

HALLWALLS

EXHIBITIONS & EVENTS - DECEMBER 1984

EXHIBITIONS

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

On View in the Galleries and Video Viewing Room:
December 1-22, 1984

Michael Howard
Paintings 1974-1984
Rita Sirignano, *Guest Curator*

OBJECTIVITY

Alan Belcher	Michael Ross
Gary Falk	Erika Rothenberg
Debra Jenks	Katherine Sherwood
Jeff Koons	Haim Steinbach
Marilyn Minter	Tom Warren

Solo Exhibitions:
Bruce Adams
Debra Jenks

VIDEO VIEWING ROOM

RANKLED INCANTATIONS

Tony Conrad	Doug Hall
Joe Gibbons	Tony Oursler



Michael Howard.
*Sam Remembers How
He Chased Away a
Mugger, 1981. Acrylic
on canvas. 5' x 5'.*

FICTION DICTION BENEFIT

2 **Sunday** 7:00 p.m.
DON

a debut screening of the video adaptation of the novel *Double or Nothing: A Real Fictitious Discourse* by

Raymond Federman

Produced by

Stonehenge Productions: Roxanne Royce, Diane Sedia, Peter Mathe, & Martin Lewars

Raymond Federman will be present.

Wine & Cheese Reception. Proceeds will benefit Fiction Diction. Donation: \$4.00; members & students: \$2.00.

FILM

3 **Monday** Free 8:30 p.m.

Film as Altered/Alternative Reality—Program #3
Castro Street by Bruce Baillie

*Inauguration of the
Pleasure Dome*
Coming Attractions

by Kenneth Anger
by Tony Conrad &
Beverly Grant

5 **Wednesday** \$2.00 8:30 p.m.

Henry Jesionka
American premiere of his 16mm, feature-length
film *Ressurrected Fields*

PERFORMANCE

At the Italian Community Center,
432 Connecticut Street (three blocks west of
Richmond at Bryant)

7 **Friday** \$2.00 9:00 p.m.

Marina La Palma
will present an untitled musical performance

Wendy Maharry

will play a medley of recent original compositions

10 **Monday** Free 8:30 p.m.

Tribute to Hollis Frampton—Program #1
with works by Gail Cahmi, Kathy High,
Sarah Hornbacher, Lorna Lentini, Marcel Pecot,
Steve Osborne, Keith Sanborn & Robert Yeo

13 **Wednesday** Free 8:30 p.m.

Tribute to Hollis Frampton—Program #2
with works by Peer Bode, Robert Coggeshall,
Kevin Fix, Dave Gerstein, David Held, Barbara
Lattanzi, Una McClure, Jan Sutcliffe &
Mark Warden

PERFORMANCE

At the Italian Community Center,
432 Connecticut Street (three blocks west of
Richmond at Bryant)

15 **Saturday** \$2.00 9:00 p.m.

Barbara Allen
will present *Portrait* and *MTV*

Leash Laws

will perform their new music

17 **Monday** Free 8:30 p.m.

The Way to Shadow Garden by Stan Brakhage

*The Invasion of the
Aluminum People*
Cattle Mutilations
The Arrival

by David Boone
by George Kuchar
by the Unarius
Educational
Foundation

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 corporations, private sources, and individuals.

HALLWALLS STAFF

WILLIAM CURRIE	Director
CHRISTINE TEBES	Development Director
BARBARA LATTANZI	Technical Director
SUSAN PAPANICOLAOU	Administrative Assistant

Programs & Directors

EDMUND CARDONI	Fiction Diction
ROBIN DODDS	Exhibitions
STEPHEN GALLAGHER	Film & Performance
CHRIS HILL	Video
DON METZ	Music

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:

\$2.00, Members free—unless otherwise
noted.

EXHIBITIONS

December 1-22, 1984

Michael Howard: Paintings 1974-1984

Michael and I spend a lot of time together in the Midway Diner in Long Island City, Queens. We talk about painting sometimes and the "emotional arsenal" one needs not only to be successful but to keep going when you're not. Then the conversation returns to food.

Pizza Mill Bar is Michael's version of the age-old story of survival and depicts enduring symbols: the Statue of Liberty, a ship at full sail on high seas, a victorious matador, and the icon/head of JFK—a saint no matter how many commandments he broke. And there's a pizza in case you get hungry.

—Rita Sirignano
Guest Curator

OBJECTIVITY

Alan Belcher, Gary Falk, Debra Jenks,
Jeff Koons, Marilyn Minter, Michael
Ross, Erika Rothenberg, Katherine Sherwood,
Haim Steinbach, Tom Warren

The artists in this exhibition represent objects as signs or images, or they present or incorporate them either whole or as materials of making in their work in various media. Whether consumer products, sporting goods, household items, decorative notions, or valuable possessions, these featured objects function as the subject and primary content of these works. Thus, the artists prompt our examination of the perceived meaning of these objects and, ultimately, to the "subjectifying process" of that response. Any context of the objects— either provided by the artist (ranging from advertising backdrops to street garbage) or omitted—raises similar issues serving to re-examine the system of relations and values in which we perceive these entities to exist and to operate in accustomed ways. The surprise of these works lies in the artists' "re-objectification" of their subjective response to these objects in ways which offer alternative means of perceiving and understanding our world, and for the artists, of making art.*

—R.D.

*Quotations taken from a conversation with Haim Steinbach.

Debra Jenks

whose work is also included in the "Objectivity" show, utilizes a vocabulary of cartoon like images of animals, flowers, and vases derived from greeting cards, gift notions, and other popular items. Despite the irritating banality of these cultural images, Jenks admits that "the element of humor keeps me from slipping too deep into the existential." This exhibition will present a body of work which she began in Los Angeles and completed upon her return to Buffalo last year. The artist recently moved to New York City.

Bruce Adams

combines images of the human figure with motifs from technological culture, ranging from computer micro chips to appliances. By his use of a graphic style and a deployment of visual elements in an advertising or propagandistic manner, the artist creates his own versions of persuasion which point to various ironies. Ultimately, these works illustrate a homogenization of world cultures and blending of societies which global technology and communications is creating. The artist lives in Buffalo.

FICTION DICTION

Sunday, December 2

DON is a feature-length video adaptation of **Raymond Federman's** prize-winning first novel, *Double or Nothing: A Real Fictitious Discourse* (Swallow Press, 1972), produced here in Buffalo by a company of artists, writers, and video makers of diverse backgrounds called **Stonehenge Productions**. Its producers define their genre as "new video narrative" and describe *DON* as a "surreal, Chaplinesque multipsycho-claustrophobic-schizo-erotic-tragicomedy" which dramatizes the writer's (any writer's) creative process.

This event, a slight departure from Fiction Diction's usual fare of live readings, will nevertheless feature appearances by all the artists involved in the production of *DON*: **Roxanne Royce**, scriptwriter and executive producer of Stonehenge Productions; **Diane Sedia**, co-director and production manager; **Peter Mathe**, co-director; and **Martin Lewars**, principal actor and Federman alter-ego in *DON*.

The real Federman will also be on hand to introduce this adaptation of his postmodern classic. The undiluted Gallic wit and irrepressible experimental spirit of this internationally celebrated novelist, Beckett critic, surfiction theorist, and beloved Buffalo professor need no introduction to local

audiences, before whom he has frequently appeared as one of Fiction Diction's perennial favorites. Wine and cheese will be served, and proceeds of this debut screening will benefit the literature program at Hallwalls.

The production of *DON* has been supported in part by public funds from the Regrant Program of the New York State Council on the Arts, and production facilities have been made available by the Educational Communications Center of the State University of New York at Buffalo.

FILM

Henry Jesionka

Wednesday, December 5

is currently living and working in Buffalo, and is a graduate student at the Center for Media Studies, SUNY at Buffalo. He is formerly of Toronto, where he studied at Ryerson Polytechnic Institute.

Resurrected Fields is primarily—though never merely—a formalist film, whose structure elaborates a journey through a "field of vision" and a "culture of images," which together delimit a consciousness which is entirely consistent with its means. As such, this film functions as both an homage to, and critique of, the modernist film idiom—whose "mechanics" describe the very limits of what *can be seen*. Yet, and to his credit, Jesionka acknowledges these structural limitations at the same time that he revels in them (as the only concrete, and truly human means of "expressing" the intangible). Within the ecstatic environment this film creates, the viewer may come to experience a profound sympathy with his/her own creative dilemma, stemming from the inability to finally see past themselves with any degree of certainty.

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 strategies which comprise the modernist idiom in filmmaking, and to complement and enlarge upon the work of the visiting filmmakers each month.

Program #3 (Monday, December 3) consists of films which have been manipulated in the printing process through the use of an optical printer, A&B rolling, or variations on any number of other rephotography and/or matting techniques. Often, this strategy results in a "layering" of information which can be seen as a metaphor for complex mental constructs (such as "consciousness," mythology, or narrative), while simultaneously breaking up the screen into a matrix of shifting pictorial "planes" which either fuse to create complex "gestalts" or compete for the viewer's attention.

Program #4 (Monday, December 17) features films which have taken, with varying degrees of sincerity, an alternative reality as the subject of narrative exegesis.

Tribute to Hollis Frampton Monday, December 10 & Wednesday, December 13

Hollis Frampton, who died this past March, left us with a rich legacy of films, still photographs, videotapes, essays, anecdotes and countless other testimonies to his remarkable wit, intellect and good nature. Not least among his many accomplishments was his role as distinguished mentor to a host of individuals at such places as Hunter College, Cooper Union, and at the State University of New York at Buffalo, where he was a full professor at the Center for Media Studies.

This two-program tribute is comprised chiefly of work by former students and/or "mentees" (defined loosely enough to include individuals who never formally studied with Frampton, but who felt strongly about being included). Represented in the programs are films, videotapes, audiotapes, and slides—among which is footage from an abandoned graduate-student film project, which was to be an adaptation of a Borges story starring Frampton as a rabbi.

Hallwalls would like to extend their thanks to all those participating in this tribute as well as to Marian Faller, Bruce Jenkins, and Susan Krane.

PERFORMANCE At the Italian Community Center

Marina La Palma

Friday, December 7

has long been interested in "the continuum between speech, poetic vocalization, and song." Her music is a form of "extended literature that concentrates on the sound and rhythm of language, rather than its content." Her multilingual word plays "resemble 'new wave' pop songs in their structure, length, and instrumentation, and [have] the desire to entertain as one of their goals."

The artist was born in Milano, Italy, and currently lives in Los Angeles, where she teaches at Otis Art Institute of Parsons School of Design. Her writing on performance and music is frequently published in *Artweek*, *Images & Issues*, and *Ear* magazine, of which she is the West coast editor. She was awarded a literary fellowship from the NEA in 1984.

Wendy Maharry

currently lives in a suburb of Rochester, New York, but is a frequent visitor to Buffalo and Hallwalls. Her original songs, which she accompanies herself with on a synthesizer, are moody exultations of pop delirium.

Barbara Allen

Saturday, December 15

is a dancer/performer currently living in New York City. Her work, which she feels is representative of a new trend towards entertainment in the experimental dance/theater world, combines references to "filmic" genres and structuration with her own virtuoso acting to effect a kind of "live" cinema, which functions, ironically, to foreground the ways in which cinematic conventions and stereotypes have "invaded" our own lives and been assimilated.

In her *Portrait*, Allen portrays a number of different "characters" (WASP, soap-opera addict, dance instructor, hooker) which she "cuts" together in a montage of cultural schizophrenia.

Leash Laws

is an innovative, new musical group in Buffalo, featuring Howard Kamenski, David Kane, and Paul Szpakowski.

VIDEO VIEWING ROOM

Rankled Incantations

December 1-22, 1984

The December Video Viewing Room artists offer a range of performances and musings concerned with presently evolving forms of life and the life of form.

Tony Oursler's *Spinout* and **Tony Conrad's** *Height 100* are disclosures which speak of both garish and wondrous transformative events—such as Oursler chronicling the connections between the naming of constellations and the introduction of VD to the human race, and Conrad performing a role which combines evolutionary agent with magician as containers of aquatic life mutate before our very eyes.

Joe Gibbons' manic antics are testaments of his personal excruciations in conforming to the daily demands of *Living in the World*. **Doug Hall's** characters in *Songs For the Eighties* voice no complaints, but perform repetitive gestures of constrained violence, conforming to the imperatives of a faceless fascist leader.

All of the work is richly anecdotal, with the performer/makers' vulnerabilities in the wake of suggested existential crises the apparent impetus for a range of formal explorations and machinations.

JOIN US...FOR A GREAT OFFER!

In celebration of its Ten Year Anniversary this year, Hallwalls continues its two-for-one membership offer. Between now and the end of the year, buy one Hallwalls membership at the regular price and get the second one free.

So, if you have always intended to become a member, here is the opportunity you have been waiting for. Why not buy one membership for yourself and give the second as a gift. After all, the Holidays are only weeks away...

Best of all, however, as a member you will receive many benefits such as our monthly calendar, free or reduced admission to all regular events, discounts on printed matter sold in the gallery, and support Hallwalls' programs of contemporary art!

Categories:

\$15 Participating* \$25 Individual \$35 Family
\$50 Supporting \$100 Associate

All contributions are tax deductible. Please make checks payable to Hallwalls, Inc., 700 Main Street, Buffalo, N.Y. 14202.

Name _____

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2nd MEMBERSHIP:

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*Includes two days of volunteer work.