

HALLWALLS

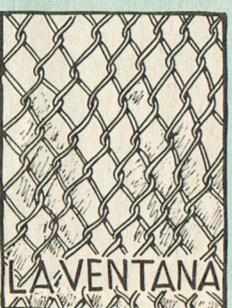
Contemporary Arts Center

700 Main St.

4th Floor

Buffalo, NY 14202

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border to border

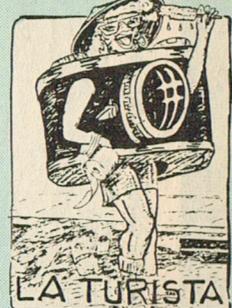
This summer, after more than two years of planning, Hallwalls— in collaboration with CEPA, El Museo, Squeaky Wheel, and the BOCES Geneseo Migrant Center— will be hosting a Western New York residency by San Diego's acclaimed Border Art Workshop/Taller de Arte Fronterizo (BAW/TAF). According to their 1988 statement, "BAW/TAF is a group of Mexican, American, and Chicano artists working (since 1984) to discover and define the myriad levels of a border consciousness.

Using the past history and present realities of the San Diego/Tijuana border region, BAW/TAF members incorporate image, text, media analysis, and performance to reveal the negative aspects of ethnocentrism and the growing dynamics of borderland multiplicity. BAW/TAF does not recognize cultural borders, but is extremely concerned with the border between present and future." For the past seven years, BAW/TAF has been recognized as in the forefront of the new politically engaged art, not only for their innovative forms and collaborative process, but for their success at breaking down the boundaries between art and action.

Last summer, BAW/TAF extended its activities across the entire length of the U.S.-Mexican

border—in a travelling project entitled *Border Sutures*— and to Europe, with their installation in the Aperto section of the Venice Biennale. This new project— commissioned by Hallwalls with a special grant from the Ford Foundation— brings the group to our own deceptively placid border to investigate such northeastern ramifications of a southwest border culture as the increasing employment of Mexican migrant workers on WNY farms, the imminent extension of U.S.-Canadian free trade to the U.S./Mexican border, the plight of Central American refugees here as they await entry into Canada, and the maquiladora system, whereby many Buffalo-based manufacturing companies— most notably Trico— moved their plants (and jobs) to northern Mexico, with disastrous economic consequences at both ends of the line.

WNY artists, photographers, and media artists, along with labor and social activists working on any of these issues, are invited to collaborate with the San Diego contingent on a series of activities in July and August, including a bus tour of WNY migrant camps, a gallery installation at Hallwalls and CEPA, video productions for public access cable, site-specific performances, lectures and film and video screenings. For further information, contact project coordinator Brian Springer at Hallwalls.



HALLWALLS

contemporary arts center



Graphic by A.G. Nigrin

Selections from the 1990 United States
Super 8 Film Festival
Thursday, May 16 at 8:00 pm
Presented by Albert Gabriel Nigrin

MAY / JUNE 1991

MAY/JUNE

Wednesday
FILM
OUTRAGED OVER AIDS PROGRAM
 works by Mona Smith, Pratibha Parmar & The
 Lesbian and Gay Media Group
 8 pm \$5/\$3 U.B. students free

Thursday
FIRST THURSDAY
 8 pm, \$5/\$2

Friday
FILM
BUFFALO GALS COME OUT TONIGHT
 Lesbian film and videos by Amy Goldstein, Jeanne
 Crepeau, & Heramedia Collective.
 8 pm, \$5/\$3/UB Students Free

Monday
FILM
THE LAST OF ENGLAND
 by Derek Jarman
 at The Woldman Theatre
 UB Amherst Campus
 8 pm, Free

Tuesday
THE MAKING OF DEMOCRACY AND THE
DEMOCRACY OF MAKING
 lecture/performance by UB School of Architecture
 8 pm,

Thursday
FILM
WAR REQUIEM
 by Derek Jarman
 8 pm, Free

Saturday
FILM
OUTRAGE US BASH
 films by Derek Jarman, Azian Nurudin and video by
 Julie Zando & Cyndi Cox
 8 pm, Free
 live music by Lollypop & Squid
 11:30 pm, \$3/UB Students Free

Monday
FILM
 Andre Zdravic in person
 8 pm, \$5/\$3

Thursday
FILM
UNITED STATES SUPER 8 FILM FESTIVAL
 presented by Albert Gabriel Nigrin
 8 pm, \$5/\$3

Friday
FILM
LIGHT PHARMACY FILMS
 film & multi-media performance by Albert Gabriel
 Nigrin
 8 pm, \$5/\$3

Saturday
PERFORMANCE BENEFIT
SPINXES WITHOUT SECRETS plus FROM THE
VAULT
 8 pm, \$5 suggested donation

Saturday
FILM
PIA ZADORA (LIVE AT CARNEGIE HALLWALLS)
FILM FESTIVAL
 8 pm, \$5/\$3

Friday
PERFORMANCE
MICHAEL KANIECKI'S POLKA PARTY
 featuring Love Songs For the S.S. &
 live music by Steel City Brass
 at The Adam Mickiewicz Library & Dramatic Circle
 612 Filmore (at Paderewski Dr)
 9 pm, \$6/\$3

DEADLINE
WESTERN NY FILM REGRANT

J U N E

Wednesday
FILM
PSYCHOGEOGRAPHIC MANEUVERS :
 Fresh Films From Drift Distribution.
 Presented by Brian Goldberg.
 8 pm, \$5/\$3

Thursday
WORST THURSDAY
 8 pm, \$5/\$2

Saturday
VIDEO
WHAT HAPPENS WHEN PUBLIC ACCESS TV
GOES LIVE?
 8 pm, \$3/\$1

ARTWAVES
 on Public Access Cable TV
 Every Wednesday at 10:30 pm
 TCI Channel 32 (in Buffalo)
 IN Channel 17 (Adelphia)
 IN Channel 10 (Jones Intercable)
 See page 6 for complete listings and
 information on special programs.

EXHIBITIONS
 The Library of Babel : Books to Infinity
 Patricia Thornley : A Projects Room
 Installation
 Through May 31

GALLERY & VIDEO VIEWING ROOM/4th floor
HOURS:
 Tuesday through Friday: 12 noon to 6 pm
 Saturday: 1 pm to 5 pm

OFFICES/4th floor
HOURS:
 Tuesday through Thursday: 9 am to 5 pm
 TELEPHONE: (716)854-5828
 FAX: (716)855-3959

THE VAULT/2nd floor
 Performance & screening space
 (Hallwalls accepts Arts Council vouchers.)

HALLWALLS

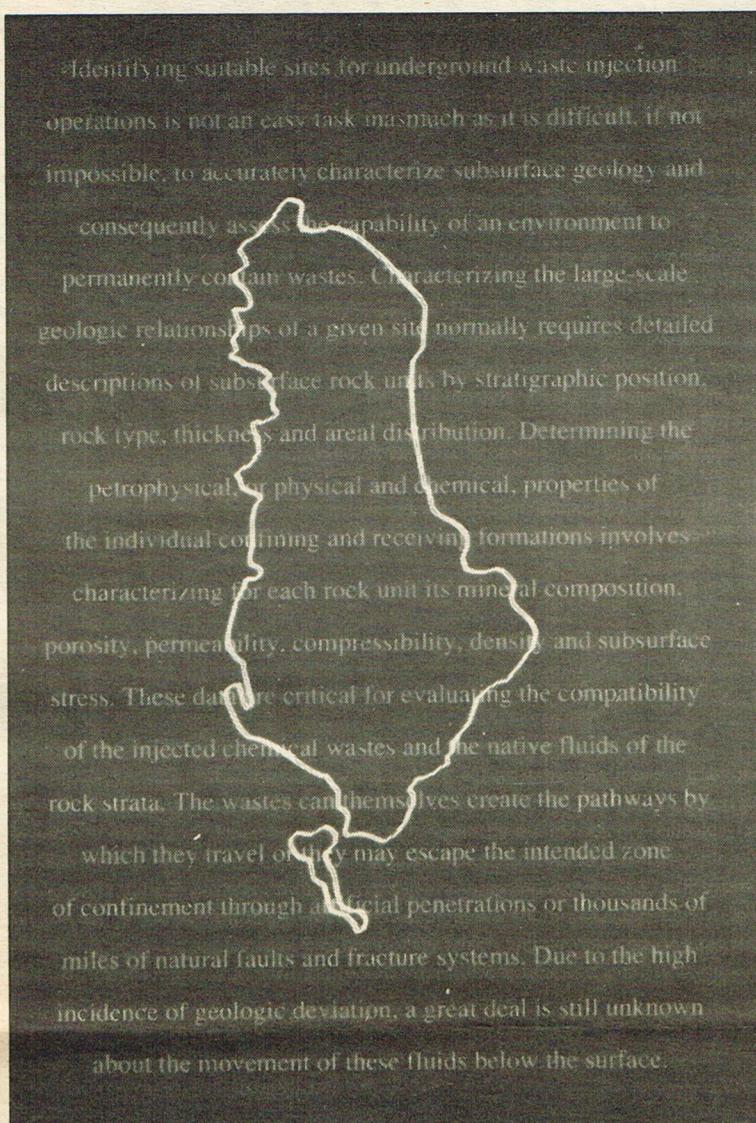
HALLWALLS CONTEMPORARY ARTS CENTER BUFFALO, NEW YORK 14202

exhibitions

A Projects Room Installation by

Patricia Thornley

Through May 31, 1991



This exhibition is the second presentation of Hallwalls' Project Room/Artist Book Series, funded in part by a special grant from the Andy Warhol Foundation for the Visual Arts.

LIBRARY OF BABEL: BOOKS TO INFINITY

CURATED BY TODD ALDEN

THRU MAY 31, 1991

NAYLAND BLAKE
JOHN BOSKOVICH
DAVID CARRINO
ANDREW MASULLO
TIM MAUL

MARIA PORGES
TIM ROLLINS AND K.O.S.
CYNTHIA SMITH
BUZZ SPECTOR
STEVE WOLFE

"In the hallway there is a mirror which faithfully duplicates all appearances. Men usually infer from this mirror that the Library is not infinite (if it really were, why this illusory duplication?); I prefer to dream that its polished surfaces represent and promise the infinite...."

— Jorge Luis Borges

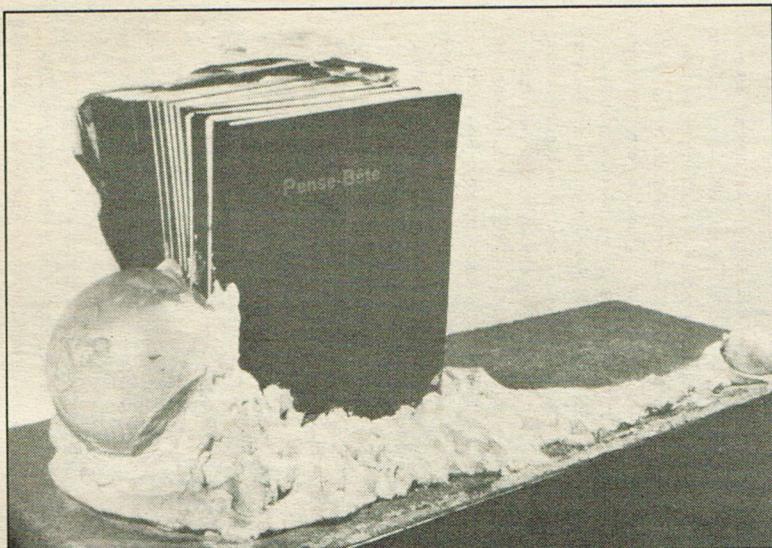
The future of the Book appears uncertain, not simply because fewer and fewer people are reading books in the age of electronic media, but also because the structure of the Book—once secured by the original speech of its author—is unraveling. Once indivisible as a carrier of culture, the Book is undergoing a radical transformation whose status in relation to contemporary culture is now in question.

While many visual artists within the Modernist tradition have long been exploring painting's relationship to itself, certain contemporary artists are now turning their attention to the graphic status of books, thereby collapsing the distinctions between literature and painting. By engaging stolen fragments from earlier literary texts, these artists explore the legacy of literary Modernism to unbind the Book, to fold it over onto itself in the fashion of Flaubert, Mallarme, Joyce, Kafka, and Borges. In identifying this interdisciplinary emphasis, **The Library of Babel** marks a shift in artistic production through an endless clamor of graphic repetition.

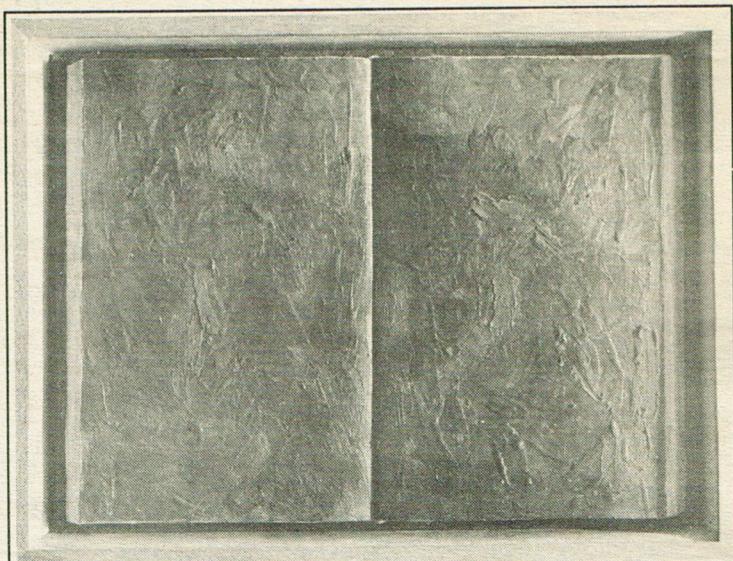
The artists in this exhibition examine the Book's inability to contain and to warehouse meaning; its objectification and reduction into a signifier of culture and social prestige; and our nostalgia for a personal relationship with books. With a giddy sense of intertextuality, the exhibition further considers the uncertainty of authorship and issues a call for the endless interpretation of books.

The Library of Babel will be accompanied by a catalogue with essays by the curator and Paul Holdengaeber, Professor of Comparative Literature at Williams College.

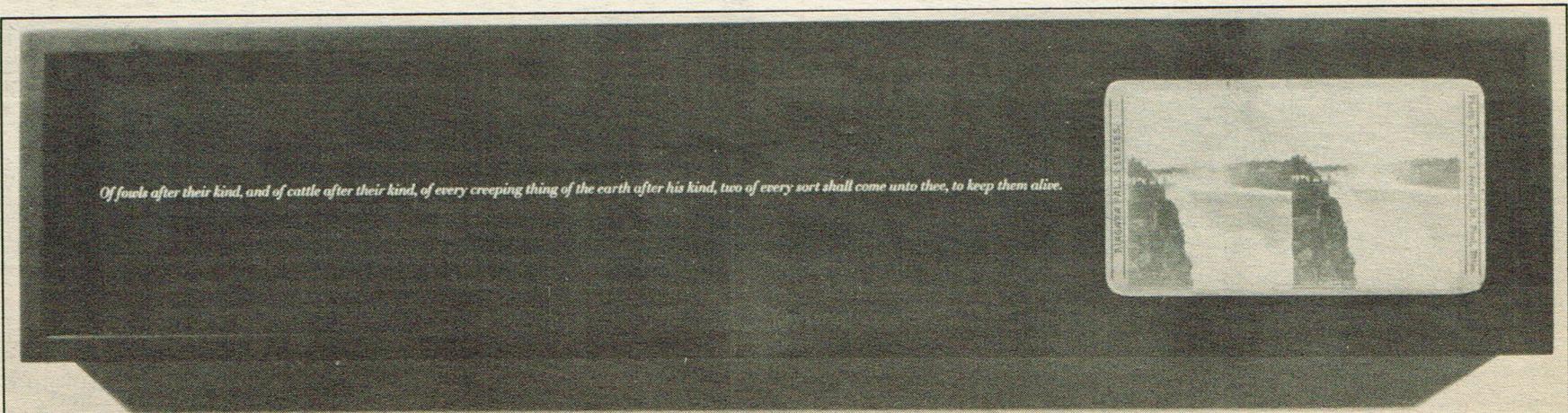
This exhibition and catalogue have been funded by grants from the Visual Artists Program of the New York State Council for the Arts and the Andy Warhol Foundation for the Visual Arts.



Marcel Brodthaers: *Pense-Bête*, photo: Rudolph Burckhardt



Jasper Johns: *Book* photo courtesy Maria Gilissen

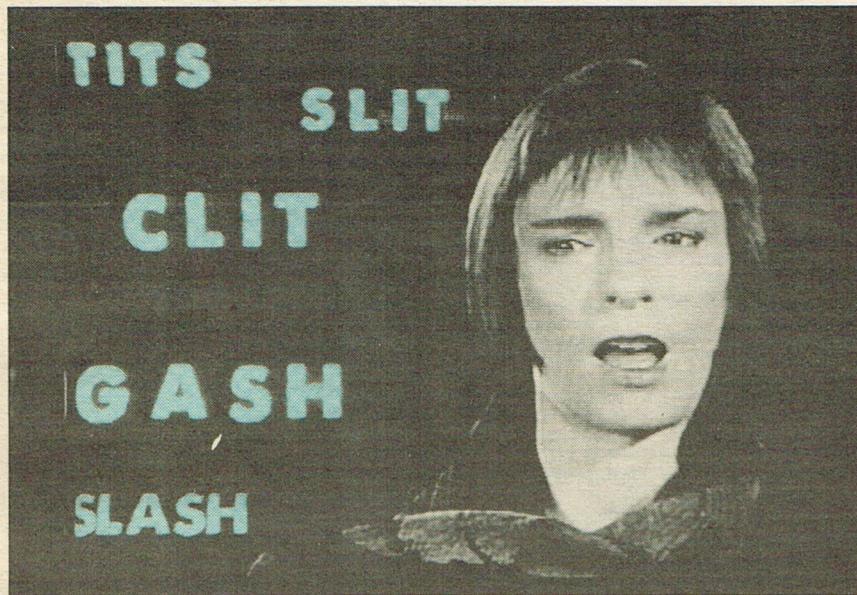


John Boskovich, *Untitled*, collection of Lynn Rubin and C. Bradley Mendelson

A SPECIAL BENEFIT SCREENING OF
SPHINXES WITHOUT SECRETS:
WOMEN PERFORMANCE ARTISTS SPEAK OUT
produced & directed by **Maria Beatty**
Plus:
FROM THE VAULTS: 10 YEARS OF HALLWALLS PERFORMANCE
Saturday, May 18, 8:00 p.m.

SPHINXES WITHOUT SECRETS (1991, 58 minutes) is an action-packed, hell-on-wheels race through the world of performance art made by women. **Diamanda Galas, Holly Hughes, Robbie McCauley, & Rachel Rosenthal** present excerpts from their work and talk candidly about their motivations, inspirations, and aspirations. **SPHINXES** looks back at

documentation footage.) "Seeing several of these performances one after another becomes yet another performance, a story about the strength and boldness of the female vision," writes Roma Baran; indeed, **SPHINXES WITHOUT SECRETS** is a fast, funny, moving, outrageous exploration of sexuality, racism, censorship, homophobia, AIDS, and the future of the planet.



Maria Beatty, *Sphinxes Without Secrets*

the ground-breaking performances of women like **Carolee Schneemann, Adrian Piper, and Joan Jonas**; it surveys current work by a staggering number of artists, including **Laurie Anderson, Ann Carlson, Lenora Champagne, DANCENOISE, Jessica Hagedorn, Lisa Kron, Suzanne Lacy, Pat Oleszko, Reno, Annie Sprinkle, Johanna Went**, and many, many more. (And keep an eye out for the decidedly non-sphinxlike Hallwalls performance curator, who appears briefly during the blizzard of images, interviews, and

Buffalo-based artists. In most cases, the work represented has not been seen since the evening it was presented live. (A complete list of the excerpts to be screened will be available upon request, one week before the event.)

This special benefit evening offers a rare opportunity to look back at the recent history of performance; your generous contributions will help to preserve the future of Hallwalls as a presentation space for challenging new work in the years to come.

At long last, it's...

WORST THURSDAY:
When Bad Art Happens to Good People

Thursday, June 6 8:00 p.m.
\$5 general admission / \$2 members discount

"The chief enemy of creativity is 'good taste.'" — Pablo Picasso
"Suck on this." — Travis Bickle

An open challenge to decent folks, good artists, well-intentioned critics (self-styled and otherwise), and hooligans: How low can you go?

*What does **bad video** look like?
*What does **bad music** sound like?
*What does **bad performance** art smell like?
Does **bad poetry** have to rhyme?
*When you say "**bad**", do you mean: "inferior"? (to what?) "naughty"? (to whom?) "morally objectionable"? (by whose standards?) "evil"? (can we be punished for this?) *Are you laughing at me, or with me?

Hallwalls wants to know. Since so much of the public debate over public funding for the arts has centered on elusive notions like "artistic excellence" and "community standards," we want to get a sense of our community's conception(s) of aesthetic (and/or moral) quality. Don't misunderstand: we're not talking about mediocrity here. We don't wish to be merely bored. We want to be appalled, mortified, incensed. We want to pass from boredom into fascination; we ask — ultimately — to be uplifted by your attempts to drag us through the dirt. And thus we graciously request that you find, construct, recontextualize, fabricate, or otherwise present the worst imaginable text, film, video, song, dance, puppet show, standup routine, laser light tribute to a defunct rock band, or something equally debased. (You are welcome to bring a painting or sculpture with you, but keep in mind that these will be unceremoniously dumped on the floor or propped up against a wall for the course of the evening, as befits their vulgar nature.) This is not an "open mike nite" (bad as those may be) for the half-hearted or semi-talented. We are solely interested in the genuinely awful. We seek, need we remind you, to find our own innate sense of superiority reinforced; we wish to laugh, to cry, to wallow in the sublimely ridiculous — not to yawn. Be prepared to defend the (un-)worthiness of your offering, either publically or privately. All artists will be paid 69 cents (the amount of the average American's taxes devoted to federal funding of the arts) in cash and coupons. We are also prepared to write bad checks in any amount you prefer.

To participate in this once-in-a-lifetime Festival of Perversion, fill out the coupon below (thus leaving an ugly hole in your copy of this calendar) and submit it to Ronald Ehmke at Hallwalls no later than June 3, 1991.
MY NAME IS _____

I CAN BE REACHED AT _____
I PROPOSE TO _____

THIS IS "BAD," BECAUSE _____
FOR THIS I WILL NEED (list any technical requirements): _____

I DO / DO NOT NEED A TECHNICAL REHEARSAL ON THE AFTERNOON OF THE SHOW.
MY WORK WILL LAST ABOUT _____ MINUTES.

performance

MICHAEL KANIECKI'S POLKA PARTY

Presented in conjunction with the Polish Community Center

featuring

Love Songs for the S.S. by Michael Kaniecki

With live polka music by **Steel City Brass**

Friday, May 31 9:00 p.m.

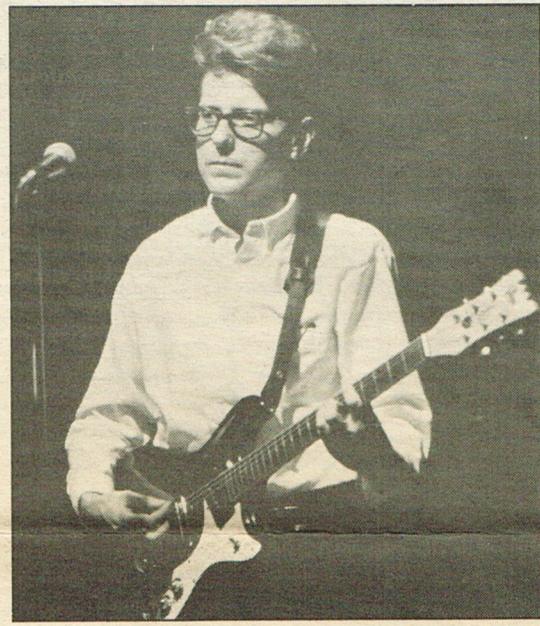
at The Adam Mickiewicz Library & Dramatic Circle

612 Fillmore (at Paderewski Drive)

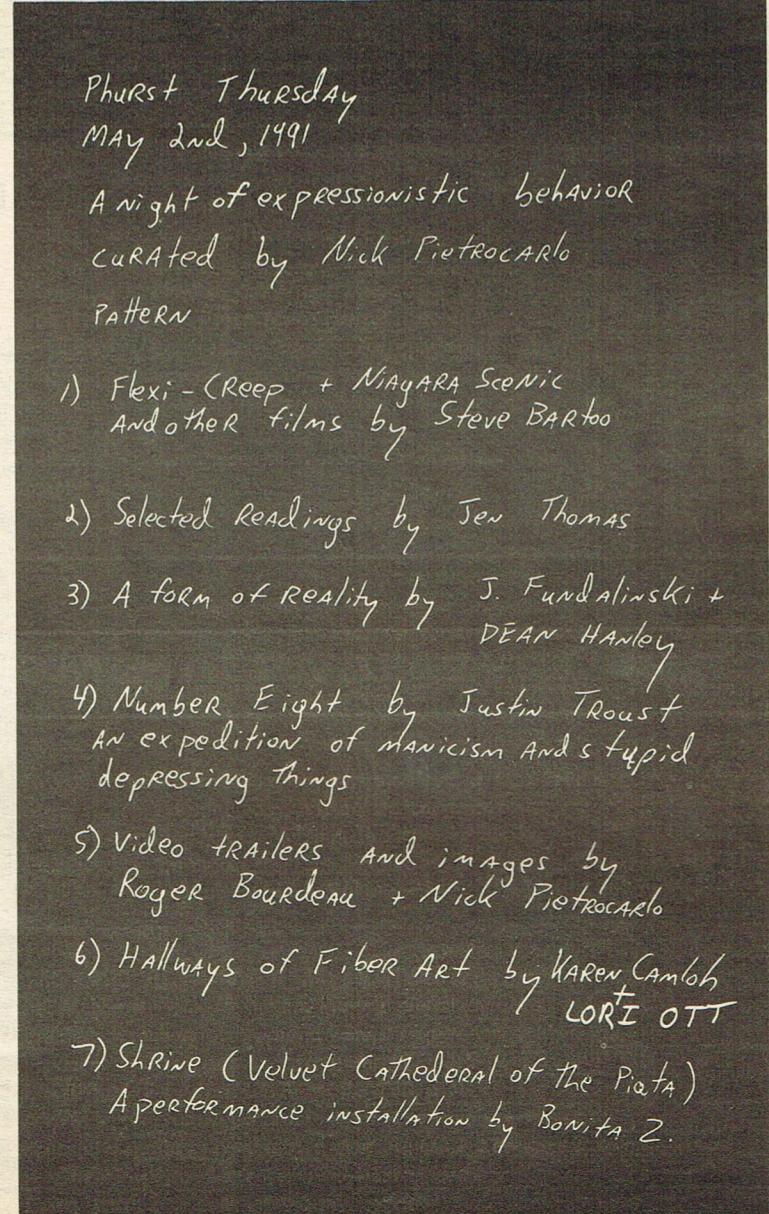
\$6 general admission / \$3 Hallwalls & PCC members

Michael Kaniecki is a New York-based writer and performer, as well as a veteran of various punk and folk bands. His "**Love Songs for the S.S.**" is a collection of stories and songs about growing up Polish in Pittsburgh, living among Poles in New York, his father's war experiences, and the suffering of Poland during World War II — in short, an examination of Polishness in America. Accompanying himself on electric guitar, Kaniecki blends love songs with historical facts; he slides effortlessly from a child's perspective to the shrewd commentary of an adult narrator. In the process, he creates a study of ethnic identity whose complexities and contradictions will surely be provocative not just for Polish-Americans living in Buffalo, but for anyone living with the legacy of immigrant experience.

After the show, dance away the evening with a live band and sample tasty Polish treats from the heart of the East Side. Polka, kielbasa, Kaniecki: what more could you possibly ask for?



Michael Kaniecki in *Love Songs for the S.S.* photo: Tom Brazil



OUTRAGE

A CELEBRATION AND EXPLORATION OF GAYS AND LESBIANS ON FILM AND VIDEO

APRIL 16 - MAY 11, 1991

presented by the Lesbian, Gay, Bisexual Alliance at SUNY Buffalo & Hallwalls Contemporary Arts Center

OUTRAGED OVER AIDS PROGRAM

works by Mona Smith, Pratibha Parmar & The Lesbian and Gay Media Group.

Wednesday, May 1 8:00 p.m.

Hallwalls Vault

\$5.00 general/\$3.00 member's discount/UB students Free

Three recent works from throughout America that explore homophobia, racism, media myths and health issues in the wake of the plague called AIDS. *Her Giveaway* by Mona Smith is an inspirational look at the life of a Native American lesbian currently living with AIDS who combines traditional beliefs and shamanistic healing practices to combat the virus within her. The film explores alternatives to established scientific medical practices and gives a message of personal courage and hope. *A Plague on You* by The Lesbian and Gay Media Group utilizes the techniques and effects of horror movies to humorously and dramatically depict the manner in which the mass media (primarily in Great Britain) created a climate of fear and homophobia in the early days of the AIDS epidemic. *Reframing AIDS* by Pratibha Parmar squares up against the myths around AIDS and goes on to examine the additional social and political problems the epidemic has created for lesbians and gay men of many races.

Buffalo Gals Come Out Tonight!

Lesbian film & video works by Amy Goldstein, Jeanne Crepeau, & Heramedia Collective.

Friday, May 3 8:00 p.m.

Hallwalls Vault

\$5.00 general/\$3.00 member's discount/UB students Free.

What festival would be complete without at least one lesbo-vampire musical? *Because of the Dawn* by Amy Goldstein surely fits the bill. In this contemporary fable of female desire, a saxophone-playing vampire (Marie) seduces a sports photographer (Ariel). Marie croons as Ariel swoons—and not from loss of blood! *Justine's Film* by Jeanne Crepeau tells the semi-comedic tale of a young lesbian who, after a failed long-term relationship, decides that she's through with women—but can she resist temptation? Experimenting with image, sound and storytelling techniques, Crepeau conveys a distressing emotional state with resonance and beauty. *Just Because of Who We Are* by Heramedia Collective changes the pace of the evening by focusing on the daily physical and psychological harassment lesbians face, an issue neither the women's nor the gay rights movements have fully confronted. A powerful documentary portrayal of anti-gay forces clashing with gay and lesbian activists in the public arena.

The Last of England

by Derek Jarman (1987, 87 min.)

Monday, May 6 8:00 p.m.

Woldman Theatre (Amherst Campus UB)

Free

The Last of England, like most of Jarman's work, is shot on Super-8 and transferred to 35mm via video. "The super-8 image has a wonderful depth of field. No one goes out of focus. There is a great sense of freedom, you can move where you want to. The video gives you a palette like a painter, and you can achieve effects on video which cost a fortune on film. Blown up to 35mm the quality is something quite new, like stained glass, the film glows with wonderful colours," says Jarman of his hybrid film techniques.



Still from Zdravac's Ocean Beat

ANDREJ ZDRAVIC IN PERSON

featuring *Ocean Beat* and other short works

Monday, May 13 8:00 p.m.

\$5.00 general admission/\$3.00 members discount

Andrej Zdravac returns to Buffalo where he studied in the Media Study Department at SUNY Buffalo in the mid-70s, to present a program featuring his most recent film *Ocean Beat*. Over ten years in the making, the film integrates more than 900 shots of the ocean from Big Sur, Alaska, Hawaii, and other vantage points to create an engaging view of water dynamics. Inspired by Willard Basiam's *Waves and Beaches*, Theodore Schwenk's *Sensitive Chaos* and the work of Jacques Cousteau, Zdravac's film is concerned with the sound and energy of the ocean.

Zdravac is hidden behind the camera lens, infinitely patient, shooting thousands of feet of material so as to arrive at a synthesis which will enable him to convey a small piece of information about the nature and the essence of the ocean. Nature is, of course more powerful than human-kind and maybe carries within more meanings than we think. All this water carries with it a symphony that even composers like Handel and Smetana were unable to turn into notes, rhythm and counterpoint.

What is most striking about Zdravac's work is perhaps his vivid sense of how the frame traps - and thus compresses and heightens - the energy of movement.



Still from Derek Jarman's The Last of England

Described as "scenes from the daily apocalypse" the film is constructed with documentary style footage of crumbling urban landscapes, sections of home movies covering three generations of Jarman's family, and Jarman's own "imagined fiction" home movies to create a portrait of a ruined and repressive society, the self-destructive conclusion to an imperial heritage. "The Dead Sea of post-industrial decline, whose stagnant waters erode the crumbling cities: London, Liverpool, Newcastle, as the great 19th century industries stutter into silence...Behind the facade the children of Rock and Roll dance to frenetic decibels, now there is a disco at the end of each street: their names are The Jungle, The Sanctuary, The Crypt, and Heaven, where music is so loud no one will hear the world falling apart...Down below in the street famished youths eye electric guitars in the music shops. Drunken derelicts jitterbug through the traffic, smack dealers push dirty children in prams which barely conceal the junk. Round the corner Margaret Thatcher's dream children, rich on style, gorge themselves at the Brasserie and spill exhausted into the morning from night clubs. What scenes from what films are left to film in a world of nuclear secrets, the acid and radioactive rain falls as I watch, and the children's children mutate in the debris of hope into multi-coloured fungi." Derek Jarman

War Requiem

by Derek Jarman (1989, 103 min.)

Thursday, May 9 8:00 p.m.

Hallwalls Vault

Free

Based upon Benjamin Britton's celebrated oratorio, Jarman's seldom seen epic explores the ravages of war, the corruption of youth, and the corrosion of beauty. A powerful and beautiful film, a deftly crafted montage of image, color and sound, evoking a doomsday rubble landscape where on every green hill mourners stand and weep for lives and innocence lost. "Comparable in homoerotic imaginativeness to the best of Cocteau, Jack Smith and Werner Schroeter, while keeping faith with a purely British strain of convulsive romanticism...Jarman is a filmmaker of first rank." Film Quarterly, David Ehrenstein

Outrage Us Bash

featuring *Jubilee* and *Angelic Conversation* by Derek Jarman, *Nancy's Nightmare* by Azian Nurudin and a premiere video by Julie Zando and Cyndi Cox

Saturday, May 11 8:00 p.m.

Free

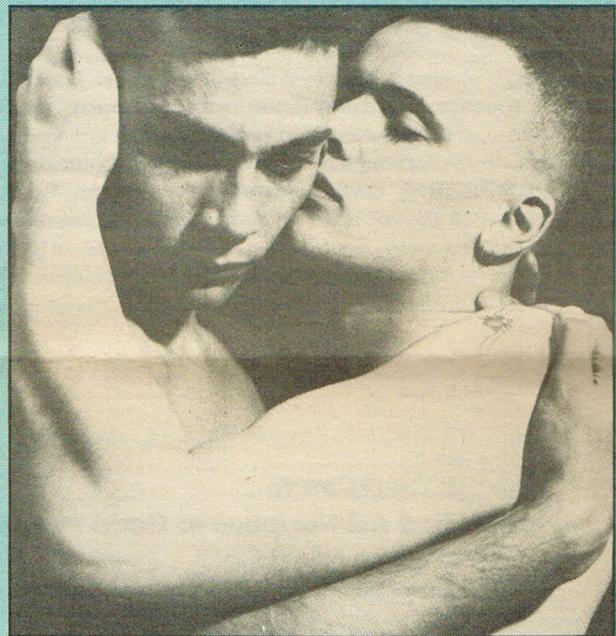
Live Music by *Lollypop and Squid*

Saturday, May 11 11:00 p.m.

\$3.00 cover/UB students Free

Jubilee by Derek Jarman (1977) is often marketed as "Britain's definitive punk film" and is a fantasy documentary starring such cult punksters as Adam Ant, Toyah Wilcox and The Slits. The economic and ethical demoralization of London is viewed from the vantages of Elizabeth I and alchemist John Dee, in what amounts to Jarman's "most negative film". *Jubilee* is defiant in posing Britain today as a dystopic wasteland, a place regulated by a moral imperative to forgive and be reborn. The last film by Jarman to be screened during the festival, *Angelic Conversation* is described by Jarman as "a meditation on the pleasures of looking, here from a homo-erotic viewpoint (people I like in places and spaces I like), the film also manages to resurrect through its imagery an entire tradition of the cinematic avant-garde, with particular attention to the homosexual sensibility...Any given frame could pass for a Smiths album cover (although the music is by Cocteau)...my most austere work, but also closest to my heart." *Nancy's Nightmare* by Azian Nurudin is a dungeon-set lesbian S&M style video, cut to "These Boots Are Made For Walking" by both Nancy Sinatra and Megadeth. Julie Zando and Cyndi Cox will present an original "dyke-type sex flick" they've made especially for the festival.

Following the free screenings, two local underground bands, *Lollypop and Squid*, will take over the Vault to kick off the Outrage Us Closing Night Bash complete with munchies and mixers, so bring your own.



Still from Derek Jarman's The Angelic Conversation

SELECTIONS FROM THE 1990 UNITED STATES SUPER 8 FILM FESTIVAL

Presented by Albert Gabriel Nigrin

Thursday, May 16 8:00 p.m.

\$5.00 general admission/\$3.00 member's discount

Filmmaker and festival organizer Albert Gabriel Nigrin will present a program of award winning entries from the only super-8 film festival remaining in the United States. The festival encourages entries from any genre (animation, documentary, personal, fiction, experimental, etc.) which may be post-produced on video tape, but must originate on super-8 film.

Featuring:

This is the History of New York (The Golden Age of Dark Reason)

by Jem Cohen (1988, 23 min.)

From Prehistoric times through the Space Age, Jem Cohen makes a wide-ranging study of New York's radically different five boroughs. The commentary is provided by the people of the street: preachers, homeless persons, and other various survivors with music from New York's hardcore and industrial scene.

Ne Plu Pikniko (No More Picnic)

by Joan Bechtel (1989, 19 min.)

In Esperanto with English subtitles, Bechtel deals with an angst-ridden temporary worker who is plunged into a surrealistic corporate inferno. She is tormented by Greek gods and matriarchal symbols in a comic labyrinth of existential agony.



From Ne Plu Pikniko by Joan Bechtel

The Wish

by Anna Mosby Coleman (1989, 3 min.)

An 8mm live-action and animated look at aging, the fragility of life, and the rescue our dreams lend us.

Prayer Flags

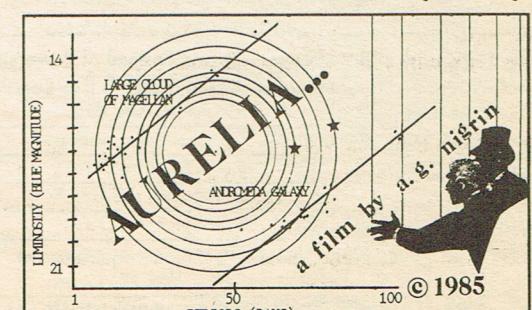
by Marie-France Alderman

(1989, 10 min.) A visual incursion into a woman's mind while she tries to remember a violent incident involving a young boy. The process of memory, much like dreaming, ignores the confines of linearity and sequence: it overlaps present, past and future and allows us to apprehend them all at the same time.

Aurelia or Echo in Her Eyes: Part 3

by Albert Gabriel Nigrin (1985, 13 min.)

Based in spirit on the Gerard de Nerval novella and shot on location in Barcelona, Spain at the unfinished Sagrada Familia church designed by Antonio Gaudi, *Aurelia* is an experiment in light where "A woman sleeps. She dreams of a troubling encounter with a man at a futuristic cathedral. In this dream the proliferation of a day's images is reduced and refined into more enigmatic renderings. The world of color and movement translates into one of stone, shadow and light." (A.G.Nigrin)



Graphic by A.C. Nigrin

Video

WHAT HAPPENS WHEN PUBLIC ACCESS TV GOES LIVE?

Friday, June 7 8:00 p.m.
\$3 general admission/\$1 members discount

Live public access TV is a remarkable stage—is it public theater or an extension of the privacy of the living room? The ease and exhilaration of this confusion is evidenced in this selection of innovative public access projects which use live audience call-in in conjunction with various interactive performance possibilities. Tapes screened on Hallwalls' outstanding video projection system feature excerpts from *Milwaukee Newsreel* and *2 by 4* (cablecast during the Gulf Crisis), both produced at MATA, Milwaukee's public access center; *Stadtwerkstatt-TV*, an Austrian artists' collective produced in Buffalo through Hallwalls' Artwaves; and other programs from around the country.

1991 VIDEO WITNESSES FESTIVAL ON LOCKPORT PUBLIC ACCESS CABLE

Saturdays, 11:30 P.M. to midnight
through June 29
on Channel 10, Jones Intercable/Lockport Public Access

May 4: *Basurero: The Struggle For Life in the Guatemala City Dump* by Jonathan Treat (1990)

May 11: *Walleye Warriors* by Rob Danielson & Rick Jungers (1990) *Varela in Xingu* by Olhar Eletronico (1986, Brazil) *Sunrise Prayer at Alcatraz* by Carla Leshne (1990) *Grandparents For the Future* by Allegany County Nonviolent Action Group (ACNAG) (1989-90)

May 18: *Framing the Panthers in Black & White* by Annie Goldson & Chris Bratton (1990)

May 25: *Coverup: Behind the Iran Contra Affair* by Barbara Trent (1988-90)

June 1: *The Generation After Martial Law* by Green Team Video Collective (1986-90, Taiwan)

June 8: *Poletown Lives!* by Information Factory (1982-88) *War, Taxes, and the Almighty Dollar* by Joe Gray (1989)

June 22: *Shelter Stories* by Meryl Perlson (1990) *NYC and the Hudson River: Downstream and Up a Creek* by Educational Video Center (1989)

June 29: *Do Y'All Know How To Play Dixie?* by Lisa Guido, Susana Aiken & Carlos Aparicio (1990) *Flagburning Ceremony* by Jim Hartel (1990) *A Hard Reign's Gonna Fall* by Dean Lance (1990) *Direct Effect* by C-Hundred Film Corp (1990)



From Infermental 9—Heu by Thomas Lehner



From Infermental 9—Becha by a. Mervij and E. Juft



From Infermental 9—Ein Narrenfeiertag by Ilja Frez

ARTWAVES



Catch Artwaves on Public Access Cable TV

Every Wednesday at 10:30 p.m.

TCI Channel 32 (in Buffalo)

IN Channel 17 (Adelphia)

IN Channel 10 (Jones Intercable)

MAY

May 1: *Lard Stomp* by Matt McElligott is a series of visual/musical improvisations exploring the relationship of sound to image performed in real-time.

May 8: *Riding On The Hair Of A Buffalo* by Roger Bourdeau and Nick Pietrocarlo weaves evidence created by media devices and reveals culture through the opinion held by each video frame.

May 15: An interview with John Cage and excerpts from his performance at the ninth annual North American New Music Festival.

May 22: *Artists' Studio (After Braque)* / Conversation by Peer Bode. A video tape (synthetic series / electronic television) of images and language marking a conversation, an exchange of facts and ideas, images, sounds, and objects... Images infested with language (seeing through the mouth)...

May 29: To be announced

JUNE

INFERMENTAL 9

The ongoing *Infermental* project, now in its tenth year, has a kind of call-and-response structure where each year through an international announcement media artists are invited to submit work, and a group of editors responds with the production of a new issue of the *Infermental* videomagazine. This year the call and response took place in Austria with Ilse Gassinger and Graf & ZYX as the editors, and Hallwalls Video Co-Curator Chris Hill as supervisor.

"We have arranged a program of sights for you, in which - like in Viennese cuisine - the West blends with the East, so as to create an unforgettable experience. Follow us to the select locations of *Infermental 9*. Our first meeting place is the 'Technology Museum' with its *Models and Constructions*. We will then continue our tour with a visit to the 'Freud Museum,' and afterwards discuss, over a *Cocktail of the Senses* in a Viennese cafe', travesty and visual pleasure. On "Heldenplatz" we have planted some *Explosives in the Hand Baggage*. Get your own personal souvenir, *A Piece from Home*. The final chord of our tour is played by the siren sounds of a *Heavyweight Tango*, metamorphoses of the imaginary, a dance on the edge of a volcano." (Ilse Gassinger, *Infermental 9* catalog.)

Artwaves will be playing a selection of tapes from each stop on the *Infermental 9* tour.

TRAVELLING PROGRAMS AVAILABLE FROM HALLWALLS

INFERMENTAL 9—VIENNA

is the most recent edition of this annual international videomagazine project. Organized in Vienna by editors Ilse Gassinger, Graf & ZYX and supervisor Chris Hill, this remarkable 5-hour collection of work by 45 artists from 15 countries features a number of tapes from Eastern Europe produced in the two-year period before glasnost facilitated cultural exchange between East and West Europe. During the period 1980-89, the *Infermental* exhibitions were one of the few venues for independent media activity from the USSR, Hungary, Poland, Czechoslovakia, and East Germany that regularly reached Western audiences. Contact Chris Hill at Hallwalls for rental information.

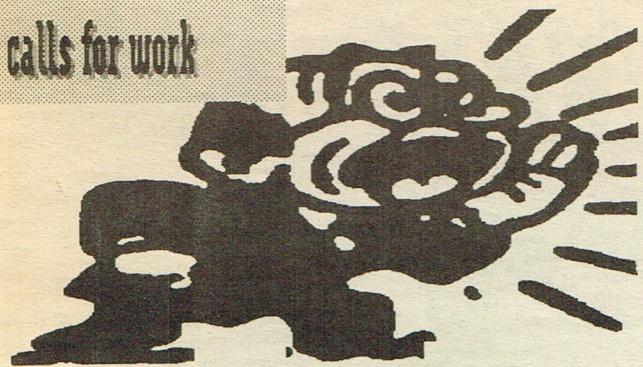
1991 VIDEO WITNESSES FESTIVAL OF NEW JOURNALISM

produced at Hallwalls by Chris Hill and Barbara Lattanzi features videomakers who have moved beyond their upholstered armchairs to struggle with the production and distribution of their own insistent voices. Highlights from this important festival include the incisive journalism of Barbara Trent's *Coverup*: *The Iran Contra Affair* (1988-90), alternative media coverage of political demonstrations in Taiwan in the *Green Team Video Collective's The Generation After Martial Law* (1986-90), direct and engaging coverage of socially marginalized events by Carol Leigh, A.K.A. Scarlet Harlot in *Die Yippie Scum* (1990), and the disturbing intimacy of *Do Y'All Know How To Play Dixie?* (1990) by Lisa Guido, Susana Aiken, and Carlos Aparicio. Contact Hallwalls for rental information.

Two other recent exhibitions organized at Hallwalls are currently being distributed by **Video Data Bank** as part of the Touring Video Exhibition Program, a project supported in part by the Multi-Site Collaboration Program administered by **NAAO** (National Association of Artists' Organizations).

THE 1990 VIDEO WITNESSES FESTIVAL OF NEW JOURNALISM, the first major national investigation into recent agit prop and witnessing activity, produced by Barbara Lattanzi; and **FEELING THE FAULTS: DIS-EASE IN THE MEDIATED BODY** (1990), a program which tracks the body through states and stories of comfort and dis-ease, organized by Chris Hill, can be rented by contacting **Video Data Bank** at (212) 233-3441, or contacting Hallwalls for information.

calls for work



ARTISTS ADVISORY BOARD OPEN SLIDE SHOW & DISCUSSION FINAL EVENT OF THE YEAR

Wednesday May 8

8pm

Free

Hallwalls Artist's Advisory Board (AAB) will be holding its final slide talk of the year. This will be an open forum of artists showing work, exchanging ideas and discussing what the community in Buffalo can do in the face of massive cutbacks by the state in the arts and education. The need for a broad based artist's community in the Buffalo area is a continuing priority for Hallwalls, and the AAB is an ideal means of forging and sustaining that community.

GRANT MONEY AVAILABLE FOR FILMMAKERS: FOURTH ANNUAL WESTERN NEW YORK FILM REGRANT PROGRAM

Hallwalls is currently accepting applications for the 4th Annual Western New York Film Regrant Program. Six grants in all will be awarded to independent filmmakers for development, production, and/or post-production of specific projects being shot and edited on film: 8mm, Super 8, or 16mm. **Three grants of \$1,000.00 and three grants of \$500.00 will be awarded** by a panel comprising both filmmakers and a film distributor. Applicants must be currently working in film as their primary medium and reside in Allegany, Cattaraugus, Erie, Genesee, Livingston, Monroe, Niagara, Orleans, or Wyoming Counties. Since funds are limited this year, it must be reiterated that these grants are intended to support the work of filmmakers specifically, or of media artists who are currently and regularly working in both film and video, but not primarily for occasional film projects by artists who work predominantly in video. Although such projects may be considered by the panel, preference will be given to filmmakers, and only for projects shot and edited on film, with a film as a final product. **All funds for these grants are provided by the Electronic Media & Film Program of the New York State Council on the Arts.** For an application form or further information, contact Rene' Broussard of Hallwalls, (716) 854-5828. Please note that applicants will be expected to submit samples of recent works shot on film; works shot on video will not be accepted, although video dubs of films are acceptable, and, in fact, encouraged.

The deadline for receipt of applications is May 31, 1991; submissions must have a U.S. post office postmark on or before that date (meter marks not acceptable), or must be dropped off in person at Hallwalls by 6 p.m. Friday, May 31.

CALL FOR SUBMISSIONS: WESTERN NEW YORK SLIDE FILE

Under the auspices of the Artists Advisory Board, Hallwalls maintains a registry of works by artists living in Buffalo and Western New York. Utilized by the Exhibitions Curator, as well as other regional curators and gallerists, this valuable resource is updated on an ongoing basis. Area artists are invited to submit a representative selection of slides and/or photos along with a biography which will be retained and placed on file. All submissions should be addressed to:

Western New York Slide File,
c/o Hallwalls Contemporary Arts Center,
700 Main Street, Buffalo, NY 14202.

CALL TO ARTISTS FIRST NIGHT BUFFALO- CELEBRATION OF THE ARTS ON NEW YEAR'S EVE

Be a part of Buffalo's New year's Eve Celebration of the Arts! Entertain 20,000 children, teens adults, families and seniors downtown at a festive alcohol-free event.



First Night Buffalo organizers are accepting applications for: Children's entertainment • ethnic performances • participatory art • performance art • media art • theatre • dance • opera • classical music • gospel • jazz • blues • swing • dixieland • reggae • country • country • blue grass • barbershop • teen rock • adult rock • oldies • pop • folk • and more!

Applications will be reviewed by the First Night Buffalo Arts Committee. Artists will be selected on originality, artistic merit, feasibility, appropriateness for First Night, and availability of funds. Secondary considerations are technical requirements, overall diversity and ethnic balance of the program's entertainment schedule.

Artists are encouraged to consider the motivation behind the First Night celebration, keeping in mind that First Night is a family celebration of the arts. Performances for children and teens, plus participatory art activities are encouraged. Artists are asked to present shows that are 45 minutes in length and designed without complex technical needs to facilitate artist changeover after each show.

Call now for an application- 878-8561



STAFF NEWS

By unanimous vote of the Board of Directors at their meeting of April 3, 1991, **Edmund Cardoni** was appointed permanent Executive Director of Hallwalls. He had been serving as interim Executive Director since October 11, 1990, prior to which he had served as Program Director for over two years. A writer, Ed first joined the Hallwalls staff in September 1984, as curator of **Fiction Diction**, later renamed the Writers program. As the position of Executive Director is now structured, he will be both the chief executive officer and chief artistic officer of the organization, assisted by an administrative manager and, as soon as means permit, a development officer. Ed and the Board are currently exploring ways of filling the vital position of development director, both in the critical short term and in the equally precarious year to come, when arts organizations across the state—including Hallwalls—are bracing themselves for potentially disastrous cuts in state arts funding. In the meantime, staff and Board are working together to raise the funds necessary to insure our operations over the lean months ahead. Any contributions to this effort will be greatly appreciated.

STAFF

Edmund Cardoni	Executive Director
Eileen Sullivan	Administrative Manager
Rene' Broussard	Film Curator/Publicity
Andrew Deutsch	Video Editing/Cable Production
Ronald Ehmke	Performance Curator
Christine Hill	Video Co-Curator
Barbara Lattanzi	Video Co-Curator (on leave)
Don Metz	Music Curator
Alexandra Parsons	Exhibitions Assistant
Nick Pietrocarlo, Jr.	Technical Assistant
Maria Elena Venuto	Technical Director
Charles A. Wright, Jr.	Exhibitions Curator

ADJUNCT STAFF

Kathyann Calandra	Bookkeeper
Jody J. Lafond	Volunteer Artwaves Producer
Nathan MacFadyen	Computer Consultant
Thomas Mulligan	Exhibitions Volunteer
Zonya J. Rivera	Cafe Teatro Consultant
Brian Springer	Border Art Workshop
	Project Coordinator

INTERNS

Laurie Augustyniak	Administration
Liane Fried	Graphics
Jeanine Huber	Technical
Joelle Limpantsis	Publicity
Sandra Perryman	Exhibitions
Joan Van de Water	Publicity
Chris Wolski	Film

BOARD OF DIRECTORS

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Kathleen O'Hara, Vice President

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Jim Morris
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Kenneth Peterson

Robert D. Pohl
Linda Pollack
Cara S. Rosenthal
William Sidel
Mary Simpson
Katherine A. Spencer



VIDEO EDITING SUITE

THE HALLWALLS VIDEO EDITING FACILITY WAS ESTABLISHED PRIMARILY TO SERVE 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 RM 440 SYSTEM, AND ADVANCED EDITING, USING THE CHARACTER GENERATOR.

A wj-MX12 A/V mixer has been purchased and installed! Thanks to a special grant from the Electronic Media & Film program of the New York State Council on the Arts, Hallwalls is now able to provide high-quality image processing to independent producers and video artists. The wj-MX12 mixer will provide A/B mixing of any two NTSC signals, as well as special digital effects such as freeze-frames, strobe, mosaic, negative/positive reversals, superimpositions, 17 wipe patterns and joystick positions, chroma phase, and chroma saturation adjustments. All of these effects can be performed in real time during an edit or in combination with our character generator. Workshops will be conducted on an individual basis at a fee of \$20. Contact Andrew Deutsch at Hallwalls.

CONTRIBUTORS & SPECIAL THANKS

Hallwalls' programs in the contemporary arts are made possible with major grants from the New York State Council on the Arts, the National Endowment for the Arts, a federal agency, Erie County, and the City of Buffalo, and with grants and contributions from private foundations, corporations, businesses, and individuals, including The Ford Foundation, The John D. and Catherine T. MacArthur Foundation, The Andy Warhol Foundation for the Visual Arts, The Margaret L. Wendt Foundation, Meet the Composer, the Natural Heritage Trust of New York State, the Mary Flagler Cary Charitable Trust, the Film Bureau at Film/Video Arts, USAir, Herdman's Custom Framing, Supermarket Liquor & Wines, Independent Health, National Fuel Gas, the Buffalo News, The Crash Club, Eckel Florist & Garden Center, Wiesbaden, Germany, the Buffalo Hilton, Home of the Future, Jacobi Development & Construction Company, Swiss Chalet, Martyn Printing & Graphics, Greater Buffalo Development Foundation, CEPA, The Lesbian Gay Bisexual Alliance of SUNYAB, the Canadian Consulate of Buffalo, the Hotel Lenox, Delaware A-V Distributors, Calumet Arts Cafe, the Tralfamadore Jazz Institute, Tom Tales, Alan Sondheim, Tony Conrad, T. Christopher Castellani, Pete Nasvits, Andrew Case, Fred Bacher, Henry Jasionka, Ezra Jasionka, Maria Beatty, Dan Penberthy, Mark Goldman, Catherine Aufdencampe, and all the members of Hallwalls, new and old.

SUPPORT HALLWALLS: BECOME A MEMBER!

Categories of Membership:

\$20 Artists, Students, Seniors
\$30 Individual

\$40 Family / Dual
\$60 Supporting
\$100 Sustaining
\$300 Life

NAME _____

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CITY _____

STATE, ZIP _____

TELEPHONE _____

CATEGORY _____