

INFERMENTAL

7

A Travelling Exhibition Of Videotapes From Around The World

58 Artists
Representing
17 Countries

North American Premiere
Saturday, April 30 & Sunday, May 1
(see inside copy for details)

DE-COLONIZED MEDIA

S. Usha & I. Scherl/San Francisco
Karen Ranucci/NYC
Olhar Eletronico/Brazil
Ruby Truly/Canada
Julie Zando/Buffalo
Mitch Geller/Syracuse
Rabotnik TV/Netherlands
Helge Leiberg/E. Germany
Boris Jochananov/USSR
Teatr & Teatr/USSR
Juan Downey/NYC
Grupo Chaski/Peru

EPIDEMICS

Downtown Community TV/NYC
Alex Meyer/Buffalo
Rainer Gehrisch/W. Germany
Axel Klepsch/W. Germany
Lynn Hershman/San Francisco
Tony Oursler/NYC
Mark Wilcox/England
Ilja Frez/USSR
Manfred Neuwirth/Austria
Gary Hill/Seattle
Testing the Limits/NYC

IMAGE DIALECTS

Steina/Santa Fe
Hermann Wurzer/Austria
Ardele Lister/NYC
Walter Gramming/W. Germany
Karl-Heinz Hahnemann/E. Germany
D. Smith & L. Murray/Dallas
City Group/New Zealand
Frigo/France
Ernest Gusella/NYC
Woody Vasulka/Santa Fe

PUBLIC IMAGES

Volker Anding/W. Germany
Peter Callas/Australia
Paula Coerper/W. Germany
Sara Hornbacher/NYC
P. Weibel & H. Jesionka/Buffalo
U. Puerrer & A. Scheirl/Austria
Tony Conrad/Buffalo
Rob Danielson/Milwaukee
Juha Levonen/Finland
Petr Vrana/W. Germany
R. Foreman & J. Harper/NYC
H. Taczanowski & T. Cielski/Poland
Carl Wiedemann/Rochester
Michaela Buescher/W. Germany

SEXUALITY OR GENDER

Mako Idemitsu/Japan
Armin Heurich/Buffalo
S. Lopez & J. Potter/England
Margaret Ahwesh/San Francisco
Paula Levine/San Francisco
Daniel Minahan/NYC
Emjay Wilson/San Francisco
Paul Sharits/Buffalo
Wilhelm & Birgit Hein/W. Germany
Jozsef Nandori/Hungary
Dennis Day/Canada

APRIL 1988
HALLWALLS
CONTEMPORARY ARTS CENTER

NEW INSTALLATIONS

PHOTO-INSTALLATION BY ERICKA BECKMAN

"ESPRIT de l'ESCALIER" BY BARBARA BLOOM

OJO CALIENTE BY JOHN JESURUN

April 9 - May 14, 1988

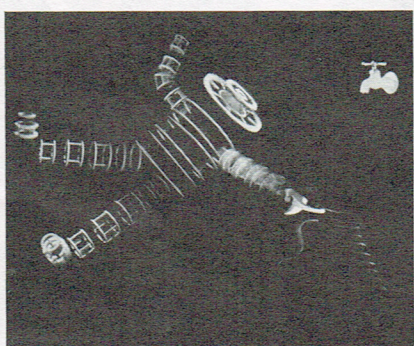
Opening Reception
Saturday, April 9,
9:00 P.M.

GALLERY HOURS:

Tuesday-Friday 12:00-6:00 P.M.
Saturday 1:00-5:00 P.M.

Hallwalls is pleased to premiere three new interdisciplinary works by Ericka Beckman, Barbara Bloom, and John Jesurun. Each of these works, which were commissioned by Hallwalls, takes the form of a site-specific gallery installation and employs a hybrid form of artmaking. Although they are clearly different in approach and content, all three of these pieces blur the boundaries between various media, including: visual art, performance, writing, and video. This work actively involves the viewer in its physical and narrative space, tending to breakdown the comfortable distance one maintains with the more traditional art-object. In conjunction with these new installations, each artist has designed a book. Rather than being adjunct to the exhibition, these artist's-books stand on their own as intriguing combinations of image and text.

Ericka Beckman's Photographic Installation combines still photographs, sequenced with lighting and a soundtrack to create "a site of some futuristic industrial production." Beckman's work frequently alludes to themes surrounding "the coordination of the self in the physical world," such as competition and role-playing. This new installation is based in ideas from "nanotechnology," a concept of industry of the future, where cells are used to build machinery just as cells grow to produce organic forms.



Ericka Beckman



Barbara Bloom

Barbara Bloom has created "*Esprit de l'Escalier*," a multi-chambered installation featuring a combination of fabricated objects, lighting, and text. Certain associations within the piece suggest a tension between content and form, between intentionality and coincidence. Translated from the French the title reads "Spirit of the Stairs — a witty remark which is thought too late, the inevitable staircase one is descending when the realization comes of exactly what should have been said."



Larry Tighe in John Jesurun's *Ojo Caliente*

John Jesurun's video installation, *Ojo Caliente* envelopes the viewer in a conversation between characters who appear on video monitors. Jesurun's theater and film/video work is distinguished by a radical fragmentation of language and narrative. Actors are featured as "image-characters," and the flow of language is used as the principal structural connective element. The viewer thus finds him/herself in a purely video to video interaction, where currents of the "conversation" are determined by the spatial relationships between the spectator and the monitors.

A TRIBUTE TO THIRD WORLD NEWSREEL

April 5 - May 10

Hallwalls is pleased to honor Third World Newsreel on the occasion of its twentieth anniversary, and to celebrate two decades of exhibition, distribution and production of social issue films and videotapes.

In December 1967, a group of U.S. filmmakers met in New York to organize a network of filmmakers to record some of the major events of the time — independence in Africa, war in Vietnam, and protest movements in the United States. The coalition called itself *Newsreel*. The goals of the founding collective were to produce large numbers of films quickly and inexpensively and to distribute the programs to the widest audience possible.

The Newsreel "style" has been described as akin to a grenade exploding in one's face. From the Newsreel name flickering on the screen synchronized with the sound of machine-gun fire, to the hand-held camera work, early newsreels were unlike other films. The grainy film stock and often decidedly unprofessional camera work made many of the early newsreels look like battle footage — which many people considered them to be. Newsreel filmmakers were not merely documenting their times, they were activists.

By 1971, Newsreel began to change. The previously white, all-male leadership and open-ended decision-making process took a heavy toll on an organization that now had at least sixty members. Slowly, the essentially political-consciousness-raising focus began to shift toward expanding the pool of skilled filmmakers and broadening their film constituency. Women and people of color who had been recruited to Newsreel began to assert their opinions; they demanded access to equipment and training; they reached out to community-based audiences. They also strongly influenced the decisions about how the collective should operate and about the subject matter for new films.

In 1973, with few members and none of the original founders remaining, an African, American, Latino, and Asian caucus was held to evaluate Newsreel's commitment to the larger scope of world events and issues. The New York Newsreel chapter thus began its seventh year as *Third World Newsreel*.

Beginning its third decade as a media center, Third World Newsreel continues to prioritize the involvement of women and people of color in all its media center activities, while producing and promoting independent media as a dynamic educational and cultural resource.

Program #1

1968: A PIVOTAL YEAR

Tuesday, April 5

8:00 P.M. \$2.00/\$1.00 members

Garbage

(Newsreel, 1968, 10 min.)

During a prolonged garbage collector's strike in New York City, a group of youths from the lower East Side decide to use the situation to make a political statement. Collecting garbage from the streets of their community, they deposit piles of it on the grounds of Lincoln Center.

Up Against the Wall Miss America

(Newsreel, 1968, 8 min.)

At the 1968 Miss America pageant, demonstrators introduced a sheep as the appropriate winner. This entertaining short film shows how women's liberation activists used guerilla theater to raise awareness of what Miss America represents in American culture.

Black Panther

(Newsreel, 1968, 15 min.)

One of Newsreel's most widely distributed and best made films, *Black Panther* provides a good overview of Panther philosophy and activity. Interviews with Panther leaders are juxtaposed with footage of rallies and demonstrations. The film also reiterates the 10-point program of the Black Panther Party.

Yippie

(Newsreel, 1968, 10 min.)

Filmed as an official statement of the Youth International Party, this film is as free-wheeling and irreverent as the Yippies themselves.

Summer '68

(Norman Fruchter and John Douglas, 1969, 60 min.)

This documentary provides an in-depth examination of activities surrounding the demonstrations at the Democratic National Convention in Chicago. The film explores draft resistance organizing, the growth of G.I. coffee houses, the development of alternative media such as the underground newspaper *Rat*, and Newsreel itself.



Black Panther. Photo by Stephen Shaves

Program #2

THREE PERSPECTIVES ON VIETNAM

Tuesday, April 12

8:00 P.M. \$2.00/\$1.00 members

Struggle For Life

(National Liberation Front/South Vietnam, 1968, 20 min.)

Made by the NLF of South Vietnam, this film depicts the struggle for life waged on two fronts: the first is the struggle for a life free from foreign domination; the second is the struggle waged in the mobile hospitals and clinics that brought health care directly to people throughout the liberated areas of South Vietnam during the war.

Seventy-Nine Springtimes of Ho Chi Minh

(Santiago Alvarez, ICAIC/Cuba, 1969, 20 min.)

Alvarez's impressionistic biography on the leader of the democratic People's Republic of Vietnam is a skillful interweaving of still photos, newsreel footage, and Ho's poetry. Depicting a life that spanned three revolutions, three continents, and three wars, the film charts Ho Chi Minh's progression from militant student to leader of Vietnam's revolutionary movement.

People's War

(Newsreel, 1969, 40 min.)

This film records the resistance to foreign military aggression through the mobilization and participation of the Vietnamese people as they fought for their country's independence.

Program #3

WOMEN ORGANIZING

Tuesday, April 19

8:00 P.M. \$2.00/\$1.00 members

The Jeanette Rankin Brigade

(Newsreel, 1968, 8 min.)

In January 1968, 10,000 women led a peaceful, non-militant march on Washington against the Vietnam war. The film documents the March and raises interesting questions about the forms of protest engaged by women, and the role of women in the anti-war movement.

My Life, Our Struggle

(Suzana Amaral, TV Cultura 2/Brazil, 1979, 43 min.)

On the outskirts of Sao Paulo, Brazil's largest city, a group of poor women decide to organize their community to improve the conditions of poverty there. Grupo de Maes de Villa Campo Limpo led a community struggle to achieve basic necessities: decent childcare, health, nutrition, etc. Amaral's camera leads us into the day to day realities faced by the people of Villa Campo Limpo and uncovers the gutsy determination of a handful of local women, resolved to "complain" and make real changes.

From Spike To Spindles

(Christine Choy, Third World Newsreel, 1976, 50 min.)

Christine Choy's film may one day be considered a landmark in Asian American filmmaking. This raw and gutsy portrait of New York's Chinatown captures the early days of an emerging consciousness in the community. With bold strokes Choy paints an overview of the community and its history, from the early laborers driving spikes into the transcontinental railroad, to the garment workers of today.

Program #4

AFRICAN AMERICAN INDEPENDENT CINEMA

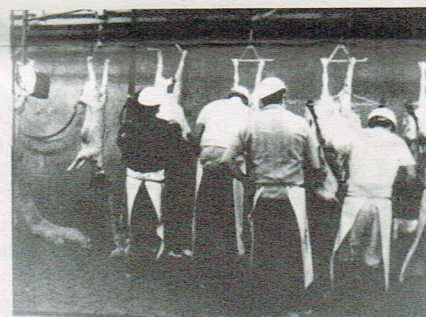
Tuesday, April 26

8:00 P.M. \$2.00/\$1.00 members

Killer of Sheep

(Charles Burnett, 1978, 87 min.)

Killer of Sheep is a moving portrait of Stan, a young black man employed in a Los Angeles slaughterhouse. His grueling work, gutting and cleaning the carcasses of dead sheep, infects his whole life, including his relationship with his wife, children, and friends. Burnett unfolds Stan's story with compassion and honesty. His film hauntingly evokes the physical details and the bittersweet emotions of working-class life. The extraordinary soundtrack, made up of a wide range of musical styles, together with the film's mood and powerful vignettes, dramatically suggest a vast social and historical experience beyond the individual hardship and tragedy of one person.



Killer of Sheep

Program #5

THREE PERSPECTIVES ON LATINO CULTURE

Tuesday, May 10

Chronical of Hope

(Allan Siegel, Third World Newsreel, 1985, 50 min.)

The People Are Rising

(Newsreel, 1968, 50 min.)

G.I. Jose

(Noberto Lopez, 1975, 20 min.)

(The films in Program #5 will be described in Hallwalls' May calendar.)

FILMS IN THE HUMANITIES

April 6 - May 18

This series of award-winning documentary films funded by the New York Council for the Humanities is presented in conjunction with the Performing Arts Center at Buffalo State College.

All screenings are **free** and open to the general public. Each screening will feature the respective filmmaker, and a lecture/preface by a noted scholar.

All screenings will take place at Rockwell Hall Auditorium, Buffalo State College, 1300 Elmwood Avenue. Please call 878-3005 for directions, or additional information.

Wednesday, April 6

7:00 P.M.

Machito: A Latin Jazz Legacy

Directed by Carlos Ortiz, 1987, 60 min.

A portrait of one of the leading shapers of Afro-Cuban jazz, including original performance footage of his band, and interviews with Dizzy Gillespie.

Speaker: Keith Baird, Department of Anthropology/Buffalo State College.

Wednesday, April 13

7:00 P.M.

Marianne Moore: In Her Own Image

Directed by Jeffrey Schon, 1987

Marianne Moore, contemporary of T.S. Eliot and Ezra Pound, is profiled in this episode from the 13-part *Voices & Visions* series on the rich cultural heritage of American poetry.

Speaker: Deborah Kloefer, Lecturer in English/Buffalo State College.

Wednesday, April 20

7:00 P.M.

Radium City

Directed by Carole Langer, 1987, 110 min.

A powerful chronicle of a half century of radioactive contamination, and how it affects every aspect of life in a small Illinois community.

Speaker: Robert Horvat, Associate Professor in Science Education/Buffalo State College.

This series will be continued in May. Details about the remaining films will be available in Hallwalls' May calendar.

TRACES OF DIFFERENCE

NEW BRITISH AVANT-GARDE FILM

Organized by Michael Maziere

A program of new avant-garde film from Britain, selected by Michael Maziere, a filmmaker and film programmer at the London Film-Makers Co-op.

"This program traces a practice which has specific concerns, employs experimental procedures, tackles aesthetic and political questions, and works towards the constitution of a new subjectivity in a shifting arena of marks, traces and signs."

— Michael Maziere

The program includes:

Om

(John Smith, 1986, 3 min.)

A new piece by the leading humorist of the British avant-garde.

Myths and Legends

(Pier Wilkie, 1987, 6 min.)

Two images: one from the past, creating a nostalgia which affects our present; the other, a modern image reclaiming a hidden perspective on the same past and present.

Uranium Hex

(Sandra Lahire, 1987, 11 min.)

Uranium Hex deals with the Uranium capital in Canada, focusing particularly on the women's work and the destruction of the environment.

Behind Closed Doors

(Anna Thew, 1987, 13 min.)

The subject of death is dealt with in a personal, metaphoric way, mixing images inspired by Dante's inferno with recollections and dreams.

Thursday, April 14

8:00 P.M.

\$3.00 / \$1.00



The Bathers Series

The Descent of the Seducer

(Jean Mathee, 1987, 11 min.)

A film which addresses the notion of identification, the impossibility of fantasy, and the failure of the image.

The Bathers Series I/II

(Michael Maziere, 1986/7, 15 min.)

A short series of films inspired by Cezanne's "The Bathers".

Imaginary

(Moira Sweeny, 1987, 6 min.)

and

Sermon

(Nik Gordon Smith, 1987, 13 min.)

The Yucca forest filled with predators. Saturated in color.

FICTION

The New York State Writers Institute presents

GRACE PALEY

Sunday, April 17

1:00 P.M.

Free

at the Albright-Knox Art Gallery

Five years to the month since her last appearance in Buffalo before a packed main gallery at Hallwalls in April 1983, **Grace Paley** returns as State Author, having been designated the first recipient of the Edith Wharton Citation of Merit for Fiction Writers, presented under the auspices of the New York State Writers Institute. As deserved as these accolades are, it's ironic to note that other government agencies have been as ready in the past to throw her in jail for her political activities as these have been to honor her for her literary ones; since the 40s, Paley has been in the front lines of the anti-nuclear, anti-war, and feminist movements. Paley's classic collections of short stories — *The Little Disturbances of Man* (1959) and *Enormous Changes at the Last Minute* (1974) — not only established her as an acknowledged master of the American short story form, but have influenced a whole generation of writers. Uniquely among American writers, she has been able to push the limits of the form in innovative directions while remaining in touch with the diverse and distinctive music of human voices and with human lives in all their messy complexity and personal and political commitments. Her recent books include a third collec-

tion of stories, *Later the Same Day*, and a book of poetry, *Leaning Forward*, both published in 1985. She has taught for 18 years at Sarah Lawrence College, and is currently also writer-in-residence at CCNY. In 1987 she was awarded a Senior Fellowship by the NEA in recognition of her lifetime contribution to literature. Her reading in Buffalo, one of two she is called upon to give as State Author, is co-sponsored by Hallwalls, Just Buffalo, the Albright-Knox Art Gallery, the Buffalo & Erie County Public Library, The Poetry & Rare Books Room and the Grey Chair of Poetry & Letters of SUNY at Buffalo, and the Faculty of Arts & Humanities of Buff State.



Grace Paley

INFERMENTAL

7

NORTH AMERICAN PREMIERE

PROGRAM 1

SATURDAY, APRIL 30

8:00 P.M. TRALFAMADORE CAFE, 100 THEATRE PLACE
FOLLOWED BY A PARTY AT THE JAM CLUB, 729 MAIN ST.

PROGRAM 2

SUNDAY, MAY 1

7:00 P.M. HALLWALLS' VAULT, 2ND FLOOR

Admission to screenings: \$5.00

Hallwalls, in conjunction with Ars Electronica, Linz, Austria, will host the North American premiere screenings of **Infermental 7**, an international media exhibition, featuring the work of 58 artists from Eastern and Western Europe (including some of the first videotapes from the USSR since glasnost), North and South America, Japan, Australia and New Zealand — and Buffalo. This wide-ranging program addresses the subjects *Public Images*, *De-Colonized Media*, *Sexuality or Gender*, *Epidemics*, and *Image Dialects*, and was organized in Buffalo by Chris Hill, Tony Conrad, Peter Weibel, and Rotraut Pape after screening over 400 videotapes solicited from 30 countries. **Infermental 7** is the first American edition of this annual touring "videomagazine" project, which was previously edited in Berlin, Hamburg, Budapest, Lyon, Wuppertal, and Vancouver. Through this eclectic travelling show, Buffalo artists and curators have the opportunity to contribute tapes and commentary to an ongoing international media dialogue.

Through **Infermental 7** Western New York audiences will be introduced to independent media projects which consider a variety of aesthetic dialects, social issues, public access and broadcast television fare, while engaging humor, music, performance, and documentary material. **Infermental 7** will introduce many new artists to North American audiences and similarly will offer new work from a number of Western New York artists to far-flung audiences. After opening at the Berlin Film Festival in February, 1988, **Infermental 7** will travel during the upcoming year to media festivals in Austria, Italy, Finland, Moscow, Australia, West Germany, France, Canada, and to media centers, libraries and cable TV in the U.S.

Support for **Infermental 7** was received from Ars Electronica, Linz, Austria, the New York State Council on the Arts, Goethe House New York, Tops Friendly Markets, Delaware Camera Mart, and Parkside Press.

For the gala opening, Program 1 (*Public Images* and *Image Dialects*) will be shown on a large screen projection system at the Tralfamadore Cafe, Theater Place at 8:00 P.M. on Saturday, April 30, with a party afterward at the JAM Club, 729 Main St. Program 2 (*De-Colonized Media*, *Sexuality or Gender*, and *Epidemics*) will be screened the next day, Sunday, May 1 at Hallwalls Vault at 7:00 P.M. **Infermental 7** can also be screened during gallery hours in the Video Viewing Room through May 14; VHS cassettes will be available for rental (\$2/\$1).

THE MAELSTROM PERCUSSION ENSEMBLE

PERFORMING "A DESCENT INTO THE MAELSTROM" MUSIC
BY ANDREW STILLER

Composer Andrew Stiller talks about
his music and this piece written
especially for the Maelstrom Percus-
sion Ensemble.

Friday, April 8, 1988

8:30 P.M.

\$3.00/\$1.00

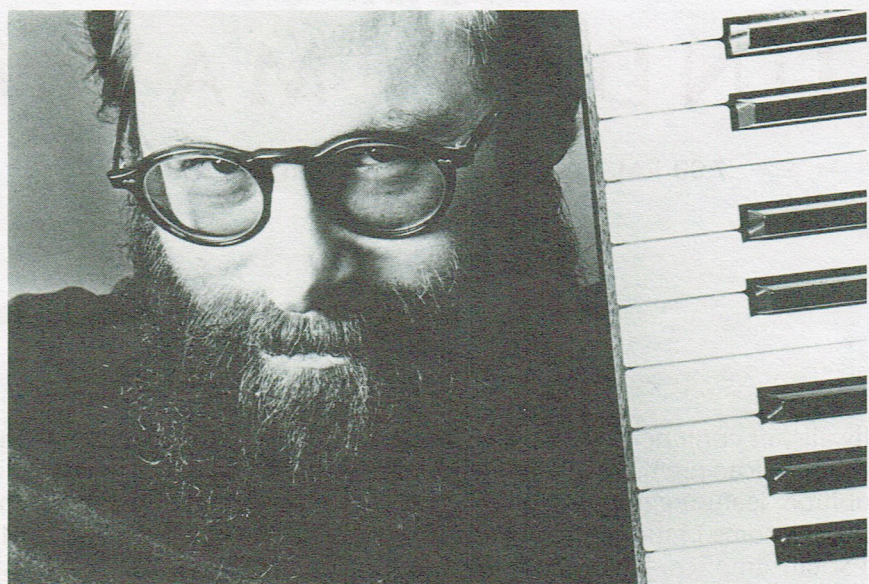
NEIL ROLNICK *presents* ELECTRONIC MUSIC AND VIDEO

Composer Neil Rolnick performs on
a portable computer music system, in
a wide variety of contexts, including
collaborations with filmmaker Sandy
Moore in a film/performance installa-
tion at the Whitney Museum in New
York City. He regularly works as a
soloist, and with other composers,
performers, and ensembles.

Friday, April 15, 1988

8:30 P.M.

\$3.00/\$1.00



Neil Rolnick

ANNA RUBIN AND MYRNA SCHLOSS

Composer Anna Rubin and video per-
formance artist Myrna Schloss present
an intermedia performance which in-
cludes the premiere "... of Denmark",
a homage to Morton Feldman and his
piece **KING OF DENMARK**.

Thursday, April 21, 1988

8:30 P.M.

\$3.00/\$1.00

PERFORMANCE

PERFORMANCE HOCKEY

Performance Hockey is an open im-
provisation session for performers,
musicians, and media-makers of all
kinds. All the thrills of hockey, without
the puck. Every other Sunday at 5.

Sunday, April 3

and

Sunday, April 17

5:00 P.M.

Free

APRIL 1988

3 Sunday	Performance Hockey	5:00 P.M.
5 Tuesday	Film: Third World Newsreel	8:00 P.M.
6 Wednesday	Films in the Humanities Buffalo State College	7:00 P.M.
8 Friday	Music: Maelstrom Percussion Ensemble	8:30 P.M.
9 Saturday	INFERMENTAL 7 and NEW INSTALLATIONS Opening Reception Exhibitions run through May 14	9:00 P.M.
12 Tuesday	Film: Third World Newsreel	8:00 P.M.
13 Wednesday	Open Board of Directors Meeting Films in the Humanities Buffalo State College	6:30 P.M. 7:00 P.M.
14 Thursday	Film: Traces of Difference	8:00 P.M.
15 Friday	Music: Neil Rolnick	8:30 P.M.
17 Sunday	Fiction: Grace Paley Albright-Knox Art Gallery	1:00 P.M.
	Performance Hockey	5:00 P.M.
19 Tuesday	Film: Third World Newsreel	8:00 P.M.
20 Wednesday	Films in the Humanities Buffalo State College	7:00 P.M.
21 Thursday	Video Editing Workshop Music: Anna Rubin and Myrna Schloss	6:00 P.M. 8:30 P.M.
26 Tuesday	Film: Third World Newsreel Video Editing Workshop	8:00 P.M. 6:00 P.M.
30 Saturday	Video: INFERMENTAL 7 Program 1 Tralfamadore Cafe	8:00 P.M.

MAY

1 Sunday	Video: INFERMENTAL 7 Program 2 Hallwalls Vault	7:00 P.M.
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VIDEO EDITING SUITE

Our facility is available **Monday-Friday 10:30 a.m. - 9:00 p.m.** Access to the Suite is by proposal and depends upon prior knowledge of the equipment.

Basic editing workshops are held bimonthly on our system. Upcoming Basic Workshop dates will be:

**Thursday, April 21
Tuesday, April 26**

The workshops run from 6-9 p.m. The workshop fee is \$15.00.

Capacity for the Workshops is limited, so advanced registration is encouraged.

For more information on Workshops and use of Hallwalls' Editing Suite, contact Hallwalls' Editing Suite Coordinators.

FILM REGRANT

Hallwalls is administering a regrant program for Western New York filmmakers (from Allegheny, Cattaraugus, Chautauqua, Erie, Genesee, Monroe, Niagara, Orleans, and Wyoming counties).

We will be awarding 5-10 grants, ranging from \$500 to \$1000 (for a total of \$5000).

Deadline: May 2, 1988.

For applications and information call the gallery and ask for Steve Gallagher.

INTERARTS REGRANT

Hallwalls is administering a regrant program for interdisciplinary artists who reside in Upstate New York, Ohio and West Virginia. We will be awarding up to twelve grants, ranging from \$1000 to \$4000 (for a total of \$20,000).

Deadline: May 16, 1988

For applications and information call the gallery and ask for Dawn Dumpert.

ANNOUNCEMENT

On Wednesday, April 13, there will be an open Board of Directors Meeting at 6:30 p.m.

All members in good standing are invited to attend.

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 New York Council for the Humanities; Erie County, N.Y.; the City of Buffalo; Film/Video Arts, NYC; and by contributions from corporations and foundations including: Action Data Systems, Cameron Baird Foundation, Buffalo Foundation, Graphic Controls Corporation, Greater Buffalo Press, Half n' Half Trading Co., The Seymour H. Knox Foundation, Eckel Florist, M & T Bank, Metropolitan Life Foundation, Rockefeller Foundation, Tops Friendly Markets, and the Margaret L. Wendt Foundation. Hallwalls is a member of the National Association of Artists' Organization and Media Alliance.

HALLWALLS STAFF

Christine Tebes	Executive Director
Alan Sondheim	Artistic Director
Barbara Lattanzi	Technical Director and Associate Video Curator
Diane Wiedenbeck	Office Manager/Publicist
Catherine Howe	Exhibitions Curator
Edmund Cardoni	Fiction Curator
Steve Gallagher	Film Curator
Don Metz	Music Curator
Ronald Ehmke	Performance Curator
Chris Hill	Video Curator
Cheryl Jackson	Education Coordinator & Technical Assistant

PROGRAM ASSISTANTS

Robert Lurz	Exhibitions
Patrick Mills	Exhibitions
Jacqui Barcos	Film
Byron Brown	Film
Dawn Dumpert	House Manager & Interarts Grant Coordinator
Michael Huber	Performance
Ellen Spiro	Video Editing 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

NAME _____

ADDRESS _____

CITY, STATE _____ ZIP _____

TELEPHONE _____

CATEGORY _____

SIGNATURE _____

ART WAVES!

Hallwalls' Public Access Cable Television show on Channel 10, Artwaves! (Tuesdays at 7:30), will be presenting a series by Fred Bacher, as well as sections of Robert Ashley's *Music with Roots in the Aether*. We are also working on shows about Fiona Templeton and David Askevold. We are asking you to spread the word about Artwaves, and to consider producing for cable yourself. Our format is 3/4" and approximately 28 minutes per show. Contact Alan Sondheim for further information.