin and other artists established "The Offices of Fend, Fitzgibbon, Holzer, Nadin, Prince and Winters" which offered "Practical Esthetic Services Adaptable to Client Situations." Subsequently, Nadin collaborated with Jenny Holzer on several projects which gained widespread recognition. As Nadin summarizes, these artists perceived art as a function which responded to needs and which thus reflected cultural values. As producers, the artists' role was to establish a "moral position."

In his recent work, Nadin's continued effort to determine a moral ordering is based on an "honesty...to see how you see yourself." Both his recent published writings, *Still Life* (Tanam Press), and paintings, a series of hybrid still life/landscapes, move from a reference to the external to a portrait of the internal "managing of experience." A repetitive use of visual elements—bananas and apples, houses and trees—reveals a stasis: "One keeps coming to the same points." Their rearrangement is an "unstructuring" and "reforming" of a moral order.

Nadin describes painting as a physical, almost "chemical" response, a resonance of "looking and liking." Toni Paterson, in her work, demonstrates a similar awareness of the relation of painting to both basic physical reality and the order of nature which she considers the source of human morality. For Paterson, the desecration of natural resources—both physical environment and human "virtu"—is a manifestation of a "sickness" of our value system. The exhibition, which surveys her two-year career, includes recent "pheromone" paintings based on reports of this form of chemical communication between trees. Like trees, Paterson believes we respond to a number of stimuli and form various sensory images which she "intuitively transfers" to the canvas.

Ms. Paterson, who has been a nurse and counselor, lives in Buffalo and currently is Professor of Philosophy at State University College here. Robin Winters lives and works in Amsterdam and New York and is represented by Michael Klein; Peter Nadin lives and works in New York.

### Howard Peter Martin

will present recent work(s) in the Matrix Room, a gallery devoted to solo projects organized by Buffalo artists.

## ARTISTS' READING/TALK Saturday, April 8 55 Cottage (2 blocks west of Elmwood, off Virginia)

Peter Nadin will read from *Still Life* and a new work in progress. The artist has collaborated with Jenny Holzer on several projects for exhibition as well as publication, including *Eating Through Living* (Tanam Press), and *Eating Friends* (Top Stories).

Robin Winters, who has exhibited widely and was an active and organizing force in early Colab exhibitions, will be interviewed by Michael Klein, a New York representative/dealer.

## ARTISTS TALK ON ART

Sunday, April 15

Exhibiting artist Toni Paterson will give a gallery talk on her work. An extensive background in philosophy and psychology informs the artist's work and thoughts on art. Don't miss it!

Join in! Other artists are invited to bring slides to project and to discuss their work following Ms. Paterson's talk.

## FUTURE EXHIBITIONS: SUMMERSPACE

Artists interested in exhibiting their work this June or July should submit a letter-of-interest by May 1st describing briefly what they would like to present. The number of artists participating will be limited by available space and time. Artists will be invited to participate in the order of receipt of their letters/proposals to exhibit.

## FICTION DICTION

### Hallwalls Fiction Diction Literary Award 1984

The manuscript *Lockport* by local writer Susan Dix was selected for this award. Ms. Dix received the \$100 cash prize and read the winning story on March 31st at Hallwalls.

The judges selected the following manuscripts for honorable mention: *The Litany of the Clothes* by Gabrielle Burton of Buffalo and *The Bad Doctor* by Lee Eiferman of New York.

The judges were Norma Kassirer, Bill Sylvester, and Donna Wyzomierski. Thirty manuscripts were received.

## FICTION DICTION/FILM

### Split Brain

Tuesday, April 10

Hallwalls invites a "meeting of the minds" in works and moving pictures at this open-entry event. Unrealized film scripts as well as fictional writing and films will be featured. Those who have never or rarely presented their work before an audience are encouraged to register. There will be a time limit of fifteen minutes per presentation. Registration will be taken on a first-come basis between 7:30 and 8:30 p.m. During the evening, film screenings will alternate with readings.

## MUSIC

### Yvar Mikhashoff

Sunday, April 8

In celebration of his 25th anniversary concert season, the artist will perform what has been termed an "Olympic Piano Event," one which demands extreme power and endurance. Mikhashoff's performance will consist of seventy works by American composers over the past seventy years. The entire program will last seven hours and include almost his entire repertoire of American piano solos (Cowell, Ives, Cage, Gershwin, Thomson, Hiller, Wolff, Crumb, Brown and many others).

## MUSIC/PERFORMANCE

### Christian Marclay

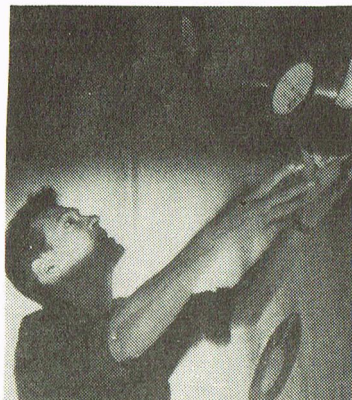
Saturday, April 14

will present *Wish She Was Alive*, a composition for multiple turntables and records.

Over the past four years, Marclay has been experimenting, composing, and performing with records as a soloist and as part of the groups *Mon Ton Son* and *The Bachelors, even*. Among his many innovations are the "prepared" turntable with radio and cassette (which he straps around himself like a guitar) and "prepared" or "recycled" records (collaged together from the fragments of broken records and played). Marclay's manipulations of records allude to John Cage's random sound theories, to radio, and to the phenomena of recorded music itself. His "calmly demented live deejay act" has given the *Village Voice* cause to call him "a grimly original sonic thinker: Varèse, more or less."

Christian Marclay.

Photo: Seve Gross



## Performance Riot

Saturday, April 28

Forty local acts perform simultaneously! Palm readers, mind readers, new music, broken china, and a garage sale are just a few of the live acts that will be competing for your attention. Some of the others are punk judo from Passaic, free hairdos, an "original" Karen Moebius performance, and the exciting "Ultimate Party Favor Award."

## VIDEO

### Lyn Blumenthal

Tuesday, April 3

will present two tapes. *Social Studies (Part 1)* incorporates a continuous text from the popular weekly prime-time Cuban soap opera *Horizontes* along with extra textual commentary whose form is based on standard commercial advertising techniques. The framing of political/moral propaganda (this episode centers around America's suspension of the sugar trade with Cuba in 1960 and the subsequent economic rescue of Cuba) with American soft-core/hard-sell sloganeering suggests parallel cultural relationships as well as ideological and moral dilemmas.



Lyn Blumenthal.  
Still from *Social Studies (Part 2): The Academy*.

*Social Studies (Part 2): The Academy* takes a look at the "dazzling, delightful and delicious" (Walter Matthau introducing Carol Burnett at the 55th Annual Academy Awards Presentation) messages of broadcast television. Here the nominations for best picture of 1983 and the subsequent acceptance speech provide the basis for examination. Stripped of its glitzy animated visual counterpart and played out against the frozen backdrop of a single spectacular image, the standard Academy fare of introductions, applause, film-clips commentary, personal plugs, and professional banter shifts the banal mise-en-scene into proto fascist theater. The work calls into question some fundamental assumptions about the cross purposes of entertainment: to entertain, to present cultural values, to mediate public policies, to define social relationships.

Blumenthal works with the Video Data Bank of the Art Institute of Chicago where she also teaches. With the assistance of Video Data Bank, she selected work for the March Video Viewing Room show, *Modern Dangers*.

## Video Viewing Room

The April program presents work by three artists who examine the reading of the nominally "sexy" themes of romance, desire, and ambition, which are inevitably recontextualized by the television (and film) genres they reference. Bruce and Norman Yonemoto's tape, *The Green Card*, is a soap opera of a search of a Japanese woman student for personal freedom and love in the U.S. They remark: "In this era of soap operas, sit-coms, and half-minute sexual fantasies, it is difficult to imagine a self-determined love relationship. The virtually integrated technological environment created by the three major television networks and Hollywood theatrical film giants limits our vision of love, marriage, family, peace, and freedom." The Yonemotos currently live in Los Angeles.

Barbara Broughel's tapes—*Trouble in Paradise* and *The Frigid Heiress*—explore generic material from daytime and evening television advertising. Her work deconstructs television as a sanctified cultural form. Broughel lives in Buffalo and New York City. *Sam Tomorrow* by Lee Eiferman is an examination by a woman videomaker of a man's inner life. Sam is presented to the audience through perspectives offered by voice over, monologue, and fantasy in which we observe a gap between desire, ambition, and reality. Eiferman lives in New York City.