

1988
NOVEMBER/DECEMBER

SALVAGE LOUNGE: OF PRODUCT BY PUBLIC

Milwaukee-based media artist **Rob Danielson** and sculptor **Terese Agnew** will be at Hallwalls for a five-week residency during which they will enlist the participation of local people in searching Buffalo's streets, alleys, attics, vacant lots, landfills, parksides, and public knowledge for materials to include in a large multi-media gallery installation.

The installation may resemble a low-rise shanty hotel, a TV jungle gym, or a recreation thrift center. It will be big and rigid enough to climb on, with numerous sound, mechanical, and video components, including interviews with citizens. Viewers will be obliged to enter and make their way through the welded tangle of materials which comprise the structure to see the visual likenesses of people whose voices are audible from outside. The video programs will be three to fifteen minute encounter/interviews with a variety of citizens, realized with portable video equipment. This production could provide a formal excuse for a number of people living in the Buffalo area to pursue a videotaped encounter with someone whose daily life they may regard with fascination, care, concern, etc. With

an installation by Rob Danielson & Terese Agnew

November 18 - December 17, 1988

Opening Reception: Friday, November 18, 9:00 p.m.

Artists' Talk: 8:00, in the gallery.

Artists' residency/installation in progress: Nov. 8 - 16,

OPEN TO THE PUBLIC DURING GALLERY HOURS.

each person, precise particularities of a day's activities will be queried.

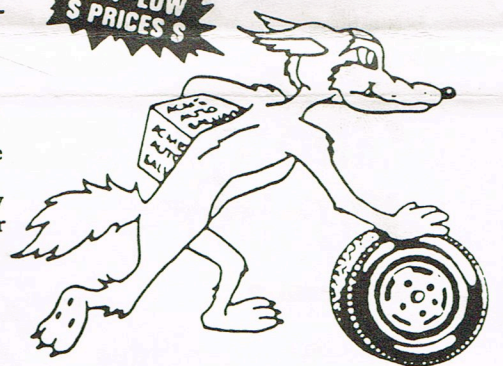
The artists have prepared a special brochure outlining ways in which those interested might participate in the project. Individuals should contact the gallery during office hours for a copy of the brochure or additional information.

Rob Danielson teaches film, video, and sound at the University of Wisconsin at Milwaukee, and has spent the last two years producing a documentary videotape on everyday work experience. He

is a regular producer for MATA, Milwaukee's public access station, and his recent work has been included in **Deep Dish 88** and **Infermental 7**. He has worked in a range of formats, including slide/audio installation, performance, video, and film.

Terese Agnew makes fanciful, large-scale figurative public sculptures. Her **Four Rock Guardians** were recently installed along the Rock River in Rockford, Illinois. These stone guardians appear to have just walked ashore dragging boulders from the river behind them.

LOW-LOW
\$ PRICES \$



Also on exhibit in the gallery:

BACK TO THE FUTURE—CULTURAL FRAGMENTS

Sculptures and paintings by
Chris Howard & Joy Episalla

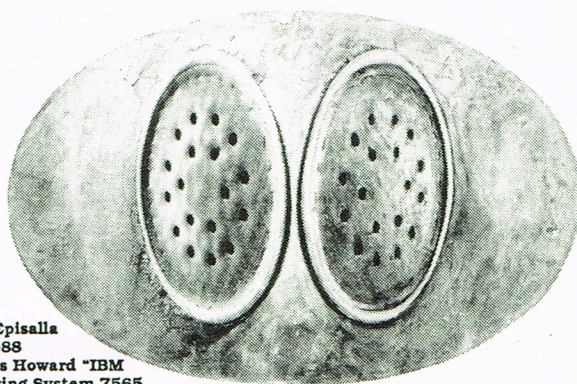
November 18 - December 17
Opening reception: Friday,
November 18, 9 p.m.

Chris Howard's sculptures apply meticulous craft to pieces of stone. His work carries with it the history of stonecarving, bringing to mind such masterpieces as Michelangelo's David, but replacing mythic heroes as subject matter with contemporary symbols.

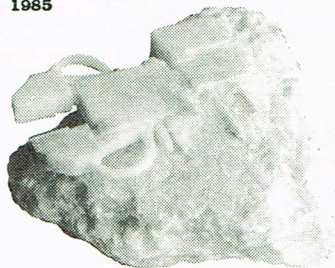
Joy Episalla's paintings

represent present-day gateways to the underworld. These commonly-observed but usually ignored objects reveal their omnipresence in Episalla's subtle renditions.

Both artists live in the New York City area, Howard in Brooklyn, Episalla in Hoboken, NJ. Exhibition curated by Catherine Howe.



right: Joy Episalla
"Drain", 1988
below: Chris Howard "IBM
Manufacturing System 7565
(Robot Hand)", Alabaster,
1985



This two-artist exhibition of painting and sculpture might resemble some futuristic science museum display representing salient features of our culture's production. In this future site, the mundane would become iconic and the relative value of the represented objects grotesquely exaggerated.

HALLWALLS
CONTEMPORARY ARTS CENTER
700 MAIN ST., BUFFALO, N.Y. 14202 716-854-5828

VIDEO

This exhibition explores the peculiar conditions of current video practice in one of Buffalo's Great Lakes industrial sister cities poised on the threshold of the post-industrial era, examining its own identity. This hybrid strain of artists' video is characterized by a promiscuous intermingling of audience and artist, and a breakdown of the hierarchical struggle for constructing urban space. Individuals "cycle" from behind the camera to in front of it, around and beside it. The authority of the artist/author is broken down in the interaction among members of groups which form and mutate in the working process or in the splitting of the self—individual artists appearing as the objects of their own reflective gaze.

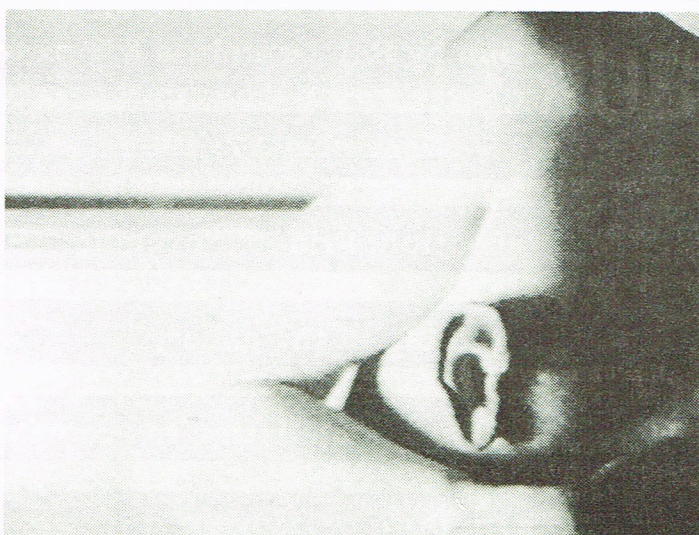
Milwaukee's public-access cable station, **MATA** (Milwaukee Access Telecommunications Authority), serves as a "media playpen" for activities constructed around the direction of **Martin Hallanger**. This exhibition will present one episode from the weekly live cable program **STEW** (1988).

The video **Second SsliGtHeT** (1988) is a spatial rather than linear narrative. **Michael J. Collin's** ideas are loosely constructed from Lacan. This video combines aesthetic form and theoretical function while pondering the breach of madness.

San Francisco film and

videomaker **George Kuchar's** month-long residence in Milwaukee resulted in two videos: a narrative and a video diary. Milwaukee madness broke out as area artists performed and exposed for Kuchar's interpretation of Milwaukee life. His **Weather Diary #4** (1988) is included in this exhibition, and Kuchar will be present on December 5 for an in-person presentation of that and other works (see separate announcement).

Other tapes to be announced. See **ARTWAVES** schedule for cablecast of selected tapes from the exhibition. Selected tapes from this and other Video Viewing Room programs are also available on VHS for low-cost home rental, during gallery hours.



George Kuchar, *Motivation of the Carcasoids* (1988)



George Kuchar

in person

Recent videotapes
& a film

Monday, December
5, 8 p.m.

\$4/\$2 members

"WITH VIDEO, THE VIEWING EVENT CAN HAVE SORT OF A TUPPERWARE-PARTY FLAVOR AS YOU SIT AROUND, MUNCH, AND SAVOR THE INTIMACIES EMANATING FROM THE SO-CALLED 'BOOB TUBE.'

So where underground filmmaking is becoming more and more like TV by trying to plug up anal fixations...let's hope home video pulls that plug to let the anal material fixate on the fan" (G.K., *Motion Picture*, Winter/Spring 1987).

George Kuchar's ongoing diary series, which he records and edits in-camera on 8mm video, has received much recent attention. But his venturing into the technology of consumer-grade video brings with it the experience of over sixty films. His film parodies of the Hollywood narrative genre date back to the 60s with such under-

ground classics as *Corruption of the Damned* and *Hold Me While I'm Naked*. His work has had significant influence on late-70s and 80s artists whose work reflected a new interest in genre and alternative approaches to the narrative genre in particular.

We are pleased to announce the first-ever visit by this prolific and always-engaging moving-picture artist to Buffalo. Kuchar will present a selection of his recent videotapes as well as his most recent 16mm film collaboration with students from the San Francisco Art Institute, *Summer of No Return* (1988).

MILWAUKEE: MYSTERIES, MEDIA, & MADNESS

Video exhibition organized by guest curator Cathy Cook

Video Viewing Room: November 5 - December 17

Exhibition Opening: Saturday, November 5, 9 p.m.

Screening & Presentation by Cathy Cook

Tuesday, November 15, 8 p.m. Free



VIDEO VIEWING ROOM
Martin Hallanger,
STEW (1988)

left-VIDEO VIEWING ROOM
Michael J. Collins,
Second SsliGtHeT (1988)

Brian Springer— Cable TV Artist Residency

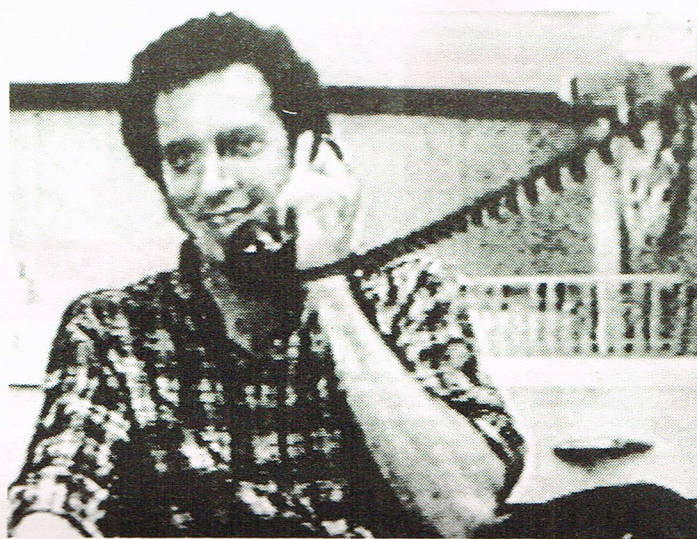
Artwaves, Hallwalls' public access cable TV program (on channel 10, Monday nights from 10:30—11 p.m.) will be the "stage" for an ongoing artist's project by San Francisco media artist **Brian Springer** starting in late November and running through January, 1989. Springer's residency will involve the production of two **Artwaves** programs per month, some of them with live programming originating from Lockport Public Access and made available to Buffalo viewers by a live feed through BPAC.

Springer's media projects investigate the political and social dynamics and performance possibilities of electronic communications media—phone teleconferencing, mobile phone communications, radio and public access TV live programming, and satellite transmission. His work

suggests that these technologies inherently transgress the boundaries between public and private expression.

Springer's work tends to redistribute the roles of audience members and performers. (Metaphorically) we somehow find ourselves sitting around a big dinner table with the TV professionals. Somewhere a TV screen frames us all—we may or may not be aware of it. As the air of self-assurance leaks from the conventional host, we all get a chance to perform our less rehearsed but equally relevant talents, stories and schticks.

While recently involved in media and performance activities in San Francisco, Springer did attend the Center for Media Studies at SUNY Buffalo, and has been involved in a variety of media and performance projects in Western New York.



BRIAN SPRINGER
Video Artist-In-Residence

Call for Work:

Coming In January
SIN?

The 1989 Hallwalls Members Show

Performances, Videos, Readings, Films, Music:

Thursday, January 5

Visual Arts Exhibition Opening:

Saturday, January 7

Deadline for submitting work in all media: January 2-3

Encouraged by the success of last season's theme show, SKINI, the curators invite all Hallwalls members to submit work in any medium to the 1989 show, this one on the theme of SIN? Yes, that's right, a deletion of just one letter (we could have called it "KIN"), and we plunge from the skin-deep to the profoundest depths of soul and psyche, from sun tans to everlasting fire, from sweaty armpits to the pit of hell. The question mark leaves it up to you: If there's no more limbo, how low can you go? Skeptics and believers alike, fundamentalists and iconoclasts, sectarians and secular humanists, sinners and sinned against, trespassers and those who trespass against us, artists with original ideas about sin and artists with ideas about original sin, regardless of

creed, credo, or credibility, sins of omission, commission, and any other kind of submission from a missionary or any other position, you don't need our permission, imagine there's no heaven, it's easy if you try, no hell below us, above us only sky, let he who is without sin cast the first stone and people who live in glass houses lead us not into temptation but deliver us your art in heaven, Hallwalls be thy name, and thy will be hung in time for the opening. Submit all idols, icons, graven images, televangelism (3/4", VHS or Beta), acts, epistles, sermons, and confessions to the appropriate curator by the day of judgment. Only card-carrying members of the one true Hallwalls will be saved, so like the preachers say on TV, Send us your money (and membership form) today.

HALLWALLS STAFF

Elnora Banks	Administrative Assistant
Don Brennan	Video Editing Coordinator
Jurgen Bruning	Film Co-Curator
Edmund Cardoni	Interim Program Director/ Fiction Curator
Paul DeFrain	Photo Documentarian
Paul Dickinson	Technical Director
Dawn Dumpert	Inter-Arts Grant Coordinator
Ronald Ehmke	Performance Curator
Steve Gallagher	Film Curator (on leave)
Christine Hill	Video Co-Curator
Catherine Howe	Exhibitions Curator
Michael Huber	Performance Assistant
Cheryl Jackson	Arts-in-Education/ Video Editing Coordinator
Barbara Lattanzi	Video Co-Curator
Carol Ljuden	Exhibitions Assistant/House Manager
Don Metz	Music Curator
Christine Tebes	Executive Director
Maria Todd	Technical Assistant
Diane Wiedenbeck	Development Director/Publicist
Andreas Wildfang	Film Co-Curator

INTERNS

Suzanne Buchanan	Video Resources Intern
Kimberly Smith	Development Intern
Maria Venuto	Video Intern

Hallwalls' programs in the contemporary arts are made possible by grants from the National Endowment for the Arts, Washington, DC, a federal agency; the New York State Council on the Arts; the New York Council for the Humanities; Erie County; the City of Buffalo; Film/Video Arts, NYC; and by contributions from corporations and foundations, including Metropolitan Life Foundation, Computer Task Group, Inc., Independent Health, Meet the Composer, National Heritage Trust, The Buffalo Foundation, Greater Buffalo Press, Half & Half Trading Co., Eckel Florist & Garden Center, Wehle Electric, The Seymour H. Knox Foundation, The Rockefeller Foundation, Tops Friendly Markets, and The Margaret L. Wendt Foundation.

Hallwalls is a member of the National Association of Artists' Organizations and Media Alliance, and is the only United States artists' center with associate member status in Canada's ANNPAC (the Association of National Non-Profit Artists' Centres).

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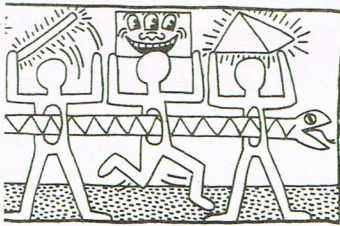
ANNUAL MEMBERS MEETING

Wednesday, November 9, 6:30 p.m.

All members of Hallwalls are invited to attend this year's ANNUAL MEMBERS MEETING. Hallwalls is practically unique among arts insitutions of its kind in that its members are able to play an active part in shaping its evolution as an organization, by means of the right of eligible voting members to elect the Board of Directors, and through the open exchange of ideas and information at these annual meetings. This year's slate of nominees for the Board of Directors and resumes of their qualifications will be available for members' perusal in the Hallwalls office during office hours up to the day of the meeting, and will be distrib-

uted to those in attendance. The names of all nominees will be placed on ballots which will be distributed at the meeting to all eligible voting members (current members present at the meeting and with at least eighteen months of uninterrupted membership). The election will be conducted by secret ballot and the results tallied and announced at the meeting. Also on the agenda will be brief reports by the Hallwalls staff on recent and upcoming development and programming activities, and the opportunity for members to raise new business. We of the staff urge you to attend and to take an active interest in Hallwalls.

HALLWALLS PUBLICATIONS



KEITH HARING, UNTITLED, FROM AGITATED FIGURES (1982)

Installation: Video/An Exhibition of Diagrams, Documentation and Video Installation. Introduction by G. Roger Denson and Kathryn High/Video exhibition catalogue, featuring work by Dara Birnbaum, Patrick Clancy, Wendy Clark, Brian Eno, Ken Feingold, Dan Graham, Gary Hill, Sara Hornbacher and Shigeo Kubota. 36 pp. 22 b&w photographs. \$2.00

Fictive Victims, (1981), by Valerie Smith/Exhibition catalogue (exhibition curated by Robert Longo) featuring work by Gretchen Bender, Peter Coates, Anne Doran, Peter Fleps, Mark Innerst, Jim Iserman and Bill Komoski. 20 pp. 14 b&w photographs. \$2.00

3: Jedd Garet, Jay Coogan, Dianne Bertolo, (1981). Introduction by G. Roger Denson/Exhibition catalogue (exhibition curated by G. Roger Denson). 24 pp. 14 b&w and 2 color photographs. \$2.00

Figuring, (1981). Essay by Valentin Tatransky. Exhibition catalogue, featuring work by Eric Fischl, Thomas Lawson, David Sharpe and Walter Robinson. 20 pp. 8 b&w photographs. \$2.00

Color, Light and Mass: Ten Sculptors, (1981), by G. Roger Denson/Exhibition catalogue (exhibition curated by G. Roger Denson) featuring work by Nancy Arlen, Gary

Burnley, Tom Butter, R.M. Fischer, Skip Koebbeman, Tom Rankin, F.L. Schroeder, Gib Smith, Taro Suzuki and John Toth. 24 pp. 10 b&w photographs. \$2.00

Emblems and Paint, (1980). Essay by G. Roger Denson. Exhibition catalogue (exhibition curated by G. Roger Denson) featuring work by Don Hazlitt, Christopher Knowles, Lois Lane and Jane Provisor. 16 pp. 6 b&w photographs. \$2.00

Hallwalls 5 Years: A Travelling Exhibition in 1979-80, (1980). Introduction by G. Roger Denson/Exhibition catalogue (exhibition curated by G. Roger Denson) featuring work by Diane Bertolo, Ellen Caray, Charles Clough, Tom Conrad, William Currie, Tom Damrauer, G. Roger Denson, Nancy Dwyer, Biff Henrich, George Howell, Joseph Hryvniak, Debra Jenks, Kate Kennedy, David Kulik, Violet Lee, Robert Longo, L.P. Lundy, John Maggiotto, Laurie Neaman, Linda Neaman, Kevin Noble, Scott Rucker, Cindy Sherman, Stephanie Taddeo, John Toth, Anne Turyn and Michael Zwack. 24 pp. 27 b&w photographs. \$5.00

Jennifer Bartlett: Selected Works, (1980). Introduction and essay by Charlotta Kotik. Exhibition catalogue. 14 pp. 1 color and 5 b&w photographs. \$2.00

Ten Artists' Work Sent From Los Angeles to Hallwalls and Selected by Foundation for Art Resources, Inc., May, 1978, (1978). Introduction by Constance Lewallen and Morgan Thomas/Exhibition catalogue featuring work by David Askevold, Michael Brewster, Robert Cumming, Dorit Cypis, Jill Giegerich, Raul Guerrero, Steve Kahn, Judith Miller, Allen Ruppersberg and Ilene Segalove. 34 pp. 10 b&w photographs. \$2.00

Jack Goldstein, (1978). Essay by David Salle/Exhibition catalogue (exhibition curated by John Maggiotto). 12 pp. 10 b&w photographs. \$2.00

Document, (1977). Introduction by Debby DeStaffen. Exhibition catalogue, featuring the work of Gianfranco Gorgoni, Babette Mangolte and Harry Shunk. 8 pp. 6 b&w photographs. \$1.00

Coming soon! **The Third Wish** by Mike Glier. Artist's book published in conjunction with the exhibition "Mike Glier: Ten Years."

BOOK ORDER FORM

TITLE	LIST PRICE	LESS 25% MEMBERS	QTY.	TOTAL PER TITLE

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PLEASE ADD .85cents PER TITLE FOR POSTAGE AND HANDLING.

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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

NAME

ADDRESS

CITY, STATE ZIP

CATEGORY

SIGNATURE

NOVEMBER/DECEMBER

CALENDAR-AT-A-GLANCE

(See Appropriate Program Page For Complete Description)

November

2	Wednesday	7—10 p.m.	FREE	HOLLY HUGHES workshop #3
3	Thursday	8 p.m.	\$3/free	FIRST THURSDAY
4	Friday	8 p.m.	\$5/\$3	WAYS IN: TIM MILLER, EILEEN MYLES, & SARAH SCHULMAN
5	Saturday	9 p.m.	FREE	VIDEO: MILWAUKEE SHOW OPENING
		11 p.m.	\$5/\$3	WAYS IN: GALLERY OPENING
6	Sunday	8 p.m.	FREE	WAYS IN: ALICE B. THEATRE
7	Monday	6—9 p.m.	\$8	WAYS IN: C. CARR
		8 p.m.	FREE	Advanced Video Editing Workshop
		10:30 p.m.	CH. 10	WAYS IN: ACT UP
8	Tuesday	9 p.m.	\$3/\$2	ARTWAVES (HALL-WALLS PUBLIC ACCESS CABLE TV SHOW)
9	Wednesday	6:30 p.m.	FREE	FILM: TRIUMPH OF THE SWILL
		7—10 p.m.	FREE	ANNUAL MEMBERS MEETING
				HOLLY HUGHES workshop #4
10	Thursday	8 p.m.	\$5/\$3	WAYS IN: DENNIS COOPER, BUD JENNINGS, & KEEGAN & LLOYD
11	Friday	8 p.m.	\$5/\$3	WAYS IN: STEVE GRIF-FITH in SEMI-HARD; BRUCE BENDERSON & CRAIG R.L. KELLER
12	Saturday	8 p.m.	\$5/\$3	WAYS IN: HOLLY HUGHES/RON D-M-KEY
		11 p.m.	\$3/\$2	WAYS IN: DANCE PARTY (FREE with ticket stub from 8 p.m. event)
13	Sunday	8 p.m.	\$5/\$3	WAYS IN: A QUEER KIND OF FILM Plus LYPSINKA LIVE!

14	Monday	8 p.m.	\$5/\$3	WAYS IN: JIM HUB-BARD/FILMS
		10:30 p.m.	CH. 10	ARTWAVES
15	Tuesday	6—9 p.m.	\$15	Basic Video Editing Workshop
		8 p.m.	FREE	VIDEO: CATHY COOK/MILWAUKEE SHOW
17	Thursday	8 p.m.	\$5/\$3	WAYS IN: OTHER COUNTRIES
18	Friday	8 p.m.	FREE	ARTISTS' TALK
		9 p.m.	FREE	EXHIBITIONS OPENING: SALVAGE LOUNGE & BACK TO THE FUTURE
19	Saturday	8 p.m.	\$5/\$3	WAYS IN: RABBIT PLANTATION
		10:30 p.m.	\$5/\$3	WAYS IN: GAY STAND-UP COMEDY
20	Sunday	7 p.m.	FREE	FICTION: PUERTO RICAN WOMEN WRITERS
21	Monday	8 p.m.	\$3/\$2	FILM: LA GRAN FIESTA (subject to change; call to verify)
		10:30 p.m.	CH. 10	ARTWAVES
28	Monday	10:30 p.m.	CH. 10	ARTWAVES
29	Tuesday	6—9 p.m.	\$8	Advanced Editing Workshop

December

1	Thursday	8 p.m.	FREE	FIRST THURSDAY: SLIDE SHOW
5	Monday	6—9 p.m.	\$15	Basic Video Editing Workshop
		8 p.m.	\$4/\$2	VIDEO: GEORGE KUCHAR IN PERSON
		10:30 p.m.	CH. 10	ARTWAVES
8	Thursday	8 p.m.	\$3/\$1	VIDEO: MIN JOONG VIDEO-Woldman Theater, SUNYAB
12	Monday	6—9 p.m.	\$8	Advanced Video Editing Workshop
		10:30 p.m.	CH. 10	ARTWAVES
14	Wednesday	8 p.m.	FREE	VIDEO: VIDEO JAM SESSION
16	Friday	8 p.m.	\$3/\$2	FILM: JESUS, DER FILM
19	Monday	10:30 p.m.	CH. 10	ARTWAVES
26	Monday	10:30 p.m.	CH. 10	ARTWAVES



Lypsinka

ways in being gay

three weeks of works by lesbians and gay men
November 3-19, 1988

(see center fold for details)

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