

HALLWALLS
CONTEMPORARY ARTS CENTER
700 Main Street, 4th Floor, Buffalo, NY 14202
716-854-5828

Non-Profit Organ.
U.S. POSTAGE
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BUFFALO, N.Y.
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TO:

An Evening of Objectionable Art

"It is frightening that at a time when the rest of the world seems to be discovering freedom and liberty for all people to express their ideas, we seem to be giving it up." (William H. Luers, President, Metropolitan Museum)

"Art backers are hardly overreacting when they call the Senate proposal an abridgement of artistic expression and an attempt at intimidation that would have a chilling effect." (Buffalo News editorial)

"I see artists going scared, changing their work...Don't you?" (Karen Finley)

Friday, October 20, 1989
8 p.m. FREE

In recent weeks, alarming attempts have been made by certain members of Congress to define what is and isn't "art" by regulating the content of the art that can be funded by the National Endowment for the Arts. As this calendar goes to press, measures that would deny funding for five years to the two arts organizations which mounted exhibitions of controversial works by **Andres Serrano** and **Robert Mapplethorpe**, and which would restrain the NEA from funding such "obscene or indecent materials" in the future, have made it to the floor of the U.S. Senate.

By the not so indirect route of financial penalties and threats against the organizations and agencies which exhibit and materially sustain artists' work, the pro-censorship forces really seek to silence artists whose work disturbs or offends them, or whose vision lies outside their narrow range of acceptability.



As an alternative space, Hallwalls is committed to the free expression of ideas by artists, and to providing a critical forum where serious art—no matter how disturbing some may find some of it—can be exhibited and discussed. In this spirit, and in solidarity with our fellow art spaces around the country, we invite you to this special celebration of artistic freedom.

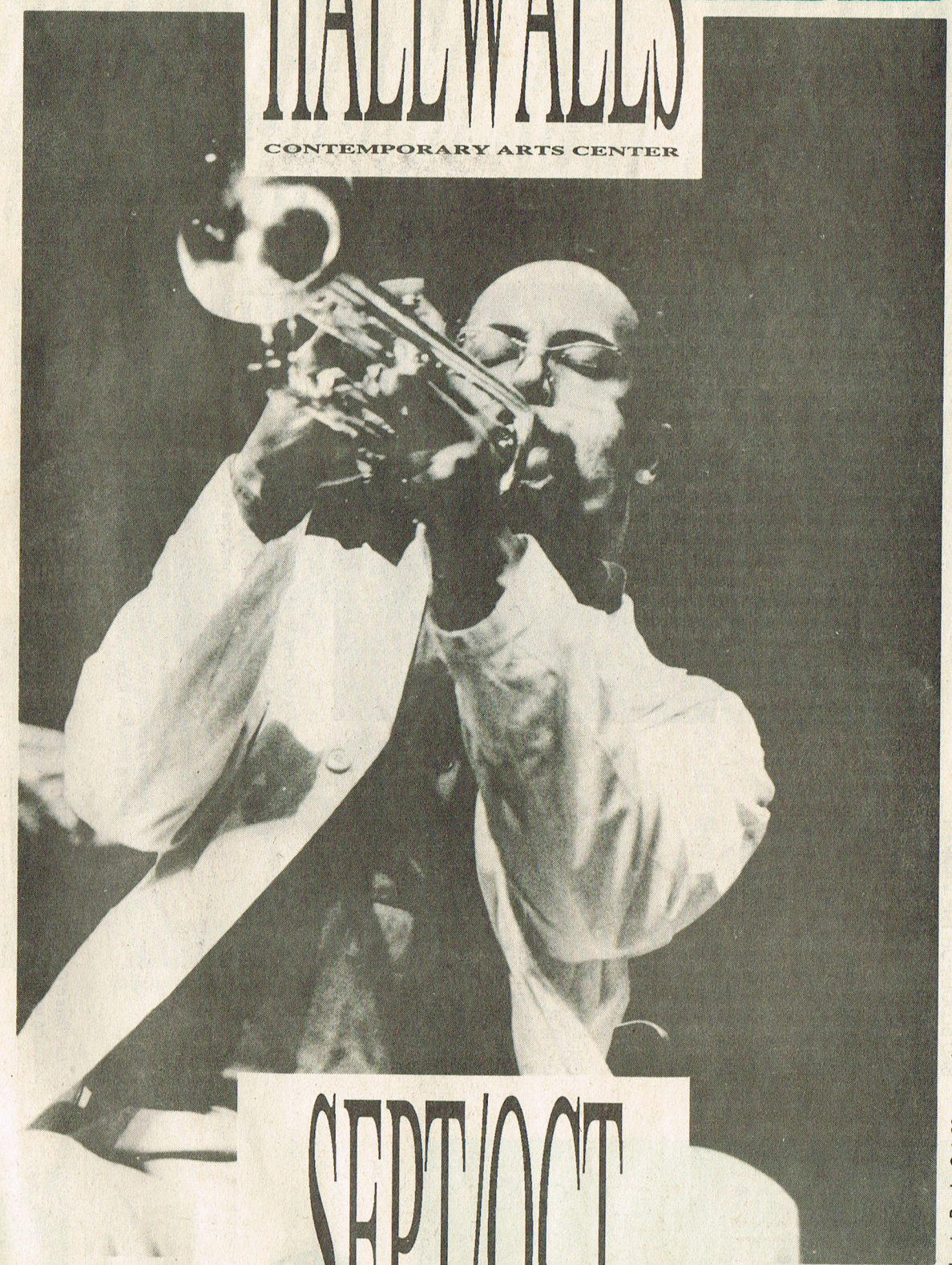
Topping the schedule so far is the excellent one-hour Arena/BBC profile of Mapplethorpe and his work which was shown with both the Whitney retrospective of the photographer's work and the offending show that was cancelled by the Cooperan and picked up by the Washington Project for the Arts (WPA). Filmmaker Sandy Daly will be present to screen and discuss her 1970 film, *Robert Having his Nipple Pierced*, with narration by Patti Smith, as well as her association with Mapplethorpe (the "Robert" of the title) and the issue of the censorship. Also scheduled (by special arrangement with the artist) will be a specially produced videotape of *It's Only Art*, Karen Finley's rousing performance at the recent anti-censorship rally by artists in New York City. (Finley credits Hallwalls with giving her her first invited gig back in 1982.) There will be lots of other videos, films, and live performances and speakers, along with ample opportunity for the audience to discuss the art and the issue of censorship.

(The Mapplethorpe video is being screened by special arrangement with the BBC and the WPA, with special thanks to Philip Brookman at WPA.)

Karen Finley photo: Dora Ann McAdams

HALLWALLS

CONTEMPORARY ARTS CENTER



SEPT/OCT

LESTER BOWIE

SEPT/OCT

1989

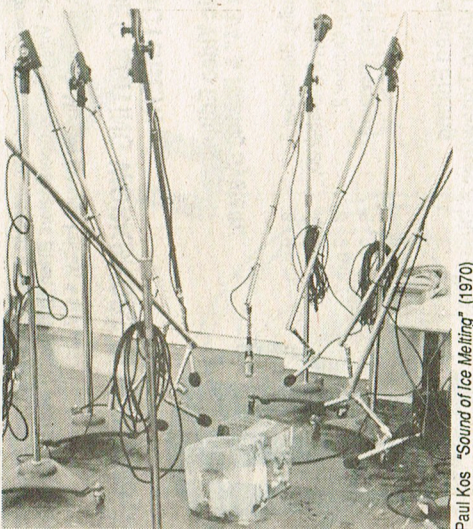
Lester Bowie, Oct. 29, cover photo: Jak Kilby

The San Francisco Bay area was one of the sites of the first flowering of Conceptual and process-based art in the U.S. This exhibition is the first attempt at a colloquy between some of the artists who initiated this Conceptual practice and an emergent new generation, and will present projects by nine Bay Area artists.

The first generation will be represented by **Terry Fox, Tom Marioni, Paul Kos, and David Ireland.** These artists share a common concern with issues of place, action, and sound, often linking mundane objects and activities in elegaic tableaux and installations. **Kos** will exhibit documents of a 1987 action in which he trained a hundred homing pigeons to return to Berlin—where he was working at the time—from sites in Italy, Germany, Yugoslavia, and Austria, each with a tiny bell and American or Soviet flag fastened to its feet. Visual artist/percussionist **Marioni** will exhibit drawings made by hours of playing on sandpaper with drum brushes dipped in silverplating.

Representing the second generation will be **Lutz Bacher, David Dashiell, Dawn Fryling,** and the collaborative team of **Jon Winet & Margaret Crane.** This generation is marked by an engagement with issues surrounding sexuality, social identity, and the media, and with the rhetorical underpinnings of objects. **David Dashiell** will exhibit a series of funhouse mirrors combining representations of the seven deadly sins with contemporary diseases. An installation by **Winet & Crane** combines photomurals and a video.

The exhibition has been curated by **Nayland Blake**, artist and Program Coordinator at San Francisco's New Langton Arts. Hallwalls has published a catalog with essays by Blake himself and writer **Reynold Pritikin**, Director of New Langton Arts. Both the exhibition and the catalog have been supported in part with a special grant from the Museum Aid Program of the National Endowment for the Arts, a federal agency.



Paul Kos "Sound of Ice Melting" (1970)

IN THE ARTS COUNCIL:

Tanya Zabinsky

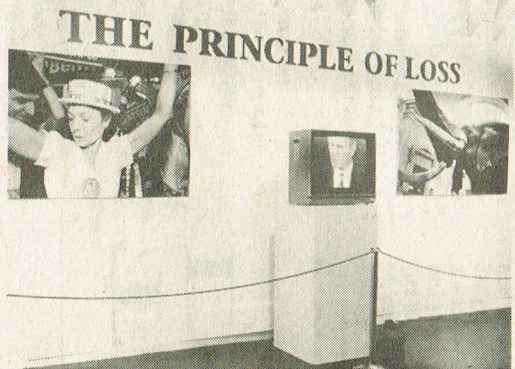
Opening September 15, 9 p.m.
through November

Tanya Zabinsky, a Buffalo-based artist, will show her work in the gallery of the Arts Council in Buffalo & Erie County, downstairs from Hallwalls on the ground floor of 700 Main Street. Zabinsky works with handpainted fabric to create original visual narratives on themes of nature, healing, and holism. These elegantly simple tales express a view of the world that is life-affirming, celebrating the intimate union of human beings with nature.

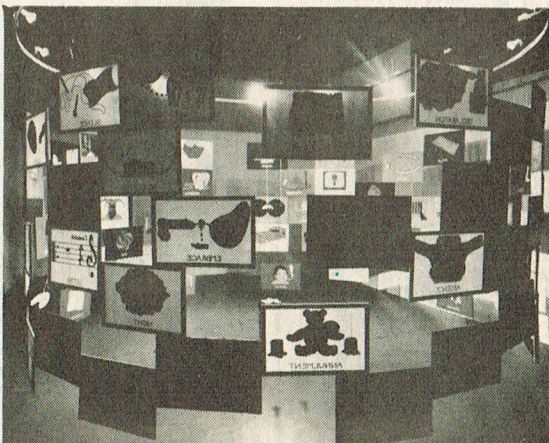
BAY AREA CONCEPTUALISM: TWO GENERATIONS

Curated by **Nayland Blake**
September 15 through November 10, 1989

Opening Reception:
Friday, September 15
(Curtain Up!)
9 p.m.
FREE



Margaret Crane/Jon Winet
"Election Night Event" (Nov. 8, 1988)



David Dashiell "A Lover's Discourse" (1987)

THE PROJECT ROOM

If you are a visual artist living in the Niagara Frontier region (Western New York and Southern Ontario), Hallwalls invites you to submit slides and proposals for installations in The Project Room, the large side gallery which lies just past CEPA to the right of our main gallery. We welcome a wide range of project proposals, from one-person shows of painting and sculpture to site specific installations. If interested, submit slides, resume, and a one-page proposal to **Charles Wright**, Exhibitions Curator.

25 hrs.

Continuous art & entertainment
9 p.m. Friday, Sept 15
through
10 p.m. Saturday, Sept 16
FREE

The CURTAIN goes UP Friday night at 9 (on the 4th floor) for the unveiling of BAY AREA CONCEPTUALISM, our first exhibition of the season, and STAYS UP all night Friday, all day Saturday, and into the night again (on the 2nd floor) for this potpourri of pajama party fun. Art so NEW it doesn't even exist yet! BLASTS FROM THE PAST from the first 15 years of Hallwalls programming! Special guest appearances by the MOST FASCINATING PEOPLE you have ever met in your entire life! Tricks AND treats! Not to mention those little personal attentions that make all the difference! After the theaters let out, after your after-theater supper and after-dinner mint, even after closing time on Friday, we'll still be here, so why not come down and join us? Remember, at Hallwalls our motto is WE NEVER CLOSE. You're welcome to come and go as you please, but think how much MORE FUN it would be to bring your own sleeping bag and bag a few Z's in our special PUSSYCAT LOUNGE, or vow to stay awake through the whole sordid affair, bolt upright in our brand new FOAM-PADDED ARM CHAIRS! Complimentary caffeine and/or naturally tranquilizing L-tryptophane (which occurs, as we know, in warm milk and roast turkey, and what could be more American than that?) will be dispensed at the door for those wishing either to heighten their awareness of the sensory delights offered for their delectation or nod off to the lull of CONTEMPORARY ART taking place LIVE before their drooping eyelids. Don't worry: we'll wake you up if anything INTERESTING happens!

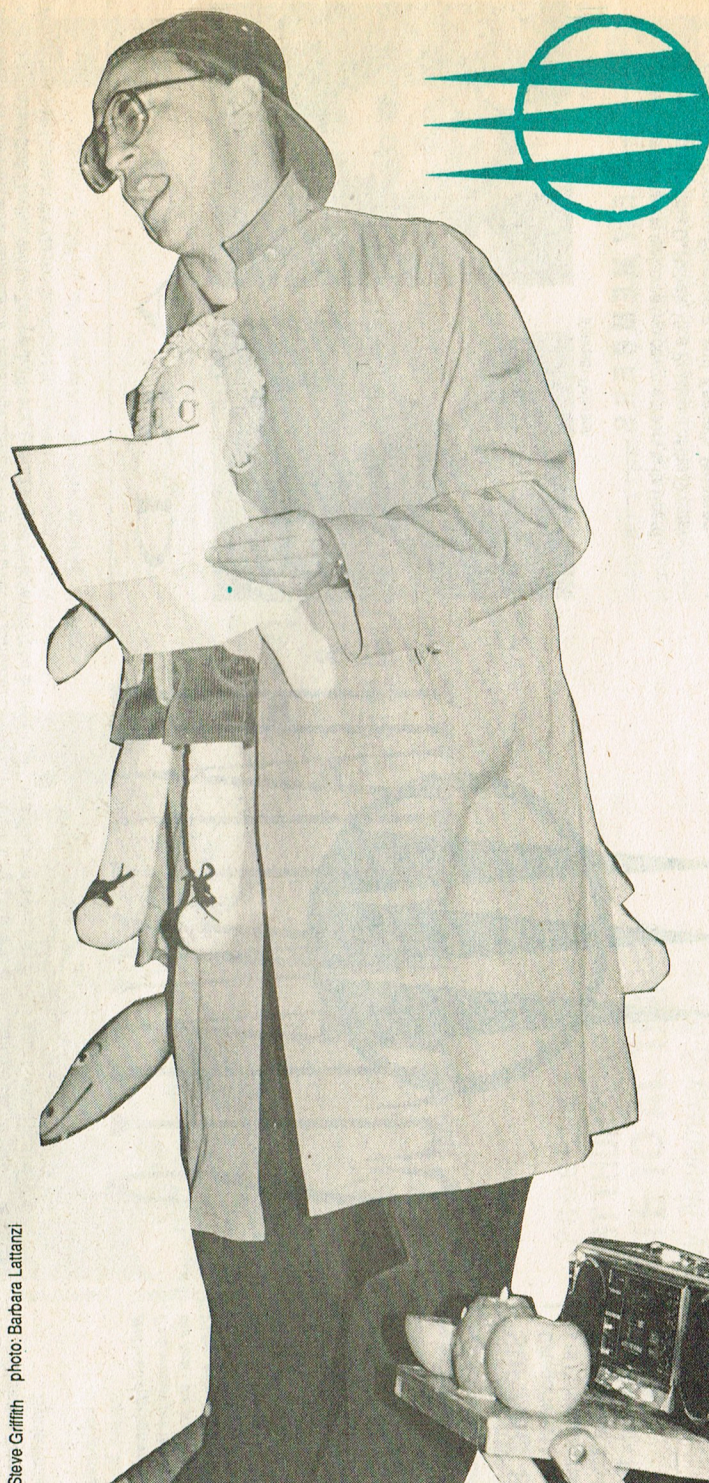
During the weekend of CURTAIN UP!, help us keep it up at Hallwalls. At certain key points in the wee hours of THE TWENTY-FIVE HOUR SHOW—somewhere between 2 a.m. and 10 a.m. Saturday morning, and again from noon to 4 p.m. Saturday afternoon—we'll offer an open mike and open screen to those of you who care to bring your own films, videotapes, rants, noodlings, arias, recitatives, bagatelles, two-part-inventions, five-finger-exercises, eight-legged-essays, cooking demonstrations, or even deeds defying description. Just be sure to check in with the emcee so we'll know you're out there. First come, first served. Fifteen minutes max per segment, please. (If you have LONGER work you want to present, contact Ronald Ehmke at Hallwalls by Wednesday, September 13.) For obvious reasons, our technical staff and equipment will be overtaxed during this marathon event, so the more self-reliant/resourceful/minimal you are, the better. Difficult requests and impatient prima donnas will be ignored. All others—and this means YOU—are welcome.

WANTED:
NEW MEMBERS
FOR HALLWALLS
ARTIST ADVISORY BOARD

First Slide Show, Discussion, & Fun Time
Tuesday, September 19, 8 p.m.
in The Vault

The Hallwalls Artist Advisory Board (AAB) is soliciting new members for the 1989-90 season. The AAB is a group of area artists who meet monthly to review new submissions to the artist slide file, along with slides of their own recent work, and to discuss current art issues and ideas and otherwise have fun. (Last June, Hallwalls opened an exhibition of work by 5 artists selected from the slide file by AAB members.) The September meeting will also give area artists the opportunity to meet the new Exhibitions Curator, **Charles Wright**.

Steve Griffith photo: Barbara Lattanzi



October 5 8 p.m.
\$4/members free

PERFORMANCE/VIDEO/AUDIO/FILM
NOT AVAILABLE IN CHINA
Two performance works in progress

Vito Saeli
I'M AN ADULT NOW
A journey into middle adulthood
& male pattern baldness

Magilla Schaus
WHAT I'M TRYING TO SAY IS...
Controlled raving from the
past, present, & future

CANADA IS BIGGER THAN THE U.S.

FIVE Evenings of Experimental Film from Canada
September 2 - October 29, 1989

September 2
BAD BLOOD FOR THE VAMPYR
& Other Films by Lysanne Thibodeau

October 16
Philip Hoffman
plus films by Richard Kerr

October 17
THE DEATH OF THE CINEMA
Mike Hoolboom

October 28
URINAL
John Greyson

October 29
Gloria B., Bruce La Bruce,
& Candyland Productions
10:30 p.m. Late Show

All screenings begin at 8 p.m.,
unless otherwise indicated.
\$4/\$2 members



"Bad Blood for the Vampyr" Peter Guchot

Late last May and early June I had the opportunity to attend the Experimental Film Congress in Toronto. Although preoccupied by all the rumors I had heard before, I tried to have as much fun as possible. I also used my time to conduct an investigation into the Canadian film avant-garde, the fruits of which grew into this program.

Montreal filmmaker Lysanne Thibodeau, notably absent from the Congress, will be present at Hallwalls to screen a program of her films on September 2. Avoiding the academic structures dominant in Canadian experimental cinema, Thibodeau has been residing since 1984 in Berlin, where her film *Bad Blood for the Vampyr* has attained cult status.

Last Days of Contrition by Richard Kerr (to be screened on October 16, accompanying a presentation by Philip Hoffman) is "a moving poem that speaks of terror and wonder through the desolation of a Western American landscape. . . . Contrition acts as a metaphor for the industrial/military politics of 20th-century America" (*Avant-Garde Profiles*, National Gallery, 1988).

Mike Hoolboom calls his October 17 program "a collection, a heap of Canadian shorts which draws from its subject of endings a variety of startling new beginnings, moving pictures with the understanding that most are already dead, that it is we, the living, who are the exception. . . . This program is not so much an allegory for the end of a medium approaching its centenary as a practise that marries postmodern panic with an atomic situation whose power to expose a whole population to death is the underside of the power to guarantee an individual's existence."

On October 28, John Greyson will premiere his new film *Urinal*, which transports a group of dead lesbian and gay artists—including Sergei Eisenstein—to present day Ontario, where they have been summoned to research the systematic policing of public bathroom sex. With an irreverence for historical propriety and a story structure that doesn't discriminate between burlesque, surrealist tableaux, and bitter fact, Greyson employs a mad pastiche to confound straight narrative, as he seeks a solution to gay harassment.

Filmmaker Gloria B. also takes still photographs for one of Toronto's most defiant publications, *JDs*. Billed as the "softcore 'zine for hardcore kids," publisher Bruce La Bruce has produced a fanzine for gay punks, "for people against the gay establishment." With its graphic depictions of homoeroticism in the punk and skinhead communities, *JDs* has fast become the alternative for an already alternative culture, and is so far underground it would take a Gulf mining team a year to find it. On October 29, you can join the expedition when Gloria, Candy, and Bruce screen works of graphic gay punk eroticism which haven't "penetrated the barriers" until now.

This series is made possible with additional funds from the Film Bureau at Film/Video Arts and the Canada Council.



"In an era of confused ideologies, conformity, blatantly corrupt, irresponsible government, inflation, and the general hardship for artists to survive with the cost of living, why is complexity and the subsequent obscurity of the statement to be admired?"

"Seen en masse at the Congress, one realized experimental film had become a genre, an institutionalized form. No longer are words such as avant-garde or underground appropriate."

"It is tiresome to generalize, but there did seem to be certain filmic tendencies in the official screenings, particularly in the films from North America. Landscapes, endless superimpositions (with often seemingly arbitrary image combinations), text on screen, a lack of human beings depicted, and a definite detachment from contemporary political and social issues."

"There is a vast array of experimental films that have attempted to invent, expand or subvert commercial and experimental film language in an original way. Unfortunately, many innovative films have not penetrated the institutional barriers because they do not 'fit' the mandate that officialdom decrees. They are relegated to the off-beat track of independent production, which often reaches more diverse, larger audiences than those that swim in the sanctioned experimental stream."

"I do not deny that experimental film should experiment with forms, but do not hail that as its sole purpose. It must also experiment with content, metaphorical vision, statement, confronting and altering the viewer's preconceptions."

"If experimental film is to continue to evolve, then those holding the power to decide on funding, exhibition, and distribution must also 'experiment' and take risks in supporting new artists and ignore popular, disposable trends."

Quotes by Penelope Buitenhuis, from an article for *Millennium Film Journal*



"In the form of the Letter 'X'" Mike Cartmell 1985

NEW ISRAELI CINEMA

Amos Gitai, one of the leading figures of the New Israeli Cinema, will present two of his films, *House* (1980) and *Wadi* (1981). Born in Haifa in 1950, shortly after the birth of the state of Israel, Gitai has been both acclaimed and villified for his films which reflect a concern for those uprooted by political and economic forces.

HOUSE

(Israel, 1980, 16mm, b&w, 50 min.)

An old house on Jerusalem's West bank is being redeveloped by an Israeli economics professor using Palestinian labor while its former occupants—Arabs and Jews—return to the house and recount fragments of its history. The idea of *House* is simple, but what it reveals so greatly disturbed Israeli Television, which produced it, that the film was banned. After the banning of *House* from Israeli TV, Israeli newspapers wrote that Gitai had made the film to sell to the PLO. Questioned about this on television, Gitai replied, "I offered it to Arafat, but he doesn't buy films in black and white."

WADI

(Israel, 1981, 16mm, color, 45 min.)

In a small valley outside Haifa, Arab and Jewish squatters co-exist peacefully. Living in shacks constructed from the rubble of previous homes, they eke out a modest living on the margins of Israeli society. In *Wadi*, Gitai shows another unacceptable face of Zionism: the Arab, Jewish, and immigrant lumpenproletariat. In their different ways, they are all refugees in their own country: a dispossessed Arab, a Jewish woman rejected by her own because she has married an Arab, and the uprooted Rumanians, unable to adapt. Without status or proper homes, they share a common plight, and it is this which enables them to live as neighbors.

With a
Personal
Appearance
by
Amos
Gitai
October
21
8PM

September 21 - October 26, 1989

Presented in co-sponsorship with the University Union Activities Board (UUAB) of the State University of New York at Buffalo

"With the Glasnost Film Festival, American viewers can now have their first view of the brave new world of Soviet documentary cinema and the work of artists who took Mikhail Gorbachev's policy of openness most seriously" (New York Times).

GLASNOST Film Festival

The dominant and recurring themes of these films include a frank examination of Stalinist repression, open religious sentiment, analyses of serious ecological issues, the Afghan war, women's issues, and attitudes of Soviet teens. Hallwalls is happy to co-sponsor this SUNYAB series, and will offer in addition a presentation of short films by *Cine Fantom*, a Moscow-based group which can still be called "underground."

Cine Fantom combines new film structures with subjects still 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 new and old systems alike by exaggerating reality. The film genres employed range from documentary to animation, but all share a resistance to straight narrative structure.

The Glasnost Film Festival was organized by Emily Tall of the SUNYAB Department of Modern Languages & Literatures. All screenings are free and open to the public, and will take place at Woldman Theater, SUNYAB North Campus, with the exception of *Cine Fantom*, which will be shown at Hallwalls, October 24, 8 p.m. \$4/\$2 members & UB students.



Joan Braderman "No More Nice Girls" 1989

The Politics & Poetics of Feminism, Sexuality, & Reproductive Freedom

September 26 - November 9, 1989

VIDEO
VIDEO

Hallwalls is pleased to present a series of videotapes and films by artists and documentarians that participate in the ongoing cultural discourse on the politics of gender.

This exhibition begins with the assumption that cultural categories of the social and the aesthetic are never entirely separable. Cultures take form from combined symbolic domains that include, among others, the human body and the social order. When the rules of one symbolic domain are transgressed, it is certain to have major consequences in all the others. Thus, to change concepts about the body is part of a dynamic cultural process that impacts and changes the social order. The symbols used in the current abortion debate are charged because they also signify major cultural shifts. Whoever determines the place of women's bodies, sexuality, and reproductive processes in the symbolic hierarchy defines them and defines culture.

This exhibition was organized by Barbara Lattanzi. Special thanks to Karen Ramsbacher for her generous advice.

PROGRAM 1:

SPIRITUAL PORNOGRAPHIES & MATERIAL LIVES

Video Screening of selected videotapes

September 26, 8 p.m. FREE

Martina's Playhouse (1989) by Peggy Ahwesh

This videotape, originally produced as a super-8 film, presents mother-daughter and female-to-female role-play as we watch lively, bold Martina (approximately 3 years old) and her own emerging participation in "the symbolic order."

No More Nice Girls (1989) by Joan Braderman

"Despite the gains made in the past hundred years to achieve fairer treatment for women, [this] tape astutely notes the great distance still to be travelled for full equality. Braderman uses the rapid-fire flow of conversation, images, and text to jog the viewer from passivity to active participation with her keen insights and analysis, while grounding the work in a down-to-earth conversational style" (Valerie Soe).

Mr. Jones, Is It? (1986) by Mary Ann Capehart

This tape could be described as a fictional travelogue, but in this case the heroine travels through personas, not countries.

Not a Jealous Bone (1987) by Cecelia Condit

A video "operetta," this tape tackles the issue of death and aging in a youth-obsessed society. An 82-year-old woman, having found a magic bone, goes searching for her mother, hoping to share it with her.

Reproductive Histories Update (1989) by Chris Hill

Which is the *real* story? The one that actually happened? Or the one that asserts itself as a compelling reality when re-pictured in imagination? Facts of the mind manifested in a fiction of matter—with words and images, Hill "reads" private stories of abortion into the public record.

Valuable On Our Own (1989)

by Sylvie Poirier & Jacqueline Polonko

This document of the massive pro-abortion March on Washington last April 9 is juxtaposed with a subjective narrative that splits and weaves into multiple selves.



Martha Rosler "Born to Be Sold" (1988)



Laura Kipnis "A Man's Woman" (1988)

PROGRAM 2:

ANCHORING OF RELIGION BY MEANS OF SEXUAL ANXIETY, FROM INSIDE & OUT

Video & Film Screening

Tuesday, October 3, 8 p.m.

\$4/\$2 members

Attack on Women's Clinics (1989) by Ira Manhoff

Using an amateur camcorder, Manhoff documented the public activities of Operation Rescue for approximately one year, as well as his interactions with Operation Rescue participants and with the police.

Holy Terror (1986) by Victoria Schultz

This documentary is a revealing inside look at the political activism of the religious New Right, focusing on their anti-abortion efforts and the nature of their impact on American political life.

PROGRAM 3:

ABORTION & THE SOCIAL ORDER

Video & Film Screening

Tuesday, October 10, 8 p.m. FREE

It Happens To Us (1972) by Amalie R. Rothschild

In this pre-Roe v. Wade film, women speak candidly about their abortion experiences, revealing the problems of illegal versus legal, medically safe abortions. This historically important film also presents medical information and a discussion of the contradictions in morality that produced unwanted pregnancy.

Healthcaring From Our End of the Speculum (1976)

by Denise Bostrom & Jane Warrenbrand

During the 1970's the Women's Movement helped to transform the nature of the doctor-patient relationship in the U.S. This film documents American women of different ages and backgrounds who reveal, with their personal stories, the abuse and exploitation of women by doctors and drug companies, which the film places in historical context of the history of medicine in this country.

No Going Back: A Pro-Choice Perspective (1989)

by Irene Schonwit, for The Federation of Feminist Women's Health Centers

This video contains historic footage which graphically presents the 20-year-old self-help group technique of menstrual extraction. This technique is discussed in context of the June 1989 Supreme Court ruling on abortion, just prior to which this tape was produced.

4-9-89: George Get Out Of My Bush and

7-3-89: U.S. Out Of My Uterus (1989)

by Kate Horsfield & Ellen Spiro

These two video artist/activists document, respectively, the pro-abortion March on Washington in April, and the large, spontaneous civil disobedience that occurred in New York City on the day of the Supreme Court ruling on abortion in July 1989.

PROGRAM 4:

OTHER ISSUES OF REPRODUCTION & REPRESENTATION

Video & Film Screening

Wednesday, October 18, 8 p.m.

\$4/\$2 members

Born To Be Sold: Martha Rosler Reads The Strange Case of Baby M (1988)

by Martha Rosler

Noting how media representations of Mary Beth Whitehead—so-called "surrogate" mother in the famous Baby M case—signal the confluence of class, gender, and assigned social role, Rosler goes on to "read" this case as a socio-cultural production. She uncovers and demonstrates the conflicts and contradictions that constitute precisely this "text" with precisely this amalgam of events, attitudes, and representations.

La Operacion (1982) by Anna Maria Garcia

Puerto Rico has the highest incidence of female sterilization in the world. Over one-third of all Puerto Rican women of childbearing age have been sterilized. So common is the operation that it is simply known as "la operacion." Using newsreels and excerpts from government propaganda films, plus interviews with Puerto Rican women, doctors, birth control specialists, and politicians, this film explores the controversial use of sterilization as a means of population control.

A Test For The Nation: Women, Children, Families, and AIDS (1988)

by Alexandra Juhasz for Gay Mens Health Crisis

AIDS highlights many of the problems facing women, children, and families in America today. This videotape addresses the larger issues of reproductive rights, access to quality health care, and the standard of living for many women and children in our society.

PROGRAM 5:

Video Artist Laura Kipnis, in-person

November 8

Laura Kipnis will present two video works: *Ecstasy Unlimited* (1985) and *A Man's Woman* (1988). (See November calendar for further details.)

PROGRAM 6:

Visiting Artist Lori Hiris, in-person

& A Panel Discussion

November 9

Lori Hiris will present her new film *With A Vengeance* (1989). Immediately following this presentation, she—together with Chris Hill and Laura Kipnis—will take part in a panel discussion on feminist media art and politics in the late 1980s.

VIDEO VIEWING ROOM

September 15 - October 27

Opening Reception:

Friday, September 15, 9 p.m.

As part of *THE POLITICS & POETICS OF FEMINISM, SEXUALITY, & REPRODUCTIVE FREEDOM*, the following videotapes will be available to the public for viewing FREE during regular gallery hours:

Martina's Playhouse

by Peggy Ahwesh

No More Nice Girls

by Joan Braderman

Mr. Jones, Is It?

by Mary Ann Capehart

Not A Jealous Bone

by Cecelia Condit

No Going Back: A Pro-Choice Perspective

by Irene Schonit

Reproductive Histories Update

by Chris Hill

A Test For the Nation:

Women, Children, Families and AIDS

by Alexandra Juhasz

A Man's Woman

by Laura Kipnis

Attack On Women's Clinics

by Ira Manhoff

Valuable On Our Own

by Sylvie Poirier & Jacqueline Polonko

Born To Be Sold:

Martha Rosler Reads The Strange Case of Baby M

by Martha Rosler

CALL FOR WORK

VIDEO WITNESSES:

A Festival of New Journalism

DEADLINE FOR ENTRIES:

November 20, 1989

This video festival will reflect on and celebrate a new genre of videomaking evolving out of the growing availability and common use of low-cost consumer video equipment, both nationally and globally. Social, civic, and political events are now scrutinized not only by the mainstream commercial media, but also by individuals—determined videographers—who record events, using "low-profile" consumer technology with which they can avoid harassment or censorship. These "newshounds" and "video witnesses" help make visible the events that mainstream television may ignore. Another intention of this festival is to reflect on the notion of the "newsworthy" event. What is "newsworthiness"? Who decides? Based upon what criteria? Also, how will this concept change as the tools for producing video journalism are broadly disseminated to various publics?

Hallwalls invites you to submit your videotapes (any format, maximum length 20 minutes) for this competition! You must include either a self-addressed stamped envelope or \$5 shipping/ handling fee for the return of your tape. Mail your videotape(s) with a brief (100 words or less) descriptive statement to:

Video Witnesses

Hallwalls Contemporary Arts Center

700 Main Street, 4th floor

Buffalo, New York 14202

Categories of videotapes for which the VIDEO WITNESSES project is seeking work include *The Investigative Report*, *Candid Camera*, *"On-the-Scene" Event Document*, *Event Aftermath*, *Surveillance*, *Agit-Prop Document*, *News Story Re-enactment*, *Staging "News"*, *That Never Happened*, *News Analysis*, and *Video Political Cartoon*.



"Bad Blood for the Vampyr" Peter Gauthier

SEPT/OCT

SEPT/OCT

1989



Sylvie Polinder/Jacqueline Poirier

SEPT

CANADA IS BIGGER THAN THE U.S.

PROGRAM 1:

BAD BLOOD FOR THE VAMPYR
& other films by
Lysanne Thibodeau
8 p.m.

2

Saturday

Friday

BAY AREA CONCEPTUALISM: TWO GENERATIONS

Exhibition Opening 9 p.m.

The Politics & Poetics of Feminism Sexuality & Reproductive Freedom

Video Viewing Room - Opening 9 p.m.

25 HOURS!

Friday, 9 p.m. to Saturday, 10 p.m.

15

SEPT

Tuesday

19

SEPT

ARTIST ADVISORY BOARD SLIDE SHOW, DISCUSSION, & FUNTIME

8 p.m.

Saturday

23

SEPT

FREE FALL

PROGRAM 1:

TRIBUTE TO JOHN COLTRANE
8 p.m.

26

Tuesday

VIDEO

PROGRAM 1:

SPIRITUAL PORNOGRAPHIES & MATERIAL LIVES
8 p.m.

SEPT

27

Wednesday

FILMBENEFIT:

ANIMATION CELEBRATION
7 p.m.

VIDEO

PROGRAM 2:
Anchoring of Religion By Means of Sexual Anxiety, From Inside & Out
8 p.m.

3

OCT

Wednesday

4

FREE FALL

PROGRAM 2:

ROVA SAX QUARTET
8 p.m.

Thursday

FIRST THURSDAY
8 p.m.

5

OCT

Friday

6

FREE FALL

PROGRAM 3:

STRING TRIO OF NEW YORK
8 p.m.

Monday

9

OCT

FILM REGRANT DEADLINE!
5 p.m.

Tuesday

10

VIDEO

PROGRAM 3:

ABORTION & THE SOCIAL ORDER
8 p.m.

Wednesday

11

OCT

FREE FALL
PROGRAM 5:
THE MC BAND
8 p.m.

15

Sunday

WRITERS: PETER MATTHIESSEN
4 p.m.

Monday

16

OCT

CANADA IS BIGGER THAN THE U.S.
PROGRAM 2:
HOFFMAN & KERR



Philip Hoffman "Passing Through/Tom Formations" photo: Jim Brown

Cecilia Conda "Not A Jealous Bone" (1987)

Tuesday

17

CANADA IS BIGGER THAN THE U.S.
PROGRAM 3:
HOOLBOOM
8 p.m.

Wednesday

18

OCT

VIDEO
PROGRAM 4
Other Issues of Reproduction & Representation

Friday

20

CENSORED

8 p.m.

Friday

27

FREE FALL

PROGRAM 6:

JIN HIKIM & JOSEPH CELLI
8 p.m.

Saturday

28

OCT

CANADA IS BIGGER THAN THE U.S.
PROGRAM 4:
GREYSON
8 p.m.

FREE FALL
PROGRAM 7:
LESTER BOWIE & JOHN BACON JR.
8 p.m.

OCT

29

Sunday

CANADA IS BIGGER THAN THE U.S.
PROGRAM 5:

GLORIA B., BRUCE LaBRUCE, & CANDYLAND PRODUCTIONS
10:30 p.m. Late Show

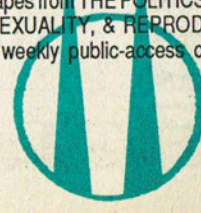
WATCH ARTWAVES

Public Access Cable TV
EVERY MONDAY 10:30 P.M.
TCI CHANNEL 10 (in Buffalo)
EVERY WEDNESDAY 10:30 P.M.
IN CHANNEL 10 (Adelphia)

From September 18 through October 25, Hallwalls will feature videotapes from THE POLITICS & POETICS OF FEMINISM, SEXUALITY, & REPRODUCTIVE FREEDOM on our weekly public-access cable TV series, ARTWAVES.

HALLWALLS

CONTEMPORARY ARTS CENTER

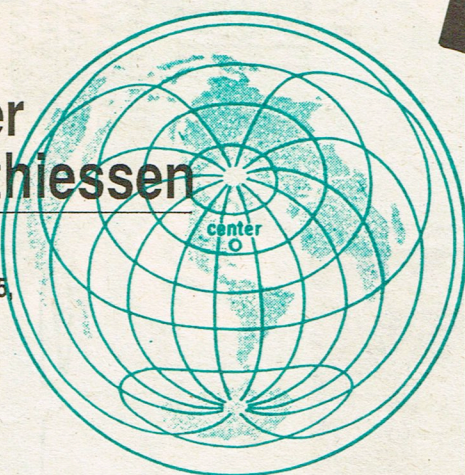


WRITERS

Hallwalls
&
Just Buffalo
present

**Peter
Matthiessen**

Sunday,
October 15,
4 p.m.
in The Vault
\$4/\$2
Hallwalls
&
Just Buffalo
members



Co-founder (with George Plimpton) of *The Paris Review* in 1951 and one of America's finest novelists and short story writers, **Peter Matthiessen** is best known for his books on the natural history and imperiled existence of the wild places of the earth. In such acknowledged masterpieces as *The Snow Leopard* (in which he combined his interest in the endangered animal species of the Himalayas with his study of Tibetan Buddhism) and *The Tree Where Man Was Born* (a study of the natural, political, and social history of East Africa), Matthiessen has turned the experiences of a lifetime of travel among the peoples of the world into compelling prose.

Matthiessen's works of fiction include the early novels *Race Rock*, *Partisans*, and *Radtzer*; *At Play in the Fields of the Lord* ("about bumbling evangelists and mercenaries in the jungles of South America"); his bestselling novel *Far Tortuga*; and his new collection *On the River Styx & Other Stories* (Random House, 1989). Other works of non-fiction include *Wildlife in America*, *The Cloud Forest*, *Under the Mountain Wall*, *Nine-Headed Dragon River: Zen Journals 1969-1982*, and *In the Spirit of Crazy Horse*.

Matthiessen's appearance at Hallwalls is co-sponsored by Just Buffalo Literary Center, with funds from the Literature Program of the New York State Council on the Arts. (Special thanks to Mark Shechner for most of the factual information contained in these notes.)

"A voice of conscience in American literature, the writer who, against all the trends, matched the life to the work and showed us how a moral literature might also be exciting, vivid and readable."

Mark Shechner
Buffalo News

FREE FALL

A
Series
of
Musical
Improvisations

September 23 - November 2, 1989

MUSIC

PROGRAM 1 A TRIBUTE TO JOHN COLTRANE

Saturday, September 23, 8 p.m.

\$6/\$3 members tralf

This fall series celebrating improvised music in all its forms kicks off with a tribute by area musicians to the legendary saxophonist and composer on the anniversary of his birth.

Along with a lot of live jazz, jazz historian **James Patrick** of the Western New York Jazz Society will present a screening of *The Coltrane Legacy*, a documentary containing rare footage from the Miles Davis Quintet (1959), and the Coltrane Quartet and Quintet (1961-63). Musicians featured on the videotape include Miles Davis, Paul Chambers, Wynton Kelly, Jimmy Cobb, McCoy Tyner, Jimmy Garrison, Elvin Jones, and Eric Dolphy, with interviews with Reggie Workman, Elvin Jones, and Jimmy Cobb.

Beginning September 25, *The Coltrane Legacy* will be available for viewing during gallery hours in the fourth-floor Video Viewing Room.

PROGRAM 2 THE ROVA SAXOPHONE QUARTET

Wednesday, October 4, 8 p.m.

\$6/\$3 tralf

A synthesis of composition and structured improvisation.

"The ROVA Saxophone Quartet is one of the most daring American ensembles of any instrumentation to emerge in recent years" (*Downbeat*).

ROVA



ROVA Saxophone Quartet

PROGRAM 4 TRANS MUSEQ

Wednesday, October 11, 8 p.m.

\$6/\$3 tralf

Guitarist **Davey Williams** and violinist/vocalist **LaDonna Smith** are spiritual kin to the generation of American musicians that produced Zorn, Chadbourne, Kaiser, and Sharp. For more than fifteen years, this duo from Birmingham, Alabama has been the foremost exponent of the Southern-style, front-porch tradition of free improvisation.

PROGRAM 6 JIN HI KIM & JOSEPH CELLI

Friday, October 27, 8 p.m.

\$6/\$3 vault

Improvisations by oboist **Joseph Celli** and Korean composer/performer **Jin Hi Kim**, performing on the *komungo*, a traditional long board-zither of Korea. With its six silk strings and sixteen frets, the *komungo* produces microtonally-shaped sounds through unique articulation on the frets.

PROGRAM 8 FIRST THURSDAY: A TRIBUTE TO AL TINNEY

Thursday, November 2, 8 p.m.

\$6/\$3 tralf

The November edition of our monthly FIRST THURSDAY series will also be the grand finale of the FREE FALL series, as area musicians pay tribute to Buffalo's own jazz legend, pianist **Al Tinney**.

PROGRAM 3 THE STRING TRIO OF NEW YORK

Friday, October 6, 8 p.m.

\$6/\$3 vault

"Rampant lyricism, beyond category. Music with flesh, blood, sinew, fire grace and—equally blessed—humor" (*Nat Hentoff*).

"A witty, swinging, jarring blend of jazz, folk, classical, and pop musics" (*Lee Jeske*).

PROGRAM 5 THE MC BAND

Thursday, October 12, 8 p.m.

\$6/\$3 tralf

Flutist **Michael Colquhoun** and his newly formed ensemble in a premiere performance of his newest improvisational works. The band features **John Bacon Jr.**, **John Hasselback Jr.**, **Larry Manno**, and **Mark Thomas**.

PROGRAM 7 LESTER BOWIE & JOHN BACON JR. WITH MULTI JAZZ DIMENSIONS

Sunday, October 29 8 p.m.

\$6/\$3 tralf

Trumpeter **Lester Bowie** of the Art Ensemble of Chicago joins forces with **John Bacon Jr.** & **Multi Jazz Dimensions** to present a concert of music by Bowie and Bacon.

FREE FALL is a presentation of the Hallwalls music program, in cooperation with the Tralfamadore Jazz Institute, the Western New York Jazz Society, and Evenings for New Music. A printed program will accompany the series, with an introductory essay and program notes by Buffalo jazz radio host and freelance writer **Bill Besecker**. Concerts will take place as indicated at the Tralfamadore Jazz Institute at Theater Place and in The Vault at Hallwalls.

A SERIES OF MUSICAL IMPROVISATIONS

A SERIES OF MUSICAL IMPROVISATIONS

GRANTS

Hallwalls is pleased to announce the winners of Interdisciplinary Project Re-grants for 1989. The 1989 program, funded with a generous grant provided jointly by the Inter-Arts Program of the National Endowment for the Arts, a federal agency, and the Rockefeller Foundation, served artists from Ohio, West Virginia, and most of upstate New York. Awards were made to 14 artists or groups of artists in amounts ranging from \$1,000 to \$3,000. A total of \$23,000 was awarded in 1989. Selections were made by a panel of four artists or arts professionals representing all three states: **Jo Andres** (New York City) dancer, filmmaker, and multimedia performer; **Heidi Blackwell** (Ithaca, NY), theater manager and performance programmer; **Robert Gates** (Charleston, WV), filmmaker, photographer, and lighting designer; and **Sandra Washington** (Columbus, Ohio), musician and performer. The grantees are as follows:

Amy Trabka, Ithaca, NY, \$1,000.

Site specific, multi-media installation in an abandoned house or apartment, involving recorded oral histories in several languages, fragments of music, and personal artifacts exploring first-and second-generation Americans coping with the collision of their new and previous cultures.

Ann Duncan Satterfield, Churchville, NY, \$3,000.

An installation of light, sound, screens, and slide projections exposing the patriarchal construction of the female body as screen and challenging traditional specular relations as acted out in the field of sexual difference.

Robin Tressler & Marten Clibbens, Buffalo, NY, \$1,500.

A collaborative audio/slide performance mixing surreal photographic images and grammatically dislocated poetry to reproduce artificially the synesthesia, caesura, and shock of the modern urban environment, with the poet's voice presented in live amplified, electronically distorted, and computer-synthesized forms.

Annalee Koehn, Morgantown, WV, \$3,000.

A piece, tentatively entitled "Road Noise," in which an arrangement of safety strips laid across a section of highway pavement triggers sounds when vehicles pass over it.

Norman Hasselriis, Oak Hill, NY, \$1,000.

A project relating the three disciplines of assemblage, photography, and writing exploring the idea of collecting and assemblage as a metaphor for the creative process.

Amy Sparks & Dennis Maxfield, Cleveland, OH, \$2,000.

An orchestrated, participatory outdoor sound work involving the church bells of eight churches in Cleveland's Tremont neighborhood and other ambient sounds, as well as other sound-producing objects found in the neighborhood.

David A. Butler & David Kane, Buffalo, NY, \$1,500.
Mystic Industry, a project juxtaposing themes of ancient pagan ritual with visions of contemporary social and industrial decay.

Fritz Bacher, Buffalo, NY, \$1,000.

Development of an ongoing live, one-man performance work incorporating video projection, monologue, electric guitar improvisation, and original lyrics set to classical instrumental music. Through satire, the work both acts out and subverts the hegemony of the generic and economic structures of the Hollywood film.

Jason Tannen, Cincinnati, OH, \$2,000.

A multi-media installation placing archetypal characters within stylized urban landscapes to evoke life's more anxious moments of uneasiness, suspicion, sexuality, and urban neurosis in The City.

Susan Van Pelt, Columbus, OH, \$2,000.

A performance entitled *Flight*, to take place in a warehouse or gymnasium space in the Short North or Brewery District of Columbus. The artists will develop images, events, constructions, and environments that will in various ways express the sensations and aura of flight, both actual and metaphorical.

Omope Carter Daboiku, Ajibola Daboiku, Olabisi Fakeye, & Raymond Sylla, Cincinnati, OH, \$1,000.

Multi-media theatrical production entitled *The Adventures of a Child of Cotton*, the journey of an African-American man in his late 20s coming to grips with the concepts of destiny and responsibility.

Caryl Jones-Sylvester & Noel Alan Sylvester, Cameron Mills, NY, \$1,000.

For continuation of an ongoing, collaborative, interdisciplinary project documenting mobile culture in the trailer parks of northern Appalachia.

Kevin Fix, Buffalo, NY, \$1,500.

Theater/dance/performance work involving the use of film, video, slides, and rap music techniques (scratching, sampling, etc.) to explore themes of contemporary urban youth culture.

Matthew Kiroff, Cleveland Heights, OH, \$1,500.

Incantations, a piece for three singers who perform within and interact with a constructed environment of sound-producing objects, including music boxes, fans, and radios.

The Hallwalls video editing facility was established to serve primarily independent media art projects by offering access to 3/4" editing at low, subsidized rates. Access is by proposal and depends on prior knowledge of the equipment. Workshops are offered regularly in BASIC EDITING, using the Sony RM440 system, and ADVANCED EDITING, using the digital timebase corrector (TBC) and character generator.

To reserve editing time or space in a workshop, or for further information, contact Video Editing Coordinators **Brian Springer** or **Marion Ware** at Hallwalls, 854-5828, Monday through Friday, 4 to 7 p.m.

VIDEO EDITING WORKSHOPS IN SEPTEMBER & OCTOBER:

Basic Video Editing with 3/4" & RM440 System:

Thursday, September 7,	6 - 9 p.m.
Wednesday, September 20,	6 - 9 p.m.
Monday, October 2,	6 - 9 p.m.
Wednesday, October 11,	6 - 9 p.m.
Fee: \$15.00	

Advanced Editing with Video Typewriter & Digital TBC:

Tuesday, September 12,	6 - 9 p.m.
Wednesday, September 27,	6 - 9 p.m.
Thursday, October 19,	6 - 9 p.m.
Wednesday, October 25,	6 - 9 p.m.
Fee: \$10.00	



ACCESS
VIDEO

THE FINAL DEADLINE

The final deadline for the Western New York Film Re-grant announced in previous calendars is **OCTOBER 9, 1989**. This regrant program is open to independent filmmakers who have resided for at least one year in Allegheny, Cattaraugus, Chautauque, Erie, Genesee, Livingston, Monroe, Niagara, Orleans, or Wyoming counties, and who are seeking funding for development, production, and/or post-production of specific film projects.

Although work samples may be submitted for panel review in video format, only projects that will be shot on film are eligible. 5 to 9 grants in amounts ranging from \$1,000 to \$2,000 will be awarded, for a total of \$9,000. Call 854-5828 today and we will rush you an application! This program, now in its second year, is partially supported by a grant from the Film Program of the New York State Council on the Arts.

FILM REGRANT II

STAFF NEWS

The staff is pleased to welcome **Charles Wright** as our new Exhibitions Curator. A native of Washington, D.C., Charles has spent most of the last ten years in New York City, first as a student of art history at Columbia University, and since 1983 in a variety of positions in all areas of the visual arts field. He has worked extensively as an intern at two major alternative spaces—Artists Space and P.S. 1, as an art handler and preparator at the Bronx Museum and Galerie St. Etienne, as associate director of the Damon Brandt Gallery, as gallery assistant at the Whitney Museum's branch at Philip Morris, and most recently as branch coordinator of the Whitney's downtown branch at Federal Reserve Plaza. As an Helena Rubinstein Fellow in the Whitney's Independent Study Program, Charles co-curated the 1987 exhibition "The Viewer as Voyeur," and co-authored the catalog for the show, which brought together contemporary works on the theme with pieces from the Whitney's permanent collection. He is looking forward to the opportunity of implementing his ideas for exhibitions of works by the kinds of emerging artists, both local and national, that Hallwalls is committed to showing.

Departing Curator **Catherine Howe** has joined the staff of White Columns, the alternative exhibition space in New York City, although several exhibitions and installations either curated, planned, or commissioned by her will be on view at Hallwalls throughout the coming season. Buffalo painter **Anne Wayson**, who served as Interim Curator at Hallwalls since last May, will be moving to Baltimore where she has been admitted to the Master's program in painting at the Maryland Institute College of Art. Last season's visiting co-curator of film, **Andreas Wildfang**, has left, but his fellow co-curator, **Jurgen Bruning**, now assumes the full-time position of Film Curator for at least the 1989-90 season.

Our two former Video Editing Coordinators, **Don Brennan** and **Cheryl Jackson**, have moved on to new jobs since last season. Don moved to Chicago to assume the position of Technical Director in the Film department of the School of the Art Institute of Chicago; Cheryl has recently been hired as Director of Buffalo Media Resources, better known as Squeaky Wheel. Taking their place in the video editing department will be **Brian Springer**—who is also producer of *Artwaves*, our weekly public-access cable TV show—and **Marion Ware**, *Artwaves* assistant producer. Also assisting in the production of *Artwaves* on an intern basis this season will be **Sylvie Poirier**.

Former Hallwalls Development Director/Publicist **Diane Wiedenbeck** is now Director of Development at the Schofield Residence, a not-for-profit health care facility in Kenmore. We wish her and all of our departing staff members the best of luck in all their future endeavors. Meanwhile, **Elnora Banks**, Administrative Assistant for the past year, has been promoted to Office Manager, and both **Paul Dickinson**, Technical Director, and **Ronald Ehmke**, Performance Curator, have been upgraded from half-time to full-time status. Assisting Hallwalls Program Director **Edmund Cardoni** in coordinating the two-year old bilingual Latino writers series, now to be called *Cafe-Teatro*, will be **Zonya J. Rivera**, a multi-lingual poet, writer, and professional journalist who moved to Buffalo from Puerto Rico in 1988. Watch for *Cafe-Teatro* in the November calendar.

Elnora Banks	Office Manager
Jurgen Bruning	Film Curator
Edmund Cardoni	Program Director & Writers Curator
Paul Dickinson	Technical Director
Dawn Dumpert	New Forms Re-grant Coordinator
Ronald Ehmke	Performance Curator
Alex Gelencser	House Manager
Christine Hill	Video Co-Curator
Barbara Lattanzi	Video Co-Curator
Don Metz	Music Curator
Zonya J. Rivera	Cafe-Teatro Coordinator
Kathleen Sherin	Exhibitions Assistant
Brian Springer	Cable TV Producer & Video Editing Coordinator
Christine Tebes	Executive Director
Maria Elena Venuto	Technical Assistant & Cable TV Intern
Marion Ware	Video Editing Coordinator & Cable TV Assistant Producer
Charles Wright	Exhibitions Curator

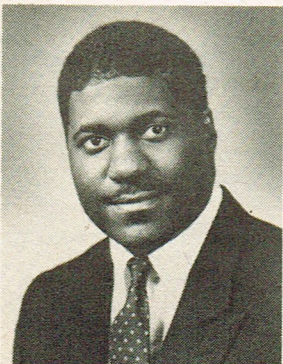
INTERNS

Michael Broeker	Exhibitions Intern
Christina Corsaro	Exhibitions Intern
Sylvie Poirier	Cable TV Assistant Producer

BOARD



Patricia Rehak



Kenneth Peterson

NEW MEMBERS

Hallwalls is pleased to welcome two new members to its Board of Directors: **Patricia O. Rehak**, Vice President of the Greater Buffalo Development Foundation, and **Kenneth Peterson**, Manager of the Members Program at the Buffalo Chamber of Commerce.

OPEN MEETING

The Hallwalls Board of Directors will hold an open meeting on **Wednesday, September 13, at 7 p.m.** All Hallwalls members are invited to attend.



Hallwalls' programs in the contemporary arts 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; the City of Buffalo; Film Video Arts, NYC; and by contributions from businesses, 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, Lawley Service Inc., Matthews, Bartlett & Decker, Inc., Swiss Chalet, Walton Associates/SKYLINE, Philip Morris Companies, Inc., USAir, The Seymour H. Knox Foundation, The Rockefeller Foundation, Tops Friendly Markets, and the Margaret L. Wendt Foundation. Hallwalls is a member of NAAO (the National Association of Artists' Organizations), Media Alliance, NAMAC (the National Alliance of Media Arts Centers), Media Network, and CCLM (the Coordinating Council of Literary Magazines), and an associate member of Canada's ANNPAC (the Association of National Non-Profit Artists Centres).

SUPPORT HALLWALLS: BECOME A MEMBER!

Categories of Membership:

\$15 Participating (two days of volunteer work per year);
\$25 Individual; \$35 Family; \$50 Supporting;
\$100 Associate; \$300 Life

NAME	_____
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CITY	_____
STATE, ZIP	_____
TELEPHONE	_____
CATEGORY	_____