

HALLWALLS

EXHIBITIONS & EVENTS - MAY 1984

VIDEO

2•Wednesday 3:00 p.m.*

Wende Hall, SUNY at Buffalo

Matthew Geller and Kathryn High

The Other Side of Production: What Every
Producer, Director and Production Manager
Should Know

Co-Sponsored by Center for Media Study

3•Thursday 8:30 p.m.

Matthew Geller

will screen *Windfalls*, *Times Square Show*,
and other works

VIDEO VIEWING ROOM

4•May - 2•June

**VIDÉO CANADIENS/
CANADIAN VIDEO**

EXHIBITIONS

4•May - 2•June

4•Friday, May 4 9:00 p.m.*

OPENING RECEPTION

re • place • ment

lea douglas peter halley
silvia kolbowski louise lawler
allan mccollum

Barbara Broughel

**Victoria Lamson
Archie Rand**

Marie A. MacKrell
Matrix Room

FUTURE EXHIBITIONS

SUMMER SPACE

See Calendar reverse for information on
participating in this series of upcoming open
exhibitions.

FILM

18•Friday 8:30 p.m.

**Kevin Fix & Nancy Golden
Stephen Gallagher**

will screen their Super-8 feature length films.

MEMBERS' RECEPTION

19•Saturday 9:00 p.m.

The Board of Directors will host a
champagne and dessert reception for
our members.

ARTISTS TALK ON ART

24•Thursday 8:00 p.m.*

**VISUAL ARTISTS READ FROM
THEIR JOURNALS:**

**Susan Barnes, John Toth,
Craig Keller, and others**

MUSIC

26•Saturday 8:30 p.m.

Ward Hartenstein
Sounds in Clay

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

Program Directors:

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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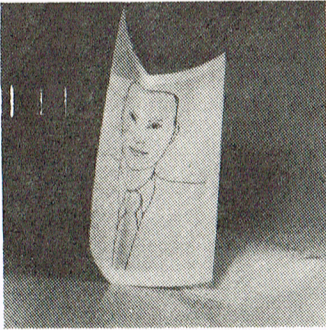
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700 Main Street
Buffalo, N.Y. 14202

*Free Admission

EXHIBITIONS

re • place • ment May 4-June 2

The artists in this exhibition incorporate—through a process of re-presentation(s), often by photographic means—other images or artwork as or within their work. This strategy directs us to examine an overall context of viewing, to a system of values embodied by and attendant relationships between an individual and an image, object, or structure.



In her visual study of apperception—the process of understanding something perceived in terms of previous experience' (Webster's)—Lea Douglas presents a portrait deployed and contained in a photographic setting which, for lack of sufficient visual clues, requires the viewer to ascribe a personal interpretation to the work. Through a synthesis of parody and formal means,

Douglas launches a subtle but aggressive attack on the false impersonalities she creates, one which is reflected back on the viewer. Thus, the art “deflects” our attempts to read it, and in instigating our expectations points to a conditional nature of our viewing and response.

In his plaster surrogates, Allan McCollum eradicates image as well as self-contained context (which Douglas reinforces), a dispensation which refers the work and brings it parallel to its “context of presentation,” a position from which it operates as a model of a conventional work of art. The homogeneity in substance and appearance of these “false pictures” reduces the claim of art to create distinctions or meaning. This function is reserved for the viewer or culture-at-large which instead often utilize artworks as props to characterize an individual or a cue to remind the viewer, through projection, of him/herself, as McCollum demonstrates in his “Haig” arrangement (photographically reconstituted from a grid of pictures in the background of a newspaper photo of Alexander Haig's office).

In McCollum's work, the successive degeneration and regeneration of detail creates an image which has a 'life of its own.' Silvia Kolbowski's recent re-presentation of her own work, which in part (psycho) analytically examines the representation of sexuality in media images, also investigates a type of enhancement, a second level of illusion, created in distancing the image. As Kolbowski writes in her *Monumental Proportions*, the removal of the 'imag(in)ed body...[would]...project her as the sign of a desire for that which is no longer apparent, 'real.'” Kolbowski's work here takes two distinct approaches, one focusing rigorously on the image she appropriates and referring inductively to the mass media, the other, in its re-presentation of her own work, metaphorically reproducing its own issue of concern.

Louise Lawler's re-presentation of other artists' work operates deconstructively, objectifying the “method of presentation” of art in various “cultural contexts” as a reflection of a system of values and interests served.¹ Lawler explores the “frame of context” of our viewing, literally demonstrating visual framing means and devices, as well as other systems which structure experience and by which we form meaning.²

Whereas Lawler points to the transparency of the modes of operation of cultural agents, Peter Halley inversely raises the opacity of our perception of ideological systems. The geometric forms in his work schematize the physical structure of an urban environment, and the artist supplants the accepted reading of this formal iconography with his own references to the overdetermining function of the 'man-made' environment. In also juxtaposing graphic media images with his own drawings, Halley criticizes a practice of contemporary art which excludes itself from the domain of mass media while attacking it yet is mute in addressing other ideological systems within which we all live.

1. Therese Lichtenstein, “Louise Lawler,” *Arts Magazine*, February 1983, p. 5. 2. Quotation—Louise Lawler, *ibid.*; premise of observations herein also credited to the author.

Barbara Broughel

In painting “representations of representations,” the artist refers the viewer to the “context rather than content” of her images. In bringing these disparate images into an arbitrary relationship of “supposed clarity,” Broughel addresses the break-down in systems of authority as they are expressed rhetorically through genre, as in advertising, or through accepted strategies of representation in art.

Victoria Lamson Archie Rand

Like Broughel, Lamson's and Rand's application of disparate styles asserts a freedom from cultural/artistic preconceptions and standards. Style thus functions theatrically, presenting a collapse and confluence of events or thoughts as in a dream.

Marie A. MacKrell

“My box enclosures as well as flat pieces employ, in a totally personal direction, collage elements rather than inherent sculptural lines or carvings. Machine-carved motifs, special collectibles, and sometimes found fragments consciously shaped are combined and juggled to consummate these abstract wood assemblages.”

FUTURE EXHIBITION

Summerspace

is shaping up and looks like an exciting event! Artists who missed the May 1 deadline for letters of interest in participating should check with us for space availability. Based on proposals received and accepted to date, the show will be structured as follows:

June 8-23	Open-Entry Exhibition
June 27-30	Performance & Dance Events
July 2-August 3	Buffalo Artists' Metropolitan Project
	Sponsored by New Artists' Alliance of Buffalo (NAAB)

The *Metropolitan Project* listed above will be a forum for discussion and collaboration comprised of a series of preliminary workshops as well as an ongoing collaborative exhibition. If you are interested in participating and/or want more information, contact Bruce Adams (833-6357) or Stiller Dawson (855-2225), or wait for more announcements in the Summer Calendar.

ARTISTS TALK ON ART Thursday, May 24 8:00 p.m.

VISUAL ARTISTS READ FROM THEIR JOURNALS Organized by Craig Keller

“Frequently, an artist's work is like an iceberg. Only a small portion is visible above water; underneath looms the vast body of information, influences, thematic concerns, personal proclivities, and philosophical attitudes which comprise the total of the artist's ongoing life as a creator of images. In this series of events, local artists will show slides while reading selected passages from their journals which inform their images, a literary ‘archaeology’ of the creative process. Visual artists who keep journals and wish to participate should call Hallwalls to be scheduled for this and similar programs in the future.” —C.K.

FILM

Kevin Fix & Nancy Golden Friday, May 18 8:30 p.m. Stephen Gallagher an evening of feature-length Super-8 films

Wild Sync, 1984 — Golden-Fix Productions
—When playing the game doesn't work out, create your own system.

Kevin Fix has been a prolific artistic presence in Buffalo for a number of years. His work has spanned from filmmaking to sculpture, music, and performance. His sculpture incorporates unique “deconstructions” of the film apparatus and image that are both humorous and formally complex. *Wild Sync* reinscribes this visual vocabulary into an autobiographical context that expands the potentials of that form. Nancy Golden, who has collaborated with Fix on many recent projects, is a photographer who has curated as well as exhibited in numerous shows. The filmmakers will be present.

Tangible Man, 1984 — Stephen Gallagher — Premiere

This narrative features the acting talents of Tony Billoni, Nancy Golden, Tony Conrad, Chris Hill, George Howell, and others. Originally from the Bronx, Gallagher came to Buffalo to study filmmaking at the Center for Media Study of the State University of New York at Buffalo. In conjunction with his graduate studies, he currently teaches filmmaking at CMS. He is also Performance Curator for Hallwalls. The artist will be present.

MUSIC

Ward Hartenstein Saturday, May 26 8:30 p.m.

Born in Kansas in 1953, Ward has lived most of his life in upstate New York. In 1974 he graduated from Syracuse University with a B.F.A. in Experimental Studies. The following year he began working as Production Potter in a studio in Buffalo.

Upon completion of his M.F.A. at State University College at Buffalo in 1981, Ward set up his own studio at his home in Rochester where he produces such musical instrument creations as the Gravity Chimes, Tongue Drums, and Clay Marimbas. His designs are often derived from traditional or folk instruments, although he has copyrighted several designs which are uniquely his own. Part musician, part craftsman, part inventor, he continues to explore the exciting potential of sound in this series for clay instruments. The program will include *Music for an Expanding Universe*, *Sound Storm*, and *Don't Shoot Till You Hear the Whites of Their Ears*.

VIDEO

Matthew Geller & Kathryn High Wednesday, May 2 2:00 p.m.

The Other Side of Production: What Every Producer, Director, and Production Manager Should Know

Matthew Geller and Kathryn High have recently returned from a seven-week shoot in Florida for Geller's narrative videotape *Everglades*. They will share their experiences, screen rushes and slides, and provide practical information for anyone planning a shoot on a modest budget. Various aspects of pre-production, production, and post-production will be discussed including budgeting, script breakdown, location/travel, crew and cast, and a typical shooting day.

Matthew Geller Thursday, May 3 8:30 p.m.

will show *Windfalls*, *Times Square Show*, and shorts. Kay Larson in *New York* describes *Windfalls*: “[Geller's] tape is built out of a rambling, jumpy, and (at first) nonsensical pair of narratives. Two men each tell a long story: one about his purchase of a hot TV set, the other about an aborted and embarrassing jam session. Their tales cut in on each other, skip backward and forward in time, and are sometimes accompanied by tantalizing fragments of a scientist's lecture on new developments in the understanding of intelligence. The scientist—speaking first at his blackboard, then at a local deli—gives us a brief analysis of the way short-term memory intrudes on long-term memory yet retains its separate functions within the mind. As these three tales proceed, you realize that you are weaving together snippets from your own short-term memory in order to build a nearly seamless narrative out of Geller's intentionally disjointed fragments.”

VIDEO VIEWING ROOM May 4-June 2

The Viewing Room program this month will feature work by Canadian artists. The specific artists and tapes will be announced.

MEMBERS' RECEPTION Saturday, May 19 9:00 p.m.

The Board of Directors would like to express its appreciation to our members for their support by inviting the membership to a champagne-and-dessert reception. To those who are not currently a member of Hallwalls, this would be a perfect time to join: the reception will include a tour of our May exhibitions, live music, video, and other fillips to make your introduction to the gallery a memorable beginning. Please contact Christine Tebes at 854-5828 for further information.

HALLWALLS
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