

HALL WALLS

A CONTEMPORARY ARTS CENTER

JANUARY

- 4 EXHIBITIONS**
Opening Reception
Saturday Free 9:00 p.m.
On View January 4-29, 1986
THE MEMBERS' SHOW
VIDEO VIEWING ROOM
Opening Reception
Saturday Free 9:00 p.m.
On View January 4-29, 1986
PITTSBURGH FILM & VIDEO:
IMAGES FOR A FUTURE NOSTALGIA
guest-curated by Margie Strosser
Tapes by: Stuart Debenham, Susan Gillis, John Kirch, Tom Megalis, Mon Valley Media Project, Margie Strosser, Randy Strothman
- 17 PERFORMANCE**
Friday Free 7:00-9:00 p.m.
Audition for "Hal Barber's Talent Bonanza!" (see below)
- 21 FILM**
Tuesday \$2.00 8:30 p.m.
SUPER-8 LAKE EFFECT
New Super-8mm films by Larry Brose, Golden/Fix Productions, Eric Jensen and Terry Klein
- 22 VIDEO**
Wednesday \$2.00 8:30 p.m.
Mako Idemitsu
This visiting artist from Japan will present her 3-part feminist narrative *Great Mother Series*.
- 25 PERFORMANCE**
Saturday \$3.00/\$1.00 members 8:30 p.m. sharp
HAL BARBER'S TALENT BONANZA!
Preliminary #3
The third installment of a series of FOUR monthly preliminary talent competitions (presented in the context of a TV Variety show), which will culminate in a spectacular Finale to be staged in March, 1986. Thousands of dollars in cash and prizes will be awarded. To participate you must audition on Friday, January 17. Please call the gallery for additional information.
- 28 FICTION DICTION**
Tuesday \$2.00 8:30 p.m.
Barry Yourgrau
- 29 VIDEO/FILM**
Wednesday Free 8:30 p.m.
Margie Strosser presents **PITTSBURGH FILM & VIDEO**
IMAGES FOR A FUTURE NOSTALGIA
Recent experimental and documentary film and video from sister steel city Pittsburgh by Tony Buba, Joan Cicak, Stuart Debenham, Mark Gibson, Susan Gillis, John Kirch, Tom Megalis, Mon Valley Media Project, Lorn Richey, Margie Strosser, Randy Strothman, Natalka Voslavov.
- 31 PERFORMANCE**
Friday \$3.00 8:30 p.m.
SHORT CUTS
An evening of short performances by Western NY artists Cat Ash, Tony Billoni, Barbara Broughel, Mike Bulabuch, Pat Lauerman, Louie Mang, John Marfoglia, Brian Springer and Brian Szpakowski.

FEBRUARY

- 6 PERFORMANCE**
Thursday \$2.00 8:30 p.m.
PUBLIC DOMAIN
will present an evening of performance, political commentary, social satire and aerobics.
- 8 EXHIBITIONS**
Opening Reception
Saturday Free 9:00 p.m.
On View February 8 - March 22, 1986
POETIC RESEMBLANCE
guest curated by Barbara Broughel
- | | | | |
|--------------------------------|----------------------------|----------------------------------|------------------------------|
| STILL LIFES | LANDSCAPES | POSTERS | LOGOS |
| Alan Belcher
photographs | Frank Gillette
collages | Barbara Bloom
posters | Gary Bachman
paintings |
| Stephen Frailey
photographs | Jim Welling
photographs | Mike Kelley
design | Ashley Bickerton
painting |
| | | McDermott & McGough
paintings | Chris Burden
videotapes |
- EXHIBITIONS**
Opening Reception
Saturday Free 9:00 p.m.
On View February 8 - March 22, 1986
David Cabrera
Open Your Eyes
A presentation of mass media related works.

- 8 VIDEO VIEWING ROOM**
Opening Reception
Saturday Free 9:00 p.m.
On View February 8 - March 22, 1986
THE MEDICINE SHOW
Jon Child, Catherine Elwes, Pat Hearn, Ivekovic/Martinis, Bill Lent, Stuart Marshall, Leticia Parente, Ellin Stein & Betsey Newman, Julie Winter, training tapes with Milton Erickson, M.D., surgery performed by John Park, M.D., (documented by Bill Howard.).
- MUSIC/PERFORMANCE**
Saturday \$3.00 10:00 p.m.
ROCK & ROLL BABYLON
A night of musical decadence, hosted by TNT.
- 12 FILM**
Wednesday \$2.00 8:30 p.m.
Robert Rayher
will present a feature-length 16mm film *TRACES*.
- 13 PERFORMANCE**
Thursday Free 7:00-9:00 p.m.
Audition for "Hal Barber's Talent Bonanza!" (see below)
- 14 PERFORMANCE**
Friday \$5.00 general admission doors open at 9:00 p.m.
HOW TO HAVE FUN
presents *HEROIN/THE KISS OF DEATH*, a Valentine's Day psycho-motor extravaganza!
- 18 VIDEO**
Tuesday Free 8:00 p.m.
THE MEDICINE SHOW
Program #1 *Bright Eyes* by Stuart Marshall (North American premiere)
There is a Myth by Catherine Elwes
Marca Registrada (Trade Mark) Leticia Parente
documentation of cataract surgery performed by John Park, M.D., produced by Bill Howard
- 19 EXHIBITIONS**
Wednesday Free 8:00 p.m.
ARTISTS TALK ON ART
A slide show. All artists are invited to present their work.
- 20 FICTION DICTION**
Thursday \$3.00 6:00 p.m.-10:00 p.m.
READINGS plus WRITERS TALK ON WRITING
Joel Rose Reinaldo Povod Lynne Tillman
The three writers will read from their fiction (6:00-10:00 p.m.), before which they will give an informal talk on practical and artistic aspects of their recent work for theater, film, and television (6:00-8:00 p.m.).

FILM REPOSITIONS
a five-program series of recent "narrative" feature films directed by women, which examine and subvert, through a variety of formal strategies, the role of language and other "textual economies" (psychoanalysis, history, social politics, technology, mass media) in producing a rarefied feminine *subject* which is the object of masculine desire.

- 21 PROGRAM #1**
Friday \$3.00 8:30 p.m.
Shelia McLaughlin & Lynne Tillman
will present *Committed*, a feature film about the physical and psychological decline of Hollywood film star Frances Farmer.
- 22 PERFORMANCE**
Saturday \$3.00/\$1.00 members 8:30 p.m. sharp
HAL BARBER'S TALENT BONANZA!
Preliminary #4
Your last chance to participate in this closed-circuit video performance. Remember, you must audition on Thursday, February 13 in order to participate.
- 25 VIDEO**
Tuesday Free 8:00 p.m.
THE MEDICINE SHOW
Program #2 *Image is Virus* by Ivekovic/Martinis
Seizure by Pat Hearn
Debate of the Dead by Ellin Stein and Betsey Newman
The Miccia Channel with Julie Winter
Water Journey by Jon Child
training tape with hypnotherapist Milton Erickson, M.D.
- 26 PERFORMANCE**
Wednesday \$2.00 8:30 p.m.
Jim Reddin
will present *My Ego*, an analysis of the Reddin icon.
- 28 FILM/VIDEO**
Friday Free 8:30 p.m.
OPEN SCREENING
Open to anyone making Super-8mm or 16mm films, or 3/4", VHS or Beta-1 format videotapes. Films and videotapes will be screened in the order they are received. Anyone wishing to screen work must drop it off in the Hallwalls office before 8 p.m. the day of the presentation. Individuals will be limited to one half-hour of screen time.

HALL WALLS

Drawing by Mike Kelley

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 State Council on the Arts; the Institute of Museum Services; the City of Buffalo; and by contributions from corporations and foundations including: Action Data Systems, Armor Box Company, Cameron Baird Foundation, Buffalo Foundation, Ed Carbeck, Accountant; Computer Task Group, Goldome Bank, Greater Buffalo Press, Half n' Half Trading Co., Seymour H. Knox Foundation, Music Mart, Niagara Frontier Services, Ron Willig Attorney.

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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.

ADMISSION TO EVENTS:

\$2.00, Members-free — unless otherwise noted.

EXHIBITIONS

THE MEMBERS' SHOW January 4-29, 1986

All artist/members are invited to participate in this annual exhibition.
Drop off work: January 2-3; 10-12, 1-4
Pick up work: January 30-31; 10-12, 1-4

POETIC RESEMBLANCE February 8 - March 22, 1986

"This month Hallwalls presents 43 works by 10 artists, all of which focus on the rhetoric of their own exposition, and in one way or another, compel us to take notice of the various ways aesthetic conventions mobilize viewer responses and regulate discursive meaning.
"Using strategies of poetic resemblance, deviation, and condensation, these artists extend the territory of art-interpretation beyond the limits of referentiality, and into the terrain of grammar — where the degree-zero of discourse, that is, its transparency, becomes opaque, and the viewer's knowledge of aesthetic conventions becomes the most important single prerequisite for an adequate reading of the work."

— Barbara Broughel

Alan Belcher, Stephen Frailey, Jim Welling, Frank Gillette, McDermott & McGough, Ashley Bickerton, and Gary Bachman presently live and work in NYC. Chris Burden and Mike Kelley, both live and work in L.A. — and Barbara Bloom lives and works both in Holland and the U.S.
This program is funded by the Visiting Curator's Program of the N.E.A.



David Cabrera 1985

DAVID CABRERA: Open Your Eyes February 8 - March 22, 1986

"From bumper stickers to movies, our culture has supplied us (usually selfishly) with plenty to look at. Sometimes it's difficult to find a home in it all. Often we ignore or try to alleviate personal differences and contradictions, rather than understanding and living with them.
"The difference between mechanistic thinking and non-mechanistic thinking is where my work begins — a beginning with no yes-no, good-bad answers. This work begins to speak with access to only its own language. It poses as traditionally logical through the use of formalization and false authority, while recognizing its weaknesses in hopes of clearing a way for one's self-decided position in a world of pictorial and verbal stereotypes."

— David Cabrera

FICTION DICTION

BARRY YOURGRAU Tuesday, January 28

Asked by *Vanity Fair* recently what book was on his bedside night table, David Byrne of the Talking Heads named Barry Yourgrau's *A Man Jumps Out of an Airplane*: "It's on the same wavelength as some of the stuff I've been writing lately — surreal, quirky vignettes." In the "Undervalued Gems" column of December's *Saturday Review*, film director Susan Seidelman (*Desperately Seeking Susan*) said of Yourgrau's book that "it has a surreal, dreamlike quality that intrigued me." Yourgrau, a native of South Africa who moved to the United States when he was ten, has been publishing fiction as well as art and literary criticism since the early seventies, in such magazines as the *Paris Review*, *Poetry*, *Bomb*, the *East Village Eye*, *Arts*, *Art in America*, the *Village Voice*, and the "Metropolitan Life" column of the *New York Times*. He was the recipient of a CAPS grant for fiction in 1980-81, and was awarded one of this year's (1985-86) fellowships in fiction by the New York State Foundation for the Arts. His reading at Hallwalls will be only the latest of several he has done in art gallery settings, including the Museum of Modern Art, Artists Space, Gracie Mansion, Holly Solomon, and Barbara Toll Gallery, often incorporating elements of performance and backdrops by the painter Steven Campbell. He has also read at the St. Mark's Poetry Project, the Performing Garage, the Dance Theater Workshop on 17th Street, Sarah Lawrence College, and, most surreal of all, the Fine Arts Forum of West Point (!). His first book, *The Sadness of Sex* appeared in 1979. Of his latest, *A Man Jumps Out of an Airplane* the *New York Times Book Review* had this to say: "Barry Yourgrau is an uncommon diagnostician of the curiosities of the human heart . . . a consistent original voice. He is also a poet with a gift for compression, and these brief stories go a long way toward establishing in small spaces the density, power and scope of good long stories" (December 9, 1984).

READINGS plus WRITERS TALK ON WRITING Thursday, February 20

Reinaldo Povod is a young Nuyorican playwright, actor, and fiction writer whose play, *Cuba & the Teddy Bear* will be produced this spring at Joseph Papp's Public Theater, starring Burt Young and Tony Plenta. It was Papp who recommended Povod to Robert Redford for a stint this past summer at Redford's Sundance Center for the Arts in Idaho, where he worked with a group of actors to develop the play for production. His other major dramatic work, *La Puta Vida* (which Povod translates as "Life is a Bitch") is a complexly structured series of dramatic monologues (a Prologue, three plays, and an Epilogue) in which the narrator, a Puerto Rican kid whose mother is dying, threatens to kill someone at random as soon as she does, maybe someone in the audience. Parts of this work have been published as stories in *Between C & D*.

Joel Rose is a novelist, free lance writer, screenwriter, and editor of *Between C & D*. He graduated from Hobart College in nearby Geneva, New York, in 1970, where he founded and edited the *Seneca Review*, and got his MFA from the Columbia University Writing Program in 1973. He has published two books of non-fiction, as well as many short stories & articles in New York, Paris, and Montreal. From 1976 to 1979, Rose worked as script editor and assistant to writer Leonard Kantor for such network series as *Kojak*, *MacMillan & Wife*, and *James at 15*, and has worked on his own and with Miguel Pinero on scripts for *Miami Vice*. He is currently working on a novel, *Senor DeJesus*, and on at least two screenplays for feature films expected to begin production in the spring.

It has been several years since Lynne Tillman last read at Hallwalls. Since then she has been busy as a fiction writer, editor, curator, and, perhaps most notably, feature filmmaker, having written, co-produced, and co-directed (with Sheila McLaughlin) *Committed*. Tillman's works as a fiction writer include *Living With Contradictions*, *Weird Fucks*, *Madame Realism*, and many stories in *Bomb* (where she has worked as an editor), *Raw*, *Impulse*, *Just Another Asshole*, *Semiotexte*, and *Wild History*. She has read at PS 1, Ear Inn, Franklin Furnace (where she curated a show called "Recent, Rare and Remarkable Bookworks from Europe" in 1978), St. Mark's, Cal Arts, White Columns, and others, and has guest-edited issues of *New Observations* and the film magazine *Idiolects* She has shown her films at the 1984 Berlin Film Festival, the Edinburgh Film Festival, the Walker Art Center, Millenium, and the Museum of Modern Art.

FILM

ROBERT RAYHER Wednesday, February 12

"*TRACES* emerged out of a desire for an encompassing style which could be true to both intense poetic transcendent states and temporalized discursive articulation. As such the normally incommensurate personal and communal voices are brought into sync.
"*LIGHT* is the material and the main character of the film. The politics of how light (energy, vision) is orchestrated in various filmic forms is also a major theme. Special thanks to Chloe Therdog. Dedicated to Susan-Jane. The film was shot over a period of 9 months, when I continuously carried a camera and filmed material as it was presented to me; in time."

— R. Rayher

Robert Rayher has released over 40 films in the past 8 years, has shown his work in N.Y.C., Buffalo, Montreal, Toronto, Halifax N.S., London England, Zurich and Fribourg Switzerland. "My own major loci of investigation have been the films of Brakhage, Snow, Eisenstein and Vertov, and the poetry/critical writings of Pound and Olson; and thereby the traditions these artists represent."
Rayher is currently working on another long film *The Changes*, which will carry on the investigative techniques of *TRACES* and will incorporate dramatic sequences staged, shot and edited along Eisensteinian lines plus elaborate hand painting directly on the film surface.

SHELIA McLAUGHLIN & LYNNE TILLMAN Friday, February 21

COMMITTED is a narrative film that takes as its subject the movie star Frances Farmer, who was committed to a mental institution in the mid-1940's. Not intended as a biography but as a fictional interpretation of parts of her life, COMMITTED focuses on a troubled relationship between a mother and daughter; the social and political environment during the 1930's and 1940's; psychiatry as an increasingly powerful determinant in American life; and a destructive love affair between a man and a woman.
At the age of twenty-one Frances Farmer was an overnight star in Hollywood. But even before she arrived in Hollywood she had already achieved notoriety by going to the Soviet Union, for which her own mother publicly denounced her as a Communist. Her trip created a scandal across America and with this just behind her, Farmer arrived in Hollywood. Within ten years, she earned a dubious and disturbing reputation. She hated Hollywood. She became an alcoholic. Picked up on a drunken driving charge, Farmer's problems entered the civic sphere, and her descent began.
Eventually the problems in her life that brought her notoriety also allowed her mother to commit her to a state mental institution in the mid-1940's. She was declared legally insane by a judge who had followed her career and had a vendetta against her because of her leftist political views. Farmer was kept in the hospital for five years, at the end of which time, after numerous drug and electroshock treatments had failed to change her, she was given a transorbital lobotomy and released in the care of her parents.
COMMITTED is the first feature by New York filmmakers Shelia McLaughlin and Lynne Tillman. Made over a three-year period with a budget barely over \$40,000 this independent production was already in the works when the Hollywood film *Frances* was released. COMMITTED does not purport to be a biography (like the Jessica Lange vehicle *Frances*), but a reassessment of history.

PERFORMANCE

HAL BARBER'S TALENT BONANZA! Saturday, January 25
Saturday, February 22

Last season, HALLWALLS presented "The Hal Barber Variety Show," a live, closed-circuit video broadcast which played to a large, enthusiastic "studio" audience. The audience's view of the live performance was obscured by a wall of video and audio equipment — which seperated the audience from the "real" performance. The audience, in fact, was able to watch the proceedings on 3 video monitors (corresponding to the three cameras simultaneously recording the event).
The performance used the format of the TV-Variety show (not unlike "Late Night" with David Letterman) as a vehicle to present acts by 8 different performers. Each was given an 8 minute time slot which they could divide as they chose between performing and being interviewed by the show's host Hal Barber (played by local artist Mike Huber). Every eight minutes the show broke for commercial interruptions (most of which were fabricated by local video artists especially for the show). Steve Renaldo and His Orchestra provided musical entertainment before and after the commercials.

The entire cast and crew of the original Hal Barber "Variety Show" returns this season with "Hal Barber's Talent Bonanza!" — which is for all extents and purposes identical to the "Variety Show," with the exception that the various performances are being judged by a panel of "celebrities."
The top two performers in each "Talent Bonanza" are invited to participate in a Finale at which thousands of dollars in cash and donated prizes will be awarded. The "Talent Bonanza" tapes, in turn, will be edited and offered to a number of different "Public Access" and cable stations around the country for broadcast.

JIM REDDIN Wednesday, February 26

Jim Reddin received his performance art training at Canisius High School but was asked to leave the program as he was unable to finish his thesis "Songs Without Words or Music." He suffered an acute intellectual breakdown in April, 1984, and "My Ego" finds him back on the performance circuit for the first time since the catastrophe.
Reddin plays guitar very well, violin passingly, cannot play piano at all and reads very interesting books. He is also a UB student. He will perform all of these roles as part of the presentation of "My Ego."

VIDEO VIEWING ROOM

PITTSBURGH VIDEO: IMAGES FOR A FUTURE NOSTALGIA January 4-31, 1986

guest-curated by Margie Strosser
For program description and lists of videotape see Margie Strosser's remarks for the January 29 show.

VIDEO

MAKO IDEMITSU Wednesday, January 22

Idemitsu will be present to screen her *Great Mother Series*, a 3-part feminist narrative which examines dilemmas and opportunities for women in contemporary Japan, invoking the media as a personal yet authoritarian

presence. Born in 1940 and now living in Tokyo, Idemitsu studied in Tokyo and New York and lived in California from 1965-73. She was a founding member of a group of early Japanese videomakers, Video Hiroba, who, like their American counterparts, pioneered a video art by contending with early portapak and non-existent public access. She has exhibited her films and tapes internationally over the last 10 years, and has work in the permanent collections of the Museum of Modern Art and the Long Beach Museum of Art.

VIDEO/FILM

PITTSBURGH FILM & VIDEO: IMAGES FOR A FUTURE NOSTALGIA
guest-curated by **Margie Strosser** **Wednesday, January 29**

In 1986 Pittsburgh is a blue collar town putting on the white collar. We are the rust bowl, a river valley of gentrifying ethnic neighborhoods, where abandoned mills lie like ancient dinosaurs, metal bones rotting in the sun, and condominiums cap the surrounding hilltops. We are the city of Mister Rogers and Flash Dance Fantasy, we're girl welders transformed into cinderellas in the shadows of post-industrial castles — reflections in glass and chrome. We are a cinematic backdrop for the nation's industrial fatigue. We are in the winter of transition. We are a well-kept secret, head-hunting for a marketing consultant. We are Rand-McNally's "Number 1 livable city in America." We have food banks. We are the Number 3 headquarters for corporate America. We have the fewest number of divorced families per capita of any major city in the U.S. We are a great place to start a business and a nasty place to be unemployed. Artists who stay here have a tolerance for ambiguity. We see the buildings rise and fall and watch the new constructions through the cracks in the corporate board fence. We are charting the transition with a personal sense of self irony that is Mid-American, like white collars and polyester suits. (M.S.)

Films to be screened include: *Food Bank* by **Tony Buba** (1985 Guggenheim Fellow), *Rashbanks* by **Mark Gibson**, *The Fire Film* by **Joan Cicak**, *Sincerity* by **Lorn Richey**, and *Supper time* by **Natalka Voslakov**. Tapes include: *Behind the Steel Curtain* by **Tom Megalis**, *Women of Steel* by the **Mon Valley Media Project**, *The End of the Iron Age Cafe* by **Margie Strosser**, *The Switch* by **John Kirch**, and work by **Randy Strothman & Susan Gillis** and **Stuart Debenham**. The videotapes from this program will be exhibited in the Video Viewing Room during January.

This film and video program is half of the Buffalo-Pittsburgh Exchange, and Buffalo media work will be shown at Pittsburgh Filmmakers, where **Margie Strosser** is currently exhibitions coordinator.

VIDEO VIEWING ROOM

THE MEDICINE SHOW **February 8 - March 22, 1986**

THE MEDICINE SHOW, a video exhibition featuring work by both media artists and practitioners of medical and healing arts, check up and out the paradoxical meta-communication involved in inducing audience's/patients' ease and dis-ease, and media's and medicine's respective "practices" of picturing and referencing the body. This program is highlighted by the North American premiere screening of *Bright Eyes*, an experimental docudrama by **Stuart Marshall**, commissioned for Channel 4 in Great Britain, which examines the social and political implications of the AIDS crisis, and asks questions about the media's relationship to the (re)presentation of disease. **Catherine Elwes' There is a Myth** introduces images of the body-at-work (a lactating breast) that are commonly found bound to theoretical (e.g. psychoanalytic) models; another variation of body "language", a Brazilian adolescent girls' game of embroidering the soles of their feet, is explored in *Marca Registrada (Trade Mark)* by **Leticia Parente**. The media image itself is further examined for toxicity in *Image Is Virus* by Yugoslavs **Ivekovic/Martinis**, for inducing an epileptic fit in *Seizure* by **Pat Hearn**, and as a stage for a "live" debate between two "dead" actors (John Wayne and Susan Hayward) about developing cancer from filming next to a nuclear test site in *Debate of the Dead* by **Ellin Stein** and **Betsey Newman**.

Many of the pragmatic and formal issues raised by the artists' tapes surface as communicational gestures when considered in the professional healers' tapes. Hypnotherapy and mediumship is presented in a program from *The Micciah Channel*, a cable show (Manhattan, Louisiana, Oregon) featuring healer/therapist **Julie Winter** and produced by **Jon Child**, whose own meditation tape *Water Journey* has been used with burn patients. Both of these practitioners have been influenced by the work of **Milton Erickson, M.D.**, a hypnotherapist who appears in a training tape also to be screened in this program. Another tape produced for a medical setting is that of cataract surgery performed by **John Park, M.D.** and documented by **Bill Howard**, normally presented live closed-circuit to the friends or families of surgical patients in Dr. Park's clinic in Amherst, NY. **Bill Lent's** iconic computer-generated photographs (co-sponsored by CEPA Gallery) will also be on exhibit.

The tapes in this exhibition will be shown the evenings of February 18 and February 25 (see front of calendar for each evening's specific program), and daily in the Video Viewing Room.

Hallwalls is compiling a file of work by Western New York artists. All artists are encouraged to submit slides. This slide file will be reviewed for consideration in Hallwalls' Exhibition Programming and will be made available to other arts organizations, artists, and individuals. Artists should submit a maximum of twenty labeled slides in a slide sheet and include a biography. Work done in all media will be accepted. Slides will be kept on file and can be updated at any time.

REANNOUNCING "THE VAULT"

Hallwalls now features performances, music, film, and video at a large and unusual space — formerly a fur vault — located on the second floor of Hallwalls' present location at 700 Main Street.

"THE VAULT" MEANS ANYTHING BUT STORAGE

In addition to Hallwalls' programs, **The Vault** is available for receptions, meetings, office parties, and other events. For rates and reservations, contact Barbara Lattanzi, Technical Director, at 854-5828.

HALLWALLS BOARD OF DIRECTORS ELECTS OFFICERS

At its November 20th Board of Directors meeting, Hallwalls' Board elected the following officers: R.D. Pohl, President; Marion Faller, Vice President; William Sidel, Secretary; James Rolls, Treasurer. Other members include: Armand Castellani, Tony Conrad, James Hartel, Biff Henrich, Jed Jackson, Paul Kugler, Elveta Lee, John Maggiotto, Kevin Noble, Joseph Piccillo, Peter Vogt and Edwin Williams.

Minutes of all meetings are available to Hallwalls' members for perousal by contacting William Currie, Hallwalls' Director, or by stopping by Hallwalls' office during gallery hours.

GRANT ADVISEMENT PROGRAM

Artists interested in receiving information about funding possibilities for a particular project and/or general availability of grants, should contact Hallwalls' Development Director, Christine Tebes at 854-5828. Ms. Tebes will meet, on an appointment basis only, to advise about government and private sources of income available to individual artists.

HALLWALLS AND CEPA HOST NATIONAL ASSOCIATION OF ARTISTS ORGANIZATION 1986 CONFERENCE

Hallwalls is very pleased to announce that it will host along with CEPA, the **National Association of Artists' Organization 1986 Conference** on September 19-22. This conference will bring representatives from artists organizations across the country to Buffalo for a three day program of seminars, workshops and exchange.

Previous conferences were held in Houston, Chicago and Washington, D.C. Please look for further information about the conference in future calendars, or call the Gallery at 854-5828 for details.

SUPPORT HALLWALLS — BECOME A MEMBER!

- Categories of Membership:**
\$15 Participating (two days of volunteer work/year); \$25 Individual; \$35 Family; \$50 Supporting; \$100 Associate; \$300 Life
- Membership Benefits**
Mailings for all events, 15% discount on gallery publications, Free or reduced admissions to all events except benefits, Eligibility to participate in the annual members' show.

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Your membership will help match the preparation portion of our NEA Advancement Grant.

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A scene from *Committed* a feature film by Lynne Tillman & Sheila McLaughlin.