

# HALL WALLS

## A CONTEMPORARY ARTS CENTER

### MAY

#### 2 FICTION DICTION

Friday \$3.00 9:00 p.m.  
Josef Skvorecky  
author of THE ENGINEER OF HUMAN SOULS

#### 3 EXHIBITIONS

Saturday Free 9:00 p.m.  
Opening Reception  
On View May 3 - 30, 1986  
METABODY

Organized by visiting curator Bradley Eros.

Stelarc — Alex Grey — TODT — Plauto — Aline Mare/Erotic Psyche  
Lynne Augeri — Paul Laffoley — X Corp. — Holly Warburton

#### “GENRE PAINTING”

Lee Gordon  
Cindy Tower

#### VIDEO VIEWING ROOM

Saturday Free 9:00 p.m.  
Opening Reception  
On View May 3 - 30, 1986  
BY REQUEST: PERFORMANCE, MUSIC, FICTION

#### FILM/PERFORMANCE

Saturday \$3.00 11:30 p.m.  
EXCESS & EXSTASY

a late evening of films, video and performance, in conjunction with the exhibition.

Including films by Stephen Gebhardt, Kurt Kren, Peter Kubelka, Steven Chivers, and Cerith Winn Evans; videotapes by Bradley Eros & Aline Mare (Erotic Psyche); performance by Erotic Psyche and Kembra Phahler.

This program is made possible with additional funds from Film/Video Arts, NYC.

#### 6 FILM

Tuesday \$2.00 8:00 p.m.  
FILM PORTRAITS OF WOMEN BY WOMEN

curated by French filmmakers Katerina Thomadaki & Maria Klonaris

An evening of recent Super-8mm and 16mm work, including films generated in workshops with the filmmakers/curators, and featuring Micha Dell Prane's *Diamanda Galas. Version new wave du cri*, Martine Rousset's *Carolyn Danse III*, Syn Guerin's *Onagre*, and others.

#### 7 VIDEO

Wednesday \$2.00 8:30 p.m.  
Daniel Klepper

will be present to show his tapes *Sons and Fathers*, *Black Lucy*, *The Opera Ain't Over Till The Fat Lady Sings*, and *Voice of the Locust*.

#### 9 FILM

Friday \$3.00 8:00 p.m.  
Lizzie Bordon will present BORN IN FLAMES  
(1983; 90 min.)

This is the fourth in a five-program series of recent “narrative” feature films directed by women, which seek to reposition the sexed subject in relation to power, entitled RE/POSITIONS.

This program is made possible with additional funds from Film/Video Arts, NYC, and the Analytical Psychology Society of Western New York.

#### 10 FILM

Saturday \$3.00/\$2.00 members

Dusan Makavejev's  
WR — MYSTERIES OF THE ORGANISM (1974; 84 min.)  
4:30; 7:15 p.m.

and

Anthony McCall, Claire Pajaczkowska, Andrew Tyndall and  
Jane Weinstock's  
SIGMUND FREUD'S DORA (1979; 40 min)  
6:15 p.m.

#### 13 PERFORMANCE

Tuesday \$2.00 8:30 p.m.

#### CIRCUMCISING THE SUBJECT

an evening of short performances, including

Tony Billoni *The Lacanian Session: An Impassioned Plea*

Tony Conrad & Joe Gibbons *Laughter & Defecation*

Phil Eliot *Metamorphosis*

William Mondlak *Fixed Images . . . Frozen Assets*

John Roach *T.V. (by Jean-Claude Van Italie)*

#### 17-23

#### FILM

Saturday through  
Friday \$3.00/\$2.00 members

28 UP (1985; 133 min.)

Produced and directed by Michael Apted

“Absolutely enthralling . . . Better than therapy and much cheaper.”  
L.A. Weekly

“One of the most riveting pieces of sociological cinema ever made . . . Vivid, fresh, without condescension, alternatively hugely funny and extremely moving and even more remarkable, comparatively optimistic about the human condition.”  
Vincent Canby, N.Y. Times

Mon.-Fri.: 5:30; 8:00 p.m.; Sat. and Sun.: 6:30; 9:00 p.m.

#### 21 EXHIBITIONS

Wednesday Free 6:30 p.m.

#### ARTISTS TALK ON ART

A new-art slide show.

#### 24 FILM

Saturday \$3.00/\$2.00 members

Jean-Luc Godard's

MY LIFE TO LIFE (1962; 85 min.)

4:00; 9:15 p.m.

and

Chantal Ackerman's

JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES

(1975; 198 min.)

5:30 p.m.

#### 30 FILM

Saturday \$3.00 8:00 p.m.

Ericka Beckman will present CINDERELLA

(1986; 35 min.)

Also, on this evening bill is *Cinderella* (1923; 20 min.) by Ludwig Berger.

### JUNE

#### VIDEO VIEWING ROOM

June 2 - July 31, 1986 Free

#### CABLE LAB

Hallwalls VVR will be subscribing to a full menu of cable programming so as to orient independent mediamaker/consumer to the cablecast world as it presently exists.

Front photo: A still from 28 UP, a film by Michael Apted

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; Erie County, N.Y.; 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, Graphic Controls Corporation, Greater Buffalo Press, Half n' Half Trading Co., Seymour H. Knox Foundation, Music Mart, M & T Bank, Niagara Frontier Services, Margaret L. Wendt Foundation, Ron Willig, Attorney; Young Filmmakers.

Hallwalls is a member of the National Association of Artists' Organization.

#### HALL WALLS

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#### HALLWALLS STAFF

WILLIAM CURRIE  
CHRISTINE TEBES  
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EDMUND CARDONI  
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CHRIS HILL  
DON METZ  
JOAN POSLUSZNY

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Development Director  
Technical Director  
Public Relations Director  
Office Manager  
Fiction Diction  
Films & Performance  
Exhibitions  
Video  
Music  
Education

#### INTERNS

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DAVID HODSON  
MICHAEL HUBER  
CHRISTINE KOLASNY  
KASPAR LINDER  
LESLIE PARKER  
TIM REILLY

#### 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

METABODY May 3 - 30, 1986

An exhibition/installation curated by **Bradley Eros** combining science, philosophy, media, art and performance in images of excess and ecstasy: the sublime, the deviant, the enigmatic, riddled with questions of mortality and mutation, from the polymorphous to the pathological. Icons and the iconoclastic hold a dialogue at the threshold of the psycho-spiritual-techno-erotic in areas extreme, obsolete, microcosmic, cybernetic, transformative and taboo.

The body has exploded. Fragments lie in every field. It is being remolded, disintegrated, restructured, dissected. Like God, it's been declared obsolete; like terror and ecstasy: living beyond control. An irrepressible debate, from the ancient to the speculative, has incorporated itself in our systems. **MetaBody** probes beneath the operating theater to exhibit paradoxical and at times contradictory incarnations.

These two and three dimensional works and documents, objects and obsessions, photographs and videotapes extend the realms of the human body through acts of healing, examination, hallucination, mechanization, scarification, manipulation and communication. The show will highlight works by contemporary artists including **Stelarc, Alex Grey, TODT, Plauto, Aline Mare/Erotic Psyche, Lynne Augeri, Paul Laffoley, X Corp., Holly Warburton.**

In addition, one room will feature a matrix of documents and objects extending in- to varied and unorthodox fields of research: ' a suture of the polymorphous tech-knowledge.'

This exhibition and the accompanying catalogue has been made possible by Hallwalls' Visiting Curators Program and funded in part by the National Endow- ment for the Arts, a federal agency.

“GENRE PAINTING” May 3 - 30, 1986

**Lee Gordon** and **Cindy Tower** reinvestigate genre painting as an attempt to contextualize essential aspects of everyday life within a narrative framework. If their work tends to transgress our expectations in regard to this subject mat- ter (sunny interiors and scenes of domestic bliss) it is perhaps because today, we all know “everyday life” is never quite so benign.

This work presents us with a semblance of tranquility; a facade of quiescence that quickly gives way to a subterranean level of distress: violence in the bathroom, narcissism in the bedroom and the familiar dinner table becomes the stage for acts of uninhibited gluttony. With a sardonic sense of humor, both artists portray the sort of “everyday life” that is highly suspicious.

Lee Gordon lives and works in NYC; Cindy Tower in San Diego, California. (C. Howe)

FICTION DICTION

JOSEF SKVORECKY Friday, May 2

In the acknowledgements to his most recent and celebrated novel, THE ENGINEER OF HUMAN SOULS (Knopf, 1984), JOSEF SKVORECKY makes plain the significance of the title: “The expression is held, by many political indoc- trinators, to be Stalin’s definition of the writer: as an engineer constructs a machine, so must a writer construct the mind of the New Man.” This is precisely the sort of writer Skvorecky is not. Rather, the satiric edge of his writing dissects totalitarianism’s smoothly efficient facade, exposing its crude, often laughable, but no less soul-crushing inner workings. He is the standard bearer of Arts and Let- ters, the very antithesis of the engineer-type, unless it’s the sort who knows just where to throw the monkey wrench, the engineer of demolition with a genius for sabotage. He is equally deft at deconstructing the inanities of North American culture, which he nevertheless celebrates as at least anarchic enough at heart to allow for the possibility of freedom, as typified in the American jazz whose adopted rhythms have suffused his fiction since before he fled to these shores. At the same time, he carries on the great tradition of political satire which has been his homeland’s legacy to our century’s literature from Kafka and Jaroslav Hasek (creator of the Good Soldier Svejk) to Milan Kundera and the playwright Vaclav Havel. Yet even at its most cutting, the humor and lyricism of his writing bring us close to the character of a people who remain, in spite of the inhumanities they have suffered throughout the long winter following the Prague Spring, and whether in exile (like Kundera and Skvorecky himself) or in prison (as Havel has often been), unreconstructed and irrepressible.

Kundera has called Skvorecky’s latest novel “Magnificent! A magnum opus,” and Alan Sillitoe has proclaimed it “a tremendous work . . . really Skvorecky’s master- piece,” this in the context of a career spanning 30 years and such novels as THE COWARDS, MISS SILVER’S PAST, THE BASS SAXOPHONE, and THE SWELL SEASON (the latter two recently reissued in paperback). In an article in SECOND STORY last October 2, UB English Professor Robert Newman wrote that “Skvorecky is a marvelously funny storyteller and this novel, about the past 40 years of Western European history and the lives of a dozen or so Czech emigres scattered over the world, has some superb stories in it — hilarious, ironic, mordant . . . But it would not do to essentialize Skvorecky’s novel simply in terms of the funny and scatological. Behind the humor is sadness — sadness at the loss of a homeland, sadness at the loss of love . . . as well there is the celebrated ‘Mittel Europe’ sensibility, aptly defined by Skvorecky himself as a ‘mixture of humor and cynicism because that’s how we’ve been taught to respond in the schizophrenic domain of Central Europe.’ ”

Newman also informs us that Skvorecky has been a worker in a Messerschmitt plant during World War II, a translator of Allen Ginsberg’s HOWL into Czech, a friend of Milos Forman and Kundera, and a Professor of English at the University of Toronto. He emigrated to Canada after the Soviet invasion of Czechoslovakia in 1968, and he and his wife, the novelist Zdena Salivarova, continue to keep Czech literature alive through their Czech-language publishing house, Sixty-Eight Publishers. The renowned Czech critic Jan Kott has called him “shamelessly real, like Solzhenitsyn. The astonishing thing in this epic novel is the laughter, plain, or- dinary and hearty laughter.”

FILM

FILM PORTRAITS OF WOMEN BY WOMEN Tuesday, May 6

**Katerina Thomodaki** and **Maria Klonaris**, two feminist filmmakers currently living in France, have been conducting workshops on the subject of the portrait within avant-garde film approaches since 1982; several of these workshops have materialized in collective film projects. The filmmakers/curators have also directed their own series of portraits (*Chutes. Desert.Syn, Myrto, Selva. Un portrait de Par- vaneh Neval*) and have conducted programs juxtaposing various approaches to the portrait by different filmmakers. Klonaris and Thomodaki write: “Film portraits of women by women have been a subject of interest for us because we consider that they put forward a substantial questioning about women looking at women. Especially film portraits of women artists, when they develop a non-documentary approach, question filmic language from a double point of view, since they are situated at the cross point between the filmmakers’ and portrayed artist’s language . . . The women filmmakers featured in this series have all been related in one way or another to feminist consciousness and are interested in attempting to point out in what ways this has influenced their creative processes and visual choices.”

The filmmakers/curators will present a selection of work from a 4-program series of “Film Portraits of Women By Women,” organized for The Funnel, Toronto.

FILM

BORN IN FLAMES (LIZZIE BORDEN, U.S.A., 1983, 90 MIN.) Friday, May 9

“Born in Flames” opens 10 years after a social democratic revolution when America is starting to swing to the right again. Women, lesbians and minorities who were instrumental in the transformation of society are losing their jobs: a familiar last-hired/first-fired scenario which feeds their doubts about the practical impact of the “revolution.” On the day a pacifying wages for housework policy is announced, a coalition of women led by Flo Kennedy takes over a national newscast to dramatize the suspicious prison death of Adelaide Norris, a revolu- tionary in the Women’s Army.

In this her first narrative feature, film editor and ex-art critic/painter Lizzie Borden creates a kaleidoscope portrait of women splintered into dozens of different political factions. With its ragged on-the-run look, the film itself has a style as tough as the members of the Women’s Army. Scenes shift abruptly, cutting from trashy urban scapes to the flickering video of incessant TV newscasts on the “deteriorating situation.” A dose of sci-fi? Yes, but we instantly recognize the status-quo voice of the media, as well as a rich landscape of voices of our own. On Phoenix Radio, Honey talks, offering politics based on her intuitions and background. On Radio Regazza, Adele Bertei raps for the people who will chase any excitement. And the pages of the Socialist Youth Review speak in measured bourgeois intellectual phrases, defending the regime and avoiding two deficiencies of social-democratic policies on women and other “out” groups. As music by The Bloods, Ibis and Red Crayola pounds, events overtake these groups; the Women’s Army — the only faction without a media voice — lays plans for an open revolt.

Lizzie Borden is currently working on her second feature-film, “Working Girls,” to be released this summer. The filmmaker lives and works in NYC.

FILM

WR — MYSTERIES OF THE ORGANISM Saturday, May 10 (Dusan Makavejev, Yugoslavia, 1971)

Banned in Yugoslavia, hailed at international film festivals, this is unquestionably one of the most important subversive masterpieces of the 1970s: a hilarious, highly erotic, political comedy which quite seriously proposes sex as the ideological im- perative for revolution and advances a plea for Erotic Socialism. Makavejev pulls together a *melange* of material, including: documentary footage of Wilhelm Reich; excerpts from the Soviet film, “The Vow,” (1946), starring Stalin; a transvestite of the Warhol factory; A.S. Neil of Summerhill; several young Yugoslavs fucking merrily throughout; the editor of *Screw* magazine having his penis plaster-cast in erection; not to speak of Soviet figure-skating champion, Honoured Artist of the People (named Vladimir Illyich!), who cuts off his girl-friend’s head with one of his skates after a particularly bountiful ejaculation, to save his Communist virginity from Revisionist Yugoslav Contamination. It is an outrageous, exuberant, marvellous work of a new breed of international revolutionary, strangely spawned by cross fertilization between the original radical ideologies of the East, Con- sciousness III in America, and the sexual-political radicalism of early Wilhelm Reich, who equated sexual with political liberation and denied the possibility of one without the other. Makavejev describes his film as a “black comedy, a political circus, a fantasy on the fascism and communism of human bodies, the political life of the human genitals, a proclamation of the pornographic essence of any system of authority and power over others.”

FILM

SIGMUND FREUD’S DORA Saturday, May 10 (Anthony McCall, Claire Pajackowska, Andrew Tyndall and Jane Weinstock; U.S.A., 1979)

‘Sigmund Freud’s Dora’ is an intriguing film from several points of view: it is im- portant first as an intervention in an on-going theoretical debate about redefining psychoanalysis and history in feminist theory; second, as a film which foregrounds issues about the place of women in narrative and in representation; and finally as a type of avant-garde film that builds on the work of feminist and independent film- makers in France and England, particularly Godard, Laura Mulvey, Peter Wollen and women in the London Women’s Film Group.

(E. Ann Kaplan)

FILM

28 UP May 17 - 23 (Michael Apted, U.K., 1985)

What began as a modest program on Britain’s Granada Television more than 20 years ago forms the kernel of an extraordinary social document called “28 UP” The original 1968 documentary “7 UP” turned a camera on 14 English seven-year- olds from all social classes and let them talk about themselves, their society, their futures. The camera visited the same people again at the ages of 14, 21 and 28 for follow-up TV shows. “28 UP” draws on all four sets of interviews, and the jux- taposition of the buoyant children with their sullen, troubled or complacent selves makes a bittersweet portrait of growing up. The effect has been compared to wat- ching time-lapse photography of a blossoming bud. Mostly, however, it isn’t a flowering we see but a dilapidation of dreams.

In an analysis of Britain’s social unrest, the late Foreign Secretary Ernest Bevin was quoted as once saying, “The trouble with my people is their poverty of desire.” “28 UP” is bitter evidence that resignation with one’s lot and complacency with one’s class are endemic in Britain. In a posh boarding school we meet An- drew, who at seven maps out his plans to go on to Charterhouse (a distinguished public school) and Trinity Hall, Cambridge. At 21, we find he has done exactly that. Meanwhile, working-class Paul looks sad-eyed into the camera and asks “What does university mean?”

There are surprises. Simon and Tony, both raised in an orphanage, abandon their dreams and create stable homes for *their* children. Few complain about inequality of opportunity; even middle-class Peter, who denounces his government as “in- competent, uncaring,” seems to feel resigned. The most enchanting seven-year- old, Neil, confounds prediction: at 28, he is a tramp roaming the countryside. Though clearly disturbed, he is a visionary outcast who sees society as over- whelmingly impersonal. “If I were in a bed-sit in suburbia, I’d be so miserable I’d feel like cutting my throat,” he says. “Nobody seems to know where they’re going.”

Director Michael Apted, an Englishman now transplanted to Hollywood, had his first job on “7 UP” and returned to Granada to direct the subsequent documen- taries. Director of such films as “Coal Miner’s Daughter” and the recently-released Sting documentary, “Bring On The Night,” he lets his subjects speak for themselves, using minimal voice-over, and has deftly edited the material to make certain points without too many big punch lines. He has included some sharp jabs directed at his own probing; one working-class woman, now 28, says she doesn’t think of class differences “except every seven years” when Apted comes around. The director intends to continue the project every seven years; he has already queried his subjects on such future topics as their attitudes toward death. Now that his little seven-year-olds are mostly parents themselves, “I think I’ll start doing their children, too,” he says, “so the story goes on.”

FILM

MY LIFE TO LIVE (VIVRE SA VIE) Saturday, May 24 (Jean-Luc Godard, France, 1962)

“My Life To Live” is considered by many to be one of Godard’s most mature and personal films. A meditation on the nature of existence, “My Life To Live” reduces the role of movement in camera and montage to a minimum as it contemplates its picaresque heroine, living her life in the cafes, streets and hotels which make up her world, in a collection of scenes seemingly set in loose juxtaposition. The film has a thriller-novelette basis — the story of Nana, a girl who leaves her husband and child, turns to casual prostitution, meets a pimp and becomes a professional, cheats by falling in love, has this reawakening confirmed by a philosopher (played in voice-over narration by Godard — who reads from the Edgar Allen Poe story



about the artist whose portrait of his wife became so perfect that, when it was completed, her life was transposed to the portrait, and she died), is traded by her pimp to some shady characters, and killed when a quarrel flares up over the deal.

Here we have an imaginative statement of Godard's conception of the film, and also a pointer to the role of the "final scene" — the "shooting" of Nana — which has already been much criticized as "arbitrary," and a cheap, theatrical climax. On the story level, it is arbitrary. On the level of portrait, it is less so, because Nana has been reduced to an object, and has just become aware of this when she dies. As the philosopher suggests in his conversation with her: "Speech means almost a resurrection in relation to life, in the sense that, when one speaks, one exists in another life from when one is silent." Nana, at the end of the film, has just "spoken about herself," and because she has been inextricably caught up in the life of silence (prostitution), that life must get rid of her.

FILM

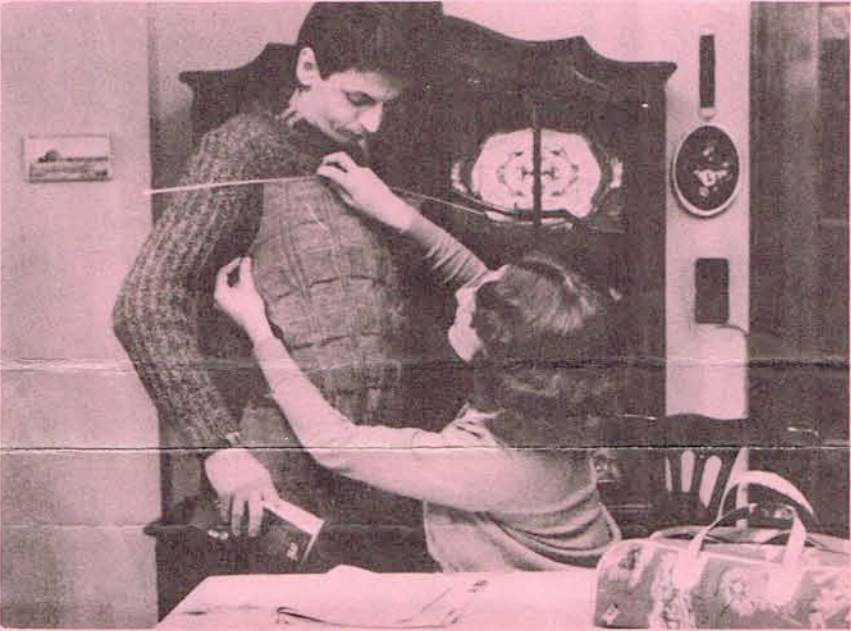
JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES  
(Chantal Ackerman, France, 1975) Saturday, May 24

"The film shows three days in the life of a woman. A life all in silence and which is to lead her, dumbly, into crime. It begins on a Tuesday, towards the end of the afternoon, in a kitchen just as Jeanne is putting salt into the potatoes, and ends two days later before the evening begins: Jeanne has just killed a man un-premeditatedly, she's sitting in the dark, in her usual place, with the flashing of the illuminated sign which periodically comes to light her up." (Chantal Ackerman)

The film, which runs nearly three and one-half hours, details a three-day stretch in the life of a compulsively organized, petit bourgeois Belgian widow (Delphine Seyrig) — a paradigm of efficiency who promptly scours the tub after bathing, finishes every morsel on her plate, doesn't even need a radio to keep her company, and turns one trick an afternoon to support herself and her teenage son . . . Ackerman makes a spectacle unique in film history out of Seyrig's daily chores — cleaning, folding, straightening, cooking, shopping and fucking. By the middle of the movie, her routine is so familiar we know something's amiss merely because she forgets to place the cover on the soup tureen where she keeps her earnings. And when she overcooks the potatoes, we're being primed for the narrative's lurid denouncement.

"Ackerman has always resisted characterization of "Jeanne Dielman" (or any of her films) as "feminist." Yet no other movie in recent years has so bluntly hyperbolized western woman's traditional lot. On the other hand, "Jeanne Dielman" is also a work which lends itself to a multiplicity of readings. Until its climax, for example, this is a film where sex is something that happens behind closed doors — in great measure, "Jeanne Dielman is a film about representing what can't be shown, what can't even be felt."

(J. Hoberman)



A still from Jeanne Dielman, 23 Quai Du Commerce, 1080 Bruxelles

VIDEO VIEWING ROOM

BY REQUEST: PERFORMANCE, MUSIC, FICTION May 3 - 30

Hallwalls' 11-year commitment to emerging artists and the availability of video and audio recording equipment here since the mid-70's has produced an invaluable collection of performance, music, and fiction reading documentation. Selections from these collections will be featured in the Video Viewing Room in May. Artists included in this "greatest hits" show include performers Yoshiko Chuma, Hal Barber, John Jesurun, Spaulding Gray, and Ethyl Eichelberger; musicians Christian Marclay, Pauline Oliveros, Ben Neill, Scott Johnson, Jerry Hunt, Glenn Branca, and Yvar Mikhashoff, and fiction writers/readers Constance DeJong, Jay Cantor, Mark Leyner, Marianne Hauser and Kathy Acker.

A list of the entire collection will be available, and additional tapes may be accessed by request (unless aging has rendered them too fragile). The editing of these selections from the documentation collection has been facilitated by the recent acquisition of an editing system through a grant from the New York State Council on the Arts.

CABLE LAB

June - July 31

With an eye to the current attention to opportunities for artist and alternative programming that are or may be available on public access or commercial cable and broadcast TV, and to independent medi makers' and citizens' experimentation with low cost and homemade transmission equipment, Hallwalls' Video Viewing Room will be subscribing to the full menu of cable programming available in Buffalo for the months of June and July. Also in this "cable lab" will be a selection of video art/tech magazines including current issues of *Popular Communications*, a scanners' magazine offering a consumers' perspective on the surveillance and transmission industries.

Documentation of Hallwalls' Performance, Music, and Fiction/Diction programs and tapes from Hallwalls' Video collection will also be available for screening upon request.

VIDEO

DANIEL KLEPPER Wednesday, May 7

Daniel Klepper will be present to show his tapes *Sons and Fathers*, *Black Lucy*, *The Opera Ain't Over Till The Fat Lady Sings*, and *Voice of the Locust*. Klepper's often painterly pastiches are derived from film and subtly synthesized video imagery. He seems to eschew a public language of signs and generic narrative for a decidedly personal reverie resulting in an often dreamlike spectacle.

Klepper currently resides in Chicago where he teaches at the School of the Art Institute of Chicago. He has exhibited extensively both nationally and internationally.

SUMMER PROJECTS

Over the next two months Hallwalls will be constructing a video editing suite, a home for our new ¾" editing system, whose purchase was supported by a grant from the NY State Council on the Arts and by generous donations received from the media community at the December 1985 Benefit. Starting in August, 1986, time will be available by proposal for independent (non-profit) artists' projects at \$2/hour. Three part-time editing suite managers will be hired to evaluate proposals and maintain the facility. Applications for these positions (which will start in September) must be submitted by May 15. Job descriptions will be available in the Hallwalls office.

OPEN CALL FOR TAPES CONCERNING RELIGION/MEDIA — PRODUCTION/POST-PRODUCTION RESIDENCIES AVAILABLE

The opening Video Viewing Room exhibition in September, 1986 (during which time the National Association of Art Organizations Conference will be held at Hallwalls and CEPA) will deal with issues circulating around religion and media, both enterprises wielding considerable cultural and economic authority. Tapes should be submitted on ¾" for consideration for the September show by August 31. Three production/post-production residencies using Hallwalls space and equipment will be awarded to Western NY makers for the production of tapes for this show. Proposals should be submitted by July 15. More specific information will be available upon request.

EXHIBITIONS: A CALL FOR PROPOSALS!

SUMMERSPACE

All area artists are encouraged to submit proposals for this year's Summerspace exhibition. The artists' advisory board will review all proposals postmarked by June 6th and those selected will be on view in the gallery during the month of July. Both individual artists and artists involved in collaboration may apply. Work in any medium will be considered; new work will be given priority. Please send slides, and/or a written description of your project and a SASE in an envelope labeled "Summerspace".

HALLWALLS BEGINS ARTS IN EDUCATION PROGRAM

Hallwalls is pleased to announce that it is a recipient of a special \$10,000 New York State Council on the Arts Education grant. Initiated by Governor Cuomo, this is the first year NYSCA has made education funds available. The intent of the program is to have cultural institutions work directly with schools to develop better arts education programs. In the initial year of the Arts in Education Program, Hallwalls will sponsor a lecture and workshop series in video, performance art, literature and architecture at the Waterfront School and the Academy for Visual and Performing Arts.

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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Payment may also be made by MasterCard.

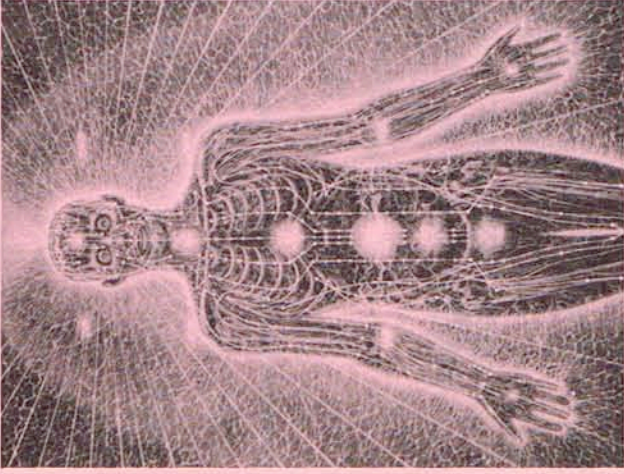
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"The Psychic Energy System" from "The Sacred Mirror Scripts" by Alex Grey.