

DOUBLE VISION

JOHN ALLEN

RICHARD RAMIREZ
ARMUJO

EMILY CHENG

EUGENIO ESPINOSA

ALBERT CHONG

TYRONE MITCHELL

HELEN RAMSARAN

HOWARDINA PINDELL

CARRIE YAMAOKA

CHARLES YUEN

HALLWALLS VISITING CURATORS PROGRAM

DOUBLE VISION

Fred Wilson, Curator

February 13 - March 25

Opening Reception: Saturday, February 13 at 9:00 P.M.

Illustrated catalog with essay by Kellie Jones

Double Vision is an exhibition of works by ten contemporary artists who draw their working aesthetic from elements of non-western culture. Rather than adapting their work to the narrow dictates of the prevailing "American" aesthetic, these artists seek to recreate language and symbolism out of the visual, verbal, and philosophical traditions of the lands where the majority of the world's people think, create, and live.

These artists investigate such concepts as the duality and differences between the two ways of seeing; the use in third world cultures of nature to represent emotions; and the importance of rhythmic repetition, dreams, and storytelling. They also share a concern with notions of perceiving and being perceived. They attempt to synthesize elements of non-western spiritual, cultural, and intellectual traditions for the purpose of constructing these elements into an alternative aesthetic, and not merely to preserve them as artifacts on the fringes of dominant culture.

The paintings, photography, and sculpture in this exhibition do not make overt political statements or confine themselves to topical issues. There is a subtle manifesto which seeks to recover opportunities for cultural growth which have been lost in the wake of colonialism, eurocentrism, and United States-dominated global mass media. Their art avoids the stereotypical cartoon and the exotic appropriated image so prevalent in the western view of "foreign" lands for the simple reason that for them, these images are not foreign. It is precisely because these artists are descendants of non-western peoples that their work rings true. It is their consciousness of this heritage that reinforces their need to create, and in particular to create this kind of work.

Visiting Curator, Fred Wilson is currently Director of the Longwood Arts Project, Bronx Council on the Arts. He is also a practicing artist. There is an illustrated catalog available in conjunction with this exhibition. Essayist Kellie Jones is Assistant Curator at the Brodia Museum, NYC.

Gallery Hours: Tuesday - Friday, 12:00 - 6:00 Saturday 1:00 - 5:00

Double Vision has been made possible in part by a grant from the Museum Program of the National Endowment for the Arts.

INDIVIDUAL ARTISTS EXHIBITIONS

Chuck Agro — *Shoeing the Mule*
Peter Stephens — *Romance and Adventure*

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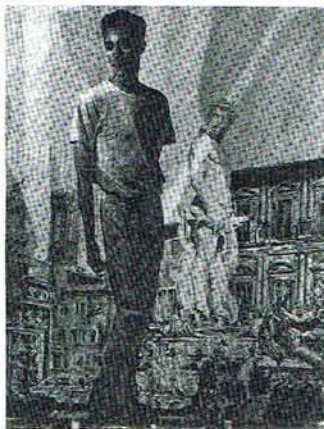
TYRONE MITCHELL

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CHARLES YUEN



Peter Stephens



Todd Haynes from Assassins.



Kevin Fix as "Queen with a Camera."



Mark Boone performing in Fiona Templeton's YOU: THE CITY. (See "Performance.")

FEBRUARY 1988

HALLWALLS

DOUBLE VISION

February 13 - March 25

Opening Reception: Saturday, February 13
9:00 p.m.

Free to the general public

**Chuck Agro -
Shoeing the Mule**
**Peter Stephens -
Romance and Adventure**

February 13 - March 25

Hallwalls presents recent paintings by two artists working in the city of Buffalo. These individual exhibitions highlight works which absorb the history of painting with dissimilar yet equally challenging results.

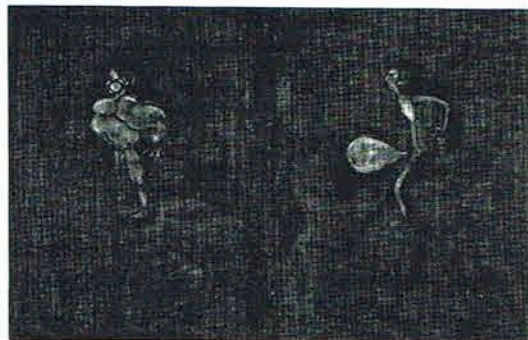
Chuck Agro's installation includes paintings and objects which self consciously resemble Modern Art. Bold geometrics, formulaic color, obsession with materials, and a no-frills presentation, all add to the *déjà-vu*. But this homage to the Modernists is in fact undermined by Agro's humorous use of various time-tested formalist devices.

Agro strives to expose the masculine stereotypes which inform the male artist's urge to "produce" and "perform." What initially appear to be slick, sculptural accretments to black "color-field" paintings are simply pieces of exercising equipment. These mini-trampolines, bars, and the like, are never completely aestheticized and invite the viewer to physically engage with the work: to "show his stuff." Of course, no one may actually perform on this equipment, as in the gallery context, it retains its identity as "sculpture."

Other works in the exhibition playfully denounce serious minimal abstractions as men materialize out of circles and squares, and paintings begin to return our gaze.

Peter Stephens' new paintings combine his earlier empathy toward images from art historical sources with a new interest in portraiture. Finely detailed renditions of dramatically posed friends are positioned in front of scrim-like backgrounds of cathedrals, pastoral landscapes, and other similarly nostalgic subjects. In order to heighten the "ancient" quality of these grounds and further remove them from illusionistic space, Stephens employs certain pictorial devices and *trompe l'oeil* effects. Holes appear in the surface alluding to age and decay, and luminous fields of color and gold leaf provide a sensuous, decorative foundation for the landscapes and architectural motifs.

The solitary portraits which hover on top of all this packaged history engage the viewer in an entirely different manner. Their realism in both style and attitude confounds the comfortable distance we maintain with the signifiers of grandeur found in the rest of the painting. These inspired portraits demand our emotional investment, despite the artifice of their surroundings. The resultant tension between these incongruous elements requires that we examine our response to the real and the fictional.



Chuck Agro, "Exhale," 1987, charcoal on paper, 40 x 60".

FILM

**Kevin Fix
presents
QUEEN WITH
A CAMERA**
 (1988, S8, 75 min.)

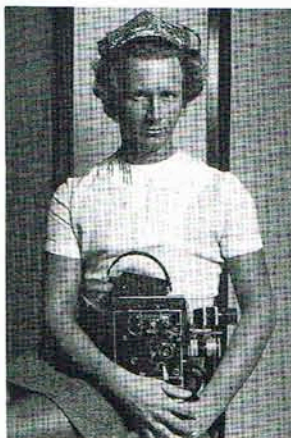
Friday, February 19

8:30 p.m. \$3.00/\$1.00 members

Kevin Fix is Western's New York peripatetic personality *par excellence* (performing as characters called Ashmed Ramen and X-Rated, among others), and one of our most prolific filmmakers. We are pleased to premiere a new Super-8mm feature film, *Queen With A Camera*, a re-working of Dziga Vertov's *Man With A Movie Camera* from the point of view of a politically-engaged transvestite.

In Vertov's now-classic scheme of things, the camera is everywhere at once — representing a variety of Russian workers (the cameraman included) from various points of view in the course of an archetypal day. Vertov's eye is made the equivalent of the camera's "eye" — or rather the equivalent of the point of view of all cameras, documenting Russians throughout the country from an acrobatic perspective. His utopian connection with the masses — "everywhere at once" — ultimately renders the filmmaker transparent in favor of the film medium, whose techniques are foregrounded as an example of the filmmaker's *effortless labor*

In Kevin's Fix's *Queen With A Camera* our attention is "directed" to the sexed subject behind the camera — whose point of view is not only not the equivalent of the camera's, but is itself constantly shifting to various "gendered positions" that are very often at odds with each other. The result is an engaging, hilarious, often poignantly personal film.



Kevin Fix, "Queen With A Camera"

Photo: Richard Wick

**Visiting
Filmmakers
BARRY
ELLSWORTH
TODD HAYNES**

Barry Ellsworth, Todd Haynes and Christine Vachon are filmmakers who are recent graduates of the Semiotics program at Brown University. Each recently moved to New York City, where they collectively founded Apparatus Productions, a non-profit film production group dedicated to the periodic selection and complete realization of short independent film projects. They will present their own short films, discuss Apparatus as a potential model for other production groups, and will premiere the first three films produced by Apparatus this past year.

Barry Ellsworth will present *Natural History* (1986, 16mm, color, 18 min.), the story of an adult infant named "Child," who has withdrawn into a fantasy world from which his parents desperately seek to extract him. They go so far as to cast a magic spell — copied from a television documentary on Malaysian baptismal rights which they had recently seen — to force "Child" from the house. Within *Natural History's* zany world the parents' quest for "normalcy" is reduced to just another grab for salvation.


**& CHRISTINE
VACHON**

Friday, February 26

8:00 p.m. \$3.00/\$1.00 members

Todd Haynes will present *Assassins/A Film Concerning Rimbaud* (1986, 16mm, 43 min.), an investigation of the myths concerning the life and work of the prodigious French poet; and *Superstar/The Karen Carpenter Story* (1987, 16mm, 43 min.), an unauthorized film exploring the life of the late singer and her struggle with anorexia nervosa. Using Barbie-sized dolls and extremely detailed miniatures, *Superstar* attempts to overturn the more common notions of anorexia while exploring the underside of the clean American image represented by the Carpenters in the early 1970's.



Christine Vachon will present *A Man In Your Room* (1983, 16mm, 6 min.), in which a priest is haunted by his desire for an impossibly young man; and *Days Are Numbered* (1985, 16mm, 18 min.), in which a man becomes obsessed with the grotesque memory of having stepped on a dead animal's carcass.

The evening will also feature the premiere of *American Lunch* by Julian Dillon, *The Propositus* (working title) by Evan Dunskey, and *Cause and Effect* (working title) by Susan Delson.

**BLACK WOMEN
INDEPENDENT
FILMMAKERS**

February 8-11, 1988

A four-day festival of films independently produced by Black women, together with a discussion of their work. Sponsored by The New York African American Institute, the Buffalo State College Faculty-Student Association, the Anthropology, English, and Political Science Departments at Buffalo State College, the Women's Studies Interdisciplinary Unit, and HALLWALLS.

All events will take place at Buffalo State College, and are free of charge. Please call 878-6116 for directions or additional information.



Monday, February 8
Cleveland Hall, Room 418
12:00 Noon

MICHELLE PARKERSON
in person, to speak about her work

Michelle Parkerson is a writer and independent producer. Her writing has appeared in *Heresies*, *New York Native*, *The Washington Review*, and elsewhere. Her film *BUT THEN, SHE'S BETTY CARTER* (1980) was aired on PBS and screened at the Berlin Film Festival and Filmex. Her video documentary *GOTTA MAKE THIS JOURNEY: SWEET HONEY IN THE ROCK* on the Black women's a cappella ensemble was aired on PBS and won a Blue Ribbon in the American Film Festival. She is the author of *Waiting Rooms*, a book of poetry, and *Hemlines and Hankerchiefs*, a chapbook, and has been an instructor at the University of Delaware and Temple University. She currently teaches at Howard

"Irreverence and daring inspire everything [this] poet, performer, engineer and independent film producer attends."

Washington Post

Tuesday, February 9
Communications Center East
12:15 p.m.

**Two Films by
Michelle Parkerson**

BUT THEN, SHE'S BETTY CARTER
(1980, 53 min.)

A cinematic portrait of the brilliant jazz vocalist who gave no quarter in striving for artistic and personal freedom, and yet, who had to relate to her public,

and,

**STORMÉ: THE LADY OF THE
JEWEL BOX** (1987, 25 min.)

A documentary focusing on the life of Stormé DeLarverie, former M.C. and male impersonator of the legendary Jewel Box Review — America's first integrated female impersonation show. During the '50's and '60's, The Review did an unprecedented tour of the Black theater circuit (Apollo Theater, NYC; Howard Theater, Washington, D.C.; Regal Theater, Chicago, etc.) in a social climate fostering segregation and McCarthyism.



But Then, She's Betty Carter (1980).

The Visiting Directors Series
presents
A New Participant-Specific
Performance
Directed by
FIONA TEMPLETON

Workshops:
Sunday, January 24 through
Wednesday, February 10 7-10 pm

Performances:
Thursday, February 11 through
Saturday, February 13

(All workshops are free. Call for locations and times of workshops and performances; performance ticket information to be announced.)

As part of Hallwalls' continuing Visiting Artists Directors Series, designed to provide opportunities for mutual experimentation by Buffalo performers and visiting artists, Scottish performance artist Fiona Templeton is offering three weeks of free workshops at the gallery, culminating in three nights of performance.

The workshops, which deal with collaboration, improvisation, methods of creation, and all stages of directing and performing, are designed to permit varying levels of participation. Each session will last a minimum of three hours, the first hour of which is

open to the general public. (Casual participants are welcome to attend as many of these one-hour sessions as they wish.) The remainder of each workshop will be restricted to those participating in the performances. Templeton will also be available to work with individual artists on a more intense level during the course of the residency.

Fiona Templeton has created large-scale site-specific performances in collaboration with London's Theater of Mistakes. She is presently developing *YOU: THE CITY*, a citywide mobile performance for an audience of one, to be staged in various locations throughout Manhattan in the spring of 1988. She is the co-author, with Anthony Howell, of *Elements of Performance Art* (1976).

Due to the site- and participant-specific nature of the Buffalo performance, details regarding time, place, and cost are unavailable at presstime. Please contact Ron Ehmke at the gallery for more information.



Fiona Templeton performing in *You: The City*, a site-specific performance staged at various locations throughout Manhattan.

Wednesday, February 10
Cleveland Hall, Room 418
12:00 Noon

CLYDE TAYLOR
will deliver an address entitled
"Recoding Black Women"

Clyde Taylor is a highly respected film critic and professor of English at Tufts University. He is also the founder of the African Film Society and was recently awarded a Rockefeller Foundation Fellowship in the Humanities from the Whitney Museum of American Art where he is currently organizing a retrospective of films by St. Clair Bourne.

He will speak on the great abundance and diversity of work currently being produced by Black women, and will emphasize the work of Julie Dash and Ailie Sharon Larkin in his remarks.



Different Image

Thursday, February 11
Communications Center East
12:15 p.m.

Film screenings:

A DIFFERENT IMAGE (1982, 51 min.)
by Ailie Sharon Larkin

A controversial and complex film about a neo-African woman who resists sexual objectification and seeks her African identity. Larkin was the first Black woman to direct and complete a feature film in the U.S.

and
ILLUSIONS (1982, 45 min.)
by Julie Dash

A return to Hollywood of the forties and the double-binds presented to Mignon Depree, an assistant film executive who will not leave the industry to those who treat it as one-dimensional. The post-modern ILLUSIONS is considered by Clyde Taylor to be one of the most remarkable films to emerge in recent Black cinema.

PERFORMANCE HOCKEY

Sunday, February 21
5:00 p.m. Free

An ongoing music/movement/media jam session open to the community. Bring your own instruments, and remember: Performance Hockey is NOT a spectator sport.



Performance Hockey Participants

FICTION DICTION

Victor Montejo

Guatemalan author & Mayan storyteller in a bilingual reading (Spanish/English) at La Palma de Oro, 381 Busti Avenue.

Sunday, February 21
8:00 p.m. Free

Victor Montejo, born in 1952 to Mayan parents in rural Guatemala, is a poet and prose writer. He is also a collector, translator and anthologist of Mayan folk tales and a graduate student in anthropology at the State University of New York at Albany, where he now resides with his wife and children. He was a primary school teacher in Guatemala when he witnessed the events recounted in his 1987 book *Testimony: Death of a Guatemalan Village*. In 1982, he was in the United States preparing for the publication of his long poem *El Kanil: Man of Lightning* when the army and

civil defense patrols back home began to harass his wife and children. Victor soon learned that he himself was on a death list, at which time he moved his family to the United States.

Victor Montejo's appearance for Fiction Diction at La Palma de Oro — a West Side salsa bar which functions as a kind of unofficial cultural center for Buffalo's burgeoning Hispanic community — is the second in a continuing series of bilingual readings. He will read from his works in Spanish, including his translations into Spanish of Mayan folk tales. English translations of the works will also be read.

VIDEO

VIDEO VIEWING ROOM *Politics of Information*

Organized by Barbara Lattanzi

February 13 - March 25

Opening Reception: Saturday, February 13 9 p.m.

Videotapes are available for viewing during regular gallery hours, free.

This exhibition examines the function of knowledge in the service of power. It questions what constitutes information and how knowledge might shift in relationship to the receiver of information, who internalizes and reflects meaning back into the culture. Through what displacements does the receiver's production of meaning modify or disrupt dominant social/symbolic orders? Tapes in the exhibition range from persuasive uses of information (for advertising, public relations, and lobbying efforts) to critical analyses of assumptions and tactics of network television news and documentaries and their impact on current events.

- *Race Against Prime Time* (1984), by David Shulman, uses the 1980 racial riots in Liberty City, Florida, as a case study in which to focus on the policies, practices, and pressures that shape television news coverage.
- Martha Rosler's political analysis in *If it's too bad to be true, it could be DISINFORMATION* (1985) emphasizes the dynamics and demands of ideology.
- Margia Kramer investigates the events of actress Jean Seberg's life that led to her suicide in 1979. Kramer's tape *Freedom of Information Tape 1: Jean Seberg* (1980), presents the government's systematic surveillance of and interference in Seberg's life and the media's subsequent presentation of this "disinformation", linking these factors to her eventual suicide. • "I find this to be evidence of a great contradiction of opinions at the end of time," is the statement opening to *Continuous Entertainment* by Lee Murray and David Smith (1987). This tape narrativizes an allegorical reconstruction of media images of power in recent

history through the eyes of someone from a post-industrial future of social collapse and decay. • A "great contradiction of opinions" is tragically "shared" in a compilation of 3 tapes produced as a result of the six-year-old civil war in El Salvador (and included in a national touring Latin American video and film exhibition, *Democracy in Communication*, organized by Karen Ranucci). Both El Salvadoran military and guerrilla forces understand the importance of the propaganda war in *Atlatcatl* (1983) and *Tiempo De Audacia (Time of Daring)* (1983). *Los Refugiados (The Refugees)* (1985) by Michael Ach and Mark Brady, gives illegal El Salvadoran refugees who live on Long Island, New York, an opportunity to explain why they left and to demonstrate the reality of their underground lives as refugees.

- Videotapes by Tami Gold are utilized as lobbying tools for specific groups engaged in urgent social issues. Her award-winning tape *Prescription For Change* (1986), made in collaboration with Lyn Goldfarb, presents a behind-the-scenes look at nursing in the corporate environment of the "business" of healthcare. Nurses from a variety of hospitals question the conditions that prevent them from providing responsible, quality healthcare and present their "prescription for change."
- Zone Productions' *They Say They Will* (1987) stylistically aims itself at a broad audience, presenting the current agenda of the Revolutionary Communist Party through the eyes of its members. It interprets events of the 60's and 70's leading up to its founding in 1975, and includes interviews of party representatives and supporters.

VIDEO VIEWING ROOM

Painting and Photography Exhibit

Organized by Barbara Lattanzi
February 13 - March 25

Opening Reception:
Saturday, February 13 9 p.m.

In conjunction with the *Politics of Information* video exhibition, the Video Viewing Room will exhibit paintings and photographs by the following artists associated with Molly Olga, a community-based art school in Buffalo, including:

Duncan Bethel	Terresa Ford
Lenore Bethel	Ricky Gonzales
Juan Cavazos	Eric McEntire
Huey Mei Chang	Curtis Robinson
Kenneth Cooper	Terry Simpkins



Martha Rosler

FILM REGRANT

Hallwalls is the recipient of a \$6,000 Film Regrant from the New York State Council on the Arts. Hallwalls will award 5-10 grants ranging from \$500 to \$1000 to filmmakers in the Western New York counties of Allegheny, Cattaraugus, Chautauque, Erie, Genesee, Niagara, Orleans, and Wyoming. Deadline for applications is March 1, 1988; grants will be announced in April, 1988. For further information contact Steve Gallagher.

INTERARTS REGRANT

Hallwalls is presently accepting applications for the Interarts Regrant Program. Interdisciplinary artists residing in Upstate New York, Ohio, or West Virginia are eligible.

The application deadline is April 1, 1988; grant awards will be announced May, 1988.

For further information, please write: Dawn Dumpert, Program Coordinator, or call Hallwalls on Tuesdays between 10:30 a.m. and 5:00 p.m., or Wednesdays between 5:00 p.m. and 8:00 p.m., and ask for Dawn.

ANNOUNCEMENTS

RECENT VIDEO POST-PRODUCTION AT HALLWALLS

Hallwalls is co-producing an exchange show of recent Buffalo video art, compiled by **Lynn Devlin** and curated by **Stefan Horner**. The show is two and a half hours long, and was screened at Offensive Video Kunst in Dortmund, West Germany, Buffalo's sister city, on January 17. There will be three other screenings in other West German cities this month.

Paul Dickenson edited a videotape for a December installation in a storefront next to the Pfeiffer theater across from Hallwalls. The tape used Hallwalls' new character generator, an important addition to our post-production facility.

Ellen Spiro is currently editing a documentary about women who have lost their factory jobs due to the corporate flight from Buffalo. The tape focuses upon their present economic condition as well.

VIDEO EDITING WORKSHOPS

Hallwalls Video Editing Suite has added a For-A VTW-220 Video Typewriter to the equipment already available for independent and non-profit projects.

Armin Heurich is offering a workshop on the character generator this month. Workshop date is Tuesday, February 23 at 6:00 PM. The Workshop fee is \$5.00. All are welcome. Contact Armin for more information.

EDITING SUITE

Hallwalls announces the addition of a For-A VTW-220 Character Generator to the Editing Suite. Beginning this month, the character generator will be available to makers in addition to the Basic 34" Editing System. Hallwalls' Basic Video Post-Production Suite is available for artists' and non-profit organizational projects.

The facility is open Monday-Friday 10:30 a.m. - 9:00 p.m. Access is by proposal and is dependent upon prior knowledge of the editing system.

Basic Editing Workshops are offered twice monthly as an orientation to the equipment and basic editing.

Upcoming Workshop dates are:
Wednesday, February 3
Thursday, February 10

Workshops run from 6-9 p.m. Advanced registration is required. Workshop fee is \$15.00.

For more information on workshops and editing, please contact Hallwalls' Editing Suite Coordinators.

FEBRUARY

DOUBLE VISION Exhibition
INDIVIDUAL ARTISTS EXHIBITIONS: Chuck Agro and Peter Stephen
POLITICS OF INFORMATION Video Viewing Room
PAINTING AND PHOTOGRAPHY EXHIBIT Video Viewing Room
Saturday, February 13 — Friday, March 25

BLACK WOMEN INDEPENDENT FILMMAKERS FESTIVAL
February 8-11

FIONA TEMPLETON WORKSHOPS
Sunday, January 24 - Wednesday, February 10

8	Monday	Film: Michelle Parkerson in person	12:00 Noon Buffalo State
9	Tuesday	Film: But Then She's Betty Carter Storme: The Lady of the Jewel Box	12:15 P.M. Buffalo State
10	Wednesday	Film: Clyde Taylor in person	12:00 Noon Buffalo State
11	Thursday	Film: A Different image illusions	12:15 P.M. Buffalo State
11-13	Thursday-Saturday	Performances: Fiona Templeton	To be announced
13	Saturday	Opening Reception for Exhibitions and Video	9:00 P.M.
19	Friday	Film: Queen with a Camera	8:30 P.M.
21	Sunday	Fiction Diction: Victor Montejo	8:00 P.M. La Palma de Oro
21	Sunday	Performance Hockey	5:00 P.M.
26	Friday	Film: Barry Ellsworth, Todd Haynes, and Christine Vachon , in person with films from Apparatus	8:00 P.M.

HALLWALLS STAFF

Christine Tebes	Executive Director
Alan Sondheim	Artistic Director
Barbara Lattanzi	Technical Director and Associate Video Curator
Diane Wiedenbeck	Office Manager/Publicist
Cheryl Jackson	Education Coordinator & Technical Assistant
Catherine Howe	Exhibitions Curator
Edmund Cardoni	Fiction Diction Curator
Steve Gallagher	Film Curator
Don Metz	Music Curator
Ronald Ehmke	Performance Curator
Chris Hill	Video Curator
Armin Heurich	Video Editing Coordinator
Donna Kapa	Video Editing Coordinator

PROGRAM ASSISTANTS

Patrick Mills	Exhibitions Assistant
Dawn Dumpert	House Manager
	Interarts Grant Coordinator
Michael Huber	Performance

Hallwalls' programs of contemporary art are made possible by grants from the National Endowment for the Arts, Washington, D.C., a federal agency; the New York Council on the Arts; the New York State Council for the Humanities; Erie County, N.Y.; the City of Buffalo; Film/Video Arts, NYC; and by contributions from corporations and foundations including: Action Data Systems, Cameron Baird Foundation, Buffalo Foundation, Graphic Controls Corporation, Greater Buffalo Press, Half n' Half Trading Co., The Seymour H. Knox Foundation, Eckel Florist, M & T Bank, Metropolitan Life Foundation, Rockefeller Foundation, Tops Friendly Markets, and the Margaret L. Wendt Foundation. Hallwalls is a member of the National Association of Artists' Organization and Media Alliance.

SUPPORT HALLWALLS — BECOME A MEMBER!

Categories of Memberships: \$15 Participating (two days of volunteer work/year); \$25 Individual; \$35 Family; \$50 Supporting; \$100 Associate; \$300 Life

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