

HALLWALLS

CONTEMPORARY ARTS CENTER

DECEMBER

EXHIBITIONS

UPLIFTED ATMOSPHERES, BORROWED TASTE

Dennis Adams
Joseph Beirne
Anne Doran
Larry Johnson
Peter Nagy
Steven Parrino
David Robbins
Anthony Silvestrini
Robin Weglinski

Organized by Visiting Curator Howard Halle.

VIDEO VIEWING ROOM

LOOK, WHO'S ASKING THE QUESTIONS?

John Adams *Sensible Shoes*
Mark Wilcox *Calling The Shots*
David Daniels *Buzz Box*
British mining & TV unions *The Lie Machine*
Martha Rosler *Secrets From The Streets: No Disclosure*
Isaac Cronin & Terrel Seltzer *Call It Sleep*

1 VIDEO*

Monday 8:30 p.m.

Dale Hoyt will screen

THE COMPLETE ST. VERONICA, BRAILLE, and OVER MY DEAD BODY.

2 FILM*

Tuesday
Repertory
REASSEMBLAGE (Trin T. Minh-ha, 1982, 40 min.)
Separate Admission: \$1.00 7:00 p.m.

PICTURE THIS/Films Chosen By Artists

Program #7

THRILLER (Sally Potter, UK, 1979, 40 min.)
Selected by Silvia Kolbowski 8:00 p.m.

and
PUMPING IRON II: THE WOMEN (George Butler, USA, 1985, 107 min.)
Selected by Chris Hill 9:00 p.m.

4 FILM*

Thursday
Repertory
REASSEMBLAGE
Separate Admission: \$1.00 7:00 p.m.

PICTURE THIS/Films Chosen By Artists

Program #8

AMERICAN GIGOLO (Paul Schrader, USA, 1980, 117 min.)
Selected by John Maggiotto 7:45 p.m.

and
CASINO ROYALE (John Huston, Ken Hughes, Robert Parrish et al., UK, 1967, 130 min.)
Selected by Tim Maul 10:00 p.m.

5 VIDEO

Friday 3:00 p.m.
VERA BODY will screen
tapes from *Infermental 4* and *Infermental 5*, international videocassette magazines.

PERFORMANCE*

Friday 8:30 p.m.
SENSORY OVERLOAD (The Two Minute, Thirty Second Show)
an evening of (extremely) short performances

6 FILM*

Saturday 8:00 p.m.

Leslie Thornton will present

PEGGY & FRED IN HELL (1986, in progress)
and other short films, including *Adynata: Murder Is Not A Story* (1983), *Oh China Oh* (1983) and *Her Weak Memory of the Tornado* (1984).

7 VIDEO*

Sunday 4:00 p.m.

Leslie Thornton will present

THERE WAS AN UNSEEN CLOUD MOVING
A problematic reconstruction of the life of Isabelle Eberhardt.
This event will be followed by a reception at 5:00 p.m.

8 VIDEO

Tuesday \$15.00 6:00 p.m.

Video Editing Workshop

Advance registration is required.

9 FILM*

Tuesday
Repertory
REASSEMBLAGE
Separate Admission \$1.00 7:00 p.m.

PICTURE THIS/Films Chosen By Artists

Program #9

THE WILL ROGERS FOUNDATION AUDIENCE COLLECTION TRAILER
(Warners Advertising, USA, 1986)
Selected by Andrea Fraser 8:00 p.m.

and
PLANET MARS (NASA, 1979, 29 min.)
Selected by Jennifer Bolande 8:15 p.m.

and
"A MOVIE WITHOUT THE PICTURE" (to be announced, 124 min.)
Selected by Louise Lawler 8:50 p.m.

10 EXHIBITIONS

ARTISTS TALK ON ART
Wednesday 8:00 p.m.

The Artists' Advisory Board presents:
The Western New York Visual Artists Slide Registry (A SLIDE SHOW)
Any artist not already included may bring slides by 7:30 p.m.

14 FICTION DICTION

Sunday 7:30 p.m.

Angle of Repose & Blatant Artifice
Launching party, book signing, & readings by local contributors
\$2.00 discount for book with a \$3.00 admission.

17 VIDEO

Wednesday \$15.00 6:00 p.m.

Video Editing Workshop

Advance registration is required.

HALLWALLS

700 MAIN STREET BUFFALO, NEW YORK 14202 716 - 854-5828

Photo: A still from "Pumping Iron II: The Women." See "Film," December 2.

Hallwalls' programs of contemporary art are 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; the Institute of Museum Services; Erie County, N.Y.; the City of Buffalo; Film/Video Arts, NYC; and by contributions from corporations and foundations including: Action Data Systems, Armor Box company, Cameron Baird Foundation, Buffalo Foundation, Ed Carbeck, Accountant; Computer Task Group, Goldome Bank, Graphic Controls Corporation, Greater Buffalo Press, Half n' Half Trading Co., Seymour H. Knox Foundation, M & T Bank, Niagara Frontier Services, Margaret L. Wendt Foundation, Ron Willing, Attorney. Hallwalls is a member of the National Association of Artists' Organization and Media Alliance.

HALLWALLS STAFF

William Currie Director
Christine Tebes Development Director
Barbara Lattanzi Technical Director
Brent Scott Office Manager
Joan Posluszny Education Coordinator
Catherine Howe Exhibition Curator
Edmund Cardoni Fiction Diction Curator
Stephen Gallagher Film Curator
Don Metz Music Curator
Ronald Ehmke Performance Curator
Chris Hill Video Curator
Armin Heurich Video Editing Coordinator
Donna Kapa Video Editing Coordinator
Julie Zando Video Editing Coordinator

INTERNS

Charles Agro — Exhibitions
Byron Brown — Film
Dawn Dumpert — Film
Mark Frischman — Film
Brian Nicholas — Exhibitions
Carol Mazurak — Photography

GALLERY HOURS:

12:00-6:00 p.m. Tuesday-Friday
1:00-5:00 p.m. Saturday

ADMISSION TO EVENTS:

\$3.00, Members \$1.00 - unless otherwise noted.

*This event will take place in The Vault, 2nd floor

EXHIBITIONS

UPLIFTED ATMOSPHERES, BORROWED TASTE Thru December 20, 1986

Uplifted Atmospheres, Borrowed Taste is a group exhibition focusing on the discourse between art and commodity production. Formal and ideological ramifications of this discourse will be raised in relationship to consumerist longing, commodity fetishism, and "high" culture. The nine artists of this exhibition employ some of the same manipulative methodologies found in advertising and entertainment, but with an understanding of how these methodologies have already altered the preconceptions of the contemporary art audience. Thus, the question central to this exhibition is one of value. Has market value replaced historical value? What sort of criteria for judgement can exist in a culture where style and history have become products, where all images are presented with equal weight?

This exhibition and the catalogue which accompanies it have been organized by **Howard Halle** and funded in part by the Museum Program of the National Endowment for the Arts. Mr. Halle is an artist and independent curator who lives in New York City and has been involved in curatorial activities too numerous to mention here.



"Uplifted Atmospheres, Borrowed Taste," installation view.
Photography by Barbara Lattanzi.

FILM

PICTURE THIS/Films Chosen By Artists November 11 - December 11, 1986

In 1979, Barbara Bloom (a graduate of Cal Arts, then living in Amsterdam) organized an exhibition entitled "12 Films Chosen By Artists" for De Appel, Amsterdam. Despite the unique nature, and obvious interest, of such an exhibition, few of the twelve artists invited to participate shared common—or intersecting—concerns; the resulting publication **12 Films** is an extremely eclectic collection of essays, artists projects and anecdotes reflecting a variety of sensibilities. **PICTURE THIS** is a nine-program series of films selected by 22 (primarily) visual artists preoccupied with the production of meaning via a particular type of photographic practice, or fabrication of images. As such, this exhibition (and accompanying publication), although modeled on the De Appel exhibition, attempts to present a more concerted critical approach to film production—one which is distinctly alternative to a traditional (formalist) film criticism and history. Certainly the films chosen for **PICTURE THIS** represent a greater preoccupation with mass media in all its bastardized formats than did those in "12 Films," and yet the critical approaches in many ways parallel those in the **12 Films** catalogue: for the most part they treat the films selected as *texts*—themselves representing disparate, often conflicting *values*, and situated in a discursive field which includes not only the film itself and its immediate production team, but the film's reception (and sustenance) by critics, distributors, audience, collectors and academia, among others. The artists' "essays"—like the films selected—represent a virtual paradigm of strategies relating to the production of "artifacts": ranging from simple exegesis to the various manifestations of/on "deconstruction" of existing genres, topics and styles.

Artists invited to choose films are: **John Baldessari, Ericka Beckman, Barbara Bloom, Barbara Broughel, Jennifer Bolande, John Carson, Jim Casebere, Andrea Fraser, Chris Hill, Silvia Kolbowski, Barbara Kruger, Louise Lawler, Daniel Levine, Robert Longo, John Maggiotto, Tim Maul, Peter Nagy, David Robbins** and **Lynne Tillman**. (N.B. John Baldessari opted not to select a film for screening, but to produce a project for the publication only. Louise Lawler chose a film, but requested that it be screened *without* the picture.) The films selected by Barbara Broughel, Dan Graham and David Robbins were not available, and will therefore not be screened. Additionally, essays by **Vito Acconci, Barbara Bloom** and **Dan Graham** are reprinted from the original **12 Films** catalogue. The publication **PICTURE THIS/ Films Chosen By Artists** will be available for sale at Hallwalls. The publication's cover is designed by Barbara Bloom. Exhibition poster is designed by Louise Lawler.

Trinh T. Minh-ha/REASSEMBLAGE (1982, 40 min) December 2 - 11 7:00 p.m.

The films of Berkeley-based **Trinh T. Minh-ha** are an eloquent and sophisticated challenge to the conventions of documentary ethnographic filmmaking. The traditional film of this type is based on established prescriptions for "objectivity" and a scientific method that have been the subject of much debate. With **REASSEMBLAGE (1982)**, Vietnamese-born Minh-ha subtly projects the aspects of beauty and hardship which shape the integrity of the Senegalese, especially the women. While the cinematography is lush, **REASSEMBLAGE** maintains a crucial critical distance by introducing seemingly unrelated issues, such as spectator voyeurism and economic underdevelopment.

With a background encompassing poetry, ethnomusicology and anthropology, Trinh T. Minh-ha came to filmmaking fairly recently, prompted not by artistic predisposition, but a reaction. Teaching music at the Conservatory in Dakar, she attended several anthropological presentations on Senegalese village culture. Disturbed by the ethnocentric tone of these studies. "I had the urge to make a film to demystify or alleviate the authority of that kind of language. I wanted to show you can approach a culture without accumulating all this 'Knowledge' or needing these 'pompous profundities.' "

FILM & VIDEO

Leslie Thornton

December 6 & 7

Leslie Thornton was a student in the art department at SUNY/Buffalo from 1972-74, during which time she also studied at the Center for Media Studies with Stan Brakhage, Hollis Frampton, and Paul Sharits. She began making films in 1974 and has since completed nine short films, and a videotape; she is currently working on a feature-length film entitled **PEGGY & FRED IN HELL**, from which she will present a 20-minute excerpt on Saturday, December 6. **PEGGY & FRED IN HELL** utilizes, as do many of her previous films, both documentary, found and staged footage towards an inquiry into conditions of representation, which—like the films of Yvonne Rainer and Peter Gidal—"exercise a rigorous form of abstraction and analysis on private, personal and subjective material so that the autobiographical content is absorbed only by being made unrecognizable, censored, unattainable—usable, finally (if at all), only as something else." (Jonathan Rosenbaum)

Thornton's **PEGGY & FRED IN HELL**—a film which locates itself somewhere in the gaps between David Lynch's **ERASERHEAD**, the electromagnetic spectrum of short wave radios, and the dark, eccentric visions of Gaston Bachelard—presents fragments from the lives of two children lost in the post-apocalyptic accumulation of the detritus of modern culture. In Thornton's nightmarish landscape, personalities shift radically and incompletely, as the two children's relationship to language is severely altered; indeed, they function as unstable recording apparatuses which spew out fragments of limericks, folk songs & popular music, including Michael Jackson's "Billie Jean."

Thornton will also present other short films, including **ADYNATA: MURDER IS NOT A STORY (1983)**—which presents an impossible world of exoticism and difference, an "Orient" noticeably constructed in a play of seductive surfaces; **OH CHINA OH (1983)**; and **HER WEAK MEMORY OF THE TORNADO (1984)**.

On Sunday, December 7, will screen her recently completed videotape **THERE WAS AN UNSEEN CLOUD MOVING**, a project based on the Victorian world-traveller Isabelle Eberhardt, whose selected writings **THE OBLIVION SEEKERS** was recently published by New Directions Press (translated by Paul Bowles). Eberhardt—who fled Geneva for the Empty Quarter of the Sahara, became a Moslem, and was considered a holy person by fellow Africans—originally emerged as a subject in a collective project on world travellers which Thornton undertook with Dorit Cypris, Leni Sach, and Ellen Zweig. The tape, a problematic reconstruction of her character, is polyphonic, and offers a fragmented point of view.

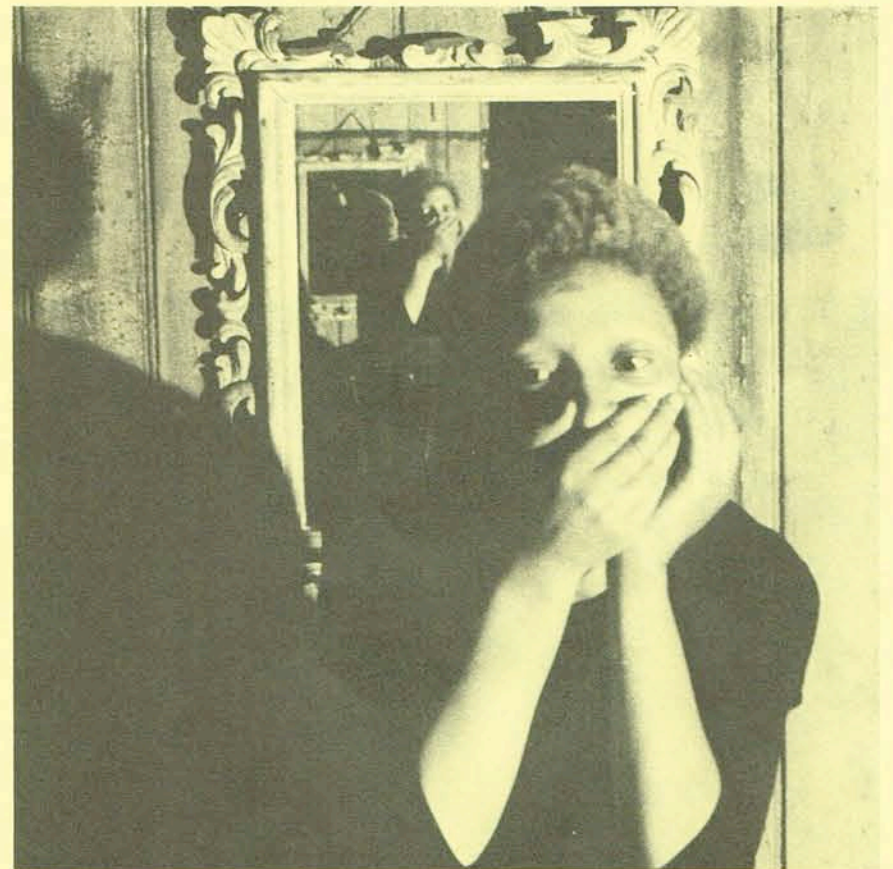
Following Thornton's Sunday screening there will be a reception in the Vault.

PERFORMANCE

SENSORY OVERLOAD (The Two Minute, Thirty Second Show) December 5, 1986

If it is true that television, with its quick cuts and rapid succession of sights and sounds, has permanently affected the consciousness of its viewers — drastically reducing the average attention span, for instance —how is the *live* performer of the late eighties to respond? This is the question **SENSORY OVERLOAD** seeks to address. Approximately twenty new performances (incorporating film, video, dance, poetry, storytelling, improvisation, music, and so on) will be presented, each one under two and a half minutes in length. (In an updated version of vaudeville tradition, an electronic buzzer will interrupt any performance which exceeds the time limit.)

SENSORY OVERLOAD will be staged in a special environmental installation created by the Buffalo-based visual arts collective **THE RED HOTS**.



A still from "Thriller." See "Film," December 2.

VERA BODY

December 5

VERA BODY founded, together with her late husband filmmaker **Gabor Body**, the first international videocassette magazine **INFERMENTAL**, which was first presented at the 1981 Berlin Film Festival. This magazine intends to show annually, on a world wide basis, the state of the art of video. The curatorship shifts to a different country each year—Lyon, France in 1985, Budapest, Hungary in 1984. **INFERMENTAL 6** is presently being edited, with plans to be released in February, 1987, through the Western Front in Vancouver, Canada.

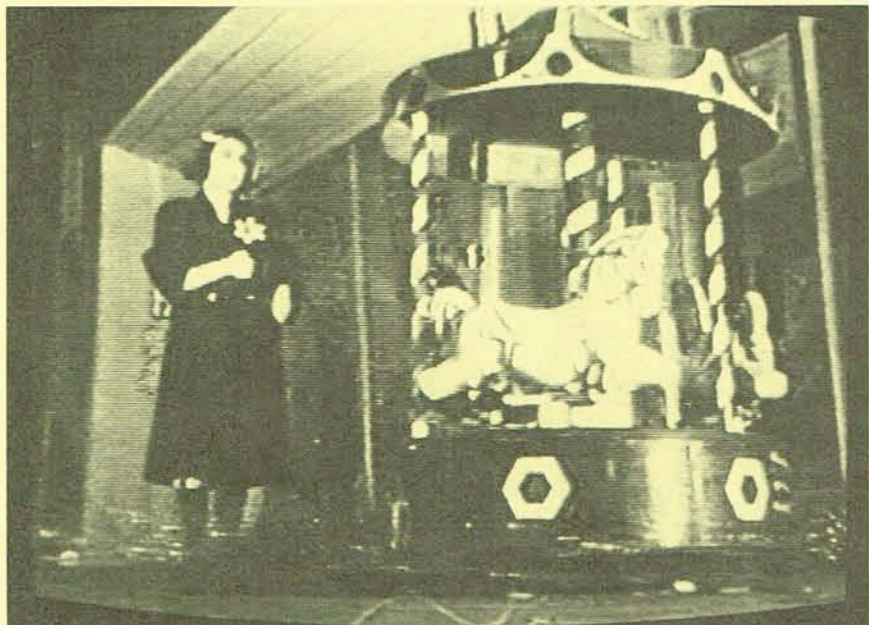
Dr. Body and her husband, through Du Mond in Cologne, published **AXIS**, a video book on the electronic stage of Europe in the 1980's, containing essays and biographies of 21 artists from 10 countries, all working with electronic image or narrative. The book was accompanied by a 2-hour videocassette. Dr. Body is a theoretician, presently living in Cologne. She will be presenting tapes from **INFERMENTAL 4** and **INFERMENTAL 5**.

VIDEO

Dale Hoyt

December 10

Hoyt will screen his new tape **THE COMPLETE ST. VERONICA (1986)**, **BRILLE (1986)**, and an earlier tape **OVER MY DEAD BODY**. St. Veronica (which incidentally is the name of a bullfighter's gesture of raising the cape at the charge of the bull) is considered as the prototype photographer. The tape designates her as the patron saint of all who feel the weight of the moral dilemma of making images of the living world (an inevitably heinous act), and stars Winston Tong. **BRILLE** is a pseudo-documentary about muzak, and **OVER MY DEAD BODY** is an unnerving experiment with a documentary project. Hoyt's work has been recently exhibited at the San Francisco International Video Festival, and the Kitchen in NYC. The artist resides in Rochester.



"The Complete Anne Frank," (videotape, 1984) by Dale Hoyt.

VIDEO VIEWING ROOM

LOOK, WHO'S ASKING THE QUESTIONS?

Thru December 20

Many questions are asked as a media production, its crews, and issues take shape, and as those completed productions are accessed and consumed. Production postures are performed in **Mark Wilcox's CALLING THE SHOTS (1984)** where actors' questions, rehearsals, and "breaking the set" encourage the viewer to similarly break his/her set. **David Daniels' BUZZ BOX (1985)** rivets the viewer to his highly crafted and obsessive project of animating his/our already compulsive experience of watching tv.

John Adams creates in SENSIBLE SHOES (1983) a performance of viewership resulting in a metonymic cross-word puzzle. Among other manipulations the actor considers "taping the whole show, then playing her voice call in over and over. **THE LIE MACHINE (1984)**, produced by British mining and television unions, and **Martha Rosler's SECRETS FROM THE STREETS: NO DISCLOSURE (1980)** find the privilege of production tools asserted by striking British miners doing battle with both Thatcher-influenced media coverage and their employers, and a cruising car considering graffiti commentary from those who have no access to the "legitimate media of public disclosure." **Isaac Cronin and Terrel Seltzer's CALL IT SLEEP (1982)** is a Situationist examination of commercial media's participation in the global spectacle: "The society which carries the spectacle does not dominate the underdeveloped regions by its economic hegemony alone. It dominates them as a society of the spectacle." (Guy DeBord, Society of the Spectacle)

Bill Brown was invited to respond to the tapes. Brown, a graduate student in English at SUNY Buffalo, is the editor of **Not Board** and **Black Mountain Review**. He will be the organizer of an international conference on the situationists next year in Buffalo.

VIDEO EDITING WORKSHOP

Hallwalls' Video Editing Coordinators will offer workshops on a regular basis to introduce new users to Hallwalls' Video Editing Facility. This facility, which includes a 3/4" editing system with additional Beta and VHS playback, is available by proposal for upstate independent artists' projects. Project proposal forms are now available at the gallery. Potential users of the facility must demonstrate a working knowledge of the equipment. Anyone who would like to participate should contact Hallwalls at least one week in advance of a scheduled workshop. Early registration is encouraged since workshop size is limited. Video editing workshops will be held twice monthly.

ANNOUNCEMENTS

FICTION DICTION

December 14, 1986

Just in time for Christmas shopping for all those fiction fans on your list, volumes I & II of the Hallwalls Fiction Diction Anthology will be available for sale and autographing at a special launching party and reading featuring local contributors to both issues. Volume I, entitled **Angle of Repose**, was edited by Nancy Peskin, and contains short stories by New York-based, mid-western, and Buffalo writers, the latter including Peskin, Norma Kassirer, Donna Wyszomierski, and Susan Dix, with cover art by Bill Huggins. Buffalo contributors to Volume II, **Blatant Artifice**, are Kassirer, Raymond Federman, Welch D. Everman, Alan Bigelow, Carole Southwood, Martin Pops, and Ronald Ehmke, with an introduction by editor Edmund Cardoni and cover art by Paul Kalinowski. All or most of these local contributors will be on hand at Hallwalls to sign as many copies as you care to purchase at \$5.95 (proceeds to benefit Fiction Diction). A similar affair will be held in New York for contributors from that city in early 1987.

INTERARTS REGRANT

Hallwalls is the recipient of a \$28,500 "Program Initiative for Interdisciplinary Artists" regrant from the Rockefeller Foundation in conjunction with the National Endowment for the Arts. Hallwalls will award 10 grants—between \$1,000 and \$4,000 each—to artists working in an interdisciplinary fashion who reside in Upstate New York, Western Pennsylvania, Eastern Ohio and West Virginia. For information and applications contact Steve Gallagher, Program Coordinator.

WESTERN NEW YORK ARTISTS SLIDE FILE

The Hallwalls' Artists Advisory Committee is compiling a file of work by Western New York artists. All artists are encouraged to submit slides to Hallwalls in care of the Artists Advisory Committee. This slide file will be reviewed for consideration in Hallwalls' Exhibition Programming and will be made available to other arts organizations, artists, and individuals. Artists should submit a maximum of twenty labeled slides in a slide sheet and include a biography. Work done in all media will be accepted. Slides will be kept on file and can be updated at any time.

THE MEMBERS' SHOW

The annual Members' Show will be January 3 - 30. All members are encouraged to participate and may drop off one piece of work on January 2 between the hours of 10:00 a.m. and 4:00 p.m. The show will be installed that evening between 6:00 and 11:00 p.m., so all work must be in the gallery on time. All help in hanging the work will be greatly appreciated. Bring your own hammer!

SUPPORT HALLWALLS — BECOME A MEMBER!

Categories of Memberships:

\$15 Participating (two days of volunteer work/year);
\$25 Individual; \$35 Family; \$50 Supporting;
\$100 Associate; \$300 Life

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A still from "The Complete Anne Frank," (videotape, 1984) by Dale Hoyt.

December 1986

Hallwalls' Artists Advisory Committee