

JANUARY 1989  
FEBRUARY

"The day is close when home-movie footage will be collected and appreciated as beautiful folk art, like songs and the lyric poetry that was created by the people. Blind as we are, it will take us a few more years to see it, but some people see it already. They see the beauty of the sunsets taken by a Bronx woman when she passed through the Arizona desert; travelogue footage, awkward footage that will suddenly sing with an unexpected rapture; the Brooklyn Bridge footage; the spring cherry blossoms footage; the Coney Island footage; the Orchard Street footage - time is laying a veil of poetry over them." (Jonas Mekas)

## HOME VIDEO THEATER A Public-Access Cable Project Organized by Brian Springer

Entry deadline for submission of tapes: Thursday, January 5, 5 p.m.

(Postmarked or hand-delivered to Hallwalls)

Buffalo TCI cablecast dates: Public-Access Channel 10, Mondays, February 6—March 27, 9:30—10:30 p.m. (For program times & dates on the Jones Intercable & Adelphia systems, contact Hallwalls or your local public-access or community-access channel.)

**Home Video Theater** is a community outreach project designed to solicit, promote, and exhibit home video productions through the use of public-access and commercial cable television. The goal of **HVT** is threefold: 1. To create a format for presenting home video productions while providing a window into the homes and lives of people in Western New York. 2. To

examine the impact of home video technology on the public through an exploration of how it's being used. 3. To give viewers and participants who are unfamiliar with current Buffalo media activities information on production, post-production, and exhibition opportunities available to amateur videomakers (i.e., community-access, public-access, and non-profit media

centers in the WNY area.)

The WNY cable coverage area comprises four different cable networks: TCI of New York, Jones Intercable, Adelphia/Niagara Frontier, and Adelphia/International. Together, these four cable systems serve 22 cities encompassing 265,000 cable-subscribing households. This entire network will be accessed by **HVT**.

Categories for submission to **HVT** are **family life, stories, travel, community celebrations, news events, bloopers and accidents, holiday happenings, and none of the above** (that is, all types of submissions are encouraged). All entries are FREE and all tapes will be

shown, in full or excerpted. Entrants will be notified by **January 20** of their tapes' airtimes and both when and where their tapes can be reclaimed. The material submitted to **HVT** will be edited down to 8 one-hour programs to be shown weekly on each of the cable system's community or public-access stations. Ten Public Service Announcements (PSAs) per week promoting **HVT** will air on each cable system during the 8-week series.

Additional entries to **HVT** will be solicited by a 30-second TV spot to air through donated PSAs on commercial cable stations (CNN, ESPN, etc.) from December 19, 1988 to January 1, 1989.

VIDEO VIEWING ROOM



## THE ERL KING

An interactive video installation  
by Grahame Weinbren &  
Roberta Friedman

Opening: Saturday, February 11, 9 p.m. FREE artist's talk: 7:30 p.m. Ongoing special exhibit open to the public FREE during gallery hours for one month only, February 11 through March 11

(It is suggested that viewers call ahead to schedule half-hour appointments)

Hallwalls is pleased to present **The Eri King**, a pioneering work of interactive video art that incorporates the viewer into a fragmented narrative of mythic proportion. Perhaps the most ambitious and complex artists' interactive videodisc project to date, **The Eri King** (1986) poses a number of questions about the dynamics of narrative. "**The Eri King** is not structured as a branching story..., or as a series of variations on a theme... Rather than presenting a number of possible 'meanings' or narrative developments from which to choose, the program tries to direct the viewer/player toward the construction of meaning based on desire" (Lucinda Furlong, *The Independent*, May, 1988).

Entering the world of **The Eri King**, the viewer activates the work at a console with a touch-sensitive video screen, which in turn controls and activates different audio and visual material on three videodisc players. Since there can be no narrative without the active participation of the viewer and because of the nature of that participation—negotiating themes of abandonment, sexuality, and death—exploring **The Eri King** has been compared to "exploring one's own psyche."

According to director Grahame Weinbren and producer Roberta Friedman, **The Eri King** is "an experimental musical for the '80s...built around sounds by Schubert, trombonists James

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## VIEWING BABY FROM THE BLIMP

A Media Installation by Brian Springer

Opening: Saturday, January 7, 9 p.m.

Ongoing January 10 through February 3 during gallery hours



**Viewing Baby From the Blimp** is about the impact of new technologies on the presentation of the self and about the co-mingling of public display and personal intimacy. **Viewing Baby** incorporates satellite and broadcast television, wireless telephone, and intercom technologies within the "privacy" of a "living-room" environment, where viewers can witness the inherent way in which such technologies transgress the boundaries between public and private expression.

On a TV set, broadcast footage shows a news anchor presenting the events of the day in his normal public persona. Next to the TV is a half-glazed mirror allowing the viewer to see not only his/her reflection and environment, but also the TV monitor behind the mirror. On this monitor is a satellite feed carrying the same image of the anchor as seen on the TV next to the mirror/monitor. Only now, the satellite feed does not cut from the anchor to taped segments or commercials, as the broadcast program does; instead the camera stays trained on the anchor during these cut-aways allowing the viewer to watch as the anchor slips between his on and off-air personalities. On a coffee table in front of the monitors is a cordless phone which is "accidentally" receiving other cordless phone conversations. Next to the phone is a wireless intercom monitoring the actions of one of the bedrooms in the house. These conversations are recreations of actual wireless conversations received via consumer radio equipment and focuses on couples' concerns with body shape, sexual habits, and personal appearance.

**Viewing Baby From the Blimp** is an environment for gazing, grooming, and listening to unusual channels not listed in any entertainment guide, channels we transmit on as unwitting "stars." It is a report from the field of the PBS ("Personal Broadcasting System").

Brian Springer is Video Artist-In-Residence at Hallwalls through January, 1989. His media projects investigate the political and social dynamics and performance possibilities of electronic communications media. While recently involved in media and performance activities in San Francisco, Springer did attend the Center for Media Study at SUNY Buffalo, and has been involved in a variety of media and performance projects in Western New York.

HALLWALLS  
CONTEMPORARY ARTS CENTER



# RED

First encounters with a closed cult  
January 10 - February 1

Watching developments in the USSR in the Gorbachev era, you see various developments in film production. Older films, which were "hidden" for a long time are released now, and younger filmmakers are doing films on topics which weren't possible some years ago.

This program of six films from the USSR and GDR will present two key films of the "Perestroika" era: *The Non-Professionals* by Sergei Bodrov and *Is it easy to be young* by Juris Podnieks.

These features will be accompanied by a presentation of short films by the Moscow-based group *Cine Fantom* which you can still call "underground," and two experimental Super-8 programs and a Konrad Wolf feature, *Solo Sunny*, from the GDR.

The only medium you can use independently in the GDR is Super-8. Video equipment is only available at "Intershops" for foreign currency. 16mm material is very difficult to obtain, and 35mm is illegal.

Two dozen Super-8 filmmakers are showing their films mostly in private art circles, youth clubs, or churches. Super-8 was always involved in multi-media events, in which painters, dancers, musicians, and poets worked together with filmmakers. Because of a technical lack, it was also important to work with live music during film-screenings, because there are no sound Super-8 projectors available in the GDR. (Notes by Jurgen Bruning)

**SOLO SUNNY**  
(Konrad Wolf, GDR, 1979)  
Tuesday, January 10  
8 p.m. \$4/\$2 members

The series starts with the rare and extraordinary opportunity to see this 1979 feature film from East Germany's DEFA-studios. Wolf's films typically deal with three main subjects: recent German history from fascism to socialism as a field of individual action; the changing relations between Germany and the Soviet Union; and the problems of art and artists in the Soviet sphere.

Born in 1925 as the son of anti-fascist physician and writer Friedrich Wolf, Konrad and his entire family had to flee Nazi Germany in 1933. The years he spent in the exile community of Moscow affected and educated him strongly. He spent the war as a Red Army Lieutenant. The young socialist state, the GDR, saw him as a politically engaged journalist. Later he turned his interest on film and graduated in 1955 from the Moscow Institute of Cinematography.

**RECENT SUPER-8 FROM THE GDR**  
Films by T. Werner, H. Vollbrecht, M. Valentin, T. Frydzetki & Charles d'Or  
Wednesday, January 11  
8 p.m. \$4/\$2 members

Also being shown are films by Thomas Werner and other younger, underground filmmakers still living in the GDR on whom little information is available. In the GDR these films are important. To a westerner, a lot may look silly, but exchange and confrontation are necessary. For the first time, Super-8 films from the GDR were shown at the "Interfilm" Super-8 festival at Kino Eizzeit in West Berlin in 1985. This Hallwalls screening offers these filmmakers another opportunity to emerge from isolation. Their working field is old fashioned; their methods are not new; a lot is very simple. But you will see in

the projection light that the filmmakers have very clear heads for thoughts and prefer to be blind and deaf to the reality in order to dive into a jungle of images which they are creating with their work.

**IN THE MIRROR-TRAP**  
films, multi-media, & a personal appearance by C.M. Schleime  
Thursday, January 12  
8 p.m. \$4/\$2 members

C.M. Schleime represents one line of these filmmakers, who, with others like Christine Schlegel and Helge Leiberg, have left the GDR in recent years. Schleime was born in East Berlin in 1953 and studied graphics and design in Dresden. After she was banned from exhibiting in 1981, she started working in Super-8. For this screening at Hallwalls she is working on a new piece, involving film and poetry. She will be present to introduce and discuss this and other films made in the GDR between 1981-1984, including *In the Sandglass* and *Mirrortrap*.

**THE NON-PROFESSIONALS**  
(Sergei Bodrov, USSR, 1985-87)  
Monday, January 30 (co-sponsored by UUAB Film Committee)  
5, 7, & 9 p.m. \$2.50/\$2 members & students / at Woldman Theatre, Norton Hall, SUNYAB North Campus

This new film from the USSR, made at the Kazakhfilm studios by director Sergei Bodrov, portrays the odyssey of a group of amateur rock musicians in a ramshackle omnibus across the steppes of Kazakhstan in search of gigs: a Soviet road movie.

"Bodrov is a laconic, dry-witted young filmmaker who shares with the likes of Iosseliani and Abduladze the happy cynicism that all Georgians seem to cherish with a vengeance. A strongly toned black and white renders the film even more

60s-oriented than the would-be noir-ish story of debt collecting and music snorting intends to portray. Though ultimately rather bleak, the film is driven by vitality and a sense of anger rarely seen in Soviet cinema and the overall impression of what may now be possible to make in the USSR is indeed positive and really rather exciting."

**IS IT EASY TO BE YOUNG**  
(Juris Podnieks, USSR, 1986)  
Tuesday, January 31 (co-sponsored by UUAB Film Committee)  
5, 7, & 9 p.m. \$2.50/\$2 members & students / at Woldman Theatre, Norton Hall, SUNYAB North Campus

This key film contrasts over-enthusiastic volunteerism with realistic images of Soviet youth seeking escape into drugs, religious sects, punk fashion, and rock music. The film even exposes the disillusionment of Soviet soldiers returning from Afghanistan, and has provoked a fundamental debate beyond Latvia throughout the Soviet Union. "We wanted to make a film not about young people, but rather together with them. Right from the start of our work we decided to dispense completely with spoken narrative and commentary. In this way it is possible for the audience to get into direct contact with the youngsters, with their thoughts, destinies, and problems. In this way they can draw their own conclusions" (Juris Podnieks, *Moskovskoe kinoobzrenie*, Moscow, April 1988).

**CINE FANTOM**  
New Soviet short films  
introduced by Helmut Merschmann  
Wednesday, February 1  
8 p.m. \$4/\$2 members

That "Glasnost" is liberating for artists can be seen in the existence of *Cine Fantom*, a group of young filmmakers from Moscow and Leningrad. There are more and more possibilities to have public screenings and to get in touch with western filmmakers. While the group is still working in the semi-underground and having film

festivals in their apartments, tomorrow they may have their own movie theater. For now, at least, there is a changed atmosphere of hope and enthusiasm for starting new things.

Igor Aleinikow, filmmaker and the group's archivist, is preparing to start a film magazine and a production studio, which will be open for everybody. There as here, it is very important to have connections, because of the lack of money. There, it is helpful to have contacts to SOVFILM (the official production company) to get leftover film stock or make prints. The rest is know-how or improvisation.

*Cine Fantom* combines new film structures with subjects unknown in the Soviet Union. Taboo-themes like sexuality and violence are presented in an ironic or extreme way. The popular form of parable references Russian literature and cinema, but is made transparent and analyzed. The filmmakers typically make irreverent fun of the new and old systems by exaggerating reality.

The film genres employed range from documentation to animation, but altogether they resist straight narrative structure. In *I am cold so what*, Aleinikow maintains that he was inspired to film by his aquarium: "If film is reality you have to shoot without film material because it is easier to push a button than feed fish every day." He is still working on that problem.

Goscha Ostretsov's film "XO-Games" asks the question, "Do we really have something to say or do we hide ourselves behind the fact of not being able to say anything."

Helpful information was provided by the Embassy of the German Democratic Republic, C.M. Schleime, Helmut Merschmann, and Rose Marie Couture.

# BLUE

Three encounters with open endings  
February 16 - 28



from *Hear-Say/See-Here*, February 16

## 1. DOCUMENTARY MEETS THE AVANT-GARDE

Three films by Jeffrey Skoller  
**HEAR - SAY / SEE - HERE** (Nicaragua)  
**MOVING IN** (Street People)  
**TOPOGRAPHY/SURFACE**  
**WRITING** (Violence)  
Thursday, February 16  
8 p.m. \$4/\$2 members

Roads stretching through midday's heat, trucks and pick-ups slowly passing silhouettes of poles and billboards: Ford, Pepsi, Exxon—road-movie signs waiting for their well-known story. This road is heading for Leon, Nicaragua—no greasy hero available nor sparkling revolutionary faces. In *Hear-Say / See - Here*, New York filmmaker Jeffrey Skoller rejects the cliché. On the road in Nicaragua he will ask simple questions and get amazing results. The roads will connect remoteness and privacy and at the same time

mark the filmmaker's position as a traveling foreigner.

The harbor of Corinto: One camera move tells various stories: the palms, children playing on the beach, tourist-catalogue images. A pan to the left reveals guarding soldiers, their boom-box playing the Commodores' "She'll wait for him." And the camera moves on, reaching a sculpture in steel, twisted and rusted. Beautiful images in rust and blue describe the dreamt-out relics of Nicaraguan independence: a bombed refinery.

The film's expression is based on a unique relation between sound and image. The changes from pure impression to alienated sound/image collage and analytic documentation reveal as well the filmmaker's development during his voyage. The effect of these images is less contrast than an integrated whole. The search for mines and the dancing couple, the markets and the shelter, the blues and samba of daily routine or those

greetings the filmmaker delivers from a soldier to his family: "I'm still alive."

Do Managua's kids care about the Dodgers? They do, and this is a truth as well. (Notes by Andreas Wildfang)

Jeffrey Skoller will be present to screen and discuss his films.

## 2. FEMINIST DOCUMENTARY

**GIRLTALK**  
Directed & produced by Kate Davis  
(85 min., USA, 1988)  
Tuesday, February 21  
8 p.m. \$4/\$2 members

This non-fiction film intimately portrays the lives of three runaway girls from Boston, Massachusetts. Music, humor, and bedroom talk play against the disturbing reality of the girls' childhood.

The juvenile courts are after Pinky. Her father left home when she was little. Her mother was deemed a "neglectful parent." Age 14, Pinky is both childlike and jaded. While obsessed with pop music and anything pink, she refuses to go to school and frequently runs away.

Mars, on the street since age 13, now works as a stripper. She left home after her father threatened to take her to "a motel room and break her in right." In her strip routine, Mars performs cartwheels, plays hopscotch, and rides a tricycle. She calls the bartender "Daddy" and says the work allows her to be a child for the first time in her life.

Pregnant at 18, Martha plans a life for her child. From ages six through twelve, she was sexually abused by her foster father. After he was sent to prison, Martha lived in over twenty homes and institutions. The film follows the birth of her baby, and Martha writes

poems which dramatically reflect the pain and remarkable strength of all three girls.

Kate Davis will be present to screen and discuss her film.

## 3. ACTIVE DOCUMENTARY

**PROMISES TO KEEP**  
The struggle for a shelter for the homeless  
produced, written, & directed by Ginny Durrin  
(57 min., USA, 1988)  
Tuesday, February 28  
8 p.m. \$4/\$2 members

"There's a roof over my head, that's the main thing."

"Mitch is one of the people who teach you that you're not your things...you are spirit." (Martin Sheen)

This film by independent maker Ginny Durrin tells the story of the four-year struggle of Mitch Snyder and The Community for Creative Non-Violence to get funding to create a decent shelter for the homeless in Washington D.C., a shelter which might become a model for the nation. Narrated by Martin Sheen, *Promises to*

Keep is a story of politics, activists, media, morality, and, most importantly, the homeless themselves. The film captures tense public hearings and confrontations, the dramatic death-bed fast of Mitch Snyder, and revealing portraits of bureaucrats, activists, and homeless people. Though it is the story of a particular struggle, *Promises to Keep* is also a universal story of the struggle for human dignity.

Ginny Durrin has been producing and directing award-winning social issue films for fifteen years. She will be present to screen and discuss her film.

For further information on Buffalo organizations addressing the issues raised in these films, please contact:

Western New York Peace Center/Pledge of Resistance  
472 Emslie Street, Buffalo, NY 14212 (716) 856-2100

Food for All, 100 Wadsworth Street, Buffalo, NY 14201 (716) 883-7717



Granny with Mitch Snyder in *Promises to Keep*, Durrin Prod., Inc.,



## PERFORMANCE - Live from Australia! A U.S. Premiere LENIN LIMBO

Friday, February 10 8 p.m. \$5/\$3 members

Having abandoned a career in law, **Lenin Limbo** now roams the Australian countryside as a busker, performing fast-paced one-man shows on street corners, in pubs, and in outdoor theater festivals from Adelaide to Alice Springs. The subjects of his self-styled "infotainment" are best revealed in the titles of recent works: *Les Unemployables* (set in a gutter outside a theater selling fifty-dollar tickets for "Les Miz"), *Take a Good Look at U.S. Bases* (inspired by Limbo's arrest for trespassing on the U.S. spy-satellite base at Pine Gap), *Global Oppression Expose & Festival of Poverty*, and *Three Hundred Bucks a Week is Not a Living Wage*. The epitome of his low-tech, found-object, instantaneous style, however, is *WUTHERING HEIGHTS: The Live!!!* Miniseries, a "gothibilly" adaptation of Emily Brontë's novel which can run anywhere from 20 minutes to 6 hours, and which enlists the entire audience as cast members, incorporating such "gestures toward pop/pap kulcha" as songs by Noel Coward, Otis Redding, and Patsy Cline to

cover homelessness, domestic violence, aboriginal land rights, and the redistribution of wealth. His performance at Hallwalls, sure to be full of surprises, marks **Citizen Limbo's United States debut.**



Lenin Limbo, February 10.

## VIDEO VIEWING ROOM The Erl King

continued from page 1

Fulkerson and Jim Staley, ZEV on percussion, 14 Karat Soul, and a classical Scottish bagpipe work." The title of this project and its primary source material derive from a poem by Goethe entitled *Der Erlkœnig*, set to music by Franz Schubert in 1821. In the poem a father, carrying his son through a forest on a stormy night, attributes the son's cries of danger to fear of the storm. But it is the Erl King who is causing the cries of fear, by his attempts at drawing the child away with enticements of games, singing, and dancing. The boy resists the seduction, but the father has realized the nature of his son's fears too late. The father leaves the forest with his dead child in his arms.

"Goethe based his *Der Erlkœnig* on northern European myths and folktales. Many of the fantasy images conjured by Weinbren and Friedman—a disembodied hand picking flowers, Narcissus-like reflections in the lake, the Erl

King's nymphlike daughters frolicking in the forest—derive from this verdant symbolism. Moreover, the form of the oral tradition, the ever-changing versions of an ancient folktale, the layering of disparate images and sounds, the inconsistency of narrative time and setting, and the delicate interweave of past and present all create an appropriate analogue to the high-tech format of the interactive video" (Regina Cornwell, *Art In America*, Jan. 1988).

The work's other major source is the life and work of Freud, especially the "Burning Child" dream from *The Interpretation of Dreams*. In this narrative, a father's long vigil at his child's sickbed ends when the child dies. He goes to the next room to rest after days and nights of constant attention to his dying child. But in the next room he leaves the door open so that he can see where his dead child's body lies. After a

few hours of sleep, the father has a dream. The child stands beside his bed whispering reproachfully, "Father, don't you see I'm burning?" The man wakes and rushes to the next room where his child's dead body is burning from a fire started by a candle.

Like Brian Springer, Weinbren and Friedman examine and extend the technologies that pervade our daily life, including interactive technologies which typically facilitate the exchange of information: telephones, automated banking machines, home shopping on cable TV, video arcade games, sales kiosks in shopping malls. But *The Erl King* extends interactivity into psychological spaces that we must explore not with precision but with intuition—each viewer publicly "re-telling" his/her own story of *The Erl King* according to a private attention.

already reside here. For more information, contact Edmund Cardoni, Fiction Curator.

### NYSCA Sponsored Projects Grants

New York State visual and performance artists interested in applying for 1989-90 NYSCA Sponsored Projects grants through Hallwalls should contact Catherine Howe, Exhibitions Curator, or Ron Ehmke, Performance Curator, by Friday, January 27, for information.

### Open Houses

Hallwalls will host two open houses in the gallery during January and February. The first will take place on SUNDAY, JANUARY 15, from 6 to 7 p.m., as a prelude to the special musical event being presented downstairs in The Vault, "Jazz Meets Blues," a tribute to Martin Luther King Jr. The second open house will be held on SUNDAY, FEBRUARY 26, from 1 to 5 p.m.

### Call for Work

Hallwalls is now accepting slides of work in all media for an exhibition to be mounted in June 1989. The theme of the exhibition is the relationship between nature and culture. Send slides with SASE to Catherine Howe by February 10.

## EXHIBITIONS: FEBRUARY VULGAR REALISM

Kathe Burkhart  
Barbara Gallucci  
Carter Hodgkin  
Debra Jenks  
Katharine Kuharic  
Julia Kunin  
Josie Robertson  
Susan Tallman

Curated by  
Catherine Howe  
February 11 - March 17  
Opening Reception:  
Saturday, February 11,  
9 p.m., FREE

This exhibition of recent painting and sculpture features the work of eight emerging artists from the New York City area who offer a critique of dominant culture, both its historical and its hysterical manifestations. This is realized through the exploitation of several familiar genres: modern furniture, the movie-goddess, the Sunday comics, Neo-Platonics, and Abstract Expressionism, to name just a few.

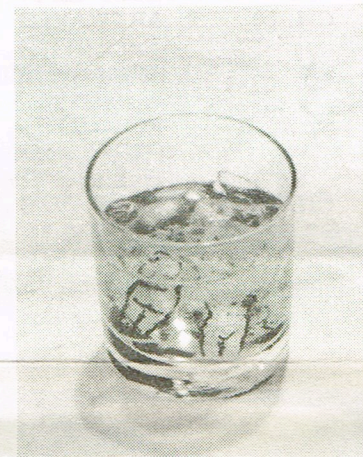


Screwed: from the Liz Taylor series, 1986  
photo: Feature, Chicago



Chromosome, Carter Hodgkin 1988

## Opening the same night: "NO SALESMAN WILL CALL" Paul Dickinson



"I'm in a tailspin. I need help. I need a voice. I can't describe it. It's like my first-grade teacher, like my father, my mind. I'm listening to it

now. I can't hear it. It's so reassuring. It sounds like the ocean. It's going to make me different, a different person . . ."

This audio-based installation incorporates elements of educational media and subliminal self-help recordings with viewer-activated playback systems. Hidden triggers activate recordings which simultaneously appeal to and undermine the viewer's need for a voice of control and reason. This voice, both calming and antagonistic, thwarts the role of the "internal voice" as narrator and interpreter. An interior monologue is represented, but is it the right one?

**Paul Dickinson** lives in Buffalo. He has recently joined the staff of Hallwalls as Technical Director.

## MUSIC JAZZ MEETS BLUES

a musical celebration in honor of Dr. Martin Luther King Jr.  
Sunday, January 15

7 p.m. \$5/\$3 Hallwalls members

Members of Buffalo's venerable **Colored Musicians Club** travel uptown to the theater district for this holiday tribute featuring jazz by **Pappy Martin & the Love Supreme Jazz Ensemble** (performing works by Wayne Shorter), and blues by the **Count Rabbit Blues Band**. An open house with free refreshments will precede this event in the 4th-floor gallery at 6 p.m.

## ARTS-IN-EDUCATION: OPPORTUNITIES FOR ARTISTS

Hallwalls' Arts-in-Education Program is seeking proposals from artists in any medium who are interested in working with students in various Buffalo elementary and secondary schools during the 1989-90 school year. Because our program is specifically dedicated to expanding awareness and teaching knowledge of contemporary art, we are primarily interested in artists who use non-traditional approaches and whose work addresses current issues and concerns in both art and the world at large. Proposed presentations can range from one to five days in duration, but preference will be given to longer rather than shorter projects. Proposals should detail specific plans for implementation, including a list of materials needed. Prior teaching experience is helpful but not necessary, although applicants should be capable of working effectively with both school-age children and teachers. Please send a current resume and any support materials to Cheryl Jackson, Education Coordinator, c/o Hallwalls.

## VIDEO EDITING FACILITY

VIDEO EDITING WORKSHOPS IN JANUARY & FEBRUARY:  
Basic Video Editing with 3/4" & RM440 System:

Wednesday, January 4, 6 - 9 p.m.  
Thursday, January 19, 6 - 9 p.m.  
Monday, February 6, 6 - 9 p.m.  
Thursday, February 9, 6 - 9 p.m.

Fee: \$15.00

Advanced Editing with Video Typewriter & Digital TBC:

Monday, January 16, 6 - 9 p.m.  
Tuesday, January 24, 6 - 9 p.m.  
Monday, February 20, 6 - 9 p.m.  
Thursday, February 23, 6 - 9 p.m.

Fee: \$8.00

To reserve editing time or space in a workshop, or for further information, contact Video Editing Coordinators Don Brennan or Cheryl Jackson at Hallwalls, 854-5828, Monday through Thursday, 4 p.m. to 8 p.m., or Friday, 4 p.m. to 7 p.m.

## ANNOUNCEMENTS

### 1989 Inter-Arts Regrants

For the third consecutive year, Hallwalls is administering a program of regrants to artists working alone or collaboratively on interdisciplinary art projects. Artists from Upstate New York, Ohio, and West Virginia are eligible to apply for projects whose finished form encompasses two or more media. Complete guidelines and detailed application forms can be obtained from Hallwalls in person or by mail. **DEADLINE: COMPLETED APPLICATIONS AND SUPPLEMENTAL MATERIALS MUST BE POST-MARKED OR DROPPED OFF AT THE HALLWALLS OFFICE BY MONDAY, APRIL 3, 1989.** All applications will be reviewed and grants awarded by an outside panel representing all three participating states. Last year's panel awarded \$20,000 in twelve separate grants in amounts ranging from \$1,000 to \$3,000. Funds for these grants are provided jointly by The Rockefeller Foundation and The National Endowment for the Arts, a federal agency.

### Inter-Arts Regrant Workshop for Applicants

Members of the Hallwalls staff will offer the first of two practical workshops to assist prospective applicants for the 1989 grants on TUESDAY EVENING, FEBRUARY 7, at 8 p.m. in The Vault. (A second

workshop will be offered in early March.) Such questions as what qualifies as an "interdisciplinary art project" (as defined by the guidelines) and what doesn't, what sorts of projects have been funded in past years, how to prepare a project budget, and what to submit for supplemental materials will be addressed. There is no charge for this workshop, and all interested artists are invited to attend.

### 1989-90 Hallwalls Writer-in-Residence

For the second consecutive year, the Hallwalls Fiction Program will be selecting a Writer-in-Residence to work in Buffalo for a period of 6 to 8 weeks. Accomplished fiction writers whose work defies conventions while pushing the limits of language and the storytelling art are encouraged to apply. The chosen writer will receive a generous stipend and housing for the duration. 60% of the writer's time will be devoted to writing, with 40% spent in public service to the community. Since the chief intent of this residency is to bring a writer from outside the community into contact with writers and audiences here as a mutually beneficial experience (as was the case with our 1988 Writer-in-Residence, Holly Hughes), preference will be given to applicants who do not



JANUARY/FEBRUARY  
CALENDAR-AT-A-GLANCE  
(See Inside For Complete Descriptions)

January

2	Monday	10 a.m.—4 p.m. 10:30 p.m.	CH. 10	Drop off work for SIN? <b>ARTWAVES</b>
3	Tuesday	10 a.m.—4 p.m.		Last day to drop off work
4	Wednesday	6—9 p.m.	\$15	Basic Video Editing Workshop
5	Thursday	5 p.m.		Deadline for submitting tapes to <b>HOME VIDEO THEATER</b>
		8 p.m.	\$5/FREE	<b>FIRST THURSDAY: SIN BINGE</b>
7	Saturday	9—11 p.m.	FREE	<b>SIN?:</b> Exhibition Opening
				<b>SIN?:</b> Video Viewing Room
				Also opening in the <b>VVR: VIEWING BABY</b>
9	Monday	7 p.m.		FROM THE BLIMP Artists Advisory Board Meeting
		10:30 p.m.	CH. 10	<b>ARTWAVES</b>
10	Tuesday	8 p.m.	\$4/\$2	<b>FILM: SOLO SUNNY</b>
11	Wednesday	8 p.m.	\$4/\$2	<b>FILM: GDR SUPER-8</b>
12	Thursday	8 p.m.	\$4/\$2	<b>FILM: IN THE MIRROR TRAP</b>
15	Sunday	6—7 p.m.	FREE	with C.M. Schleime <b>HALLWALLS OPEN HOUSE</b>
		7 p.m.	\$5/\$3	<b>MUSIC: JAZZ MEETS BLUES</b>
16	Monday	6—9 p.m.	\$8	Advanced Video Editing Workshop
		10:30 p.m.	CH. 10	<b>ARTWAVES</b>
19	Thursday	6—9 p.m.	\$15	Basic Editing Workshop
23	Monday	10:30 p.m.	CH. 10	<b>ARTWAVES</b>
24	Tuesday	6—9 p.m.	\$8	Advanced Editing Workshop
30	Monday	5, 7, & 9 p.m.	\$2.50/\$2	<b>FILM: THE NON-PROFESSIONALS</b> at Woldman Theater, UB
		10:30 p.m.	CH. 10	<b>ARTWAVES</b>
31	Tuesday	5, 7, & 9 p.m.	\$2.50/\$2	<b>FILM: IS IT EASY TO BE YOUNG</b> at Woldman Theater, UB

February

1	Wednesday	8 p.m.	\$4/\$2	<b>FILM: CINE FANTOM</b> with Helmut Merschmann
2	Thursday	8 p.m.	\$4/FREE	<b>FIRST THURSDAY</b>
6	Monday	6—9 p.m. 9:30-10:30 p.m. 10:30 p.m.	\$15 CH. 10 CH. 10	Basic Editing Workshop <b>HOME VIDEO THEATER</b> <b>ARTWAVES</b>
7	Tuesday	8 p.m.		FREE INTER-ARTS GRANT WORKSHOP
9	Thursday	6—9 p.m.	\$15	Basic Editing Workshop
10	Friday	8 p.m.	\$5/\$3	<b>PERFORMANCE: LENIN LIMBO</b>
11	Saturday	1 p.m.	FREE	<b>PERFORMANCE WORKSHOP: L.L.</b>
		9 p.m.	FREE	<b>EXHIBITIONS OPENING: VULGAR REALISM &amp; NO SALESMAN</b>
				WILL CALL
				<b>VVR: THE ERL KING</b>
13	Monday	9:30-10:30p.m.	CH. 10	<b>HOME VIDEO THEATER</b>
		10:30 p.m.	CH. 10	<b>ARTWAVES</b>
16	Thursday	8 p.m.	\$4/\$2	<b>FILM: JEFFREY SKOLLER</b>
20	Monday	6—9 p.m.	\$8	Advanced Editing Workshop
		9:30-10:30p.m.	CH. 10	<b>HOME VIDEO THEATER</b>
		10:30 p.m.	CH. 10	<b>ARTWAVES</b>
21	Tuesday	8 p.m.	\$4/\$2	<b>FILM: GIRLTALK</b> with Kate Davis
23	Thursday	6—9 p.m.	\$8	Advanced Editing Workshop
26	Sunday	1—5 p.m.	FREE	<b>HALLWALLS OPEN HOUSE</b>
27	Monday	9:30-10:30p.m.	CH. 10	<b>HOME VIDEO THEATER</b>
		10:30 p.m.	CH. 10	<b>ARTWAVES</b>
28	Tuesday	8 p.m.	\$4/\$2	<b>FILM: PROMISES TO KEEP</b> with Ginny Durrin

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 \_\_\_\_\_

Calling all Artists,  
Calling all Audiences: It's

SIN?

The 1989 Hallwalls Members Show

FIRST THURSDAY SIN BINGE:

A Marathon Evening of Members' Performances,  
Videos, Readings, Films, Music: Thursday, January 5,  
8 p.m. \$5 / Members FREE  
MEMBERS VISUAL ARTS & VIDEO EXHIBITION  
OPENING: Saturday, January 7, 9 - 11 p.m. Deadline  
for submitting work in all media: Monday & Tuesday,  
January 2 & 3, 10 a.m. to 4 p.m.

(Any large works requiring the use of the freight elevator  
must be dropped off between 10 a.m. and 12:00 Noon or  
between 1:00 and 3:30 p.m.)

As this calendar arrives in  
the holiday mail, with  
messiahs & New Year's  
resolutions on everybody's  
mind, there's still time to  
submit work in all visual &  
performance media to the  
Hallwalls 1989 Members  
Show, SIN? Why "sin"? Well,  
last year's show was called

SKIN! Why the question  
mark? Hey, we're an arts  
center, not a theological  
seminary: you tell us—in  
your art—what you think sin  
is, or what could possibly  
qualify as "sin" in 1989. Is  
the very category obsolete?  
Have we truly been delivered  
from evil? Does anything go?

Is Jimmy Swaggert really  
sorry? All current members of  
our congregation are eligible  
to submit work on this  
theme, & anyone reading this  
who is not yet a member of  
the faithful can join by simply  
filling out the membership  
form above & bringing it (&  
the appropriate alms) with  
you when you drop off your  
work. HALLELUJAH!

FEBRUARY  
FIRST THURSDAY  
Thursday, February 2  
8 p.m.

\$4 / Members FREE

Proposals are still being  
accepted for performances,  
readings, films, videos, &  
Vault installations for  
February & all future FIRST  
THURSDAY events. Modest  
honoraria available. All  
artists from the Snowbelt/Rust  
belt/North Coast/Niagara/Frontier/Great  
Lakes/FingerLakes region are  
eligible. Contact the Program  
Director with proposals or for  
information.

HALLWALLS STAFF

Elnora Banks	Administrative Assistant
Don Brennan	Video Editing Coordinator
Jurgen Brunting	Film Co-Curator
Edmund Cardoni	Interim Program Director/Fiction Curator
Paul Dickinson	Technical Director
Dawn Dumpert	Inter-Arts Grant Coordinator
Ronald Ehrnke	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
Don Metz	Music Curator
Kathleen Sherin	Exhibitions Assistant
Christine Tebes	Executive Director
Diane Wiedenbeck	Development Director/Publicist
Andreas Wildfang	Film Co-Curator

INTERNS

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

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the National Endowment for the Arts, Washington, DC, a federal agency; the  
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Composer, National Heritage Trust, The Buffalo Foundation, Greater Buffalo  
Press, Half & Half Trading Co., Eckel Florist & Garden Center, Wehle Electric,  
Lawley Service Inc., Matthews, Bartlett & Dedeker, Inc., Swiss Chalet, Walton  
Associates/SKYLINE, Graphic Controls, The Seymour H. Knox Foundation, The  
Rockefeller Foundation, Tops Friendly Markets, The Margaret L. Wendt  
Foundation and Phillip Morris.

Hallwalls is a member of the National Association of Artists' Organizations,  
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an associate member of Canada's ANNPAC (the Association of National Non-  
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Pinky, from GirlTalk, February 21

Non-Profit Organ.  
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**HALLWALLS**  
CONTEMPORARY ARTS CENTER  
700 Main Street, 4th Floor, Buffalo, NY 14202 716 854-5828  
**JANUARY/FEBRUARY 1989**