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# HAWAII

5 · Y E A R S

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William and Diane Currie

Petr and Charlotta Kotik

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## **A Traveling Exhibition in 1979-80.**

Upton Gallery, State University College at Buffalo

A Space, Toronto, Ontario

The New Museum, New York, New York

The Washington Project for the Arts, Washington, D.C.

The New Museum is pleased to sponsor this exhibition of work which has been shown at and supported by HALLWALLS, an alternative-artist run space in Buffalo, New York. HALLWALLS is an example of a growing phenomena throughout the country—informal, highly energetic and diverse artists' organizations.

These small independent groups have come about because larger institutions could not, for a variety of reasons, respond to the needs of emerging artists, or were uninterested in exhibiting work which had not yet had exposure or critical approbation. Often, as is the case, with some of the pieces seen here, the work is too fragile or ephemeral to be assimilated into the more formal context of a museum, or it has been done by artists at a point in their careers at which it might not be considered as "mature" work. In the few years since their involvement with HALLWALLS, many of these artists had their work seen in more public contexts, while the work of others is being shown outside of Buffalo for the first time.

HALLWALLS: Five Years is the first of a series of The New Museum exhibitions focusing on the activities of independent, collaborative, artist-run organizations throughout the country. By providing an "alternate" museum context for this kind of work, we hope to bring to the attention of a wider audience, thereby expanding and furthering our commitment to emerging artists and experimental work.

My thanks, as always, to the staff, interns, and volunteers of The New Museum who have devoted their time and energies to the technical aspects of this exhibition; to our Board of Trustees, whose support of an independently organized exhibition such as this has been invaluable; to Parson School of Design, for once again graciously lending their exhibition space to us; and to Linda L. Cathcart for her lively essay. Above all, I would like to thank the artists, including G. Roger Denson, the exhibition's coordinator, for sharing their work with us.

Marcia Tucker  
Director  
The New Museum, New York

## ACKNOWLEDGMENT

Since Hallwalls is not a museum with a permanent collection, it's life and being has to be measured by the artists who have run the space and the artists who have over the years come to use it. An exhibition by artists who have made Hallwalls possible is an excellent way for this alternative space to express itself.

One of the main reasons Hallwalls started was due to the propensity of a group of young artists to learn more about the arts outside of Buffalo. By developing a strong exhibition and visiting artists program, the artists at Hallwalls were able to see new work, discuss new ideas and make new contacts. This experience has resulted in the development of art which reflects a multitude of influences from the past five years at HALLWALLS.

It must be pointed out that a few of the works in The New Museum exhibition may not correspond with the reproductions found in this catalog. This is because Roger Denson has allowed each artist the opportunity to change their work as the exhibition goes from one gallery to another. First starting on November 5, 1979, at Upton Hall Gallery, Buffalo (State University College at Buffalo) continuing to A Space, Toronto, February 8, 1980 and at present, the New Museum, New York City, June 19, 1980, many works have been pulled and replaced by newer pieces.

Roger Denson has done a superb job of organizing the Hallwalls: Five Years exhibition. Having the advantage of observing the activities at Hallwalls since its inception did not necessarily make his efforts to coordinate this exhibition any easier. In choosing art work, Roger had to carefully balance contributions made by the artists to Hallwalls, as well as interesting works which would comprise a five year retrospective.

I wish to acknowledge the support for this exhibition and catalog from the National Endowment for the Arts and the New York State Council on the Arts. In addition, I would like to express my gratitude to Marcia Tucker, Allen Schwartzman, Maureen Stewart and the staff at The New Museum for their support for this exhibition. I am grateful for the essay by Linda Cathcart whose understanding of Hallwalls history is a crucial component to this catalog. In Toronto I wish to thank Peggy Gale, Jane Perdue and Chrissanne Stathacos of A Space. In Washington D.C. I would like to express thanks to Al Nodal and the staff of the Washington Project for the Arts. Finally, I must extend deep appreciation to the following persons: Steve Baskin of Easy Graphics, Diane Bertolo, Roger Denson, Robert Freudenheim of Thorner-Sidney Press, George Howell, Charlotta Kotik, Jerry Einstandig of Octobergraphics, Ken Pelka, Joseph Piccillo, Martica Sawin, Cheryl Cipriani, Linda Dumpert and Ann Rosen of Hard Press.

William J. Currie  
Director  
Hallwalls, Buffalo, New York

## INTRODUCTION

HALLWALLS: Five Years is an exhibition representing thirty artists, all of whom have lived in the Buffalo area at one time or another and have had exhibitions at HALLWALLS from 1975 to 1980. In assembling the work on the one hand, I had reasoned that this exhibition could reflect my tastes in formal, thematic and socio-political concerns. On the other hand, I felt a responsibility to characterize each of the artists who have had a major hand in guiding the destiny of HALLWALLS, by representing them, with their help in selection, with works which are among their best. Under no circumstance had I wished to narrow the limits to a closed circle of artists who comprise the HALLWALLS staff. Neither had I desired to include artists who did not show a consistent regard for standards of quality and innovation in their ideas. However, my problem was easily solved.

I decided to assemble a show that reflected a characteristic for which HALLWALLS is well known. That characteristic is the rapport which has arisen between artists somehow associated with HALLWALLS, be it professional or intimate in nature.

HALLWALLS has always served as a major locus for ideas in art. An affinity between these artists is often built up in a multitude of ways. Sometimes ideas have been shared publicly through group exhibitions, discussions, screenings and performance. At other times a rapport has developed simply in an intimate talk between two or more artists over coffee. However, previous to this show there has never been a concentrated effort at HALLWALLS in selecting and exhibiting a body of work which illustrates the build-up and diversity of this rapport.

This exhibition attempts to delineate that interchange of ideas, tying together work by artists of varied experience and accomplishment. Perhaps no one or two ideas can be clearly ascertained by viewing the work separately, however, when arranged appropriately within a given space, the viewer may experience a visual, logical or even an intuited rebounding from one work to another.

In contrast to these shared ideas and forms, there exists a diversity and scope to this grouping of work which becomes even more important upon cognizance of the fact that much of the work included has been produced by artists now living in cities other than Buffalo. Ideas which first took root at HALLWALLS are now being expounded on in Los Angeles, San Diego, Chicago and New York.

The rapport which I have hoped to represent in this exhibition is one now carried on over large distances. As an artist, and as a staff member of HALLWALLS, it is my hope, and the hope of many of the artists represented, that this show, through its travels, will continue to expand to include an even greater area of distance. With this goal in mind, the emergence of an alternate network between artists, galleries and the public may be said to have somehow come a little closer to being realized.

Gerard Roger Denson  
Exhibition Coordinator  
HALLWALLS, Buffalo, New York

I think that it is not unreasonable to say that every so often something fairly amazing happens. I don't mean on the scale of Mount St. Helens or the Vietnam war or anything like that. I mean something relatively small which starts out unplanned and grows to be so full and rich that it truly affects all those who come into contact with it.

Hallwalls is just such an occurrence as far as I am concerned and I think a lot of people will agree with me. Hallwalls was conceived of in the dead of the winter of 1974 by two, then very young and, by their own admission, pretty naive artists named Charles Clough and Robert Longo. Rarely have there been two people less alike - you'll be able to see this from their statements and the photographs of their works at the end of this text - who united so perfectly to do something they both felt they wanted and needed very much. Clough, a bit older than Longo (23 to be exact), had traveled to various places, looking at things and making art since about 1970. In 1974 he returned to Buffalo where he was born. Longo, 21 and originally from Long Island, having also drifted around a bit - he even went to college in Texas for a while - was then a student at the State University College at Buffalo where he was the president of something called the Visual Arts Board. The VAS seemed to be a small group of art students encouraged, particularly by the painter and instructor, Joseph Piccillo, toward the expenditure of some funds wrangled from the administration for "the arts."

At the time Clough and Longo met they were renting studios in a turn-of-the-century ice house named the Ashford Hollow Foundation which had been converted into a foundry and artists studios by the sculptor Larry Griffis. With the aid of some money donated by Jack Griffis, Larry's brother and a devoted friend of the arts, these two artists, along with numerous friends and fellow art students (Pierce Kampke, Larry Lundy, Jeffrey Catalano, Joe Panone, Linda Brooks, Joe Hryvniak, Michael Zwack, and Kitty Hamilton) appropriated and began to renovate what was basically the corridor between their two studios and which they subsequently named Hallwalls.

By the time I arrived in Buffalo in February 1975, Hallwalls had already co-sponsored two visiting artists with Buffalo State College and held three exhibitions. Two of these exhibits were in Gallery 219 at the State University at Buffalo where a fellow conspirator, Judy Treible, a student of graphic design, had been named Coordinator. Judy provided a link through which they could transform an apathetic structure by guerrilla tactics along with genuine enthusiasm. This example was to mark the method by which Hallwalls generally got things accomplished. The attitude of those participants was then, as it is now, "more is better," "never say no to a possibility," "we have more ideas than we can possibly realize as projects," and "if there's a place no one's using, we'll take it."

The official opening "to the public" of Hallwalls as they list it on their history sheets was February 27, 1975, although my file contains announcements from the previous events with Hallwalls name affixed and I definitely remember

being accosted daily by these enthusiastic persons who drove me to events lest I escape. The first show was an exhibition of works on paper by 26 artists. To realize that there were 26 artists willing to exhibit in a gallery no one had ever heard of and which didn't exist last week and that there were 26 artists in Buffalo at all was pretty amazing and pretty wonderful for me. The list of those included in *Working on Paper* looked impressive then - among them Les Krims, Dwayne Hatchett and Paul Sharits - and, five years later it looks even more so - now that many of those younger artists are practically pillars of the Buffalo, Milwaukee, New York, and Los Angeles art communities.

That first exhibition was followed by a year which included exhibitions, installations, lectures, performances, residencies and visits by no less than Willoughby Sharp, Dan Graham, Sol LeWitt, Lucy Lippard, Peter Gidal, and Iain Baxter to name only a few and only those from out of town.

How did this small band of young and, it goes without saying, penniless artists accomplish such a feat? The way they did it was co-sponsorship. Every project had potential to be shared and as they were generous with praise and acknowledgement of any and all assistance they got a lot of it. Mostly from the State University College at Buffalo, SUNY, Buffalo, Media Study, Inc., the Albright-Knox Art Gallery, the Keenan Center, CEPA Gallery, Visual Studies Workshop of Rochester, A Space in Toronto, Artists Space and 112 Greene Street in New York City ... the list goes on. If Charlie or Robert or anyone at Hallwalls knew someone at any one of these places it wasn't long before they appeared on their doorstep with a project and a plea. And more often than not, people helped or joined or paid for or co-sponsored because the same enthusiasm that had convinced their first visiting artist, Robert Irwin, to come from L.A. for no fee and a promise of a bed in one of the Hallwalls' members houses worked on everyone else too. For a long time, Linda Brooks and Joe Panone (a respectable married couple, all of 25 years of age) were host and hostess simply because they had a "real house" - which meant they had more than one room and heat. They also knew how to cook. But no one ever complained as far as I remember and as the list of Hallwalls members grew so did the ambitions for the place and so did its parameters both physically and intellectually.

The group met once a week "to deal with a list of what must be taken care of, compiled by Longo and Clough," I quote from an early prospectus. A gentle dictatorship to be sure, but one which came to change hands from project to project as the young group tested its abilities and strengths. A true sense of community formed rapidly and so too a sense of responsibility. Among the duties of the "curators" was documentation by photographic and video-taped means, beginning and keeping a library and holding open forums to "see and discuss each other's work, and share information about work we have seen, new materials or techniques, etc." I know it sounds impossibly idealistic, but it did work. People showed up, they looked, they listened but most of all they stayed to help and then grew to participate in an independent way. Hallwalls seemed to be open to anyone doing any project, if everyone thought it was a

good idea. And since no one had seen much, everyone thought just about everything was a good idea and a lot got done. What is amazing is it was mostly good, sometimes really terrific, very rarely awful or boring, and the place still works that way today - five years later.

In 1975, the New York State Council first chipped in for exhibitions and visiting artists, lectures and workshops. For their money (\$8,500) they got more than 79 events - 33 visiting artists or critics, 26 exhibitions, 12 film screenings, 8 performances, programs at four colleges and high schools and twelve hours of video tape documentation. Buffalo saw Liza Bear, Chris Burden, Judy Pinto, Alan Saret, Les Levine, Vito Acconci, Bruce Nauman, and Bruce Boice for the first time.

In 1976 Ashford Hollow Foundation put in \$3,000 to expand the gallery's exhibition space, work space and offices. Then there were shows including Jennifer Bartlett, Robert Mangold, Richard Tuttle, Joel Fisher, Marsha Hafif, Frank Owen, Robert Peterson, Robert Ryman, Richard Serra, Michelle Stuart, Kes Zapkus, Ron Gorchov, Bill Jensen, Marilyn Lenkowsky, Elizabeth Murray, Judy Pfaff, Jane Rosen, Barbara Schwartz, John Torreano, and Lynda Benglis. There was DADA day to celebrate the gallery's first anniversary. There was work by Joan Jonas, Dennis Oppenheim, Robin Winters and Michael McClard. Almost everyone came and gave a slide talk, showed video tapes, or just had dinner and conversation.

In 1976 an exchange show was organized with another space - A Space in Toronto - the first of several by which Hallwalls artists began to test themselves against their peers in other places. They learned how it was done in other places and they refined their own processes while reading the press on their shows in Chicago's N.A.M.E. Gallery, Los Angeles' Foundation for Art Resources, and Artists Space in New York City. Hallwalls also provided for its own community a space for exhibition. Besides bringing artists from outside the area and exporting their own works, there were regular shows for the people who lived and worked in Buffalo. Woody and Steina Vasulkas, Hollis Frampton, Tony Conrad, Les Krims, Paul Sharits and Tyrone Georgiou were among the elders of the community with whom the younger members like Richard Seehausen, Jeffery Catalano, John Maggioletto, Linda Neaman, Violet Lee, Roger Denson and Bill Currie could share a space and a regular dialogue.

What did they do in the off-days - when nobody was visiting or when it was snowing too hard to get the visitors in from the airport or more often back out to it? They made a big pot of spaghetti and looked at the video tapes of the past events, exchanged books, wrote grants, calendar or announcement copy and planned for the bigger and better - the future. No one ever thought for one minute that that was a funny thing to do. And it wasn't.

Today Hallwalls is made up of different faces but still has the same vigor. There are the same worries and cares - where is the money coming from to fix the

heating system, the rent is going up, the press has broken down - the Hallwalls hard core now includes a printer, Ann Rosen, who brought along her press. It was impossible to know someone deeply involved in Hallwalls and not become so yourself - as you can see, it was a 24-hour job. If you were in love with someone there you'd better join up - find a niche or find another friend. Love brought more new faces to Hallwalls than art I'm sometimes afraid. But there were many niches to fill and people could settle into them - sometimes forever, or at least until they moved to New York, or sometimes for a short time and later perhaps the responsibility would be given to a person more interested - it might even evolve out of existence for good or for a while.

Hallwalls came to incorporate every other serious group involved in the arts within their reach. They exhibited the documents and drawings of the artists working at nearby Artpark; they started a Metro Bus program to put art in the transit system; they co-conceived events with the Media Study of SUNY, Buffalo. In 1977 they re-located a photography gallery named C.E.P.A., which had been started by Robert Muffoletto and which was dying on Main Street from lack of traffic. Kevin Noble, Charles Clough, Pierce Kamke, Scott Rucker, Ken Pelka, Biff Henrich, Linda Neaman, Gary Judkins and Ann Rosen moved the facility into Ashford Hollow and opened darkrooms, started workshops, and first one gallery space and then another. Subsequently the staffers included Tom Damrauer, Laurie Neaman, Irene Sipos, Debra Lary and Kathy High. Soon the list of visitors to Buffalo included Laurie Simmons, Mac Adams, James Collins, Jan Dibbets, Jack Goldstein, Even Sonneman, Marcia Resnick, Babette Mangolte, Gianfranco Gorgoni, and even an exhibition of work by Magritte. The Albright-Knox Gallery with Hallwalls coordinated 4 exhibitions and cooperated on numerous events, lectures and film series.

By 1978 some of the original group of artists began to feel the need to go to other places and some simply needed to be full time artists and devote all their energy towards that end. Robert and Charlie have moved to New York City as have Kevin Noble, Cindy Sherman, Nancy Dwyer, Michael Zwack, Debbie DeStaffin. Ken Davis has moved to Los Angeles, Linda Brooks and Joe Panone to Milwaukee, Larry Lundy to Chicago. Each left, as the others now there will, with a profound sense of regret. Each reflected it differently - considering the fate of Hallwalls carefully; Charlie was optimistic, Robert, pessimistic, Kevin questioning. All still keep in touch, all still show there, all still send new artists there; they call, share information, look forward to an annual visit and the welcoming party they'll throw (I was caught in a snow storm and the four pots of chile for my Texas/Buffalo party were frozen and revived after I made it four months later) even though you know they'll make you give a talk, show slides of new work, pump you for information and have you read the most recent grant proposal.

What of the art of the artists who grew with and were nurtured by Hallwalls? We now have the occasion to look backward five years and see that the artists surrounded themselves with good, energetic ideas and that the quality of their own

work is remarkably high. Hallwalls is made up of photographers, painters, sculptors, video artists, performers, dancers, Xerox artists, poets, writers, composers, filmmakers. The resumes of these artists are now 5-6 pages long where once they were very brief. Now they are nationally exposed - among them - Michael Zwack and Charlie Clough are showing on 57th Street in New York City; Anne Turyn, Biff Henrich and Ellen Carey at P.S. 1, Ann Rosen at Franklin Furnace, Kevin Noble at the Kitchen, Robert Longo at Metro Pictures, Nancy Dwyer at the Drawing Center, Tony Conrad at the Filmmaker's Co-op, Diane Bertolo at Artists Space and on this occasion all together at The New Museum.

People grow at different paces and it will be a long time before any of us, including the artists themselves, know what will come of this profession they have chosen, but each of them can know now that they participated in something which can be measured and judged today. Hallwalls is an organization which works and satisfies, which in itself is a good thing, but it is also one which questions, provokes and provides more than it expects to. How and why? Partly due to time and place, but most importantly because of hard work, care, devotion and love.

I got a letter about a month ago advising me of my duties as advisor and keeping me up-to-date and it was signed "Diane Bertolo, Coordinator of Exhibitions - floor sweeper, etc."

It has been an honor to be asked to write about a very special group of people. I hope you enjoy the exhibition.

Linda L. Cathcart

"Buffalo is cold, depressed and depressing. I grew up there and left it for art school in NYC. I dropped out at the time of the Cambodian invasion and Kent State killings and returned to Buffalo saturated with the issues of that time. I wanted to do something where I was from. Circumstances led me to Toronto where I was peripherally involved in the first year of A Space. Again I returned to Buffalo to a studio in Larry Griffis' Ashford Hollow Foundation building. AHF provided a sort of non-community of tenant artists (many of whom became involved in making Hallwalls) and non-profit status which was the initial conduit for Hallwalls funds.

A Space was the basic model for Hallwalls (additional examples were 112 Greene Street, Artists Space, Institute for Art and Urban Resources, Media Studies and others). The AHF building became its location. But the key to actualizing Hallwalls was the people.

Robert Longo provided many programming ideas but more importantly used his remarkable leadership ability to inspire the rest of us. Mike Zwack, Cindy Sherman, Kevin Noble, Diane Bertolo, Joe Panone, George Howell, Gary Judkins, Linda Brooks, Larry Lundy and Bob Dick were the life blood and backbone at the beginning of Hallwalls. Jack Griffis gave seed money for construction and the Committee for the Visual Arts provided the initial programming budget. After the first season the NYSCA and NEA delivered basic support. In 1977 Hallwalls was incorporated and subsequently received its own tax exempt status through the voluntary legal efforts of Ronald Willig.

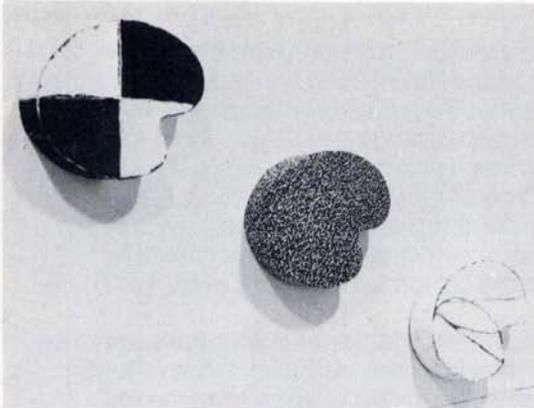
In time people involved in the founding of Hallwalls left and were replaced by others. John Maggiotto served as Director in 1978-79 and Bill Currie succeeded him in 1980. John and Bill are responsible for many of the basic, but invisible, aspects of the organization; such as quintupling the income, establishing a payroll, securing the numerous kinds of insurance necessary, and filing the endless stream of grant requests, reports and forms required by NYSCA, NEA and IRS. People too numerous to list have assumed numerous responsibilities and made many sacrifices to assure Hallwalls' existence.

The big pay-off for all of this mostly volunteer energy has been the unending stream of artists, performers, writers, media makers, critics and curators from throughout the world who have shared their work and ideas with us. Hallwalls is a finely-tuned machine for launching artists. As such it provides Buffalo with a view of culture as it happens. For me Hallwalls has been an epic soap opera/sit-com which has taught me art, politics, economics and psychology. Hallwalls was my transition from unfocused idealism to meaningful action."

Charles Clough  
9 May 1980

"Hallwalls was the training ground. The city was ready. The timing was right. The building was there. And the people were smart and hungry."

Robert Longo  
May 9, 1980



**Diane Bertolo**

"Some Modern Shapes Worthy of Decoration"  
acrylic & enamel on constructed board  
approx. 11" x 8" x 1¼" each

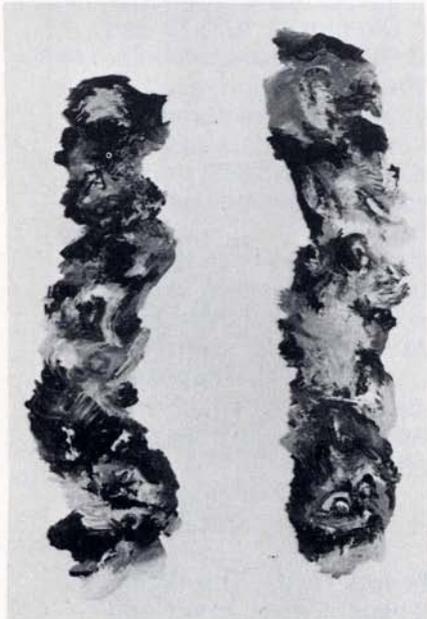
**Ellen Carey**

"Self Portrait - White Series"

paint on black and white photograph

16" x 20"

Courtesy of the Albright-Knox Art Gallery



**Charles Clough**

"MCZ & CMS"

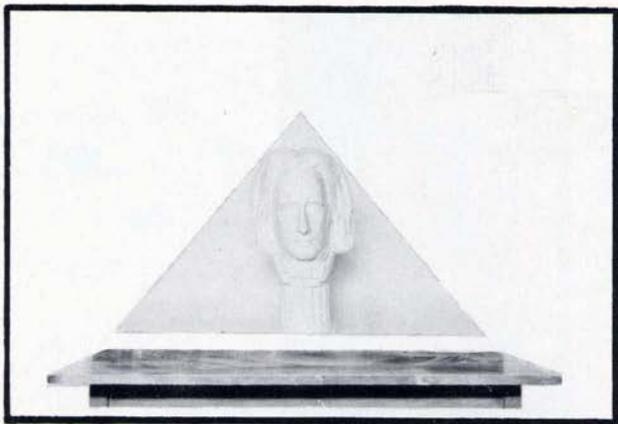
mixed media

approx 15" x70" each

Courtesy of Diane and William Currie

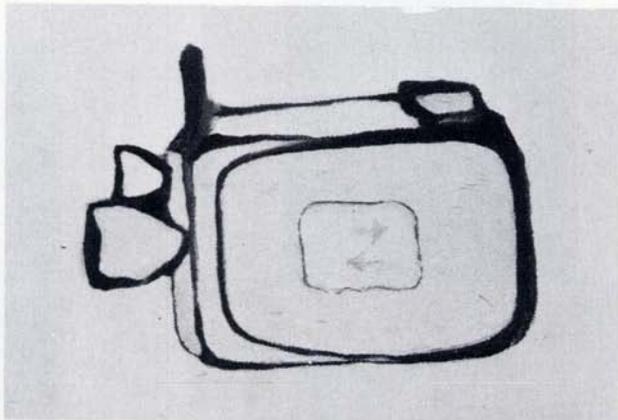
**Tony Conrad**

Catalogue Image and Recording of  
"Many Short Untitled Pieces"



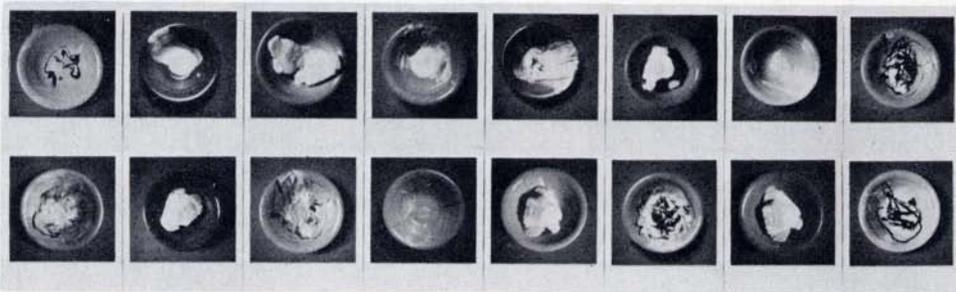
**William Currie**

Untitled  
oil on canvas  
11" x 9"



**Tom Damrauer**

Untitled, SX-70 photographs, 28" x 8½"





(left) **G. Roger Denson**  
"L'Epistemologie d'Rimbaud"  
oil on canvas  
3½' x 9'



(right) **Nancy Dwyer**  
"Smoker"  
acrylic on board  
30" x 42"

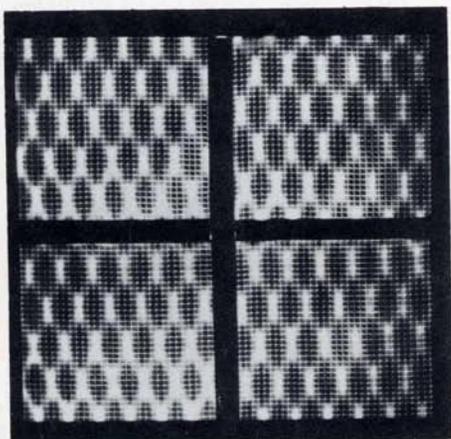
**Biff Henrich**  
Untitled  
color photograph with drawing  
11" x 14"



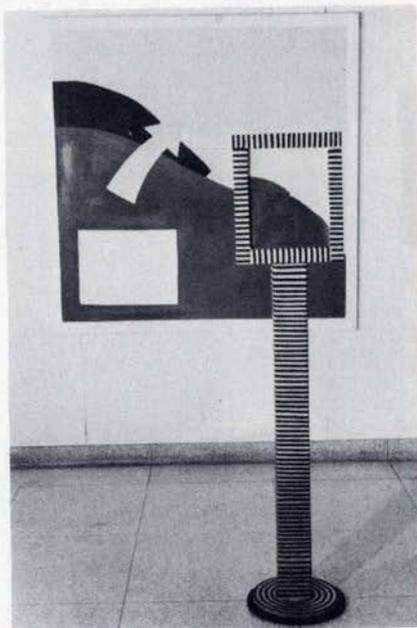
**George Howell**  
"Canadian T.V."  
mixed media  
dimensions variable



**Joseph Hryvniak**  
Untitled  
photo transparency  
20" x 20"



**Debra Jenks**  
"Beyond the Landscape"  
acrylic on canvas & construction  
dimensions variable





**Kate Kennedy**

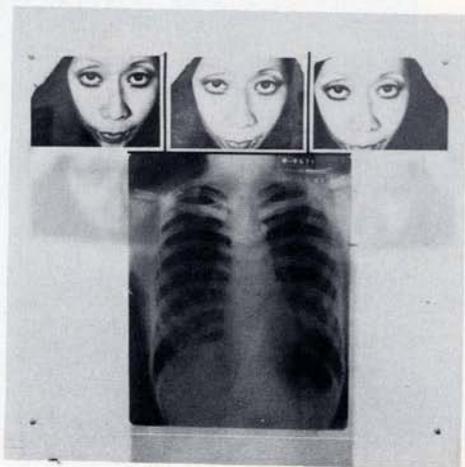
"Threatened Flora and Fauna"  
mixed media  
31" x 23"



**David Kulik**

Untitled  
color photograph  
11" x 14"

**Violet Lee**  
"i • x • me • ray • mine"  
kodalith & plexiglass  
20" x 22"



**Robert Longo**

Untitled  
charcoal on paper  
27 $\frac{3}{4}$  x 38 $\frac{3}{4}$ "

Courtesy of Charlotta & Petr Kotik



**L.P. Lundy**

"Urban Animation"  
mixed media  
35 $\frac{1}{2}$ " x 26 $\frac{1}{2}$ "

Courtesy of Charlotta & Petr Kotik

**John Maggiotto**

Untitled  
SX-70 photograph  
3" x 3"





**Laurie Neaman**

"Untitled Object (Telephone)"

hand colored black & white photograph  
16" x 20"

Dangerous Women

**Linda Neaman**

**Kevin Noble**

Untitled

kodalith and plexiglass

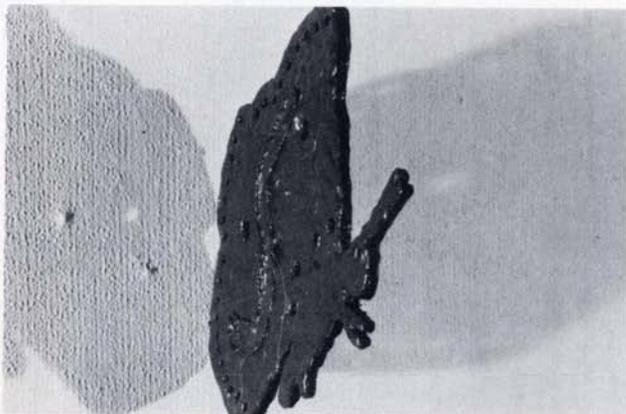
30" x 40"



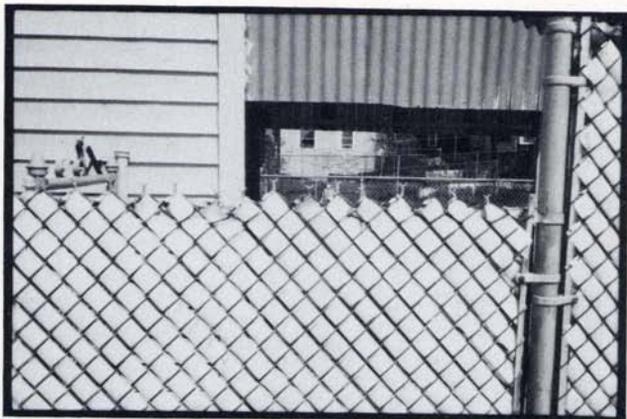
**Ken Pelka**  
Untitled  
color photograph  
16" x 20"



**Robert Risman**  
"Butterfly"  
acrylic on plywood  
approx. 12" x 12" x 1"



**Ann Rosen**  
detail from "How Related"  
hand colored black & white photograph  
16" x 20"



**Scott Rucker**  
"Buffalo 1979"  
color photograph  
16" x 20"



**Cindy Sherman**  
Untitled  
B & W photograph  
37" x 28"  
Courtesy of Diane & William Currie

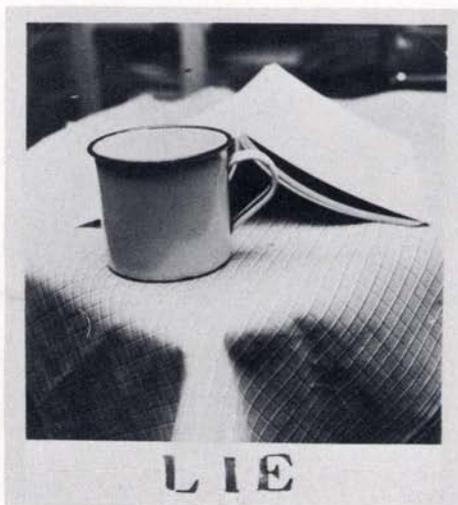
**Stephanie Taddeo**  
"Terminal Brides"  
hand colored black & white photograph  
8" x 8"





**John Toth**  
"Vest"  
mixed media  
approx. 19" x 18" x 1/2"

**Anne Turyn**  
"Lie"  
color photograph & ink on board  
overall 11" x 14"



**Michael Zwack**  
Untitled  
charcoal on paper  
30" x 30"



