

HALLWALLS

CONTEMPORARY ARTS CENTER

SEPTEMBER

13

EXHIBITIONS

Opening Reception:
Saturday Free
On View September 13 - October 25, 1986

9:00 p.m.

RETROACTIVE

Michael Corris
John Franklin
Don Freeman
Katharine Kuharic
Paul Laster
Tyler Turkle
Gordon Voisey

STILL LIVES

Polly Apfelbaum

JUDGEMENT AND MERCY

Curtis Mitchell

In the Video Viewing Room

SITE-ING THE ALMIGHTY: RELIGION AND MEDIA

See "Video," October 15 for names of participating artists

14

ARTISTS TALK ON ART

Sunday Free

2:00 p.m.

John Franklin

Gallery Talk/Slide Presentation — both the exhibition and previous work will be discussed.

15

MUSIC

Monday Burchfield Art Center
COMPOSERS PERSPECTIVE CONCERT SERIES

7:30 p.m.

Michael McCandless *performs works by:*

A. Gordon Wilcox and John Armesto

Co-sponsored with The Composers Alliance of Buffalo and The Burchfield Art Center.

21

PERFORMANCE*

Sunday

8:30 p.m.

Pat Oleszko *in*

WHERE FOOLS RUSSIAN, OR WAR 'N PIECE

22

ARTISTS TALK ON ART

Monday Free

8:00 p.m.

Paul Laster *presents*

LEARNING A LIVING

A Gallery Talk/Slide Presentation — current work in the exhibition and his curatorial work with Renee Riccardo will be discussed.

29

ARTISTS TALK ON ART

Monday Free

8:00 p.m.

Michael Corris

A Gallery Talk/Slide Presentation — both current and previous work will be discussed.

OCTOBER

6

MUSIC*

Monday

8:30 p.m.

Buffalo New Music Ensemble *performing works by:*

Michael Colquhoun, Ferruccio Germani, William Kothe, Michael McCandless

7

FICTION DICTION*

Tuesday

POETS & WRITERS WESTERN NEW YORK REGIONAL MARKETING MEETING

(see back for registration information)

8

PERFORMANCE

Wednesday Free

4:00 - 6:00 p.m.

161B Harriman Hall, UB Main Campus

Charles Dennis *will offer a free*

MOVEMENT/IMPROVISATION WORKSHOP.

8

VIDEO*

Wednesday

8:30 p.m.

Dan Graham

Graham will be present to screen ROCK MY RELIGION (1984) and discuss recent projects and installations.

9

PERFORMANCE

Thursday

Katherine Cornell Theater*

8:00 p.m.

Charles Dennis *presents*

CITY ANIMAL and FEET WITH A BEAT

featuring music by Bob Telson and a film by Alain Le Razer

*UB Amherst Campus. Adults \$5; UB Faculty & Staff \$4; Students, Senior Citizens, Hallwalls Members \$2.

10-12

MUSIC & FILM*

Friday

through Sunday

Phil Niblock *presents*

A FILM AND MUSIC INSTALLATION

Ongoing, Friday: 8:00 to 10:30 p.m. including a reception for the filmmaker/musicans

Saturday: 1:00 to 10:30 p.m. Sunday: (Burchfield Art Center); 1:00 to 4:00 p.m.

Cosponsored by Burchfield Art Center

15

VIDEO*

Wednesday Free

8:30 p.m.

SITE-ING THE ALMIGHTY: RELIGION AND MEDIA

Explorations of the common territory occupied by religion and media.

Tapes by Dan Graham, Linda Montano, Neighbor To Neighbor, Ken Rowe, Jason Homer, Tom Florek, David Man, Joan Posluszny, Karen Moebius, Jim Morgan, Armin Heurich, Mark Frischman, Gary Nickard, Donna Kapa, Seth Tamrowsky, Julie Zando and others.

17-23

FILM*

Friday

through Thursday

SHERMAN'S MARCH

A Meditation on the Possibility of Love in the South During an Era of Nuclear Weapons Proliferation

a film by Ross McElwee

The filmmaker will be present to screen and discuss the film on Friday, October 17, 8:00 p.m.

Friday, Monday - Thursday: 8:00 p.m. Saturday - Sunday: 6:00; 9:00 p.m.

18

LITERATURE

Saturday

8:30 p.m.

FIRST PERSON PLURAL #2: WRITING AS WITNESS

Cynthia Brown Dwyer

Elaine Rollwagen Chamberlain

Reading from writings of their travels in Central America & Iran

HALLWALLS

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HALLWALLS STAFF

William Currie
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Chris Hill

Director
Development Director
Technical Director
Office Manager
Exhibition Curator
Fiction Diction Curator
Film Curator
Music Curator
Performance Curator
Video Curator

Armin Heurich
Donna Kapa
Julie Zando

Video Editing Coordinator
Video Editing Coordinator
Video Editing Coordinator

INTERNS
Mark Frischman

GALLERY HOURS:

12:00-6:00 p.m. Tuesday-Friday
1:00-5:00 p.m. Saturday

ADMISSION TO EVENTS:

\$3.00, Members \$1.00 - unless otherwise noted.

*This event will take place in The Vault, 2nd floor

Photo Credit: "Point of Tranquility," by Paul Laster.
(Tape transfer collage, 16 5/8" x 10 7/8").
Courtesy Lorence-Monk Gallery

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; Film/Video Arts, NYC; 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, M & T Bank, Niagara Frontier Services, Margaret L. Wendt Foundation, Ron Willing, Attorney. Hallwalls is a member of the National Association of Artists' Organization and Media Alliance.

NAAO CONFERENCE

September 19-21, 1986 Hosted by Hallwalls and C.E.P.A.
The NAAO Conference, with its atmosphere of shared commitment and goals, is the prime opportunity for artists and administrators of artists' organizations to come together among their peers to exchange ideas and strategies, discuss art on the cutting edge in their region and nationally, and investigate firsthand developments in other organizations. It is the only time this most dynamic and diverse group of people are able to have their priorities solely dedicated to their point of view. A NAAO conference challenges and encourages them through thoughtful examination of pertinent issues and lively presentations, which affirm and invigorate their already considerable dedication to their communities and the artists they serve and present. Additionally, member organizations are able to address the NAAO staff and Board directly, elect one of their two Board representatives for the next two years, and in the membership meetings, discuss and vote on current NAAO matters.
The Washington Project for the Arts hosted the founding conference of NAAO in 1982. The next conference was held in 1983 and was entitled, "The Shape of Things to Come," and was hosted by NAME Gallery, ARC Gallery, and Artemisia Gallery. Its focus was on the nuts-and-bolts of administration and policy, and drew 175 participants from across the country. "Diversity/Unity" was the 1985 conference hosted by Diverse Works and the Houston Coalition for the Visual Arts in Houston, Texas. The Buffalo conference focuses on today's art, artists, and the support systems which exist within the artists organization field. It presents practical and theoretical information on art, ethics, and administration. In keeping with NAAO's goals, the programming of the conference embraces cultural diversity as a single entity, rather than as a group of separate cultures divided by differences.

Conference Fees: \$75.00 NAAO non-member fee, \$50.00 NAAO member fee, \$35.00 additional member fee — same organization.

PERFORMANCE

PAT OLESZKO September 21, 1986
Variously described as "the Fellini of Fabric" and "our strongest weapon in the debate over whether the avant-garde still knows how to laugh," Pat Oleszko has gained international acclaim for her unique blend of visual and verbal clowning. Her outrageous costumes and comic monologues challenge the traditional distinctions between "serious" art and burlesque. At Hallwalls she will present WHERE FOOLS RUSSIAN, OR WAR'N PIECE, her newest multi-media performance work.

CHARLES DENNIS October 8-9, 1986

Charles Dennis describes CITY ANIMAL as "a look into the savage mind of civilized man." This journey into the jungle of cities incorporates animal-like movement and street-smart storytelling amidst an environment created from found garbage, as well as an original music score created by Bob Telson (best known for THE GOSPEL AT COLONNUS). Dennis will also present FEET WITH A BEAT, a short film made in collaboration with Telson and filmmaker Alain LeRazer.
In conjunction with the Thursday night performance, Hallwalls is sponsoring a Wednesday afternoon workshop conducted by Charles Dennis. Dennis, who performed extensively with Robert Wilson in the early seventies and later helped to initiate the innovative "Open Movement" dance improvisation series at Performance Space 122 in New York, welcomes dancers and nondancers alike. "I learned from [Wilson] how to draw out the creativity in all types of everyday people," Dennis says. "I don't try to get people to do my style, but to do or say what comes naturally to them." The workshop will be offered free of charge. Please contact the gallery or Black Mountain College (636-2138) for exact time and location.

VIDEO

DAN GRAHAM October 8, 1986

Dan Graham will present his tape ROCK MY RELIGION (1984) and talk about recent projects and installations that have involved the architecture of power in media events. Rock My Religion offers a socio-historical treatise on rock music and religious revivalism, and features original music by Glenn Branca and Sonic Youth, with clips of Patti Smith, early Elvis Presley, Jerry Lee Lewis, and others. "The Shakers practiced an ecstatic trance dance, the purpose of which was to heal the soul and rout the Devil from his hiding place. They would roll on the floor or bark like dogs to free themselves from false pride. For many, Shaker communalism was an antidote to Puritan individualism...During the 1950's, a new class emerges: the adolescent. Its religion is rock'n'roll. This class has been freed from work so as not to add to postwar unemployment; the adolescent's role is to be a consumer...Adolescents are "teenangels"...While adult culture formerly viewed children as innocent "angels", teens saw the angelic as relating to the ecstasy of the first and purest sexual feelings. Sex is liberated from reproduction, family and social responsibility." (Dan Graham, program notes, The New Museum)
Graham has been recognized internationally for his work with video installations and cultural theory since the early '70's. His performances and installations typically engage the spectator actively within the work. Current interests involve multi-image corporate displays. He is living in New York and Berlin.

VIDEO VIEWING ROOM

SITE-ING THE ALMIGHTY: RELIGION AND MEDIA October 15, 1986

This collection of tapes considers the potentiated performances of religious messages when mainlined through popular culture's television and video. Have distinctions between contemporary politics, religion, and commercial advertising become conveniently obscured, or have these cultural authorities always been business partners? Tapes include Dan Graham's ROCK MY RELIGION (see October 8), a treatise on rock 'n'roll and religious revivalism, Neighbor To Neighbor's commercial production FACES OF WAR, a portrayal of the crisis in Central America which utilizes direct appeal fundraising — a well-hewn tool of televangelists, and performance artist Linda Montano's MITCHELL'S DEATH, a personal meditation on her ex-husband's death/possible suicide. Other work includes SERMONELLA and NEW MOON by Ken Rowe, SCIENCE AND RELIGION by Jason Homer, and new work by Tom Florek, David Man, Joan Posluszny, Karen Moebius, Jim Morgan, Armin Heurich, Donna Kapa, Seth Tamrowsky, Julie Zando and Mark Frischman. Excerpts of televised performers/evangelists Dr. Gene Scott, Jimmy Swaggert, and the ministry of Bob, Church of the Subgenius will also be shown. In addition to the evening screening, tapes will be available in the Video Viewing Room during gallery hours, free.

ANNOUNCEMENT

Luisa Valenzuela
Late October or Early November:
Argentinian novelist, author of CLARA: THIRTEEN STORIES & A NOVEL, STRANGE THINGS HAPPEN HERE, THE MAN FROM TACURU, & OTHER WEAPONS. the Fall 1986 "single-author" number of The Review of Contemporary Fiction is devoted to critical essays on her work. (Date to be announced; look for a separate notice.)

ANNOUNCEMENT

Hallwalls announces a new literary publication, ANGLE OF REPOSE , a collection of short fiction by contemporary writers. Edited by Nancy Peskin, former curator of Hallwalls' Fiction Diction Program, this publication includes work by Carl Clatterbuck, Susan Dix, George Howell, Stokes Howell, Gary Indiana, Norma Kassirer, Cookie Mueller, Nancy Peskin, Joey Voitko, David Wojnarowicz, Donna Wyszomierski, and Emily XYZ. ANGLE OF REPOSE is available from Hallwalls for \$6.00, with a 15% discount to members.

ANNOUNCEMENT: VIDEO EDITING

Hallwalls' 3/4" editing suite will be available by proposal for upstate independents' projects beginning October 1. Editing suite managers Armin Heurich, Donna Kapa, and Julie Zando will be reviewing applications and holding training workshops on a regular basis. Applications for editing time are now available at the gallery.

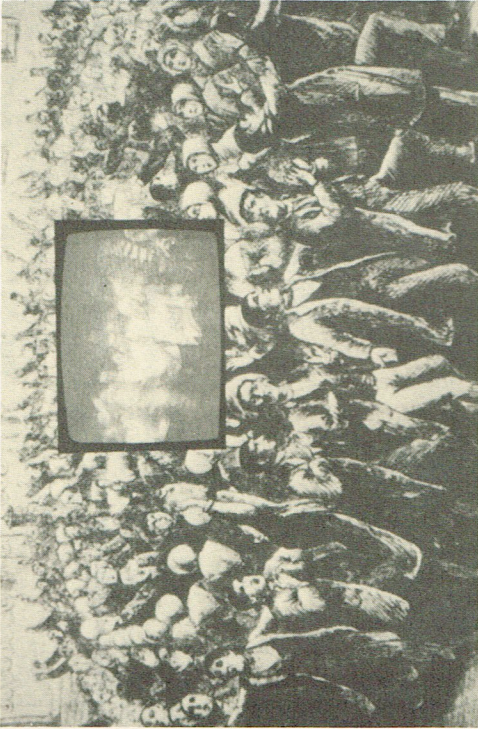
ANNOUNCEMENT

Hallwalls is pleased to announce that it is the recipient of a \$25,000 "Program Initiative for Interdisciplinary Artists" grant from the Rockefeller Foundation in conjunction with the National Endowment for the Arts. Through this "Program Initiative" Hallwalls will award six to eight grants — between \$2,500 and \$4,000 each — to artists working in an interdisciplinary fashion who reside in Upstate New York, Western Pennsylvania, Eastern Ohio and West Virginia. Eligibility and deadlines will be outlined in Hallwalls' November/December calendar. For additional information please contact Stephen Gallagher, Project Coordinator.

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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Still from "Rock My Religion" by Dan Graham. See "Video" Wednesday, October 9

September/October 1986

EXHIBITIONS

RETROACTIVE

September 13 - October 25, 1986

The seven artists in this exhibition simultaneously address contemporary critical discourse and the artwork's relationship to history by recontextualizing pre-existing cultural codes, art historical images, or stylistic devices. The outcome of their endeavors evidence a variety of de-mythologizing strategies, none of which are fully complicit with the 'lineage' that informs our reading of the work.

STILL LIVES

September 13 - October 25, 1986

Polly Apfelbaum combines modernist concerns with sculptural form and a baffling language of deteriorating symbols to create an installation which speaks of both the static and the transcendent nature of the object.

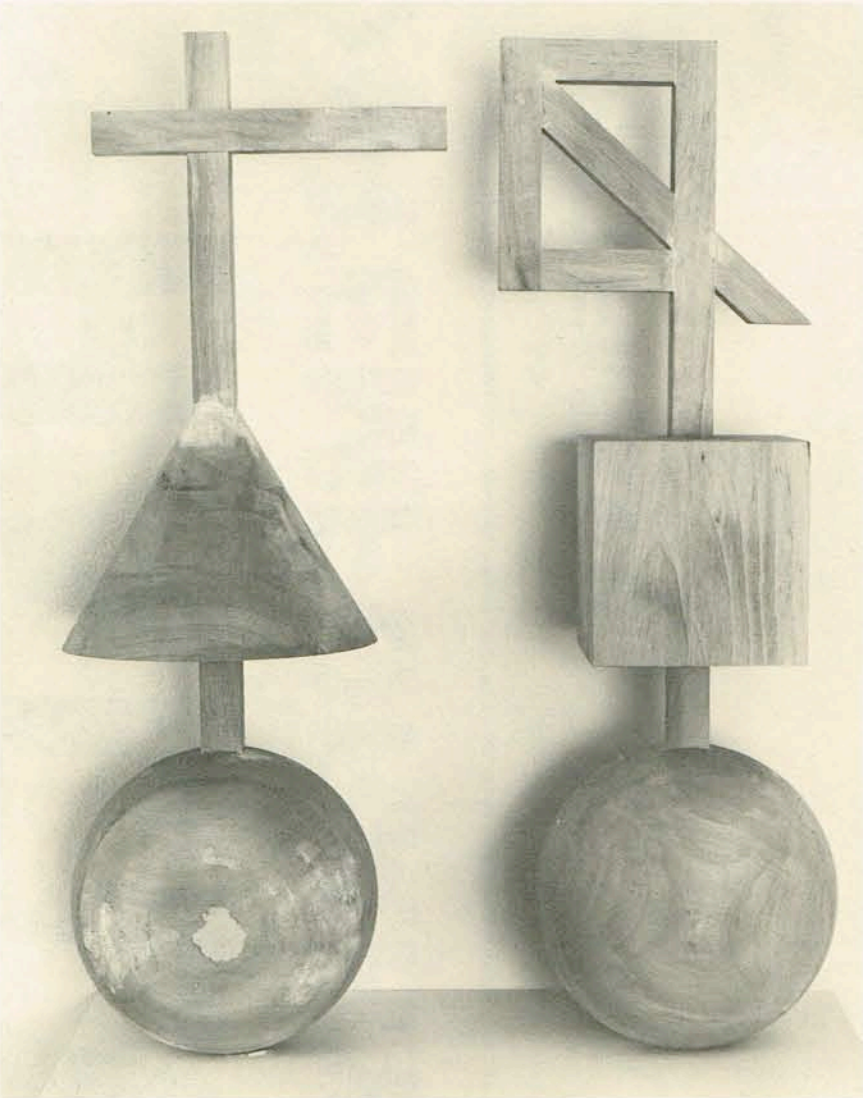


Photo Credit: "Untitled" by Polly Apfelbaum.
(Wood; ea. object approx. 21' x 8' x 6').
Photograph by Adam Reich

JUDGEMENT AND MERCY September 13 - October 25, 1986

Curtis Mitchell resurrects the formal devices of minimal sculpture only to undercut any semblance of "aesthetic logic" with his use of oddball materials and irreverent associations.

FICTION DICTION

POETS & WRITERS WESTERN NEW YORK REGIONAL MARKETING MEETING

October 7, 1986

A day-long seminar on marketing literary events intended to address the publicity and audience-development needs of sponsoring organizations, including literary centers and other arts and cultural centers currently presenting or contemplating literary programming. Presented by Poets & Writers, Fiction Diction (recipient of a 1986 Marketing Training Grant as "Model Presenter"), and the New York State Council on the Arts. Not open to the public, but representatives of presenting organizations may register through Poets & Writers, 201 West 54th Street, New York, NY 10019, (212) 757-1766. Refreshments and literary entertainments provided by Fiction Diction.

WRITING AS WITNESS

October 18, 1986

At any given supertime in that plush rumpus room called America, the nightly news serves up instantaneous images — live via satellite and in living color — of the direst hunger, the bitterest bloodshed, and the most shatteringly catastrophic events (both natural and man-made, and I do mean MAN, as in men), and just as instantaneously sucks them up again into that vast Electrolux land of the video vacuum, before they have a chance to leave their imprint on our tender retinas, let alone sink into the grey matter that might bestir our reclining flesh to risky undertakings. In spite of this generalized inertia, however, and in defiance of the image-glut and accompanying slick sloganizing which have impoverished our public discourse ("rich eyes, poor hands" as Shakespeare already pegged it), two women from our own village have — at not a little real risk to their own flesh & blood persons — ventured out there and come back to tell about it, and in words no less. Moreover, far from shielding their precious literary gifts from the contaminating influence of real-world politics (as is the current fashion north of the Rio Grande and west of the Atlantic), they have carried them with them as gear and passport, and have made them a conduit back our way of what they have seen, but also touched, and also lived. Poet and pacifist **Cynthia Brown Dwyer** was known world-wide as the 53rd Hostage when she was imprisoned in Iran's notorious Evin prison on the false charge of spying for the CIA. Actually, she'd gone to post-revolutionary Iran as a freelance writer, distinctly skeptical of (if not antipathetic toward) the CIA's version of events in that country, and was set up by parties unknown with information she believed might be helpful to some of the other 52 hostages. Such humanitarian impulses have led her to her current work on behalf of Latin American refugees and the disappeared. She will read from writings done during and subsequent to her nine-month imprisonment in Iran. Poet and teacher **Elaine Rollwagen Chamberlain** works each summer as a volunteer nurse in a hospital for the poor on the Mexican-Guatemalan border: "My writing, though highly personal, is concerned with our connections to others — particularly our brothers and sisters in Central America. I fear the expanding war because it affects me in a personal way. I have held its victims in my arms. In my writing I hope to share some of my observations. As a pacifist I believe in forgiveness; as a writer I attempt to witness and speak plain truths."

FILM

SHERMAN'S MARCH

October 17-23, 1986

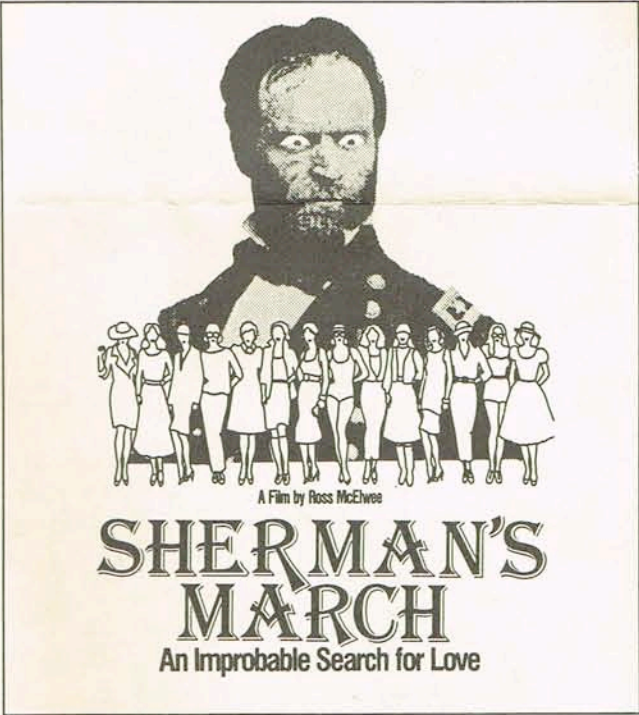
SHERMAN'S MARCH (1985, 155 min.) opens with an image of the filmmaker, **Ross McElwee**, nervously pacing back and forth across an expanse of deserted artist's loft. He explains that after long and intensive work he finally has secured funds to make a documentary about Gen. William Tecumseh Sherman's famous Civil War offensive across the South, in which Union forces cut a swath of destruction 60 miles wide and nearly 400 miles long and burned to the ground entire cities, including Atlanta.

But his girl friend has just left him for another man, and his broken heart is no longer in his project. Nonetheless, he's got all this money, and if he doesn't spend it, he's going to lose it. So he sets out, somewhat apologetically, to retrace the route of Sherman's march. But it's clear from the beginning we can expect plenty of distractions.

Most of the detours are caused by women who wander into McElwee's viewfinder. He turns the camera to follow them, and when they wander out of camera range, he runs after them. He follows some of them for days, and he even tries to move in with a few. But his love is doomed to remain unrequited. "I'm searching for romantic love, where people stay with each other for a long time," he informs us during one of his soliloquies. "Like more than two weeks."

His family thinks all he needs to do is marry a nice Southern girl and everything will turn out fine. It's not a view he shares, despite a fusillade of match-making. Charleen, an exuberant friend and former teacher — and the film's richest character — introduces him to Deedee a guitar-playing teacher at a genteel girls' school in Charleston. Deedee, a Mormon who stockpiles food and water in her garage, wants any man she marries to be something of a priest bringing God into their home. McElwee, laconic and ironic, flees. Ringing in his ears are Charleen's words: "That's the trouble with you - you don't know the difference between sex and death." He's accused of hiding behind his camera, but whenever he makes a move it ends in disaster. Pat, an actress, fantasizes about a love-match with Burt Reynolds. Claudia, a designer, throws in with a rifle-toting survivalist in a snazzy mountain-top fortress. Joy, a singer, who works parking lots and motel lounges, takes off for New York. Winni, a linguist, double-talks him on an island, then chooses its only other inhabitant, a placid fellow named Mike. The film's recurring image is of McElwee in bed, alone. It soon becomes clear that all these women are living in their own fantasies, also alone, whether their daydreams are bourgeois or artistic. In focusing the camera on others, McElwee actually is painting a portrait of himself. By noting how people react to him and studying their dealings with him, we get a feeling for the man: who he is and what he wants in life. In the end, it is a much more complete picture than we would have gotten had he tried to deliver a straightforward presentation about himself. He is his movie and he knows it. "My real life seems to have fallen into the crack between myself and my film," he says. "I am filming my life in order to have a life to film."

Ross McElwee is currently Guest Lecturer in film at the Carpenter Center at Harvard University. He has recently returned from the Berlin Film Festival, where "Sherman's March" was a huge hit. He will be returning to Germany shortly to begin shooting a film about the Berlin Wall.



MUSIC

THE COMPOSERS ALLIANCE OF BUFFALO

September 15, 1986

The Composers Alliance of Buffalo's "Composers Perspective Concert Series", centers on works by Western N.Y. composers in an historical context. In addition to their own works, each composer will program two or more works. The intent is to bring to the classical music audience a situation in which modern music can be more easily understood.

MUSIC

Buffalo New Music Ensemble

October 6, 1986

The Buffalo New Music Ensemble is a group of performers dedicated to bringing contemporary forms of music into public settings such as night clubs and galleries for the purpose of developing new audiences who might feel more comfortable in less formal circumstances. These "out-reach" performances are aimed at familiarizing a broader public with new and creative music.

MUSIC & FILM INSTALLATION

Phil Niblock

October 10-12, 1986

Phil Niblock will present a music and film installation of several hours duration over three consecutive days. Simultaneous multiple film images will be shown, with approximately six films in consecution. Music — produced on tape — will be accompanied by live musicians who will perform in the space at the same time, moving through the audience. The music is very much about the surface texture of sound. It is produced by combining a number of tones close together in pitch and of long duration, sounded simultaneously, using traditional instruments. These tones create beats and sum and difference tones, which contribute rhythms and changed timbral characteristics. The films are about movement, looking at the movement of people working. Niblock films in non-urban environments, everyday work, frequently agrarian or marine labor, with simple and clear technique with rather long takes. Niblock is interested in sociological fact, workers movement as dance abstraction. Rhythms and forms of body motion within the frame are the ultimate subject of these films.