

HALLWALLS

FEBRUARY 1984 EXHIBITIONS & EVENTS

VIDEO

1•Wednesday 8:30 p.m.
Ian Murray

EXHIBITIONS

3-25•February

OPENING RECEPTION

3•Friday 8:30-10:30 p.m.

David Bowes

Mario Merz

organized by the Albright-Knox Art Gallery in
cooperation with HALLWALLS and CEPA

Gerry Morehead

Mike Roddy

Joshua Sticht

in the *Matrix Room*

24•January - 10•February

PERSONAL EFFECTS

Upton Gallery, SUCB
organized by HALLWALLS

VIDEO VIEWING ROOM

3-25•February

PERFORMANCE ON/AND VIDEO

FICTION DICTION

15•Wednesday 8:30 p.m.
George Howell
Stokes Howell

15•Wednesday

Deadline for "Fiction Diction Literary
Award 1984"

MUSIC

19•Sunday 2:30 p.m.
Jon Gibson
Solo Saxophone

VIDEO/FILM

21•Tuesday 8:30 p.m.
Tony Conrad
Frameworks of Narrative Transaction

PERFORMANCE

23•Thursday 8:30 p.m.
SHORT CUTS
an evening of short works by local artists

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; the New York State Council on the Arts; the Institute of Museum Services, U.S. Department of Health Education and Welfare; Erie County; and the City of Buffalo.

HALLWALLS STAFF & PROGRAMS

William Currie	Director
Christine Tebes	Development Director
Elise Hartenstein	Special Projects Assistant
Robin Dodds	Exhibitions Curator
Stephen Gallagher	Performance Programmer
Chris Hill	Video Programmer
Barbara Lattanzi	Film Programmer & Technician
Don Metz	Music Programmer
Nancy Peskin	Fiction Diction Programmer

SUPPORT HALLWALLS—BECOME A MEMBER!

As a member of HALLWALLS, you will receive our monthly calendar and all announcements, be admitted free to all events, and receive discounts on printed matter sold in the gallery. If you are an artist, you will be eligible to participate in the Members' Show held every January.

Categories of Membership

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

All contributions are tax deductible on both state and federal income tax returns.

Name _____

Address _____

Telephone _____

Make checks payable to: HALLWALLS, Inc.
700 Main Street
Buffalo, New York 14202

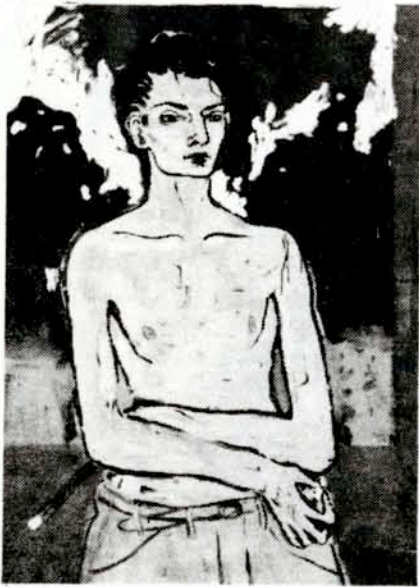
EXHIBITIONS

David Bowes

February 3-25, 1984

figures are imbued with classical monumentality and aloofness. This aloofness is contradicted by the expressive brushstroke from which they are created. Caught in the gaze of Bowes' brooding figures, we look for a way to read them as symbol as allegory—a key into the passionate energy which has created them. They remain still and immovable, challenging us to look deeper.

David Bowes lives and works in New York City and is currently having a one-person show at Annina Nosei Gallery. This exhibition has been organized by Claudia Gould, former Curator at HALLWALLS.



David Bowes. *Self Portrait*, 1981. Tempera on rag paper; 59x45". Courtesy of Annina Nosei Gallery, New York. Photo: D. James Dee.

Mario Merz

This exhibition, organized by Gallery Curator Susan Krane of the Albright-Knox Art Gallery, is part of a continuing series of cooperative programs with that institution and CEPA. The exhibition on view at HALLWALLS of Merz's recent bravura drawings—evocations of plant forms and primeval animals—will accompany a show of recent painting at the Albright-Knox (January 28-March 18).

Gerry Morehead Mike Roddy

In April 1982, Gerry Morehead and Mike Roddy collaborated in presenting a joint exhibition at White Columns in New York. While at that juncture the artists brought their work to converge in the installation, their respective practices diverge from central concerns they address. Or, as Morehead speculates, they may be "walking down the same street in opposite directions." One interfacing the artists share is the inability of language to grasp the nature of their art. Morehead rejects the "encroachment" of language as a structure of thought upon the apprehension of his work. Roddy maintains his paintings demonstrate a reality which "you never have any hope of being explained to you": *Asemia*, the title of one of Roddy's works in the exhibition, stands for the loss of ability to communicate by words or symbol.

Morehead works in series, each of which as a whole constitutes a "string of actions" involving "additions and subtractions" and "adjustments." In this working format, Morehead "sets up the possibilities of evaluation." Relations—new/old or weak/strong, for instance—arise which the artist utilizes to conduct an investigation of "all human motivation." In contrast to Morehead's visualization of these manifold dualities and possibilities, Roddy's work subsumes its overt content to the sustained focus of mind required in its painting and viewing. In works from the series *Guerrillas*, the subject matter is painted in a sort of camouflage of rhythmic (but "stopped") lines and forms, rendering it subliminal and postulating a covert reality of existence. Roddy's intent is to refer the viewer to a consciousness of self rather than object.

In parallel with the implications of Roddy's *Guerrillas*, Morehead seeks to "skew and make suspect the familiar," which he views as "deadly." Like the disguise of camouflage, the familiar conceals what is. Roddy comments on the "deadening" effect of not only life but also painting, comparing both to a "blunt instrument." Paradoxically, his muted works ultimately testify to a richness of vision, just as death enriches our experience of life.

Both artists live and work in New York City.

Joshua Sticht

In the Matrix Room, a gallery featuring works of Buffalo artists, Sticht will present recent works from *Dwelling Drawings*.

PERSONAL EFFECTS

January 24-February 10, 1984

Upton Gallery, State University College at Buffalo
Sponsored by the Art Education Department

Organized by HALLWALLS, this exhibition presents art as well as personal objects—ranging from the usual to the unusual, often blending both—from the studios and homes of almost fifty Buffalo artists.

FICTION DICTION

George Howell

Wednesday, February 15, 1984

is a visual and performance artist. He is a founding editor of the *Buffalo Arts Review* and regularly contributes art criticism to the *Buffalo Evening News*. His features on art and community activities appear in *Buffalo Spree* magazine. George Howell lives and works in Buffalo and will read from his recent fiction.

Stokes Howell

an alternate CAPS finalist in 1980, was nominated for the Coordinating Council of Literary Magazines Fiction Award in 1983. In Spring 1983, "Mother," a chapter from a novel, was published in *Sulfer #7*. This story is an excerpt from a novel-in-progress from which he will read. Stokes Howell lives and works in New York City.

Fiction Diction Literary Award 1984

The deadline for this competition has been extended to Wednesday, February 15th. For further information, please refer to a December or January calendar or contact Nancy Peskin.

FILM—See VIDEO

MUSIC

Jon Gibson

Sunday, February 19, 1984

is well known as one of the founding members of the Philip Glass Orchestra, an internationally famous music ensemble which has performed at the Metropolitan Opera House in New York, among other prestigious halls. Presently, Gibson is working on a new opera which is being co-produced by The Kitchen and the Brooklyn Academy of Music. The artist, who lives in New York, will perform recent works for solo saxophone.

PERFORMANCE

SHORT CUTS

Thursday, February 23, 1984

will consist of a variety of presentations by a number of artists working in different media. The evening will feature Ed Cardone, Ron Ehmke (e), Dave Fasano, Stiller Dawson Fisher, Kevin Fix, Biff Henrich, George Howell, I Can Read Books As Well, Eric Malossi, Joel Resnikoff, Greg Schmidt, John Sheppard & Russ Shoenwetter, and Paul Szp, among others.

VIDEO

Ian Murray

Wednesday, February 1, 1984

grew up in the Maritime provinces of Canada and is currently living in Toronto. He has worked with video and audio for a number of years, often as installation, and will be showing two videotapes: *Come On, Touch It, Study #4 for Personality Inventory Channel* and *Nova Boetia, Another World*.

Both Murray's video and audio work have challenged the broadcast, exhibition, and educational structures which establish themselves as cultural authorities and determine channels through which the audience is able to address the work. When asked about the variety of his art-making activities in an interview in *Fuse* (February 1982), he said: "My experience in downtown Toronto, my experience in Northern Nova Scotia and in the Arctic, all have certain parallels which focus on the inability of people to both accept their own responses to things and to have a sense of authority about their own response. Coupled with this is an inability to project an image dissimilar from that which the mass media or the government media would like to portray."

In addition to exhibiting work in Canada, the U.S., and Europe, Murray has worked as director of Trinity Square Video, a Toronto open-access production center, and curated and produced the *Radio by Artists* broadcast series in Toronto and Banff in 1979.

VIDEO VIEWING ROOM

Performance on/and Video

February 3-29, 1984

These tapes attend to performance and its interface with video. The program features videotapes by performance artists and video documentations of performances seen at HALLWALLS over the past three years.

Barbara Allen's tapes *Barbie 'n Barbie*, a collaboration with Carol Clements, and *Cold Steal* rely on a modern dance vocabulary for the development of character and borrow from popular romance and film noir genres. Tom Rubnitz's tapes feature the characters John Sex ("he strips, he sings, and he's SEXY") in *John Sex: The True Story* and Frieda (the "international singing sensation") appearing in *Plastic Rap* where she sings her new hit rap song and is accompanied by other dancing dolls (with Tom Koken and Barbara Lipp). Both Allen and Rubnitz currently live in New York. Fritz Bacher, a Canadian now living in Buffalo, says his tape, *My Life in Musak*, was recently "discovered in an abandoned souvenir stand in Coney Island. It was seen on French television several years ago and was compared with the work of Rimbaud and Jerry Lewis."

HALLWALLS has been documenting performances on videotape since 1978. The following tapes have been selected from HALLWALLS' library for this exhibition: Mike Kelley, *The Big Tent*, 1981; Ann Magnuson, *After Dante*, 1982; Tim Miller and John Bernd, *Live Boys*, 1981; Eric Bogosian, *Men Inside*, 1981; Karen Finley, *I Like the Dwarf on the Table When I Give Him Head*, 1982; Tony Billoni and George Scherer, *Powers B.Y.O. Authority*, 1982.

Other performance tapes and video documentation of selected HALLWALLS' events can be seen in the Video Viewing Room during gallery hours. For a listing of available tapes or an appointment, please contact Barbara Lattanzi.

VIDEO/FILM

Tony Conrad

will show several films and tapes in a program he has entitled *Frameworks of Narrative Transaction*. Narrative is a specialized state of attentiveness which is most affective when the viewer moves to a condition of belief and change on their own authority. These films and tapes follow different lines of inquiry in exploring narrative's foundations in the transaction of authority between maker, work, and viewer. Deliberate release of the viewer from indebtedness to the maker is encouraged by the deliberate self-compromise of the maker, by dividing the viewer's attention, by splitting and degrading plot and character, and by encouraging the viewer's discovery of formal and psychological structures latent in their relationship to the work.

Tony Conrad has taught video and film at the Center for Media Studies, SUNY Buffalo, for seven years. His work has been shown at HALLWALLS, Media Study/Buffalo, and CEPA, which is publishing *If the Tail Fits*, a collaboration with Barbara Broughel. He has also shown widely in New York, the U.S., and abroad. He will be editing a new, long film this spring. The artist, with Barbara Broughel, established *The Palace of Error*, a critical discussions series of current art issues which has been ongoing for two years.

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Buffalo, N.Y.
Permit No. 731

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FEB 02 1984

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Nancy