

C · E · P · A ·

WORLD VIEW



FEBRUARY
1985

700 Main Street, 4th Floor, Buffalo, N.Y. 14202
(716) 856-2717

ON EXHIBIT

FEBRUARY 9 - MARCH 23

Opening Reception

Saturday, February 9 at 9:00 P.M.-11:30 P.M.

"World View"

Guest curated by Daniel Levine

ERICKA BECKMAN

JENNIFER BOLANDE

GER VAN ELK

PETER FEND/INGO GUNTHER

PETER NAGY

RICHARD PRINCE

GLENN STEIGLMAN

MEYER VAISMAN

OLIVER WASOW

WORLD VIEW

Curated by DANIEL LEVINE

WORLD VIEW is intended to be seen as a moral imperative functioning outside the realm of "natural" landscape genre. This genre finds its substantiation in the guise of art historical referencing and in its display of a veneer of authentic experience. These qualities WORLD VIEW finds to be a betrayal of basic values.

WORLD VIEW finds the make-up of natural "views" to be a cadaver - an unfilled promise; a mere genre study - that lacks experiential involvement. Instead, WORLD VIEW concerns itself with the landscape of cultural and social identity. WORLD VIEW acts on an identity of cultural values rather than reifying nostalgia.

WORLD VIEW sees: the social historicism of geography; the destruction of land with price; the imperiousness of technology; leisure without sloth; the sublime without a sense of nostalgia; the determinism of social environment; and the popular pictures of the world as a microcosm of the failures of Tradition.

WORLD VIEW is meant to be overcompensative in its notion of an all-inclusive point of referencing and authority. It functions as a study of genre as commodity as it means to expose the frailty of the codes implicit in Tradition in its sense of Determinism and Morality.

Daniel Levine is an artist living in NYC.

—Daniel Levine, 1985

ERICKA BECKMAN

Industrial Series is an open series begun in 1984 and is my first photographic project. I wanted to build an industrial vernacular out of the dynamics of moving architectural and mechanical elements. This project meant juxta-posing the industrial elements of the past with those of the future, combining high-tech and low-tech ideas.

At the start, technology annexed itself to man, producing objects that would help him control the world. But once technology succeeded in producing an object from man's imagination, and once these new objects were

successful in the world, technology began a production entirely of its own. It started to create its own future in fantasy, and this fantasy has made its way back into the factory. The architecture of the industrial past housed units of production that were scaled to fit man, units that spread out over distance and time, giving production its essential character of being a series of developments, a progression, a line. How the large empty architecture looms over a compact field of force- the robot. Before the robot, each factory built a unique technology to produce a unique object, with the goal of the factory being the product at the end of the line. The future factory becomes the site of a great inversion, favoring the process over the product. By centering the entire production within itself, and being capable of producing a broad range of product, the robot breaks the production chain of the past.

Ericka Beckman is an artist currently living in Los Angeles.

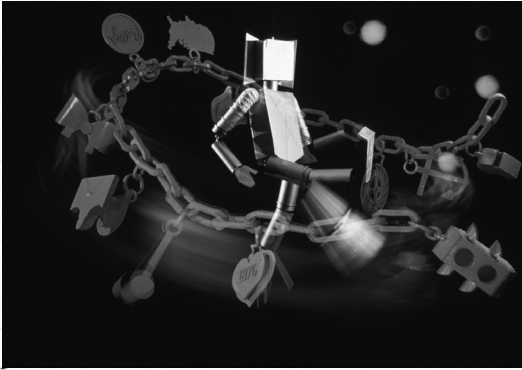


Photo by Ericka Beckman

J. BOLANDE

"All looked at the bushes. For the stage was empty."

Virginia Woolf

Between the Acts

- A - Skyline 10 minutes after sundown
- B - Brightly lit theater and nightclub districts
- C - Night football, baseball, racetracks, floodlit ice show subjects, ground displays of fireworks.
- D - Car traffic, indoor and outdoor Christmas tree lights, illuminated fountains, floodlit buildings, subjects lit by street lights, aerial displays of fireworks.
- E - Niagara Falls lit by white lights, distant skyline views of lighted buildings at night.
- F - Full-moonlit closeups and medium distant subjects.

Jennifer Bolande is an artist living in NYC.

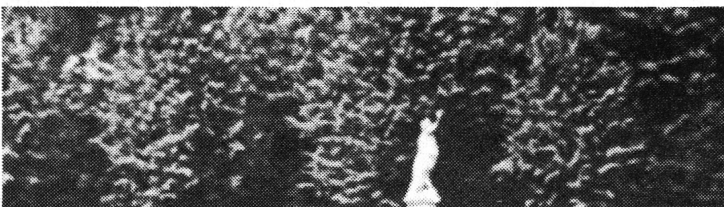


Photo by
Jennifer
Bolande