

HALLWALLS

Contemporary Arts Center

700 Main St., 4th Floor

Buffalo, NY 14202

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HALLWALLS ANNUAL MEMBERS SHOW

EXPOSE YOURSELF Self Portraits by Members

Gallery & Video Viewing Room opening
Saturday, January 11, 9:00 p.m.

Members may contribute up to 2 self-portraits in any medium. Artists with large work are asked to submit 1 piece. All work must be ready for installation (i.e., paintings must come equipped with hanging wires, sculpture with appropriate instructions, etc.). Videotapes can be submitted on 3/4", VHS, or 8mm. Work not picked up after March 2 will not be saved unless a specific arrangement is made with the exhibitions curator. For larger works, the freight elevator is open on weekdays 9:00 a.m.-12:00 noon and 1:00 p.m.-4:00 p.m. ONLY. It is located in the alley on the north side of the Pearl Street parking lot. Please call Eileen Sullivan at Hallwalls if you are interested in volunteering to help hang the show.

Drop off dates for works to be installed in gallery or video viewing room:

Thursday, January 2: 9 a.m. - 6 p.m.
Friday, January 3: 9 a.m. - 6 p.m.
Saturday, January 4: 9 a.m. - 6 p.m.

Pick up dates:

Friday, February 21: 9 a.m. - 6 p.m.
Saturday, February 22: 9 a.m. - 6 p.m.

EXPOSE YOURSELF MEMBERS MARATHON & CHILI COOK-OFF Saturday, February 8, 6:00 p.m.

Performers, video and film makers, writers, and musicians should contact the appropriate curator with the title, approximate duration, and any technical requirements (lighting, microphones, etc.) for their *Expose Yourself* Members Marathon contribution by 5:00 p.m. on Friday, February 7 (the day before the marathon).

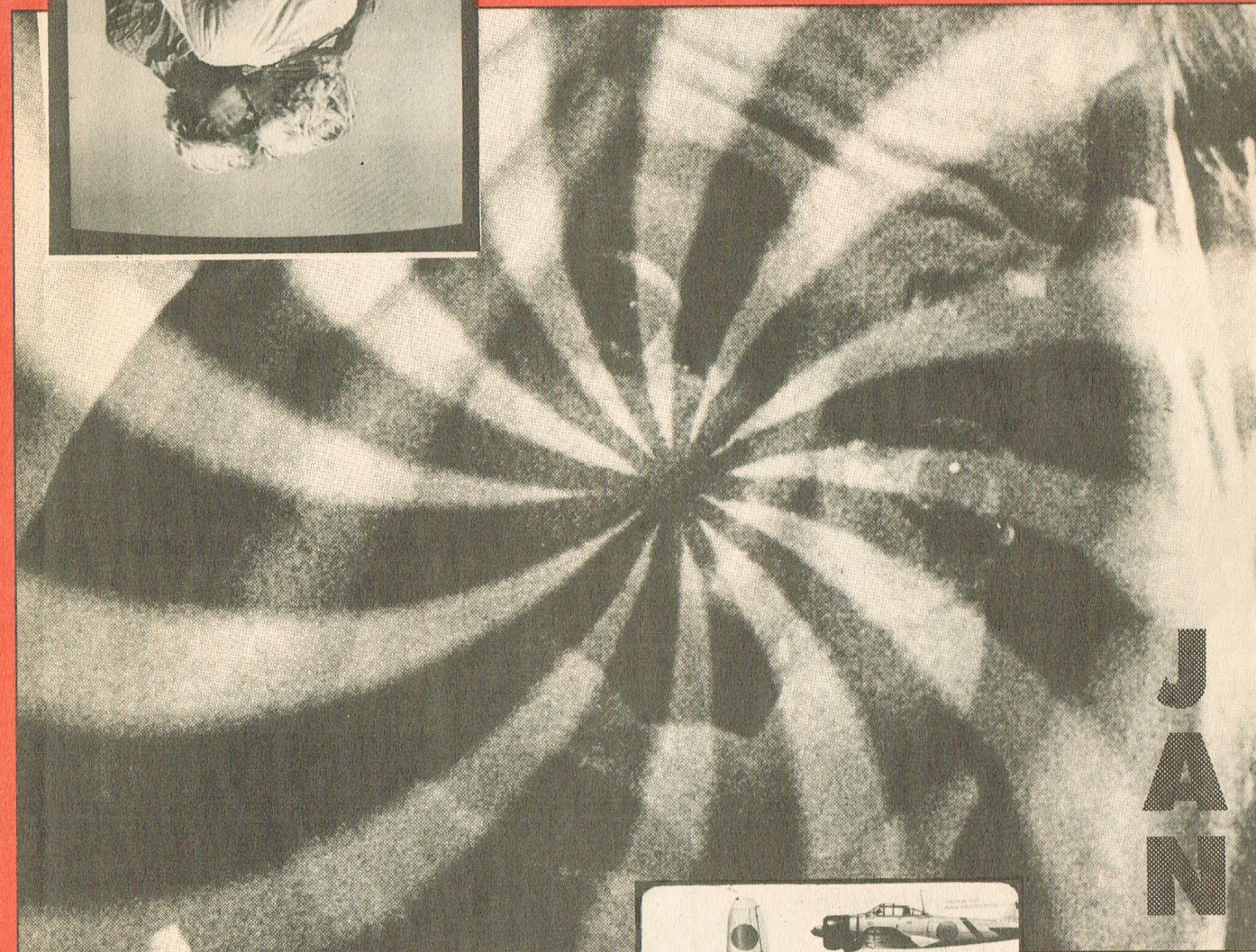
On the evening of the marathon, there will be a do-it-yourself Video Photo-Op booth set up for 2-minute, on-the-spot self-portraits (2 cameras, chalkboard, switcher, timer). Bring ideas, costumes, props, and chutzpah.

Also on the evening of the *Expose Yourself* Members Marathon, Hallwalls will hold the Second Annual Chili Cook-Off. As in last year's successful (and spicy) competition, prizes will be awarded for Best Overall Chili, Hottest But Still Edible Chili, Best Vegetarian Chili, Best Soup, Best Conceptual Chili, and this year's special category, Best Chili Self Portrait. Prizes are still to be announced, but last year's included cookbooks, restaurant gift certificates, and cases of Mexican beer.

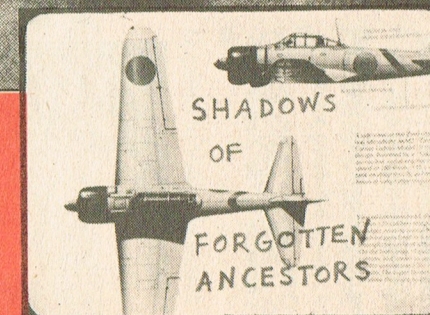
Admission: \$10 benefit price includes an entire evening's entertainment and all the chili you can eat, along with bread, salad, and other accompaniments. \$5 off if you bring art or chili to share.

HALLWALLS

From *The Double* by Ken Feingold - see page 2



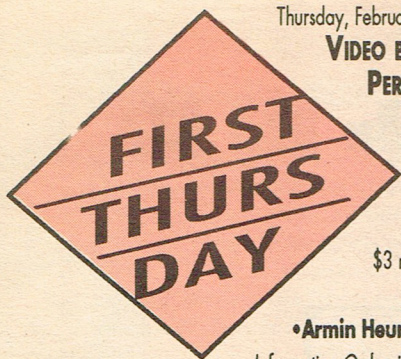
Still from Todd Haynes' *Poison* - see page 3



An Evening with Roddy Bogawa - see page 3

**HALLWALLS PRESENTS POISON
BY TODD HAYNES IN A SPECIAL
EXTENDED ENGAGEMENT:
FRIDAY, FEBRUARY 14 - TUESDAY,
FEBRUARY 18 AT 8:00 P.M.**

1992



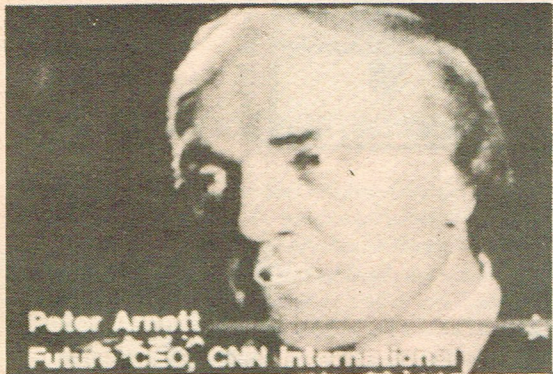
Thursday, February 6 8:00 p.m.

VIDEO BY ARMIN HEURICH;
PERFORMANCES BY
MITZI STANDARD
AND BEN SOFER,
"TROY"

\$5 general admission
\$3 members

•Armin Heurich's CNN: New World Information Order illustrates the cable news

network's war hype & self-promotion, blatant manipulation of public sympathy & outrage, and its lack of a thorough historical overview both during and after the Gulf War. The tape blends excerpts from CNN's wartime coverage, two of the network's postwar documentaries, and a recent lecture by Peter Arnett at SUNY-Buffalo.



From Armin Heurich's CNN: New World Information Order

•Choreographer and performance artist **Mitzi Standard** returns to multi-media drama with *In My Secret Life*, a comic examination of women's roles in late-20th century society. The work features original music by Steve Young, scenery by Philip Burke, plus slide projections and choreography.

•**Ben Sofer, "Troy"** calls his works "Heart-Beats": short, sensual, provocative stories which he hopes to infuse with the spirit and rhythms of rock & roll. In his Hallwalls debut, he will be working with a cast of Buffalo performers to create *Rock and Roll Lit*.



Ben Sofer, "Troy"

FIRST THURSDAY: A LOOK INTO THE FUTURE

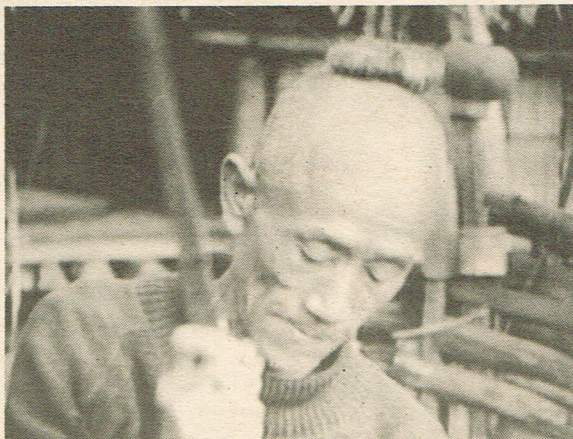
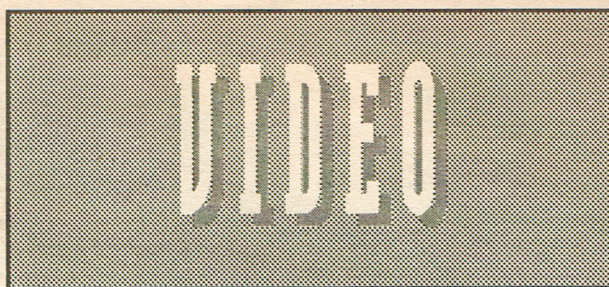
We're always looking for artists of all kinds (performers, media makers, installation artists, writers) to present new work during this popular, long-running monthly series. First Thursday is NOT an open mike session; you must submit a proposal or at least discuss your plans with Hallwalls' curatorial staff (generally one to two months in advance). First Thursday IS a place to create and experiment; we're equally interested in veteran and first-time performers.

Some months are reserved for two to three artists presenting half-hour to hour-long works; other months are organized around a theme, concept, or cheap gimmick. This spring we're offering two thematic showcases:

COVER ME (March 5): an evening of cover versions of pre-existing works. Sure, cover bands are a dime a dozen — and they're welcome tonight, but we're really interested in folks who "cover" the material of other writers/painters/performance artists/film-makers/video artists. Imitate, appropriate, rip off, detourn, reconstruct: call it what you will, but whatever you do, be damned sure it's already been done.

WORST THURSDAY (June 4): back by popular demand. An evening of dreck, kitsch, crapola, and utter depravity. A good bad artist is hard to find, and we're still looking.

The Exhibitions Program is presently accepting proposals for **FIRST THURSDAY INSTALLATIONS IN THE VAULT** for 1992. Don't let the word "proposal" scare you off. A phone call and some kind of rough outline will suffice. Submit installation ideas for COVER ME (March), WORST THURSDAY (June), or the open programs in April and May. Students are especially encouraged to take a stretch out of the school environment.



From Ken Feingold's *Un Chien Delicieux*

Friday, February 21 at 8:00 p.m.

KEN FEINGOLD IN PERSON

presents *Un Chien Delicieux* and other recent work

\$5 general admission / \$3 members

In a recent issue of *Felix* magazine, **Ken Feingold** discusses at length some unexamined moral assumptions of documentary conventions: "...it is considered immoral to willingly manipulate the truth, but it is moral to try to tell the truth even if you know that it is not absolute." His recent controversial tape *Un Chien Delicieux* (1991) not only confronts its Western audiences with the cultural taboo of buying a dog at a pet store in order to eat it, but does so by transgressing the "trust" that the audience places with the authority of the documentary maker to tell the "truth." Feingold delivers to his viewers an invented conversation between Bataille and a friend that he has intentionally mistranslated. Feingold explains "one can only raise questions about a culture by transgressing what are the limitations of that culture. If you 'lie' in a believable way, you are stepping outside the limitations of a culture, and violate all of the ethical codes from which its truth-effects are produced."

Feingold's earlier works in film and video have often employed images of the exotic as vehicles to pursue the "simultaneous sensations of ecstasy and emptiness which arise from the labyrinthine nature of travelling, of being-in-motion," as well as constructing travel as a means of exploring one's own subjectivity. He will also present excerpts from *The Double* (1984) and his recent interactive videodisc installation *The Surprising Spiral* (1991), which references *The Monkey Grammarian* by Octavio Paz.

VIDEO EDITING SUITE

Hallwalls' Video Editing Suite was established to serve independent media artists in Western NY by offering access to 3/4" editing at low cost. Access is granted by proposal; call Andrew Deutsch for scheduling and training information. Workshops are offered regularly to independent artists and not-for-profit organizations in **Basic Editing**, using the RM 440 system, and **Advanced Editing**, using the MX-12 SEG, FA 400 TBC, and Character Generator.

We are excited to announce our recent acquisition of an Amiga 500 and Super-Gen for use in the editing suite. Starting February 1, 1992, **Amiga Workshops** instructing users in the many video applications of this versatile tool (tilting, graphics, image-processing, and animation) will be offered by appointment. **To schedule a workshop call Andrew Deutsch at 854-5828.**

In addition to the Amiga's functions, independent producers and artists using Hallwalls' editing suite will find that the WJ MX-12 mixer can provide A/B mixing of any two NTSC video signals, as well as special digital effects such as freeze-frames, negative/positive reversals, superimposition, strobe effects, chroma phasing and saturation adjustment, and 17 wipe patterns. Our suite also offers time base correction.

NEW EDITING SUITE FEES:

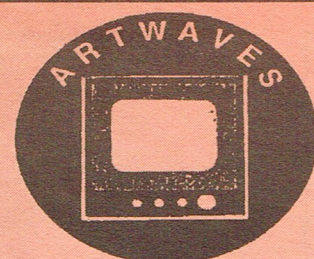
Yearly access fee: \$20

Independent artist rate: \$5/hour

Not-for-profit organization rate: \$10/hour

Funded artist rate: \$7.50/hour

All workshops: \$20



CATCH ARTWAVES

on Public Access Cable TV every Wednesday at 10:30 p.m.

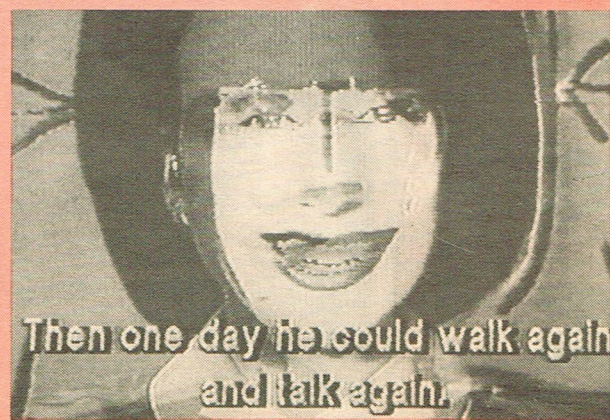
In Buffalo: TCI Channel 32

In greater Buffalo area: Adelphia IN Channel 17

JANUARY:

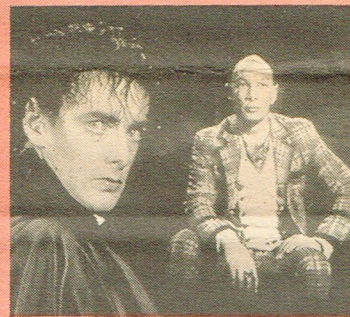
January 1: *Akua and Friends* by **Akua Kamau**, production support by **Jody LaFond**. Around a kitchen table, **Akua Kamau** and her friends chat about subjects with both personal and political ramifications. The sisters discuss, among other things, AIDS and its impact on women's sexuality, reproductive rights, and cooking.

January 8: *Mutter Vater Ist Tot* and *Die FFF Show* by **Raskin Stichting**; *Die Mauer* by **Rotraut Pape**. In the first two tapes, the German video/performance group **Raskin Stichting** plays with the media spectacle *Dallas* and delivers a quirky art history lesson. In *Die Mauer*, **Rotraut Pape**, a member of **Raskin Stichting**, documents the opening of the Berlin Wall in November, 1989.



From Raskin Stichting's *Mutter Vater Ist Tot* (Mother Father is Dead)

January 15: *The Assigination* by **George Snow**. A macabre video version of Edgar Allan Poe's short story, excerpted from the international videomagazine *Intermental 9*.



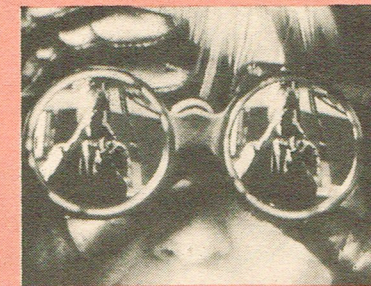
From George Snow's *The Assigination*

January 22: *Feral Music* by **Minton/Turner**, produced by **Andrew Deutsch**. This tape documents the November 20, 1991 performance at Hallwalls of **Minton/Turner**, who create a wild sonic theater involving vocals, language, and percussion and aim for the outermost zones of culture with their sound/music.

January 29: To be announced.

FEBRUARY

February 5: *An Evening With Ilse Gassinger*. Tapes by Austrian video artist **Ilse Gassinger**, who describes her work as "looking for aesthetic categories. I again and again allow myself to be carried away by the vitalism of coincidence, by quick associations and the indefinite; methods that seem adequate for a state of oscillation." Working with video, Super-8 film, photography, and the home computer "...I work with optical memory units for home use, because they are programmed to release one's image-ination."



From Ilse Gassinger's *Exposed*

February 12: *An Interview with Sadie Benning*, produced by **Chris Hill** and **Andrew Deutsch**. Benning speaks of her experience of coming out as a lesbian in high school. Excerpts from her internationally acclaimed tapes, *Jollies*, and *If Every Girl Had a Diary*, shot with the Fisher-Price "toy" Pixelvision camera, are featured.

February 19: *Allegany County: The First Stand (part 1)* by **Kevin O'Shaughnessy**. Premiere. In December, 1988, the state of New York announced Allegany County as a potential site for NY State's Low Level Nuclear Waste Facility. This video examines the struggle between the citizens of Allegany County and the State of New York and the issues involved in radioactive waste disposal.

February 26: *Allegany County: The First Stand (part 2)* by **Kevin O'Shaughnessy**. Premiere. (See February 18).

LITERATURE ON FILM

Tuesday, February 4 8:00 p.m.

WHEN HAMLET CAME TO MIZORAM

Directed by **Pankaj Butalia**, 1989, India, 52 min., film to video transfer.

\$3 general admission/\$3 students & Seniors/\$3 members

Hamlet and Mizoram, a small state in northeastern India, make an explosive combination. The Mizos, a people linked more closely to neighboring Burma and China than to mainstream Indian culture, have developed a rather strange obsession with Shakespeare's play, which is enacted everywhere and integrated into their daily lives.



From Butalia's *When Hamlet Came To Mizoram*

AN EVENING WITH RODDY BOGAWA

Tuesday, February 11 8:00 p.m.

SOME DIVINE WIND, 1991, 72 min.

FOUR OR FIVE ACCIDENTS ONE JULY..., 1988, 25 min.

A SMALL ROOM IN THE BIG HOUSE, 1987, 15 min.

presented by director **Roddy Bogawa**

\$5 general/\$4 students & seniors/\$3 members



A rough translation for the word "kamikaze," **Some Divine Wind** is the story of a young man of mixed parentage, whose American father was part of the WWII bombing mission that destroyed his Japanese mother's village, killing her entire family. This internal paradox affects every aspect of his life as he attempts to come to terms with his own ethnicity. In **Four or Five Accidents One June...** the stops and starts along a delivery route become the stops and starts of the movie's meandering

narrative, detours become destinations, blurs become images along Southern California's bleak smog and story choked landscape. **A Small room in the Big**

House takes a poetic look at the inner-workings of a projection booth. **Bogawa**, who will present the program, is a remarkably gifted young filmmaker who is already garnishing comparisons to Chris Marker, Robert Towne and James Benning.

LITERATURE ON FILM II

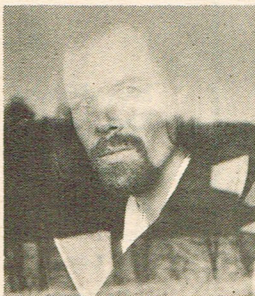
Tuesday, February 25 8:00 p.m.

REQUIEM, 1990, 88 min., 16mm.

presented by director **Alex Steyermark**

\$5 general admission/\$4 students and seniors/\$3 members

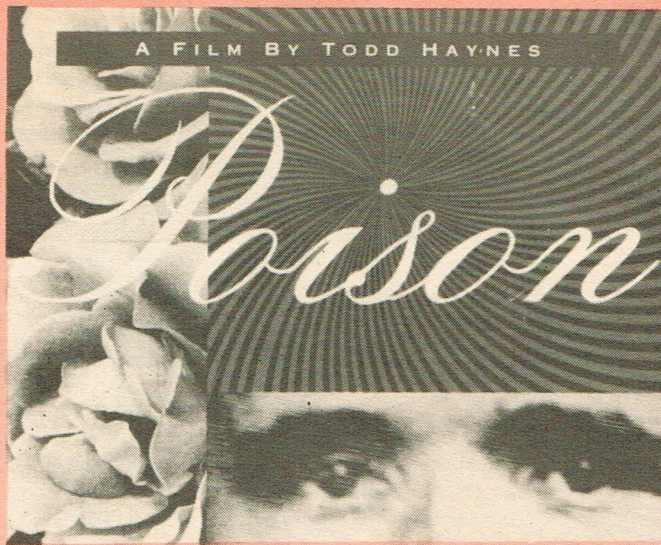
Centering on the last two days in the life of 19th century romantic writer Heinrich von Kleist, Steyermark's first feature is structured in 7 acts corresponding to sections of Brahms' German Requiem. A key figure in the transition from the Age of Enlightenment to Romanticism, Kleist is considered one of the greatest writers in German history. The film's real appeal, however, stems not so much from its subject but Steyermark's stunning combination of a non-linear, almost esoteric narrative, minute attention to the mundane details of daily life, brilliantly stylized, hypnotic performances by an impressive ensemble of actors from New York's experimental theatre community, a painterly, even masterful use of light, sound, color, texture, and a mesmerizing and cathartic original script.



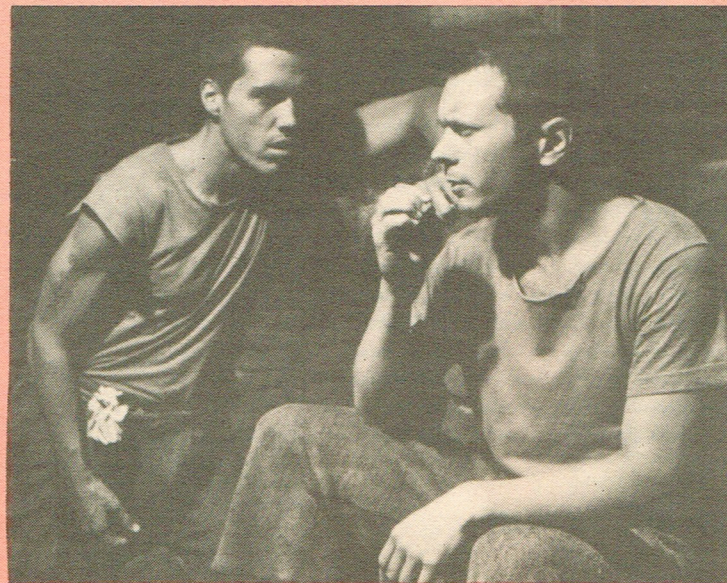
John Dooley from *Requiem*

Music supervisor/editor for such noted directors as Paul Schrader (*Light Sleeper* and *Patty Hearst*) and Spike Lee (*Jungle Fever*, *Do The Right Thing*, *Mo' Better Blues* and the upcoming *X*), Steyermark will be present to discuss the film.

(*Requiem* is available for distribution through the Hallwalls film program; for more information contact René Broussard.)



"Thanks for the KKK, for Kill a Queer for Christ, for Prohibition and the war against drugs, thanks for a nation of finks..." goes the **Thanksgiving Prayer** of **William S. Burroughs** as layered with the images of director **Gus Van Sant** (*Drugstore Cowboy* and *My Own Private Idaho*). Thanks to Jesse Helms and Rev. Wildmon for their attacks on **Todd** (*Superstar: The Karen Carpenter Story*) **Haynes'** first feature **Poison** and its homosexual sub-plot, giving it untold publicity (Oprah and Geraldo to mention but a few) and major theatrical distribution. Grand Prize Winner at the Sundance Film Festival in Park City, the film, is presented in three interconnecting parts, "Hero," "Homo," and "Horror," which were inspired by the works of Jean Genet. Sponsored by the Lesbian, Gay, Bisexual Alliance at SUNYAB.



James Lyons & Scott Renderer in Todd Haynes' *Poison*

THE HALLWALLS WESTERN NEW YORK FILM TOUR

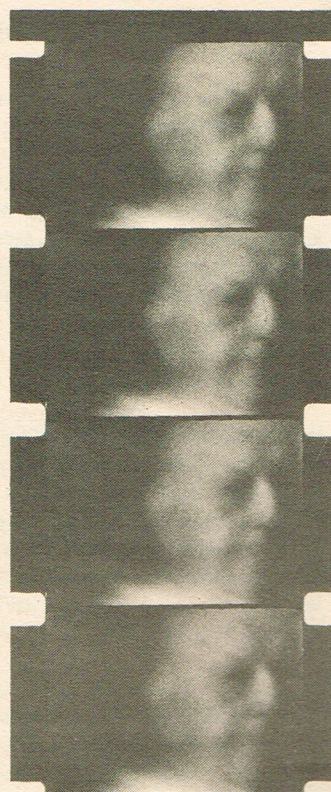
Saturday, February 22 8:00 p.m.

curated by René Broussard

\$5 general admission/\$4 students and seniors/\$3 members

Closer to Canada than to the Big Apple, Buffalo, Rochester, and the surrounding areas are rich in more than just agriculture and industry; there is a long and rich history in experimental and avant-garde cinema. Louis Marcorelles wrote in *Le Monde*, January 2, 1975 that Buffalo is "the spearhead of experimentation in the United States." This referred largely to the community of structural/materialist film and video artists such as Hollis Frampton, Paul Sharits, Tony Conrad, Woody & Steina Vasulka, etc. who settled in Buffalo in the early seventies. But what about today? What has happened to this legacy? What's happening now?

The Hallwalls Western New York Film Tour is a comprehensive showcase of both super 8 and 16mm experimental/non-linear works by six of the region's leading filmmakers. The program is scheduled to tour throughout North America, as well as selected venues in both Germany and Austria starting in March 1992.



From Lawrence Brose's *Everbest, Virgil*

A party honoring the artists and celebrating the tour's premiere will follow and extend into the night.

The Hallwalls Western NY Film Tour is available for exhibition, for information please contact René Broussard (716) 854-5828.

Featured works in the program are:

Flexi-Creeps by Steve Bartoo, 1991, 7 min. super 8, sound.

Attacking the film with caustic materials, Bartoo's work is raw, fresh and humorous. "You're going to pay a lot for this...of course we're specialists."

Money Not Made in the Light by Terry Klein, 1991, 4.5 min. super 8, sound. Terry and Milo the dog film a fire, but what's burning is a church filled with sacred relics and all those bibles. "I dreamt that I was beating up all of the religions...What is the implication of kicking all of this ass?"

Untitled by Terry Klein, 3 min. super 8, silent

An expressionistic animation injected like a hyperdermic through the veins of the Brothers Quay or Jan Svankmajer

Certificate of Operation by Terry Klein, 7 min, super 8, sound

An animated rapid-fire barrage of phantasmagoric opticals.

Wish You Could See My Feet by Todd Bellanca, 1991, 8 min, 16mm, sound...What came first? God? Man? or Coffee? an experimental stand up. "We have seen the light... now I wish you could see my feet."

Synapses by Henry Jesionka, 1987-91, approx 15 min., 16mm, sound.

A series of emblematic pieces that serve as advertising of sorts, where nothing—that is no object—is being offered for sale. "The aesthetics of interruption which structures contemporary consciousness is, in fact, a cinematics."

Everbest, Virgil by Lawrence F. Brose, 1990, 8 min., 16mm, sound.

Virgil Thomson composed musical portraits of many people as he viewed them from across a table. "The Second Piano Sonata" is Virgil's self-portrait. "Everbest, Virgil" is a film portrait, part of Brose's *Film For Music For Film* series, composed for the composer's composition.

Chamnan by Lawrence F. Brose, 1990, 14 min., 16mm, sound.

Shot in Bangkok, in the Reno Hotel, in a single room, over several days, the natural sounds of the room as well as the city were then layered and altered by the composer Douglas Cohen. "It was an extremely emotional time as my brother had just been killed. I left for Thailand to remove myself from abstractions of daily living and to spend time with my friend Chamnan."

Tapas by Pia Cseri-Briones, 1990, 25 min. 16mm, sound.

Old family movies, historical an original footage offer layers of history and memories of the Spanish Civil War. This poetic remembrance is told through the voices and stories of several generations of refugees gone to America, featuring the poetry of Rosalia de Castro, a nineteenth century Galician writer.

ANNOUNCEMENTS

HALLWALLS NEEDS VOLUNTEERS!

We are currently looking for individuals interested in working as House Managers (managing box office & concessions) or as Technical Assistants (working with our Technical Director on lighting, sound, film & video projection, still & video documentation, etc.) for our Spring season. Volunteers for these positions, as well as for general office or gallery assistance, do not need any prior experience, but must be reliable. Hours are negotiable; we need people both during the day and most evenings. College students may be eligible for internship credits. Please call Eileen during office hours for details.

INTERN WITH ARTWAVES

Hallwalls' weekly public access cable program *Artwaves* needs an energetic and reliable intern with editing skills to develop programming and help manage the Video Editing Suite. *Artwaves* produces programming from the wide spectrum of events at Hallwalls, and offers residencies, with technical support, to local artists. Spring 1992 should be a particularly

interesting time to be actualize your ideas and be a player on the public access proscenium in Buffalo, as B-CAM (Buffalo Cable Access Media) will be starting up access for the entire city, building public awareness and new audiences for access producers. Get involved in a project that can reflect your own ideas and initiatives and have an impact in Western NY! Call Andrew Deutsch for more information.

OPEN SLIDE FORUM

Thursday, January 23, 7:00 p.m.
4th Floor Gallery
FREE

Hallwalls Artists Advisory Board will be hosting its second Open Slide Forum of the season in conjunction with *Expose Yourself*, the members exhibition. Artists are encouraged to bring in their slides to discuss what they have been up to these cold winter months in a friendly environment (not like grad school crits). Everyone will be given a brief (I swear, brief) synopsis of what occurred at the very successful and well-attended Town Meeting on the Visual Arts last November 18. Bring your slides and your friends.

BENEFITS

ART AUCTION TO BENEFIT HALLWALLS

The auction of donated work initiated by Hallwalls Co-founder **Charles Clough** will soon be underway! The catalogue is in production and bidding will open on January 15, and continue through February 15. Works by **Charles Clough**, **Robert Longo**, **Nancy Dwyer**, **Cindy Sherman**, and **Michael Zwack** were on display this fall. Beginning with the Members Show opening on January 11, 1992 all of the donated work will be displayed in order that interested collectors may view the work in person. New donations to date include works by **Bruce Adams**, **Chuck Agro**, **Duane Hatchett**, **Biff Henrich**, **Rosemary K. Lyons**, **Patrick Mills**, **Joseph Picillo**, **Kathie Simonds**, **Andrew Topolski**, and **John Toth**. Call Hallwalls if you are interested in receiving a catalogue or viewing the works. If you've been waiting for the right time to contribute to Hallwalls, this is it. You can acquire a stunning (and valuable) work of art and help Hallwalls at the same time. For further information, call Sara Kellner, Don Metz, Ed Cardoni, or Eileen Sullivan at Hallwalls.

RALLY FOR WEST VALLEY

Hallwalls will host a benefit for the **Coalition on Nuclear Wastes at West Valley** on Saturday, February 1, 7:30 p.m. in The Vault. Admission is \$5, \$3 for members, and all proceeds will benefit the Coalition in support of their efforts to oppose the installation of a low-level radioactive nuclear waste dump in Ashford, NY, not so far south of Buffalo.

Voices for the Earth, a WNY artists' collective, will present an exhibition opening of art works, as well as videotapes, performances, music, and readings. The artworks will be auctioned off at the end of February, with proceeds to benefit the legal action fund of the West Valley Coalition. Donations of work are still being accepted. For further information, call or write VOICES FOR THE EARTH, c/o Woodwinds Studio & Gallery, P.O. Box 1260,

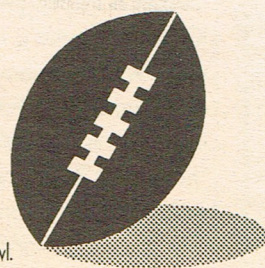
Ellicottville, NY 14731, 716/699-4662.

SIGNED COPIES OF CLOUGH DRAWINGS STILL AVAILABLE — PROCEEDS BENEFIT HALLWALLS

Reproductions of any of the over 250 drawings in the recent Charles Clough exhibition *Lines*, signed in pencil by the artist, are still available for \$5 each, with proceeds benefitting Hallwalls. A perfect post-New Year's, pre-Valentine's gift—to a friend and to Hallwalls.

BIG SCREEN FOOTBALL & INDOOR TAILGATE PARTIES TO BENEFIT HALLWALLS

In January, Hallwalls will once again dedicate its state-of-the-art video projector and giant 12-foot screen to Bills playoffs and (hopefully) the Superbowl. Come down and bring the whole family to the biggest screen in town. Just a \$5 donation to Hallwalls buys you the best seat outside of Orchard Park or Minneapolis, along with free eats and live halftime entertainment. It's the next best thing to being there. SCHEDULE: Game 1: Saturday, January 4 OR Sunday, January 5, at 1:00 OR 4:00 p.m., depending on when they play. Game 2: Sunday, January 12, 1:00 OR 4:00 p.m., if the Bills make it into the AFC Championship (& of course they will!). GAME 3: The Superbowl, Sunday, January 26, provided the Bills are in it (as, of course, they will be!). As long as the Billwills are in it, Hallwalls will be the place to be!



CALLS FOR WORK

AUCTION FEVER: A CALL FOR LIVE & DEAD ART, GOODS & SERVICES, ETC.

Hot on the heels of January's auction of works by visual artists comes a **totally new, totally different** opportunity to donate or buy art (and non-art) to benefit your favorite contemporary arts center. This spring we'll be looking for your contributions to an (as yet untitled) auction of tangible and intangible items. We'll certainly accept conventional paintings and sculptures, but we're also looking for decidedly spicier stuff:

- guided tours of little-known parts of the city!
- private, one-on-one performances made to the specifications of the highest bidder!
- creative car washes!
- Abstract Expressionist housecleaning!
- Mannerist menu planning!

Get the idea? Hopefully, you've got a few ideas of your own: some talent, service, or product you're willing to donate for the good of Hallwalls. If not, at least start saving your money now to buy somebody else's goods during the sure-to-be-memorable benefit party, coming soon. To get involved, share ideas, or volunteer your time, call Ron Ehmke.

WESTERN NEW YORK SLIDE FILE & SERVICES FOR VISUAL ARTISTS

Thanks to the efforts of the Artists Advisory Board, the Slide File has been reorganized and is now being logged into the computer to that it can be accessed by local and visiting curators, critics, teachers, and other interested individuals. If you have submitted slides in the past,

please feel free to update your file now. If not, consider getting involved in one of Hallwalls' fastest growing projects.

The Visual Arts Noteboard has finally been installed outside of Hallwalls' office. It's full of information about calls for work, exhibition opportunities, grants, and residencies. Come by and check it out. We plan to put out an *Opportunities in the Arts* newsletter as funding and time permits. Perhaps you would like to volunteer to help get this project started? If so, call Sara at 854-5828.

CALL FOR WORK—THE ABORTION PROJECT

The Abortion Project, a traveling exhibition conceived by artists **Kathe Burkhart** and **Chrysanthe Stathacos** and presented over the past two years at Artists Space (NYC), Simon Watson Gallery (NYC), and Real Art Ways (Hartford, CT), is scheduled to open at Hallwalls on March 7. The original exhibition includes works by over 30 nationally renowned artists, including **Barbara Kruger**, **Adrian Piper**, **Nancy Spero**, **Sue Coe**, **Ana Mendieta**, **Ida Applebroog**, **Nan Goldin**, **Clarissa Sligh**, **Lorna Simpson**, and **Kiki Smith**. In conjunction with this, the Hallwalls exhibitions program is organizing an additional component of work by 10-20 Western New York artists on issues related to reproductive rights. All visual artists in the WNY area are invited to submit works for possible inclusion in this thematic, curated show. Artist fees will be available for those artists whose works are selected.

Hallwalls' video, film, performance, and literature programs will also provide opportunities for artists in those media to contribute thematically relevant works to *The Abortion Project*. A benefit is planned for mid-February to support the Buffalo component of the project. More information on submission guidelines and the benefit will be forthcoming. In the meantime, **if you have work you would like to submit to *The Abortion Project*, or would be interested in creating new works on the theme, contact Sara Kellner** (send slides, SASE, resume, artist's statement), **or Hill/Broussard/Ehmke** (send videotapes, performance documentation, texts) at Hallwalls, 700 Main St., Buffalo, NY 14202.

In conjunction with *The Abortion Project*, Hallwalls' video and cable programs will be offering **production/post-production residencies** in support of short tapes on the subject of reproductive rights. Hallwalls' DXC-3000 camera, 3/4" editing, MX-12 SEG, and Amiga graphics/animation will be made available for this project.

HALLWALLS NEW GALLERY & VIDEO VIEWING ROOM HOURS

Tuesday, Thursday, Friday: 11 a.m. - 5 p.m.
Wednesday: 11 a.m. - 8 p.m.
Saturday: by appointment
Sunday, Monday: gallery closed

KEEP THOSE BLANK CALENDAR CONTRIBUTIONS COMING!

There's still time to send in your \$10 or \$20 (or more) contribution to Hallwalls' "Blank Calendar" fundraising campaign. If you've already thrown away (or, hopefully, recycled) your "Blank Calendar," any blank piece of paper will do, as long as it's accompanied by a check in any amount. We're up to 101 contributors, which leaves about 2,278 of you we haven't heard from yet. If you all sent in just \$10, a lot of our troubles would be solved. Meanwhile, here's the list of those who have contributed since the initial list was published in the Fall 1991 calendar. We thank you all for the fact that we're still around: **Matthew Ginal**, **Heidi Blackwell**, **Holly Beye**, **Holly's Comets**, **Cynthia Olszewski** (for the second time!), **Michael R. Weekes**, **Laura Ann McGough**, **The Museum of Contemporary Art (Los Angeles)**, & **Norma Kassirer**. To the rest of you, please add your name to the list next month! We need your help!

SPECIAL THANKS

Thanks to the following contributors to our other Fall 1991 fundraisers & events: H. Louis Sirkin & Holly Hughes, who appeared at our October "First Amendment & the Arts" benefit; Louis DeCarlo; David Kennedy; Evenings for New Music; R.D. Pohl; Nick Culkowski & Eckel Florists; the following chocolatiers: Alethea's, Antoinette's, Fowler's, Godiva, Quaker Bonnet, Sweet Jenny's, Wahl's, & Watson's; Linda Pollack; Deeny Shatkin; The Home of the Future; the law firm of Rolls, Tracy, Scott, Davis, Gioia & Schop; Martyn Printing & Graphics; the Departments of Theater & Dance, Media Study, & African-American Studies of SUNY at Buffalo; Dennis Barrie, Contemporary Arts Center, Cincinnati; Wendy Attea & Movable Feast caterers; Scott Propeack; Bill Mack & Frontier Discount Liquor; Tony Billoni & Radisson Hotel & Suites; Richard Wicka (who donated a new Macintosh Classic computer & software); Paralegal Services of Buffalo; Cheryl Jackson; Lisa Marchese; Annie Ferguson; Lisa Laske; Anne Wayson; Bill Graebner & Dianne Bennett; Squeaky Wheel; CEPA; Langston Hughes Institute; Akua Kamau; Polish Community Center; Tony Grajeda; Kathleen O'Hara & Gary Judkins; Expanded Entertainment; Goethe House, New York; LIFT (Liaison of Independent Filmmakers of Toronto); Canadian Filmmakers Distribution Centre; Lesbian Gay Bisexual Alliance; UB Percussion Department; Composers Alliance of Buffalo; Calumet Arts Cafe; Charlotte Murphy & NAAO; and, of course, all those who attended our Curtain Up! & First Amendment benefits. To anyone we forgot, catch you next time!

MAJOR CONTRIBUTORS

Major support for Hallwalls' 18th season (1991-92) has been provided by the New York State Council on the Arts, the National Endowment for the Arts (a federal agency), the City of Buffalo, the County of Erie, The Ford Foundation, The John D. & Catherine T. MacArthur Foundation, The Andy Warhol Foundation for the Visual Arts, The Margaret L. Wendt Foundation, Meet the Composer, the Film Bureau at Film/Video Arts, and the Members of Hallwalls.

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