

HALLWALLS

EXHIBITIONS & EVENTS - JANUARY 1985

EXHIBITIONS

5 Opening Reception
Saturday Free 9:00 p.m.

On View in the Galleries and Video Viewing Room
January 5 - February 2, 1985

Members' Show

featuring recent work by artists who are members of the gallery

Artists from Artemisia

Catherine Howe, Guest Curator

work by women artists from this Chicago cooperative gallery

Iris Adler, Anita David, Nicole Ferentz, Lori Gunn, Susan Kuliak, Margaret Lanterman, Chris O'Conner, Olivia Petridez, Nancy Plotkin, Alice Shaddle, Fern Shaffer, Maureen Warren, Fan Warren, Toby Zallman

VIDEO VIEWING ROOM

A Public Agenda: Priorities, Proprieties, and Improprieties

recent work screened in Toronto

Colin Campbell, Hummer Sisters, Randy and

Berenicci, Lisa Steele and Kim Tomczak, Paul Wong

16 Wednesday 7:30 p.m.

Annual Members' Meeting

Hallwalls urges all members to attend this important annual review. For further information, contact Bill Currie, Director of Hallwalls.

17 FILM Thursday Free 8:30 p.m.

Film As Altered/Alternative Reality—Program #5

Standish Lawder *Necrology*

Jonas Mekas *Award Presentation to Andy Warhol*

J.J. Murphy *Highway Landscape*

Michael Snow *Wavelength*

23 Wednesday \$2.00 8:30 p.m.

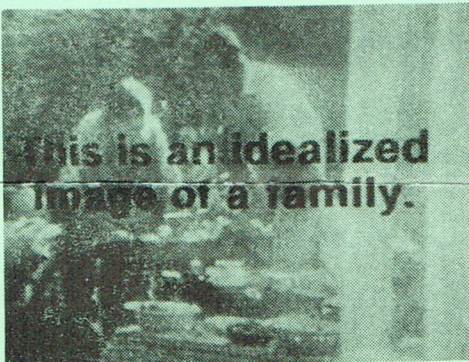
Barbara Bloom

will present slides of her non-filmic and film-related work, as well as discuss her 35mm film *The Diamond Lane*. A five-minute long trailer for this film will be screened before the main feature during January at the North Park Theater on Hertel Ave., and at the Evans Art Theater on Evans Rd., Williamsville.

24 VIDEO Thursday \$2.00 8:30 p.m.

Lisa Steele and Kim Tomczak

videomakers from Toronto, will show recent work including *Working the Double Shift*, *Some Call It Bad Luck*, and *Paradise Lost*.



This is an idealized image of a family.

L. Steele and K. Tomczak.
From *Working in the Double Shift*.

MUSIC

At the Italian Community Center
432 Connecticut St.

25 Friday \$2.00 8:30 p.m.

Hugh Levick/Saxophone Fleshtronics

Kid Copy Rap

Sax Synth Imp

Inside Me I See You

Plus Surprises

26 Saturday Doors open at 9:00 p.m.

BENEFIT PERFORMANCE

At the Italian Community Center
432 Connecticut Street

Saturday

Doors open at 9:00 p.m.

Members Only R.S.V.P. \$5.00 includes buffet reception

Komar & Melamid

acclaimed Russian dissident artists, will present a slide lecture/performance *About Themselves*



Komar & Melamid. *Double Self-portrait as Young Pioneers*, 1982-83. Oil on canvas, 72 x 50". Courtesy Ronald Feldman Fine Arts. Photo: D. James Dee

Plus

George Scherer

will appear as *George Martin*, Las Vegas comedian &

Mitzi Smyntek

will appear as *Francesca DiVita*, renowned Italian film star

29 FICTION DICTION/CRITICAL ISSUES Tuesday \$2.00 8:30 p.m.

Martin Pops

Art & Anecdote:

Imagined Autobiography & The Repressed Personal in Criticism

On the occasion of the recent publication of his books *Vermeer: Consciousness & The Chamber of Being* and *Home Remedies* (collected essays)

30 VIDEO Wednesday \$2.00 8:30 p.m.

Fritz Bacher

will perform and introduce his recent tape *I Am A Nightclub*, and screen his film *Gloom, or that Curious Disaster*.

700 MAIN STREET (between W. Tupper & Chippewa) 4th FLOOR
BUFFALO, NEW YORK 14202 (716) 854-5828

Hallwalls' program of contemporary art is made possible by grants from the National Endowment for the Arts, Washington, D.C., a federal agency; The New York State Council on the Arts; Erie County, N.Y.; The City of Buffalo, N.Y.; and by contributions from cor-

HALLWALLS STAFF

WILLIAM CURRIE

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ROBIN DODDS

STEPHEN GALLAGHER

Director

Development Director

Technical Director

Administrative Assistant

Fiction Diction

Exhibitions

Film & Performance

GALLERY HOURS:

12:00-6:00 p.m. Tuesday-Friday

1:00-5:00 p.m. Saturday

Open the second Sunday of the month for "Gallery Walk." Please call at other times.

ADMISSION TO EVENTS:

EXHIBITIONS

January 5-February 2, 1985

Members' Show

The active support and involvement of member artists in our gallery is vital. It is the tradition and purpose of this show to represent to the public those artists who participate in and help sustain and build Hallwalls as an institution of contemporary art. For more information on participation in this event, please call Hallwalls.

Artists from Artemisia/Catherine Howe, Guest Curator

The women artists in this exhibition are all members of Artemisia, an artist-run space in Chicago. Artemisia was founded in 1973 as a cooperative of artists interested in establishing an alternative to galleries which were not sympathetic to the concerns of women artists. Charter members planning and working together were involved intensely in a community effort, and as the needs of the artists changed the gallery matured. Today Artemisia is very much a part of contemporary art activity in Chicago. While maintaining its roots as an exhibition space which supports women artists, its programming includes the work of both men and women and reflects an esthetic which transcends the pre-existing definition of "women's art." Although the artists in this group show their work outside the cooperative, it is still a valuable forum for critique and discussion. This exhibition is one half of an exchange between Buffalo and Chicago. The work of Buffalo women artists will be exhibited at Artemisia in April. —C.H.

This exhibition was proposed to Hallwalls by the guest curator in response to our open-call for proposals in October. Other artists are encouraged to submit exhibition proposals to be considered on an ongoing basis.

FICTION DICTION

Martin Pops Tuesday, January 29

In "Art & Anecdote" literary and art critic Martin Pops will stray from the straight and narrow of academic rigor to explore that thorny but fruitful area in critical writing where the repressed personal insinuates itself into the objective study, and where *anecdote*, bearer of the personal, blurs into artful construct. Pops describes this presentation as evolving from a series of anecdotal reflections on his work as a critic (on Vermeer in particular) into a kind of imagined autobiography bordering on the fictive.

Pops is no stranger to crossing literary boundaries, having committed the barely pardonable academic sin of writing a book out of his own discipline, *Vermeer: Consciousness & the Chamber of Being*, just published this fall of 1984. He has done extensive studies of other painters as well, including Morandi and Pinkham Ryder, and frequently relies upon reference to the work of visual artists in his elucidation of literary texts. His collection of essays, *Home Remedies*, also published this past fall, has been called "A unique but highly pertinent contribution to a contemporary sensibility, as well as a quite beautiful piece of writing" (Cary Nelson), and embraces an impressive range of subjects, from Charles Olson's prose to Modern and Post-modern dance. His presentation at Hallwalls (with slides) will be his first public foray into the tangled web of openly (albeit tentatively) fictitious practice. A book-signing will follow the event.

FILM

Barbara Bloom Wednesday, January 23

In the film project *The Diamond Lane* the announcement of a feature film is used as both context and medium. The film takes the form of a trailer, five minutes in length, consisting of what appears to be highlights from a feature film which, in fact, does not exist. The audience links the scenes, the language, together and fills in some narrative. At the same period of time that the trailer is showing in movie theaters an ad campaign consisting of large film posters, advertisements, interviews with the director and actors, articles about the film will be placed. All of these components together create a mental space in which the viewer, depending on the amount of information and the manner in which he receives and "processes" it, determines the story he makes of it. It's not a question of withholding information, but rather a bringing of things to attention in a manner which will enhance the experience of seeing them. —B.B.

The artist studied at California Institute of the Arts in Valencia, California, and is currently living and working in Amsterdam.

Film As Altered/Alternative Reality

is a seven-program series exploring methods which have been used to alter film, or the proto-filmic event, to represent alternative realities (psychic, religious, personal esoteric etc.), or which result in an intensified viewing experience. The goal of this series is to undertake a comprehensive analysis of the various strategies which can be said to comprise the modernist idiom in filmmaking, and to complement and enlarge upon the work of the visiting filmmaker each month.

Program #5 (Wednesday, January 16): consists of films which are constructed from apparently unedited camera rolls. This "continuous," "single" or "long" take style—epitomized by the films of the bros. Lumiere, or by the oeuvre of Warhol—points to the iconicity of the film image (i.e. to the film's content) as an index of an ostensibly unaltered reality, while simultaneously calling attention to the recontextualization of that "reality" within a film (i.e., to a filmic reality which is different from that which the image depicts or "measures:" film time is, after all, *not* real time; film images are cropped, of varying focal lengths, color and/or black & white, often grainy—in short, supremely artificial).

MUSIC

Hugh Levick Friday, January 28

A saxophonist/composer/performance artist, Hugh Levick has studied and worked with John Cage, Steve Lacy, and Anthony Braxton. He played with Baikida Carroll, Oliver Lake, Daunik Lazro, Alan Silva, and others. He has participated in European festivals at Royan, Chatellrault, Chateau Vallon, Festival d'Autonmne, and Festival John Cage in Bonn and in Paris.

Kid Copy is a solo multimedia concert co-produced by the Theatre de Poitiers, the Theatre Gerard Philipe, the Theatre de l'Est Parisien, and Bleu 17.



Hugh Levick in performance

BENEFIT PERFORMANCE

Komar & Melamid Saturday, January 26

The two-man team of Vitaly Komar and Aleksandr Melamid is well known for their work in various media which plays off the history of Western painting as well as the classical tradition of Socialist Realism of the late 1940's and '50's. Their "history" paintings are targeted at contemporary subjects: politics, art, culture, myths, and themselves. Under the guise of old master paintings and other media, Komar & Melamid create their own nostalgic version of history.

Although censored in Russia for its satirical attacks on Soviet expression, the early work of Komar & Melamid was smuggled out of Russia for an exhibition at the Ronald Feldman Fine Arts Gallery in 1976. The artists, after great difficulty, were allowed to emigrate to Israel in 1977, where they resumed work. A year later they resettled in New York, where they have since bought and sold souls, built a full-size guillotine, painted classical portraits of dinosaurs and political leaders, and further developed "SOTS-ART"—a Soviet version of Pop Art created by the artists while living in Moscow in the early 70's.

The artists will present *About Themselves*, a combination slide lecture and performance detailing their experiences in Russia, Israel and the United States over the past decade.

George Scherer

is a Buffalo artist who is active in the local music scene as a member of the bands Paper Faces, Full of Grace, Bulletproof Claudia, and George Martin and the Band of Gold. He has performed in collaboration with Brain Szpakowski and Tony Billoni in New York City at 8 B.C. in the East Village, and at Art on the Beach. He is a frequent and popular performer at Hallwalls.

In his one-man act as George Martin, Scherer portrays a pathetic standup comedian (who bears an uncanny resemblance to Dean Martin) who cannot keep pace with his own prerecorded joke track.

Mitzi Smyntek

is a former dancer who is also active in the local arts scene, performing frequently at Hallwalls, and recently in a one-woman show at Nietzsche's in Buffalo.

She will perform as Francesca Di Vita, the sensational Italian entertainer born out of the hot Mediterranean climate, where love and hate are sweetly intermingled with the strains of a passing violin, and an occasional minibus full of adoring tourists.

VIDEO

Lisa Steele and Kim Tomczak Thursday, January 24

will show *Some Call it Bad Luck, Paradise Lost, and Working the Double Shift*. Their work calls attention to predicaments in which individuals (characters, the audience) come up against conflicting definitions for their behavior. The resulting cultural criticism moves in the direction of developing new analytic tools, discouraging cynicism.

In *Some Call it Bad Luck* Steele performs as a woman who is questioned about the death (murder?) of a man (stranger?) whose own perceptions and motivations are not easily accessible to either her interrogators or the audience. *Paradise Lost* documents a history of shifting values in interpersonal relationships from "the perspective of a man obsessed with his own integrity and priorities" (*Video Inn*). *Working the Double Shift* examines homelife exigencies and ideology using media-originated and "homemade" images which are humorously re-scripted.

Steele and Tomczak collaborate on videotapes and performances. They have recently organized V-Tape, a valuable information and distribution service for videomakers, and are currently on the curatorial board of A-Space, an artist-run gallery in Toronto.

Fritz Bacher Wednesday, January 30

will perform an introduction to his recent videotapes and film. He describes his tape *I Am A Nightclub* as belonging to the "video opera" genre, but its spirit is closer to that of the "beggars' opera." It is constructed, as is *My Life in Musak*, as a disjointed conversation between several performers, all of them Bacher. The film *Gloom, of that Curious Disaster* features a main socratic character whose commentary, often delivered in shopping malls, is aimed at a target moving between words and images, "in the same way as one might shoot ducks in the arcade. As in the arcade, there are many missed shots."

Bacher is a native of the Niagara Frontier, having lived in St. Catharines and Toronto, and presently residing in Buffalo.

VIDEO VIEWING ROOM Jan. 5 - Feb. 2, 1985

A Public Agenda: Priorities, Proprieties, and Improprieties

This program is selected from work produced in or seen in Toronto recently. The makers speak to a public agenda of concern with media ideology and the representation of class, sexual, and gender experience. Enforced codes of propriety in Ontario (the required previewing of all videotape and film by the Ontario Board of Censors) are at present another item on the independent media-makers' public agenda.

The work displays a range of strategies in confronting these social and cultural problematics. Performance artists **Randy and Benicci** in *Unabashed Heroics* "throw world news to the shredder. Striking classical revolutionary poses before a moving tableau of disaster, the speakers become puppets manipulated by the 'spectacle of life'" (Randy and Benicci). In *The Woman Who Went Too Far* **Colin Campbell** creates a morality tale which occurs within a familiar TV gossip and fashion scenario. *Hormone Warzone* by the **Hummer Sisters** finds men talking animatedly about the virtues of the diaphragm as they humorously chronicle crises in the birth control discourse (Aristotle suggested mouse dung). **Lisa Steele and Kim Tomczak** in *Working the Double Shift* produce imagery "within their own home which conflicts with mass media's homelife imagery" (Steele and Tomczak). Randy and Benicci, Campbell, the Hummer Sisters, and Steele and Tomczak are Toronto videomakers who actively participate in artist-run galleries, caberet/clubs, independent curating, and critical writing.

Paul Wong, who works out of Vancouver, is represented in this program because his tape *Confused/Sexual Views*, a series of monologues about the speakers' sexuality, played a major role in recent confrontations between A.R.C. Gallery and the Ontario Board of Censors. Wong's installation (tapes and photographs) was shown at A.R.C. in June 1984 without being submitted to the Board, after having been cancelled for exhibition earlier in the year at the Vancouver Art Gallery for "having no aesthetic merit...and material which might be found by gallery viewers to be indecent" (Luke Rombout, VAG Director as quoted in *Video Guide*, issue 27). Sara Diamond, in reference to this cancellation, says in the same issue of *Video Guide* that "If there was concern about sexual imagery then the VAG should have organized a panel on sexuality and representation to coincide with the installation. This would provoke and channel debate, not suppress it..."