

# HALLWALLS

## EXHIBITIONS & EVENTS - FEBRUARY 1985

### MUSIC \*

At the Italian Community Center \*\*

**1 Friday \$2.00 8:30 p.m.**

**Hugh Levick/Saxophone Fleshtronics**

*Kid Copy Rap Sax Synth Imp*  
*Inside Me I See You Plus Surprises*

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

**8 An Evening with Pauline Oliveros**

who will perform *Rattle Snake Mountain*, *Letting Go!*, and *Waking the Heart*

### EXHIBITIONS/VIDEO

Opening Reception

**Saturday FREE 9:00 p.m.**

On View in the Galleries and Video Viewing Room

**9 February 9 - March 22, 1985**

**Jackie Felix**

Recent paintings

**Relative Meaning: The Figure in Context**

Joe Andoe, Dennis Barraclough, Chris de Boschnek, Pam Glick, Frank Holliday, Ruth Kahn, Dennis Kardon, Sharon Lawless, Nachume Miller, Ron Morosan, Kent Shell, David Storey, Levent Tuncer, Jonathan Waite, David Wilson

### VIDEO VIEWING ROOM

Videotapes from West Germany

Recent Work by Marina Abramovic/Ulay, Gusztav Hamos, Michael Kiler, Marcel Odenbach, and Klaus vom Bruch

### BENEFIT PERFORMANCE \*

At the Italian Community Center \*\*

**Sunday Doors open at 8:00 p.m.**  
**for Soup Buffet and Dessert Bar**

Performances begin at 9:30 Sharp

\$5.00 includes Buffet Reception

**Komar & Melamid**

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

Plus

**George Scherer**

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

**Mitzi Smyntek**

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

**11 FILM Monday FREE 7:30 p.m.**

**Film As Altered/Alternative Reality - Programs Nos. 6/7**

✓ Sandy Daley  
Kurt Kren  
✓ Toby MacLennon  
Otto Muhl  
Paul Sharits  
Jud Yalkut &  
Nam June Paik

*Robert Having His Nipple Pierced*  
*16/67: September 20 - Gunter Brus*  
*The Absence of a Hole*  
*Materialaktionsfilme*  
*Razor Blades*  
*Videotape Study No. 3*  
and *P + A - I (K)*

**13 VIDEO Wednesday FREE 8:30 p.m.**

**Videotapes from West Germany**

The tapes from this month's Video Viewing Room will be featured in a special evening presentation.

### PERFORMANCE

**Friday doors open at 9:00 p.m./**  
**Performance at 9:30 p.m. sharp**

**Friday \$2.00 each night**

**A Common Bond**

*Casino Royale* meets *Chelsea Girls* head on in this two-part/two-screen adventure into the (cosmopolitan) underworld. Featuring many of Buffalo's most eccentric personalities. Directed by **Steve Gallagher**.

**16 FILM \* Saturday FREE 8:30 p.m.**

**Barbara Bloom**

will present slides of her non-filmic and film-related work, as well as discuss her 35mm film trailer *The Diamond Lane*.

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

**Joe Gibbons**

will screen his feature-length Super-8mm film *Living in the World*

**21 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*.

### MUSIC/PERFORMANCE

**23 Saturday \$5.00 doors open at 9:00 p.m.**

from England, EMI recording artists

**The Angelic Upstarts** with

**Pokalon Mod Amish Temple of Chud The Beaumonts**

**26 FICTION DICTION Tuesday \$2.00 8:30 p.m.**

**Welch D. Everman**

and **Carole Southwood**

**27 FILM/VIDEO Wednesday FREE 7:30 p.m.**

**Open Screening**

Film and Video makers are invited to screen their work. Participants must register at 7:00 p.m. First come first screened.

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

### HALLWALLS STAFF

WILLIAM CURRIE  
CHRISTINE TEBES  
BARBARA LATTANZI  
SUSAN PAPANICOLAOU

**Programs & Directors**  
EDMUND CARDONI  
ROBIN DODDS  
STEPHEN GALLAGHER  
CHRIS HILL  
DON METZ

Director  
Development Director  
Technical Director  
Administrative Assistant

Fiction Diction  
Exhibitions  
Film & Performance  
Video  
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.

### \* RESCHEDULING

This event was postponed from January due to inclement weather.

### \*\* OUTSIDE LOCATION:

The Italian Community Center is at 432 Connecticut Street, three blocks west of

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.



## EXHIBITIONS

February 9-March 22, 1985

### Jackie Felix

Lifesize images of ordinary people caught in some everyday banality are juxtaposed against something unexpected but equally ordinary. Sharply cropped figures crowding the picture plane and its edges reflect the influence of photography and echo a movie feeling of unreality and impermanence. The psycho-sexual thrust is a personal, domestic one which often questions our society's substitution of violence for sexuality, but the connections are meant to be cryptic, with multiple possibilities of interpretation. The psychological relationships between the figures are emphasized by the pictorial, compositional and spatial tensions created by harshly executed line and layered color, which reinforce the sense of anxiety underlying everyday life.

—J.F.

### Relative Meaning: The Figure in Context

**Joe Andoe, Dennis Barraclough, Chris de Boschnek, Pam Glick, Frank Holliday, Ruth Kahn, Dennis Kardon, Sharon Lawless, Nachume Miller, Ron Morosan, Kent Shell, David Storey, Levent Tuncer, Jonathan Waite, David Wilson**

In the works in this exhibition, the artists utilize the figure primarily as a locus of perception and cognition rather than of a more accessible sensation and emotion. The use of heads and profile views of heads or bodies in this work suggest the artists' direction of the viewer through these features or postures to an observation or "view" of reality, which is signified in abstracted terms.

These artists seem to possess and convey a phenomenological perspective: the figure is situated, often centrally, in an environment or setting of elements that operates reflexively as a context of meaning established by the subject. Many works in this exhibition share elements of meaning. Yet, differences in the selection and relation of these elements, as well as distinctions of meaning reflected in their style(s) of representation, demonstrate the range of variance in the artists' conceptions and interpretation of basic strata of reality.

Three dimensions of human existence—the physical, social, and conceptual—provide a basis for the activity of these paintings, the understanding and reconciliation between a duality of self and the world. In all these works, a fundamentally physical level of existence in space-time is conjured in various types of fields, including reduced landscapes, atmospheres, neutral grounds, and abstract patternings or structures. Thus, two fields brought into opposition along a (horizon) line denote a landscape; in addition, they also operate to convey an underlying sense of dichotomy—the grounded/ungrounded. In some works, elements (images) of nature reinforce this contrast, further suggesting the organic/inorganic, earth/space, presence/absence. In a related sense, social constructs—architectural settings, rooms or surroundings, or schematized behavioral conventions—define the figure in terms of functionally bounded/unbounded (i.e., allowed/disallowed) systems of conduct and belief. Finally, the use of abstract forms as images may illustrate that perception/cognition is an abstracting process, and that the nature of our mind as a conceptual mechanism determines what can be known and what cannot.

Despite the seriousness of these attributions, this work often exhibits a sense of humor. In some, the distance and detachment of this viewing described above seems to lend a note of irony, while in general a warped or indeterminate sense of time pervades, lending a rather comic sense of a past/future of science fiction.

Many artists in this exhibition are entering their mid-careers. Dennis Barraclough, a native of North Tonawanda, teaches art at Daemen College; Pam Glick, also originally from Buffalo, lives in New York, as do the other artists in this show.

## FICTION DICTION

Tuesday, February 26

### Welch D. Everman Carole Southwood

Welch Everman is the author of the novel *Orion*, two forthcoming books of criticism (*Italo Calvino & the Literary Game* and *Jerzy Kosinski: The Literature of Violation*), as well as dozens of published short stories and critical articles which have appeared in such places as *Chicago Review*, *Mississippi Review*, *North American Review*, *Grand Street*, and the *Chicago Tribune*. He is, in addition, past winner of the N.E.A. Creative Writing Fellowship in Fiction. At Hallwalls, Everman will be reading from his collection-in-progress *The Harry & Sylvia Stories*, many of which have been previously published, others of which he has been at work on in Buffalo.

Local fiction writer Carole Southwood has read at Hallwalls several times before, and her offbeat humor and brilliantly original deadpan prose have made her a favorite of Fiction Diction

audiences. She is concurrently trying to find a publisher for her first novel, *Abdoo: the Biography of a Piece of White Trash*, and to complete her doctoral dissertation on her closest kindred spirit, Gertrude Stein.

## FILM

### Film As Altered/Alternative Reality

Programs Nos. 6/7

Monday, February 11

consists of filmed documentations of performances and/or documentary films (**Daley, Kren, Muhl, Yalkut & Paik**), Fluxus-influenced or "neo-dada" films (**MacLennon, Sharits, Yalkut & Paik**), and a two-screen "animated" film (**Sharits**)—all of which suffer to present or create anxious, or anxiety producing environments (within either the imagined space of the film, or the audience which views it).

### Barbara Bloom

Saturday, February 16

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.

### Joe Gibbons

Wednesday, February 20

will present *Living in the World* (1985; 38, color/sound, 90 min.), "a fast and loose documentary about a disenfranchized would-be Everyman (Joe Gibbons) and his struggle to reintegrate himself into the mainstream of society. Profound ambivalence stymies him: although anxious about his precarious lifestyle and uncertain fortune he is loathe to commit himself to the confinement and compromise of a "career", or even a regular job. In the end, nothing matters but the Big Potatoe and the Happy Beat."

—J.G.

Joe Gibbons is originally from Rhode Island. He is currently living in Boston where he is "trying to pay back his debt to society."

## FILM/VIDEO

### Open Screening

Wednesday, February 27

Open to anyone working in Super-8 or 16mm film, Beta-I or 3/4 in. video formats. For inclusion in the program please drop off your work at Hallwalls by 7:00 p.m. the evening of the screening. Label all works clearly with name, address and phone number; title, (film speed), and running time. Total running time of any individual's work should not exceed 30 min. Work will be screened in the order in which it is received.

## PERFORMANCE

At the Italian Community Center, 432 Connecticut St.

Part I: Friday, Feb. 15

Part II: Friday, Feb. 22

### A Common Bond

In this two-part performance, scenes from various **James Bond** films are taken as a point of departure for reflection on the crimes and passions of his many victims. The performance takes the form of screen test, or multiple "takes" of particular scenes, which through repetition become "charged" in relation to the audience's exaggerated hypnotic predicament. Featuring **Fritz Bacher, Tony Billoni, Ron Ehmke(e), Kevin Fix, Nancy Golden, Elise Hartenstein, Pat Hornburg, Catherine Howe, Mike Huber, Tom Huber, Brendan McCarthy, Gary Nickard, Ludmilla Owcharenko-Whearty, George Scherer, Patty Wallace** and many other suprise guests.

## MUSIC

### Hugh Levick

Friday, February 1

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.

### Pauline Oliveros

Friday, February 8

Pauline Oliveros works to understand and illuminate the human attentional processes involved in composing, performing and listening to music. Her collaboration with Merce Cunningham and participation at the World's Fair in Osaka in 1970 brought her to world attention for her groundbreaking work in electronic music and theater. Fascinated with the use of mandalas in the art and tradition of various cultures, she uses mandalic shapes and images in her music. Of particular note are some ceremonial pieces involving the collaboration of musicianship and heightened sensory awareness. She has become increasingly active as an accordionist, performing her own music and the music of others to display a profound respect for the instrument's power to breathe and transform. She is the recipient of many awards, including a Guggenheim Fellowship.

## BENEFIT PERFORMANCE

### Komar & Melamid

Sunday, February 10

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.

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

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

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

### Videotapes from West Germany

Wednesday, Feb. 13

and Video Viewing Room daily

West Germany was an important stage for events from the "early heroic period" (Wulf Herzogenrath) of video art (e.g. Nam June Paik's exhibition "Exposition of Music—Electronic Television" in Wuppertal, 1963, and presentations of 20 media artists in "documenta 6" in Kassel, 1977). Video continues to be actively explored in West Germany, often in conjunction with performance in re-examining traditional European cultural values.

The February Video program affords this American audience an opportunity to see a strong body of recent work produced by artists whose cultural and political history is and has been so thoroughly involved and interdependent with our own. Thanks must go to Electronic Arts Intermix for tackling the project of having the work transferred from PAL (the European broadcast standard) to NTSC. **Michael Klier's** *Der Riese* (The Giant) is composed of surveillance camera takes—it watches, and we reflect on this generic watching. **Marcel Odenbach** in *The distance between myself and my losses* forces independent examinations of often hackneyed text and picture information, producing a conundrum around identity. In *The Invincible*, **Gusztav Hamos** engages himself in a Flash Gordon radio broadcast by "working out on front of the camera", contesting his own heroicism. **Klaus vom Bruch** in *The West Lives* deals with classic engagements and antagonisms between man/woman, East/West. **Marina Abramovic/Ulay's** tape *Terra degli Dei Madre* features gestures of endurance and restraint in an implied narrative presented as tableaux vivants.

The 2½ hour program of tapes will be featured the evening of February 13, and will be available in the Video Viewing Room throughout the month.

### Lisa Steele and Kim Tomczak

Thursday, February 21

are involved in cultural work which develops a criticism aimed at developing new analytic tools and 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.