

HALLWALLS VIDEO RESOURCES

Hallwalls' video editing facility is intended to serve independent and community projects and is limited to non-commercial use. Use of the editing suite is limited to Hallwalls members (see membership section to join). An additional access fee of \$15 per year is charged to help defray equipment maintenance costs. The editing suite is available on an hourly basis at \$7 per hour. **For further information, rates and scheduling contact Gail at 835-7362.**

EQUIPMENT

- Hi8 & 3/4" to 3/4" video editing system
- Amiga computer with Broadcast Titler II and Deluxe Paint IV software
- Panasonic MX12 video mixer
- Video dubbing (3/4" & VHS)

DIGITAL EDITING WORKSTATION

Hallwalls' new digital video editing workstation includes a Power Macintosh, 4 gigabyte hard drive and VideoVisions Studio board, with VideoFusion and Premiere software, and is currently available for use by proposal. Call Gail at 835-7362 for details.

VIDEO LIBRARY

Hallwalls has a permanent collection of independently produced video tapes available for viewing by appointment.

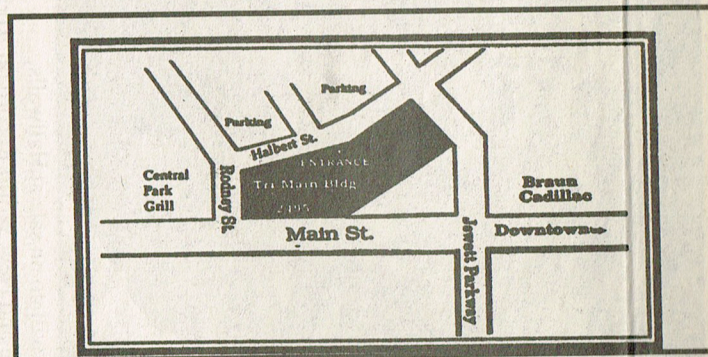
ART WAVES: PUBLIC ACCESS SHOW

Hallwalls' public access video show airs every week, Saturdays, 9:30 p.m. on B-CAM, Channel 18 TCI, featuring highlights of Hallwalls performances and the best in independent media and video art.



HOW TO REACH HALLWALLS

IF COMING BY VEHICLE: Hallwalls is located in North Buffalo, at 2495 Main Street in the Tri-Main Center, right where Jewett Parkway meets Main Street at Braun Cadillac (between Sisters Hospital and Main Street UB). The Tri-Main Center is a large 4-story red brick industrial building. You can't miss it! The Entrance and Free Parking (lighted at night) is on Halbert Street at the rear of the building. Park your car, enter through the glass doors, proceed to the elevator and come on up to the fourth floor.



Mail: Hallwalls, 2495 Main Street, Suite 425, Buffalo, NY 14214
Phone: 716-835-7362
Fax: 716-835-7364
E-Mail: hallwall@localnet.com
Internet: <http://freenet.buffalo.edu/~hallwall>

HALLWALLS
 Contemporary Arts Center
 APRIL - MAY 1996



Karen Finley is back at Hallwalls May 1, 2, 3, 4, 5

HALLWALLS
 CONTEMPORARY ARTS CENTER
 2495 MAIN STREET
 SUITE 425
 BUFFALO, NEW YORK 14214

ADDRESS CORRECTION REQUESTED

■
 VISUAL ART
 FILM
 VIDEO
 NEW MUSIC
 JAZZ
 PERFORMANCE
 WRITING

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6th ANNUAL

CHILI

COOKOFF



62 "chili cooks," and 232 "chili eaters" attended the 6th Annual Hallwalls Chili Cookoff. This year the Meat Chili and the Vegetarian categories had the most entries. Last year's largest category, Ground Beef, was this year's smallest. Our thanks to the Celebrity Judges who tasted and tasted and tasted... Barbra Kavanaugh, Byron Brown, Robert Quintana, Pat Donovan, Kate Elliott, Mike Brill, Alexis De Veaux, Loyce Stewart, Marty Boratin, Mickey Gross, and the very terrific Victor Shanchuk, our chili travel guide. Our thanks to the Boston Beer Company for donating all the Samuel Adams beer and to all of the stores and restaurants that donated prizes. It was big fun and we netted a much-needed \$2,200.00. Thanks to all of you who came out.

Best Ground Beef Chili	Evelyn Wingo	Elmwood Outback gift certificate
Best Meat Chili	Linda Mucha	Metropolitan gift certificate
Best Vegetarian Chili	Paul Quintana	Talking Leaves Bookstore gift certificate
Best Soup/Gumbo	Forest Parker	Positively Main Street gift certificate
Best Cornbread	Laura Salaven	Subscription - <i>Chile Pepper</i> magazine
Best Chili Professional	Kodiak Cafe	New Buffalo Graphics t-shirt
Best of Show	Forest Parker	Everything Elmwood gift basket
Hottest Chili	Kodiak Cafe	El Buen Amigo sweater

Forest Parker, who won Best Gumbo and Best of Show cooks at The Montana Room which is upstairs at The Steer on Main Street near Talking Leaves. Dave Lewis, owner and chef at the Kodiak Cafe, 423 Elmwood Avenue, was the chili cooker who won Hottest and Best Professional Chili. Evelyn Wingo, who won Best Ground Beef Chili, mother of two, works at Praxair and is the mother of one of Hallwalls' high school interns who convinced her mom to enter the contest. UB Professor Lucinda Finley won **Best Conceptual Chili** which was a large reflective stainless steel bowl which was empty and titled Pataki Chili, with instructions which read...

PATAKI MEAT CHILI

- 1) Extract meat of ideas from 1 Pataki. Squeeze hard — don't give up!
- 2) Rub vigorously into pockets of wealthy.
- 3) Strain into bowl — wait for contents to trickle down. Be patient; this step may take up to 4 years.

BEST PROFESSIONAL CHILI from THE KODIAK CAFE

CHICKEN, DUCK & ANDOUILLE GUMBO

Ingredients for approximately 2½ gallons

1 4-5 lb. duck (giblets & liver removed)	1 can (6 oz.) tomato paste
2 2-3 lb. chickens (giblets & liver removed)	1½ cups flour
1½-2 lbs. lean Andouille sausage	1 Tbsp. cayenne
4 large onions	1 Tbsp. black pepper
2 green peppers	1 Tbsp. salt
2 red or yellow peppers	1 Tbsp. garlic powder
2 large carrots	4 bay leaves
1 head celery	1 cup burgundy wine

ROAST DUCK. Debone chicken. Set meat aside. Season duck with salt and pepper. Roast duck (and chicken bones) in oven preheated to 350 for 2 hours. (Remove chicken bones before they burn). Cool duck and remove meat from carcass. Set aside.

MAKE STOCK. In large stockpot, add duck bones and chicken bones and fat from roasting, 2 large chopped onions, tips, heart & butt of celery, chopped carrots, bay leaves and tomato paste. Add 4 gallons water. Boil until stock is dark and strong (4-6 hours). Add water if needed. Strain and reduce to 1½ gallons. Cool and skim fat. Save fat.

MAKE GUMBO. Chop 2 onions, all peppers and celery. Set aside. Mix cayenne, black pepper, garlic powder and salt with flour in large bowl. Toss chicken pieces in seasoned flour. Reserve flour. Heat large Dutch Oven or cast iron skillet. Add duck fat and heat till very hot. Fry chicken in batches until golden brown, turning often. Set on paper towels. Leaving 1 cup duck fat in pan, add seasoned flour, and, stirring often, cook for about ½ hour until mahogany colored, being careful not to burn. This is the Cajun roux. Add chopped vegetables to hot roux and cook until transparent, about 10 minutes. Transfer to soup pot if Dutch oven is less than 3 gallon capacity. Slowly stir stock into vegetables and roux, cooking at same time. When all stock is added, slowly bring to a simmer. Add chopped sausage, chop chicken and duck to bite-size pieces and add to gumbo. Simmer for about 45 minutes. Season to taste. Skim any fat that rises to surface. It's best to make this Cajun treat 1 day before serving, as it needs time to marry the flavors.

CALL FOR WORK

13TH ANNUAL ARTISTS & MODELS AFFAIR

A MONUMENTAL SHOWING OF ART, PERFORMANCE, ENTERTAINMENT, AND FUN!

CIRCUS NOIR: Death defying acts and amazing cultural stunts

FRIDAY, MAY 24, 1996 • 10 P.M.
after the WNY Show at the Albright Knox
Location to be announced

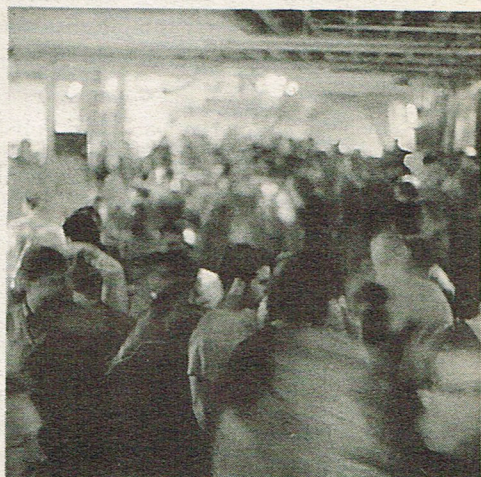
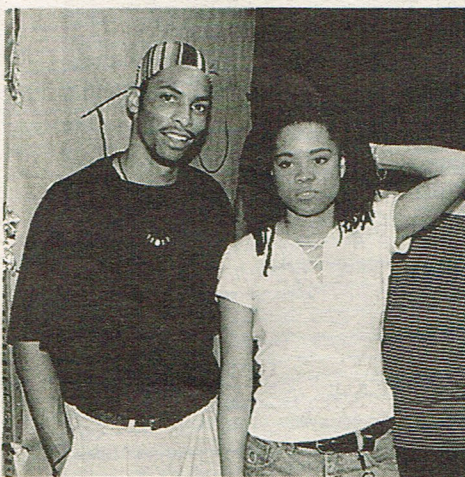
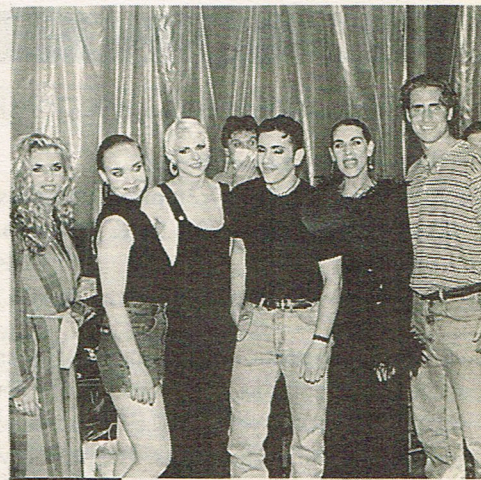
(probably downtown Main Street in the City of Buffalo)

VISUAL ARTISTS, VIDEO ARTISTS, PERFORMERS, MUSICIANS, TRAPEZE ARTISTS, CIRCUS CLOWNS, USUAL SUSPECTS AND HIGH WIRE ARTISTS, submit your proposals by April 1, 1996. Please send a one-page description of what you would like to do, with your name, full address, phone number and a rough idea of your technical needs to Hallwalls. Any questions, call Sara or Margaret at 835-7362.

MASSES OF WORKERS NEEDED: We need volunteers for the site and installation set-ups, security, bartenders, door people, and peanut vendors for miscellaneous and masses amounts of work. Call Polly Little at 835-7362.

Tickets at the door \$10
Presale Tickets, \$8; \$7 members

To order presale tickets,
call 835-7362



Scenes from last year's "Artists & Models" (Are we having fun, or what?)



HELP WANTED

We need **MASSES** of **WORKERS** for some basic improvement projects which need volunteer support to be realized, as well as for the Artists and Models event. And remember that workers get tickets to Hallwalls events in exchange for their labors.

WORK SCHEDULE

March 25-30	Small drywall projects Caulking in Theatre and Cinema Reorganize backstage/dressing room Paint backstage
April 1-5	Paint Theatre walls black Paint hallway from gallery to office
April 8-9	Store room cleaning and organizing
April 20, 21	Pack exhibitions and paint gallery
April 22	Build walls for <i>Bereft</i> installation
April 23-27	Install <i>Bereft</i> exhibition
May 10-24	Artists and Models installations

Please call Margaret Smith or Polly Little at 835-7362

HELP WANTED

TELEMARKETERS. Evenings and weekends. \$5/hour
Call Margaret Smith at 835-7362

STAFF

Edmund Cardoni	Executive Director
Blanche Hicks	Youth-in-Residence Project Coordinator
Sara Kellner	Visual Arts Director
Polly Little	Administrative Manager
Gail Mentlik	Media Program Director
Daniel A. Rigney III	Director of Music and Performance
Margaret Smith	Director of Development & Public Relations
Sue Pfleger	Development Associate

BOARD OF DIRECTORS

Richard Wicka	President
Bruce Adams	Vice President/Planning Chair
Tony Billoni	Secretary
William Gardner	Treasurer
Catherine Linder	Development Chair
Kathleen Kacprowicz	Nominating Chair

Dorothy Bergman	Louis DeCarlo	Jamie Lembeck	William Sidel
Patricia Carter	Lucinda M. Finley	Sheila Lloyd	Diana Slatin
Richard E. Clark	Eric L. Gansworth	Vytautas Nasvytis	Donald Warfe
Tony Conrad	David Kennedy	Stephen Novick	Susan Weidemann
Mary J. S. Davis			

VISUAL ART COMMITTEE — Lenore Bethel, Deborah Weeks Carson, Alice Dudko, Jackie Felix, Sarah Gutwirth, Craig Keller, Becky Koenig, Catherine Linder, Polly Little, Mark Lavatelli, Roberto Pacheco, Beth Pedersen, Kathy Sherin, Diana Slatin, Myles Slatin, Al Volo, Mary Weig, Camille N. Willis, Thea Zastempowski

A MESSAGE TO MEMBERS FROM THE PLANNING COMMITTEE

The planning committee of the board of Hallwalls is engaged in an ongoing process of evaluation, planning and implementation. Our current objective is the development of a long-range plan for the survival and growth of the organization. The planning committee is committed to the inclusion of many voices in this process.

We are seeking your input. We want your thoughts on topics such as:

- untapped sources of revenue
- ways to collaborate with other organizations to our mutual advantage
- ways to more productively utilize our facilities
- policy for setting staff salaries
- strategies for the promotion of Hallwalls
- membership development
- methods of reaching new audiences

We are not seeking input regarding issues related to programming. For that consider joining one of Hallwalls' artist advisory groups. The planning committee believes that broad-based involvement in the ongoing development of this organization is vital to our progress.

Please address your ideas to Bruce Adams, Planning Committee Chair, c/o Hallwalls, or by phone at 883-6357.

Become a Hallwalls Member

I would like to ☐ Join ☐ Renew ☐ Send a Gift Membership

<input type="checkbox"/> \$1,000	BENEFACTOR	<input type="checkbox"/> \$ 75	FRIEND
<input type="checkbox"/> \$500	PATRON	<input type="checkbox"/> \$ 60	SUPPORTING
<input type="checkbox"/> \$250	SPONSOR	<input type="checkbox"/> \$ 40	FAMILY/DUAL
<input type="checkbox"/> \$150	UNDERWRITER	<input type="checkbox"/> \$ 30	INDIVIDUAL
<input type="checkbox"/> \$100	SUSTAINING	<input type="checkbox"/> \$ 20	ARTIST/STUDENT/SENIOR

Enclosed is a check for \$ _____ payable to **Hallwalls**.

Please bill my ☐ MasterCard ☐ Visa

CARD NUMBER _____

EXP DATE _____

SIGNATURE _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

NAME TO APPEAR ON GIFT MEMBERSHIP OR SECOND MEMBERSHIP CARD

OFFICE USE ONLY: Date Rec. _____ Amt. Rec. _____
Check # _____ Visa Batch # _____ Dep. Code _____
MISY _____ Premium _____ Acq. Code _____

HALLWALLS, 2495 Main Street • Suite 425, Buffalo, NY 14214
716-835-7362 • FAX (716) 835-7364

Membership Benefits

\$20 ARTIST/STUDENT/SENIOR

One membership card which provides \$2 discount on all Hallwalls events, invitations to exhibition opening receptions & special events & the Hallwalls calendar.

\$30 INDIVIDUAL

All of the preceding *plus* the Hallwalls refrigerator magnet designed by Steve Baskin.

\$40 FAMILY/DUAL

All of the preceding benefits of a \$30 membership for a couple or all the members of your household/family, *plus* magnets for all!

\$60 SUPPORTING

All of the preceding *plus* two black & white coffee travel mugs designed by Rich Kegler.

\$75 FRIEND:

All of the preceding *plus* a 1995 Artists & Models T-shirt.

\$100 SUSTAINING

All of the preceding *plus* a second 1995 Artists & Models T-shirt.

\$150 UNDERWRITER

All of the preceding *plus* the Hallwalls 20th anniversary catalog.

\$250 SPONSOR

All of the preceding *plus* two Hallwalls 20th anniversary coffee mugs.

\$500 PATRON

All of the preceding *plus* catalogs for each exhibition, as well as a Patron Pass good for complementary admission to all Hallwalls events.

\$1000 BENEFACTOR

All of the preceding *plus* your name engraved on a plaque in the main Hallwalls Gallery.

WE WANT TO THANK THE FOLLOWING VOLUNTEERS AND INTERNS

Lisa Williams	Joelle Costello	Shawn Van Every
Anne Marie Rapin	Mark Manning	Sanam Govari
Cassandra Argeros	Marquita Wingo	Rebecca Spence
Andy Golebiewski	Valerie Hildebrandt	Greta Krechmaras
Jon Marlborough	Marc Lowenthal	Zoe Lavatelli
Robin Elardo	Steven DeJoy	Anna Lavatelli

FUNDERS

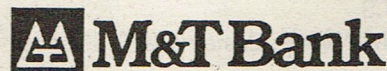
Hallwalls' 1995-1996 season is supported in part with public funds, grants, and contributions from the New York State Council on the Arts, the National Endowment for the Arts (a federal agency), the Cultural Incentive Funding Program, the County of Erie, the City of Buffalo, M&T Bank, the Arts Council in Buffalo & Erie County DEC/CIP Program, The John D. & Catherine T. MacArthur Foundation, The Lannan Foundation, The ArtsLink Partnership, Meet the Composer, The Mid-Atlantic Arts Foundation, the Foundation for Contemporary Performance Arts, and the members of Hallwalls.

Bereft is presented with the support of the Department of Foreign Affairs and International Trade of Canada - Arts and Letters Division, the Ministère des affaires internationales du Québec, and the Délégation du Québec in New York City.

State of the Arts



NYSCA



88.7FM
WBFO

NATIONAL
ENDOWMENT
FOR THE
ARTS

SATURDAY APRIL 13 • 8 p.m.

GRACHAN MONCUR III

WITH NEW JAZZ ORCHESTRA OF BUFFALO

\$10 General; \$9 Students & Seniors; \$8 Members
Marquee at the Tralf

Tickets available in advance at the Marquee Box Office and all TicketMaster outlets. Made possible in part by M&T Bank, WBFO-FM, Meet the Composer, Mid-Atlantic Arts Foundation, NYSCA, the DEC/CIP Program of the Arts Council in Buffalo & Erie County, and the North American New Music Festival.

"Moncur's sparse harmonics and use of flexible pulse rhythms impart a wide-open improvisational plane that elicits cliché-free solos...Visionary." — Steve Futterman, *Downbeat*

Hallwalls is proud to be bringing internationally recognized African-American avant-jazz composer & trombonist **Grachan Moncur III** to compose a new work for the New Jazz Orchestra-Hallwalls' 15-piece multi-ethnic resident ensemble. **Grachan Moncur III** will be in Buffalo for a three-day residency April 11-13, 1996 where he will perform with the orchestra as well as conduct. Rehearsals will be open for music students to observe and interact with the composer and the orches-



tra. Moncur will also do workshops with local musicians and students of music during his stay.

Grachan Moncur III was chosen by Hallwalls and the New Jazz Orchestra as he is widely recognized as one of the founding fathers of the jazz avant-garde. He led and co-led groups with **Wayne Shorter** and **Blue Mitchell** - both of whom would later become known as the finest players and some of the most adventurous jazz composers of their generation. **Benny Golson** saw him playing with **Ray Charles** and asked him to join the **Art Farmer/Benny Golson Jazztet**. **Moncur** was also director of the **Jackie McClean Quintet**. **McLean** eventually handed over the reigns to **Moncur** and the group continued to perform picking up such notable players along the way as **Herbie Hancock** and **Clifford Jarvis**. The Blue Note albums **Grachan** is probably most famous for were recorded during this era including *Evolution*, *One Step Beyond*, *Destination Out*, *Some Other Stuff* (recently re-released on Blue Note's Connoisseur series) and the epic *Hipnosis*. These are the records about which critics were to first use the term "avant garde" in relation to jazz. Hallwalls is proud to be able to bring this jazz legend to Buffalo for his first ever visit to our community.

P • E • R • F • O • R • M • A • N • C • E

FRIDAY, APRIL 12 & SATURDAY, APRIL 13 • 8 p.m.

HAG Theatre presents

THREE HOURS, WHAT STORY

\$10 general; \$8 students & seniors

The members of **HAG Theatre** studied/worked with poet **Jimmie Gilliam** in a writing-for-performance workshop and they will complete that path in a performance based on their writing under the direction of **Ujima Company's Sarah Norat Phillips**.

5 Performances

MAY 1, 2, 3, 4 • WEDNESDAY THROUGH SATURDAY • 8 p.m.

SUNDAY, MAY 5 • 7 p.m.

KAREN FINLEY: The American Chestnut

\$15 General; \$12 Students & Seniors; \$10 Hallwalls members



Tickets for **Karen Finley** will go on sale at Hallwalls, Talking Leaves Bookstore and New World Record on April 1, 1996.

The American Chestnut tree is cursed with a disease that will kill it before it can mature but it never gives up trying to overcome this obstacle.

You saw **Karen Finley** first at Hallwalls in 1982. She's back in her new one-woman show, because she enjoys working here. **Karen Finley** isn't afraid to say what many of us will only think about. In *The American Chestnut* Finley says it wearing a low-cut wedding gown, vacuum cleaner in hand, and telling stories that include cake baking, gardening, Winnie the Pooh and housecleaning. The illness of the American Chestnut tree and other illnesses in the plant world are used as metaphors for social ills in **Finley's** stories of unattainable growth and unattainable domesticity. Intercut with musings and memories are slide shows and a film sequence of a naked **Finley** as she walks through the Los Angeles Museum of Contemporary Art among statues that present distorted views of the female body.

MAY 9-11 • THURSDAY THROUGH SATURDAY • 8 p.m.

FANS: A POWER PLAY

Conceived by **James Bergeron**, **Ronald Ehmke**, and **Ed Harris**

Directed by **Ronald Ehmke**

\$6 General; \$5 Students & Seniors; \$4 Hallwalls members

Two characters meet under mysterious circumstances, their identities as obscure as their

motivations. First staged in 1981, *Fans: A Power Play* is a game for actors and audience devised by the collaborative team of **Ronald Ehmke**, **James Bergeron** (subject of **Ehmke's** 1995 monologue *Not for Profit*, and **Ed Harris** which can be performed by any number of possible casts. While the specifics of plot, action, and dialogue shift from one production to the next, the play's multi-leveled, pun-filled script and thematic concern with the nature of power (personal, political, theatrical, electrical, and otherwise) remain constant. The 1996 version of this "brand-new comedy"—a Buffalo premiere—features **Elizabeth Eisenhauer** and **Kamie Lavis**, plus a surprise guest or two.

SATURDAY MAY 25 • 7:30 p.m.

Black & Blue Theatre

Folkloric Productions Presents:

3rd Annual NIAGARA RIVER MIDDLE EASTERN DANCE FESTIVAL

\$13.00 Door; \$10 Advance; for tickets and information, contact Cathy Scora at 849-0247.

As a part of the Niagara River Middle Eastern Dance Festival, **Folkloric Productions** will present a dance concert at Hallwalls on Saturday, May 25 at 7:30 pm. This concert will include a variety of dance styles and music of the Middle East and North Africa by artists from throughout the United States and Canada. Following the Hallwalls concert there will be an "Egyptian Nightclub Gala Celebration" at Hamlin House.

W • O • R • K • S • H • O • P

TUESDAY, APRIL 16 • 7:30 p.m.

RON EHMKE'S BRUTALLY HONEST GUIDE TO PUBLICITY

Black & Blue Theatre

\$5

Ron Ehmke has seen a lot of press kits in his day. He's written a ton of them: for Hallwalls, for Buffalo-based Righteous Babe Records, for numerous theatrical events and political organizations, for the better part of two decades. And he's consulted them endlessly, in his work as an arts programmer and a freelance music/theater/book/film reviewer. He knows what they need to contain, what they don't, and who to send them to. Now he's ready to share that information with you. This informal workshop will bombard you (in a friendly way, of course)

with examples of good press releases and bad ones, plus lots of common-sense advice on how and why you need to publicize your band/theatrical production/exhibition/rally/soap box derby. Learn how the star-making machinery works in this town, from a candid, brutally honest veteran's perspective.



The Poetics Program, English Department, Poetry/Rare Books Collection, & Samuel P. Capen Chair of Poetry of SUNY at Buffalo present

THE OPENING OF THE FIELD

A CONFERENCE ON ROBERT DUNCAN

APRIL 18-20, 1996

THURSDAY, APRIL 18 • 7:30 p.m.
POETRY READING BY SUSAN HOWE & NATHANIEL MACKEY
Hallwalls
FREE

FRIDAY, APRIL 19 • 7:30 p.m.
POETRY READING BY ROBIN BLASER & MICHELLE LEGGOTT
Hallwalls
FREE

A national conference celebrating and examining the life and works of the late American poet **Robert Duncan** entitled *The Opening of the Field* will take place in Buffalo the weekend of Thursday through Saturday, April 18-April 20. Lectures and panel discussions will take place all three days in the Poetry/Rare Books Collection, 420 Capen Hall, UB North Campus (near Flint Loop). Noted poets with affinities to **Duncan** have been invited to read from their own works on Thursday and Friday evenings at Hallwalls.



Nathaniel Mackey

Susan Howe is Professor of English at UB. She is the author of the books *My Emily Dickinson* and *The Birth-Mark: Unsettling the Wilderness in American Literary History* (1993). Her books of poems include *The Defenestration of Prague*, *The Europe of Trusts*, and *The Nonconformist's Memorial* (1993). **Nathaniel Mackey** is Professor of English at UC Santa Cruz. He is the author of numerous articles on **Robert Duncan**. His own books of poetry and prose include *Bedoin Hornbook*, *Djbot Baghostas's Run* (1993), *School of Udhra* (1993), and *Discrepant Engagements: Cross*

Culturality, and Experimental Writing (1993). His 1990 book *Eroding Witness* was selected by the National Poetry Series.

Robin Blaser—a longtime friend and associate of **Robert Duncan**—was one of the original members of the "Berkeley Renaissance" of poetry, 1947. Among his published poems and essays of fifty years are *The Holy Forest* (1993); his collected poems, which made clear that he is one of the distinguished poets of his generation. His collected prose is now in preparation. **Michelle Leggott** teaches at the University of Auckland, New Zealand. Her book, *Reading Zukofsky's 80 Flowers*, was published in 1989, and she is now working and writing on the archives of the New Zealand writer **Robin Hyde**. Her most recent book of poems is *Dia* (1996).



Michelle Leggott

For a complete schedule of other conference events, call 645-3810.



Robert Duncan by R.B. Kitaj

TUESDAY, APRIL 23 • 7 p.m.
Hallwalls, just buffalo, & UB Women's Studies Dept. present
POPULISM & FEMINISM IN IRAN
Haideh Moghissi
\$5 general, \$3 students & members of Hallwalls & just buffalo

Haideh Moghissi will be present to read from and discuss her book *Populism and Feminism in Iran: Women's Struggle in a Male-defined Revolutionary Movement*. The book is rooted in her personal and political experience in post-revolutionary Iran. With a look at the history of feminism in Iran, it presents a dramatic case of the continuing process of claiming national identity through traditional dogmatism and religious orthodoxy at the expense of the female citizenry. She argues that the convergence of socialist populism

THURSDAY, APRIL 11 • 7:30 p.m.
Writers at Work Reading: with Writer-in-Residence
BOBBIE LOUISE HAWKINS
& special guest **FIELDING DAWSON**
\$6 General; \$5 students & seniors & Hallwalls members; \$4 friends of jb

Bobbie Louise Hawkins was raised in west Texas and has worked as an artist, playwright, and actress in addition to writing both poetry and prose. In 1979, she was one of 100 poets from eleven countries attending the One World Poetry Festival in Amsterdam and was awarded a fellowship from the National Endowment for the Humanities. Her works include *Own Your Own Body*, *Fifteen Poems*, *Frenchy and Cuban Pete*, *Back to Texas*, *Almost Everything*, *Trammel: Thought, Question, Treasure* and *My Own Alphabet*. **Fielding Dawson** was born in 1930 and grew up in Kirkwood, Missouri. After attending Black Mountain College from 1949-1953, he served two years in the U.S. Army before returning to New York City where he currently lives. A poet and fiction writer, he is widely recognized as one of the best Postmodern stylists of his generation. He is the Chairman of the PEN Prison Writing Committee, teaches creative writing in Sing Sing, and reads letters from prisoners on WBAI/Pacifica Radio. He is the author of more than twenty books including *Penny Lane*, *Krazy Kat & 76*, *Tiger Lilies*, *An Emotional Memoir of Franz Kline*, and *The Orange in the Orange*.

SATURDAY, APRIL 13 • 10:30 a.m. Breakfast/11:00 a.m. Talk Begins
"A Conversation with Bobbie Louise Hawkins"
Free; Call 832-5400 to reserve space at the breakfast

THURSDAY, APRIL 25 • 7:30 p.m.
Writers at Work Reading: with Writer-in-Residence
RUTH STONE
\$6 General; \$5 students & seniors & Hallwalls members; \$4 friends of jb

For five decades, **Ruth Stone** has challenged and delighted readers with her solidly crafted, politically astute and wryly humane poems. A writer and teacher of deep social conscience, Ms. Stone's work is wise, witty and fiercely original. Her published works include *In An Iridescent Time*, *Topography and Other Poems*, *Cheap*, *Second Hand Coat: New and Selected Poems*, and *Who is the Widow's Muse?* In her most recent collection, *Simplicity*, a lifetime of social and literary practice come together in a wide-ranging portrait of contemporary American life, in which she deftly counters the ongoing racism, misogyny and reactionary politics of our day. Stone has been an artist-in-residence and visiting professor at colleges and universities throughout the United States and has been the recipient of many honors, including the Bess Hokin Award, the Whiting Award, the Shelley Memorial Award, the Kenyon Review Award and the Delmore Schwartz Award. She is presently Chair and professor of English at SUNY Binghamton.

SATURDAY, APRIL 27 • 10:30 a.m. Breakfast/11:00 a.m. Talk Begins
"A Conversation with Ruth Stone"
Free; Call 832-5400 to reserve space at the breakfast

THURSDAY, MAY 16 • 7:30 p.m.
just buffalo 1996 Writers-in-Residence Reading:
featuring competition winners **Margaret Cusak**, **Ronald Ehmke**, **Jena Osman**, and **Ken Sherwood**
\$6 General; \$5 students & seniors & Hallwalls members; \$4 friends of jb

This reading features the winners of just buffalo's 1996 Writers-in-Residence competition. **Margaret Cusak** is originally from Olean, New York and received a B.A. from Trinity College in Washington, D.C. She has been a teacher at the secondary and elementary levels for twenty years and is currently at Ledgeview Elementary School in Clarence. She has published several educational articles in *Teaching K-8* and in the *National Standards for Language Arts*. Her poems have been published in several local and national publications. **Ronald Ehmke** is a fiction writer and performer. His stories, poems and critical essays have appeared in publications around the United States. He is a founding member of Zoot Friends and Public Domain and has performed in cities such as Houston, Rochester, Toronto and New York as well as Buffalo. **Jena Osman** earned an M.F.A. in Poetry from Brown University in 1987. She has published four books of poetry: *Amblyopia*, *Balance*, *Underwater Dive: Version One*, and *Twelve Parts of Her*. In 1991 she received grants from the New York Foundation for the Arts and the National Endowment for the Arts. **Ken Sherwood** is Special Projects Director and co-founder of the Electronic Poetry Center and the coordinator of just buffalo's City Honors On-Line Writing Programs. He is the assistant editor of *American Anthropologist* and the founding editor of *RIF/T*. He has previously published two poetry chapbooks and his work has appeared in several small magazines.

with Islamic populism and the tight links between their respective attitudes towards women's rights to choice and women's struggle for self-determination and individual liberties helped the Islamic government to eliminate women's resistance and their organizations.

Dr. Moghissi was a founding member of the National Union of Women in Iran and the editor of its organ, *Barabary*, and the journal *Women in Struggle*. She left her country Iran in 1984, and is currently living in Toronto where she teaches at York University. She is Coordinator of the University's certificate program in Anti-Racist Research and Practice. Program organized and introduced by **Sanam Govari**.

OPENING RECEPTION: 9 - 11 p.m. SATURDAY, APRIL 27
THROUGH JUNE 15, 1996

BEREFT

Curated by Sylvie Fortin

Two Part Video Screening: 7:30 p.m., Saturday April 27 and 4:00 p.m., Sunday, April 28
Panel Discussion: Date and speakers to be announced

Artists in the Exhibition:

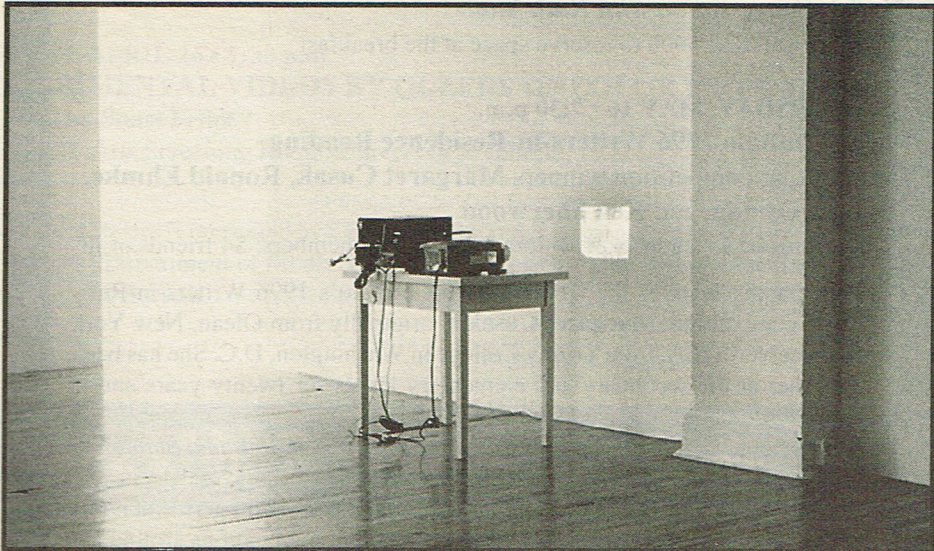
Alan Flint, Janice Gurney, Gisele Amantea, Denis Lessard, Mindy Yan Miller, and Naomi London

Video Program Featuring Works by: Luc Bourdon, Daniel Reeves, Janica Tanaka, Rob Thompson, Nancy Yakimoski, and Paul Wong

Hallwalls Contemporary Arts Center is pleased to announce the opening of *Bereft*, a multimedia exhibition and video of Canadian artists from Montréal, Toronto and Hamilton who address the theme of mourning and grief in their work. The artists in the exhibition are Alan Flint from Hamilton, Janice Gurney and Gisele Amantea from Toronto, and Denis Lessard, Mindy Yan Miller and Naomi London from Montréal.

In this "fin de siècle," with the aging of populations in the West combined with the AIDS crisis, death and mourning occupy a central position (which often goes unacknowledged) in our daily lives. While this phenomenon is in no way new, it is new to the 13th generation of Westerners which, not having lived through WWII or the Vietnam War but which has intimately participated in technological developments by investing in virtual reality and the re-conceptualization of the body, has overlooked the development of the reflexes necessary to face death through mourning.

Gisele Amantea's 1995 video installation *and sorrow come near us no more* is an immediate reaction to mourning, comprised of a kitchy black altar, a comfortable chair, and a video. The artists' mother and father speak about their lives as Italian immigrants, unveiling their secrets. Mourning becomes a process of redefining identity. In Alan Flint's site-specific intervention *Gone*, the word GONE is literally cut out of the gallery's wall. Mourning here is as much about the industrial history of the site, an institutional comment, as well as an evocation of the emptiness left after someone's death. *Ashes and Meaningful Work*, like much of Janice Gurney's work, takes a mediated look at mourning. *Ashes* is comprised of stills from Alain Resnais' film *Hiroshima Mon Amour* (after Marguerite Duras' novel), and evokes the unrepresentability of the horrors of war. In Stanislas, the artist investigated a relative who passed away in 1962. By reconstructing a part of his library and going through his journal, the artist is bringing back the life of his uncle Stanislas. Naomi London's installation *Object to be Embraced* resembles a large punching bag with long sleeves hung from the ceiling that is made of heavy brown wool. It is at once a shoulder to cry on, a punching bag through which one can express one's anger and a surrogate for the human presence so often desired and so hard to come by. Mindy Yan Miller's installation *Papa*, simply consists of a video projector presented on a table. Positioned close to the wall, the 12 x 12" image seems to be chewing away at the wall. Slowly, the video loop unfolds the simple action of presenting a family photograph of the artist as a little girl with her father in a middle class domestic interior.

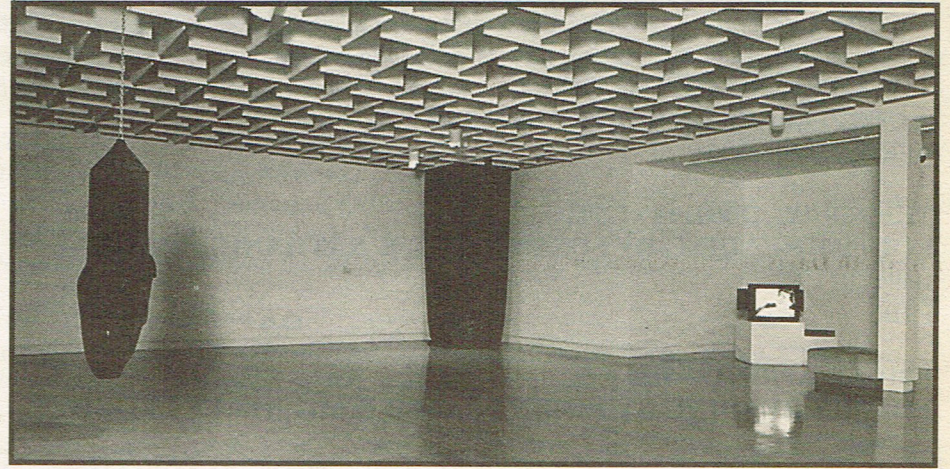


Papa Video Installation - Mindy Yan Miller 1995 (Photo: Marcus Miller)

Sylvie Fortin is an independent writer and curator. She recently moved from Montréal to Ottawa, Canada where she became the curator at the Art Gallery of Ottawa. She is the former programming coordinator at *la chambre blanche* in Quebec City, and has worked at Oboro in Montréal. She has also written numerous reviews for such magazines as *Etc.*, *Montreal*, *Inter*, *Noir d'Encre*, *Parachute* and *Parallelogramme* and essays for several exhibition catalogues. She currently is a board member of Oboro and W.A.R.C. Other independent curatorial projects will be presented in 1995-1996 at the Saidye Bronfman Centre in Montréal, at the Arts Festival of Atlanta in conjunction with the Olympics, Niagara Artists' Centre in St. Catharines, Ontario, and La Centrale in Montreal.

The exhibition will be accompanied by a tri-lingual catalogue (English, French and Spanish) with essays by guest-curator Sylvie Fortin and Canadian/ American independent curator and Los Angeles-based writer Laura U. Marks. Marks will address the general subject of grief and mourning as expressed in contemporary culture and ritual, while Fortin will contextualize the work of the artists in the visual art and video exhibitions.

Arrangements are being made to travel the exhibition throughout the United States and Canada. Currently there is one confirmed "virtual" venue for the exhibition: the University of California at Santa Barbara. The exhibition will be one of 15 on-line "virtual galleries" as a part of the university's conference *Terminals: The Cultural Production of Death*. The visual component is titled *Terminals: Considering the End*. Visual art, video works, and catalogue essays from *Bereft* will be presented digitally on the World Wide Web. This exhibition is available for tour.



Grieving Equipment Installation View - Naomi London 1995 (Photo: Cheryl O'Brian)

MARCH 9 - APRIL 20

WAYNE EDSON BRYAN, *Purple Portion: Selections from The Purple Gang* (parts 1 through 3)

BOB BUDIN, *Solo Exhibition*

PAOLO BUENNOS, *Dis-Placement*

Hallwalls is very pleased to present continuing solo exhibitions by Wayne Edson Bryan, Bob Budin, and Paulo Buennos, and to present the two essays and one poem that are the result of these artists' collaborations with writers Grant Samuelsen, Leslie Walker and Jimmie Margaret Gilliam. Wayne Edson Bryan has been working in the Washington D.C. area since the 1980s and is known for a style which merges post-modern, critical approaches to content with obsessively layered, folk and pop-influenced imagery. Bryan has expanded the scope of the encapsulated signs of personal identity to include direct references to the mass media, which informs and creates identity in modern America. Bryan has adapted much of the language of television and advertising (particularly its ability to create schizophrenic juxtapositions of meaning) to the task of formulating lyrical vision metaphors expressing the relationship between language and identity, and how they shape or explain human behavior, understanding and culture.

Recent exhibitions include a ten-year retrospective of his work entitled *Gold Diggers, Back Stabbers, and Game Players* at the Corcoran Gallery of Art and *Elvis + Marilyn: 2x Immortal*, currently at the Portland Art Museum. Bryan is also working with architects Cesar Pelli & Associates to design a commissioned work for the new terminal at Washington National Airport. Chicago-based independent curator and writer Grant Samuelsen has written an essay titled *The Useful Art of Wayne Edson Bryan* about the three series of work that are being presented in this exhibition.

Known for his long career as a prominent stockbroker, and his involvement on the Board of Directors of the Burchfield-Penney Art Center, Bob Budin began to paint after his retirement in the late 1980s. He joined Buffalo Arts Studio in that organization's first year, and in the studio, with no instruction, taught himself to paint, using methods such as copying from books and projecting slides onto canvas. His work rapidly began to develop its unique character in a series of paintings from 1993-1994, when Budin focused on amorphous rock-like forms within a landscape. These gradually became more vertical, suggesting shadowy figures. In works such as *Heroes*, the landscapes opened up into great planes under immense skies, geometric measurements and diagrams often hovering on the picture plane, with silhouettes of figures giant and small, giving a human order to the space. In his first solo exhibition, Budin will present paintings from 1993 to the present. Bob Budin has a degree in literature from Antioch College. His work has been presented throughout the United States, including Buffalo Arts Studio, the Cheekwood Museum in Nashville, Tennessee, and the Three Rivers Art Festival in Pittsburgh. Buffalo-based writer Leslie Walker has written a new piece on Budin's work.

A recent MFA graduate of SUNY Buffalo, Paulo Buennos will transform one of Hallwalls' rear galleries. The walls and floors will be painted the color of a school blackboard, and images of an imagined map of the world will be superimposed over the floor plan of a house, all drawn in white chalk. As the audience moves through the room, the lines will be eradicated, the drawing transformed. The artist will return weekly to reinvent the installation, somewhere between comforting domesticity and the immensity of a view of the world from above, and in that invented space examine the poetic connections created through memory and imagination. A native of Brazil, Buennos studied music at the State University of Sao Paulo. He has presented his work at the Center for the Arts at SUNY Buffalo, and at Itau Galleria, Armando Alvarez Pentead Foundation, and Oficina Cultural Oswald de Andrade in Sao Paulo, Brazil. Williamsville writer Jimmie Margaret Gilliam has written a poem titled *The Where of Who/The How of Now* to accompany this installation.

WEDNESDAY, MAY 16 • 6 p.m.

VISUAL ART COMMITTEE OPEN MEETING

Cinema

JOZSEF BARTHA

Artist-in-residence from Romania

MARCH 12 - APRIL 14, 1996

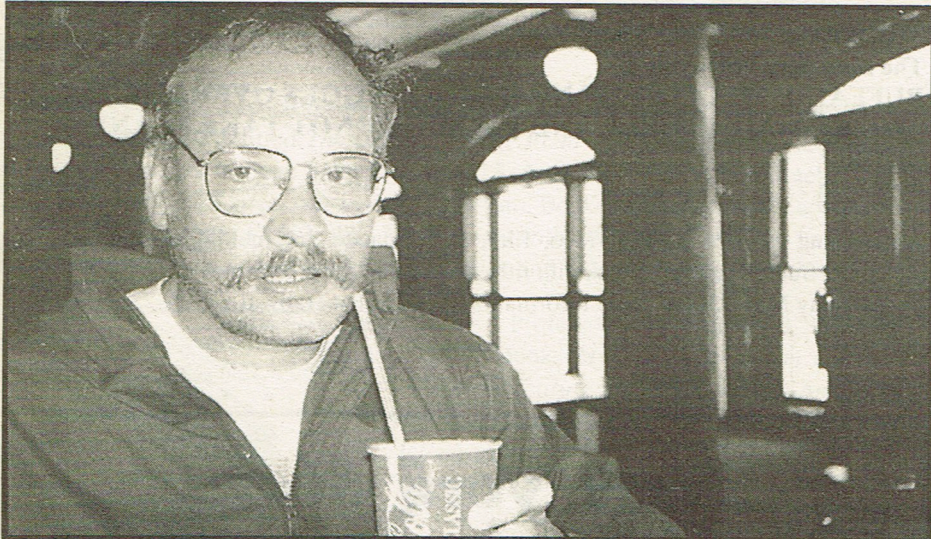
Hallwalls has received a second grant from The Artslink Partnership this season to host internationally recognized installation artist Jozsef Bartha for a month-long residency. Bartha will be working at Buffalo Arts Studio developing a new multi-media project. Bartha combines materials such as beeswax, coal and lead with modern materials such as sheet metal and video to create eerie visual spaces. He has recently presented his work in Romania, Finland, Germany, and Italy. For more information, contact Sara at Hallwalls (835-7362).

MONDAY, APRIL 8 • 7: 30 p.m. & TUESDAY, APRIL 9 • 8 p.m.

Dept of Media Study at the University at Buffalo and Hallwalls Present
TRUE CONFESSIONS FROM GEORGE KUCHAR'S DIARY

Legendary 1960s underground filmmaker **George Kuchar** (*Hold Me While I'm Naked* and *Eclipse of the Sun Virgin*) has in recent years turned his camp sensibility and predilection for narrative sleaze to low-budget video making. A master of genre manipulation and subversion, he sets his own high standards when it comes to producing, hilarious, campy, diaristic tapes with nothing but a consumer 8mm camcorder, dime store props, neighborhood actors and the "pageant that is life" as his studio. One of the most acclaimed and prolific videomakers working today, Kuchar was the 1992 recipient of the prestigious Maya Deren Award for independent film and video artists from the American Film Institute.

George Kuchar will be present to introduce two evenings of older and more recent tapes.



Kuchar at the BOZO Lounge! Glacier Park, 1993

MONDAY APRIL 8 • 7:30 p.m.

GEORGE KUCHAR • Program 1

UB Center for the Arts Screening Room

Free

Omewenne (18 min. 1995) "is a portrait of a woman of mystery and speculation. A woman who sings, writes plays and tells fortunes. A haunted woman of unknown dimensions." *Glacier Park* (15 min. 1993) "depicts the majesty and bulk of the American land and people. It's full of mountains, lakes and frozen deposits." *500 Millibars to Ecstasy* (18 min. 1989) "is an edited-in-camera piece shot in Madison Wisconsin. People chat with me while I re-chew and digest the material for viewer consumption." *Cellar Cinema* (10 min. 1994) "is a screening facility run by lovers who descend into the depths to turn on the projectors for their bohemian brethren." *Fur Ball Blues* (18 min. 1995) "features my cat and other cool cats and chicks who twitter and purr to a different drum as it threatens to rain on their parade." - G.K.

TUESDAY APRIL 9 • 8 p.m.

GEORGE KUCHAR • Program 2

\$5 general; \$4 members and students

Slippage in the Garden of Udon (15 min. 1995) "My Friend's Japanese garden in Los Angeles becomes a stage for wedding bliss and a distant reminder of the instability inherent in all architectural and social structures." *Chili Line Stops Here* (18 min 1989) Mid and southwest diary tape - edited entirely in the camera. "The viewer meets a wide assortment of people who visited me on this tour and gets a chance to glimpse the grind and glory of motel hopping." *Tales of the Twilight Typist* (60 min. 1994) A visit to the private domains of artists and writers who concoct the incredible but true. A rare look into country cousins you've read about and the author who dared reveal the whole, terrifying tale in print and on the silver screen. View a SoHo Loft in dazzling color and rejoice in swinging dummies and a dancing dingbat. A video for everyone with a sense of wonder. This video was made in New York...the city and upstate part." - G.K.

MONDAY APRIL 15 • 6 p.m. - 9 p.m.

WORKSHOP: INTRODUCTION TO DIGITAL EDITING

\$45 non-members; \$25 Hallwalls and Squeaky Wheel members

Steven Dejoy will be teaching this workshop on the use of Macintosh-based digital video editing. This workshop is designed for first time users of non-linear digital editing software and will introduce participants to the basics of Adobe Premiere and VideoFusion. Attendees will be guided through the process of completing a project, from importing video, graphic and animations, to assembling a quicktime movie, using special effects and transitions.

This workshop is offered at Hallwalls in collaboration with Squeaky Wheel as part of their Winter/Spring workshop series. To register for this workshop and for further information about other workshops currently being offered at Squeaky Wheel call 884-7172.

Steven Dejoy is a Media Study student at UB specializing in Digital Arts.

SATURDAY APRIL 20 • 8 p.m.

CHICANO REALITY MACHINE

Bilingualism as Subversive Strategy & Performance as Radical Entertainment

New Videotapes by **Coco Fusco** and **Guillermo Gómez Peña**

\$6 general; \$5 students & seniors; \$4 members

Pochonovela (**Coco Fusco**, 30 min. 1995)

Fusco's new tape is the first bilingual bicultural Chicano soap opera to capture the humor and madness of life in east Los Angeles. A *Pochonovela* (literally meaning a hybrid of

Mexican-American soap opera) is a pioneering effort by U.S. based Latino artists to explore Latin America's most popular form of entertainment and its most successful cultural export. *Pochonovela* is the story of Dona Rona (Tomas Larrasco) and her two sons Ernesto (Elias Serna) a hapless student activist and Juan (Lali Lopes) a yuppie business student. Forewarned of imminent danger by her tele-astrologer Dionne D'love, Dona Rona discovers that her son Juan is dating the wrong kind of girl and decides to call her neighbor the witch Dona Antonia for help.



From *Coco Fusco's Pochonovela: A Chicano Soap Opera* (Photo: Carolyn Wendt)

El Naftazteca: Cyber-Aztec TV for 2000 AD (**Guillermo Gómez Peña**, 60 min. 1995) Your evening news is about to be interrupted. A Cyber-Aztec pirate commandeers the commercial TV signal from his underground studio and ushers television into the 21st century. Moments in the history of this information-age bandido are captured and shown on video. Included are interactive reportage from the front lines of L.A. as the city builds new borders, conquistadors teaching Aztecs the rumba and the artist as ombudsman. Weapons, chickens, propositions, cacti, trackballs, commentary, vegetables, wrestler masks, Pepto Bismol, the V.R. sombrero and Generation Mex. Callers from around America. Americanos from around the world. This tape was produced as part of an artist residency Gómez Peña did at Rensselaer Polytechnic Institute in Troy NY.

WEDNESDAY APRIL 24 • 8 p.m.

STEVE REINKE IN PERSON

THE HUNDRED VIDEOS

\$6 general; \$5 students & seniors; \$4 Hallwalls members

Toronto video artist **Steve Reinke**'s aim is to "complete 100 videos before the year 2000 and my 36th birthday. These will constitute my work as a young artist." Reinke who has been producing tapes since 1985 has emerged in the last three years as one of Canada's most widely screened and prolific young video artists. He is way ahead of schedule to complete the hundred video project and may be finished by the end of the year. His tapes are performance-based, tongue-in-cheek parodies of documentary and video "art" conventions and gay clichés and harken back to the deliberately raw, self-referential work of the 1970s.



From *Steve Reinke's Understanding Heterosexuality*

'Reinke's tapes—short, funny and conceptually swift—come at big ideas like documentary reality, scientific discourse and gay iconography with a casual intellect that belies their sophistication'. (Now Magazine, C. Bailey)

Tonight's program, heavy on humor and sex, is a selection of early and more recent pieces from *The Hundred Video Project*.

Why I stopped Going To Foreign Films (5:19 min 1991)

Barely Human (3:35 min 1992)

Michael & Lacan (10:56 min. 1992)

Lonely Boy (8:20 min. 1993)

Request (6:55 min. 1993)

Understanding Heterosexuality (1:28 min. 1994)

Pioneer (1:13 min. 1994)

Dream Work (2:29 min. 1994)

Windy Morning in April (48 sec 1994)

Love Letter to Doug (2 min. 1994)

Love Among the Corpses (2:46 min 1994)

Corey (2:51 min 1994)

and more

THURSDAY, APRIL 25 • 8 p.m.

Cepa Gallery - Power and Desire 96 presents

BLACK NATIONS/QUEER NATIONS?

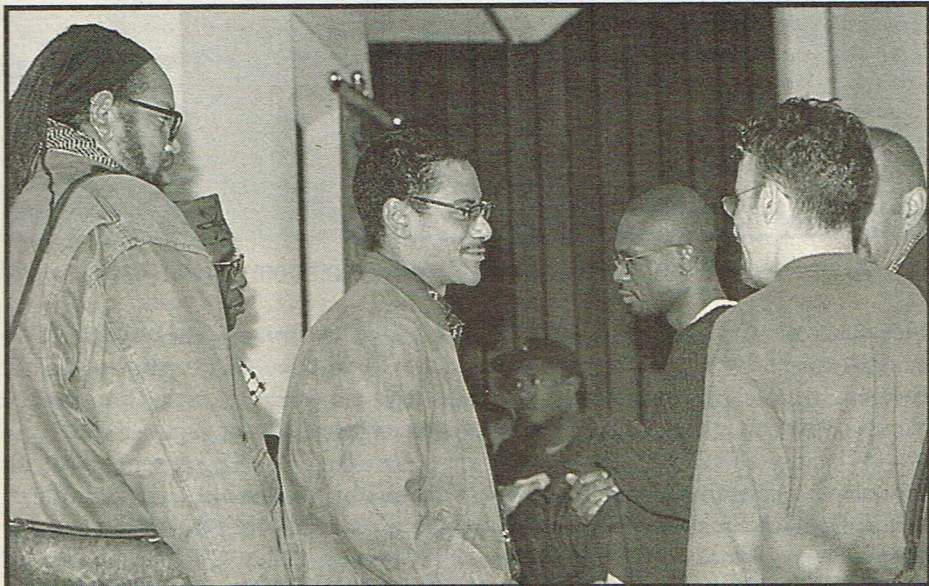
by Shari Frilot

\$6 general; \$5 students & seniors; \$4 Hallwalls members

Shari Frilot will be present to discuss the production of *Black Nations/Queer Nations?*

Black Nations/Queer Nations? is a documentary about the groundbreaking conference on lesbian and gay sexualities in the African Diaspora which took place at CUNY in March 1995. The conference interrogated the economic, political and social situations of lesbians, gay men, bisexual and transgendered peoples in the African Diaspora.

The video *Black Nations/Queer Nations?* not only brings together the highlights of the panels, workshops, and the discussions among conference participants, it visually draws the connections from conference discussions to popular culture and contemporary black gay media productions. As the participants discuss various topics such as constructions of "Black" and "Queer" identity, the shortcomings of Black Nationalism, and homophobia in black communities, Frilot draws upon works such as Marlon Riggs' *Tongues*



From Shari Frilot's *Black Nations/Queer Nations* (Photo: Lyle Ashton Harris)

Untied and Black is..Black Ain't, Isaac Julien's *Darker Side of Black* and *The Attendant*, Jocelyn Taylor's *Bodily Functions*, and Ayanna Udongo's *Edges*, as well as employs a variety of experimental techniques of her own to illuminate the importance of the conference discussions as they relate to situations we face in everyday life, and to the realities we anticipate as we enter the 21st century.

Shari Frilot is the Festival Director of MIX: The New York Lesbian and Gay Experimental Film/Video Festival. She has also worked as an independent producer on various public television programs and on Shu Lea Cheang's acclaimed feature film *Fresh Kill*.

FRIDAY APRIL 26 • 7:30 p.m.

EXPERIMENTAL VIDEOS BY QUEERS OF COLOR FROM MIX'95

Curated by Shari Frilot

Center for Arts Screening Room, University at Buffalo,
Free

Power and Desire is presented by CEPA Gallery and is cosponsored by Hallwalls, SUNY at Buffalo - Department of Media Study and the Lesbian, Gay, Bisexual Alliance of the University at Buffalo.

SATURDAY, APRIL 27 - SUNDAY, APRIL 28

BEREFT: VIDEO SCREENING

Curated by Sylvie Fortin

\$6 general; \$5 students & seniors; \$4 members

SATURDAY, APRIL 27 • 7:30 p.m.

Hommage (Luc Bourdon, Montreal, 22 min. 1993)

Spick and Span (Rob Thompson, Canada, 13:08 min. 1994)

My eyes are 27 (Nancy Yakimoski, Vancouver, 9:50 min. 1994)

Chinaman's Peak: Walking the Mountain (Paul Wong, Vancouver, 25:30 min. 1992)

SUNDAY, APRIL 28 • 4 p.m.

Memories from the Department of Amnesia (Janice Tanaka, USA, 20 min. 1990)

Obsessive Becoming (Daniel M. Reeves, USA, 54:30 min. 1994)

THURSDAY MAY 16 • 8 p.m.

The Members Video Show

**BUFFALO, THE CITY OF NO ILLUSIONS GOES OVER THE EDGE:
"WE'RE MAD AS HELL AND WE MIGHT NOT TAKE IT ANY-**

MORE"

\$5; \$4; \$3

An evening of over-the-top video, film, performance. Internet/digital projects also welcome. Submit tape/film/disk with title, length and program notes to media program by Monday May 13. For more information, call Gail at Hallwalls (835-7362).

New York State Media Festival

APRIL 12 & 13

Media Alliance, the Upstate Media Posse and Syracuse University Present

NEW YORK STATE MEDIA FESTIVAL

for Independent Producers, Video and Filmmakers, Animators, Media Educators, Media Activists, Installation Artists, Multi-Media Artists, Students, Curators, Makers and Shakers

Syracuse University, Shaffer Art Building, Syracuse, New York

Pre-registration \$5; On-site registration \$7

Workshops/Panel Discussions: Distribution for Independent Media Makers, Video Preservation, Making Animation, Funding Round Table, Creative World Wide Web Production, and much much more! Open Screenings all day Saturday - Bring your videotapes.

Send pre-registration to New York Media Festival Registration c/o Marla Schweppe, Rochester Institute of Technology, 70 Lomb Memorial Drive, Rochester, NY 14623.

For more information contact: **Buffalo:** Cheryl Jackson (716) 884-7172 at Squeaky Wheel, **Syracuse:** Gary Hesse (315) 443-2450, **Syracuse** Chamber of Commerce 315-470-1800

CONSIDER THE ALTERNATIVES: 20 Years of Art at Hallwalls

OWN A PIECE OF HISTORY!
OPERATORS ARE STANDING BY
TO TAKE YOUR ORDER!

Consider the Alternatives: 20 Years of Contemporary Art at Hallwalls really does exist now. A year and a half in the making (with editorial assistance from Elizabeth Licata and design by Paul Szpakowski), it's a 270-plus page book with texts and images from over 200 new and archival sources, examining the history, continued growth, and ongoing impact of the internationally celebrated Buffalo behemoth. Order your copy today for a mere twenty bucks from the gallery itself, call (716) 835-7362, or send in the order form.

CONSIDER THE ALTERNATIVES:

20 Years of Contemporary Art at Hallwalls

THIS LIMITED EDITION COLLECTOR'S ITEM IS AVAILABLE FOR
ONLY \$20.00. TO ORDER SEND COUPON TO
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TUESDAY, MAY 14 • 7:30 p.m.
PHOTOGRAPHING YOUR ART WORK

Gallery
 \$5/ \$4 for Students and Hallwalls members

This workshop will lead artists through the process of documenting their own work, and producing professional quality slides to send out to galleries. The instructor will be **Elizabeth Davis**, a professional photographer who is currently working at the Anderson Gallery documenting all of their exhibitions. If possible, participants should bring their own 35mm manual focus camera with a 50 mm lens. Call Sara at Hallwalls for more information.

WEDNESDAY, MAY 15 • 7:30 p.m.

OPEN SLIDE FORUM

Cinema

Free

Hallwalls Visual Art Committee members **Diana Slatin** and **Becky Koenig** have organized this evenings program. They have invited **Reine Hauser** from the Anderson Gallery and **Don Siuta** from Art Dialogue Gallery to discuss the inner workings of commercial galleries. What sells and why? Who collects art? Join the Visual Art Committee in a discussion that could change your life!

John Baker, a Buffalo painter, will present slides of his work about the Negro Baseball League.

COMING THIS FALL — THE PRACTICAL ASPECTS OF BEING AN ARTIST • Starting in September, Hallwalls will offer a ten-part course that will cover everything from preparing a portfolio, getting your work shown, art criticism, residencies and grants. Organized by the inimitable (and notorious) **Reine Hauser**, each session has been designed to be both fun and informative. Your career will thank you. For more information on the workshops or on scholarships, call Sara at Hallwalls (835-7362).

W R I T E R S O N A R T I S T S

For the past year, the Exhibitions Program has invited guest essayists to write about artists who are having solo exhibitions at Hallwalls. To receive the complete texts, call Sara at Hallwalls or check out Hallwalls' WWW home page.

Excerpt from *The Useful Art of Wayne Edson Bryan*
 by **Grant Samuelsen**

Dangerously close to too *much*, **Wayne Edson Bryan's** constructed paintings are as overwhelming to the seasoned consumer of media as that copy of *Wired* was to my charmingly agoraphobic grandmother. Yet, according to the artist in a written statement from 1988, the works are "visual koans," and that reference to the contemplation of paradox in Buddhist philosophy is strange when used to explain the motivation behind artworks so visually dizzying. Classical koans — "think of the sound of one hand clapping" or "what was the appearance of you face before your ancestors were born," for example — contain the key to their own resolution in the process of *quietly* contemplating an irreconcilable paradox. Wayne's paintings embody paradox with no resolution, and loudly exclaim their irreconcilability. By using the word "koan" to represent the fundamental nature of his work, Wayne seemingly describes a cup of tea to explain a Molotov cocktail. Or maybe not. After all, we live in a culture in which the sound of one hand clapping is, conceivably, an obtainable commodity. Digital media and other technologies have rendered this possible, and we're only scratching the surface here. Not only this, but the sheer proliferation of images in contemporary culture has made it possible to hypothetically pick-and-choose ready-made resolutions to the odd paradox. As the epigram at the beginning of the *X-Files* tells us, "The Truth is Out There." To this one might add: "...if you use the right Internet search engine" or even "... as long as your eyes don't melt."

Excerpt from *Bob Budin, Solo Exhibition*
 by **Leslie Walker**

"BLT."

In the time that it takes **Bob Budin** to tell you the name of his favorite sandwich, he has probably cooked the bacon, washed the lettuce, cut the tomato and eaten it in his mind. Facile and eclectic, Budin brings a stolid, spirited determination and intellectual inquisitiveness to his work.

Seven years ago Budin picked up a magazine and saw an advertisement for a portrait studio that contained a photograph of a classically posed and coiffed family of five sitting in a living room. He was so bothered by its sterility and triteness, he decided to paint his own family portrait. The result was a cluster of sepulchral, rock-like forms on a barren field of color with a simple horizon line. With no formal training in art, Budin, simply by intellectual training, began painting with the question of the relationship between forms and space in mind...

...After a series of classically-inspired portraits, Budin began the series, *Figure 1-11* (1993-4), which was inspired by a text filled with mechanical engineering drawings. Budin's interest in the drawings centered on their spatial profundity and its relationship to man, concerns which trace back to the 15th century architects, Brunelleschi and Alberti. Budin explores dimension and perspective with imaginary geometric forms that inhabit and intersect their environment, appearing as a series of exercises in the artists' attempt to come to terms with new forms and problems of three-dimensional representation. Diminutive human figures dot the landscape in these paintings in a way that suggests man's impotence in the face of the forces of

Jimmie Margaret Gilliam will read her poem "The Where of Who/The How of Now" on March 28 at 7 p.m. preceding the just buffalo reading. There will also be a performance by Paolo Buennos.

THE WHERE OF WHO/ THE HOW OF NOW

by **Jimmie Margaret Gilliam**

1

Dis-placement

Enter one of three openings
 Where am I?
 Inside the history of Paulo Buennos
 My own past is triggered
 Where dreamdoors swing
 Memory and Imagination dance
 Like innocent knowing children

But on memory's merry-go-round
 Clouds could be lakes/water, clouds
 Place-names swirl
 Marila, Brazil/middle-of-the-bed place
 Where the artist was born
 Lander, Wyoming where he is an exchange student
 In his youth
 Campos Do Jordao, mountain place he loves

Where am I?
 The artist pulls my leg
 This is no AAA triptych
 A delicious humor here:
 Holland, N.Y. only inches away from Paris, France

*I realize my birthplace, Ashville, N.C.
 Is closer to Buffalo than Batavia*

2

The maplines on the floor continue
 Up the sides of the charcoal walls
These paintlines cannot be altered
 Other lines delineate rooms, furniture
 I/You walk through
 Intersect the artist's world
 Find our own paths
 Blurring the chalklines
 Chalk on the soles of our shoes, his
 He redraws the walls
 The tub, the commode, the bed

Now where am I?
 An unanswerable question
 Except to know I am here
 Moving between and through
 A bathroom/a bedroom

*Places where I can feel secure
 The essential privacy is intimacy*

*Remember myself
 In my childhood's bathroom
 Place where my mother gave me scoldings
 Caress my little girl's rosebud
 With Ivory soap
 Yelling bloody mother*

*Remember myself in bedroom
 Shared with my sister
 She draws line in the middle of bed
 I place broom upside down
 Under the covers make a tent
 Read books into the night with flashlight
 Girl of the Limberlost; How Green Was My Valley
 The Call of the Wild: Alone Across The Top of The World*

*Remember my teenage self at new house next door
 Aged eighteen take to my bed
 Like my grandmother, Maggie, in her sixties
 Do not want to grow up, feel
 Afraid of crushes on boys, girls*

3

The artist is not present
 Home is his art, yes
 But he cannot reside here
 Like all artists he dwells there
 Only in death

**Only I/You enter these rooms
 there is no way not to be engaged**
 Shoe soles on pigment chalk
 A strong fragility-tender

**When I return I see the blurring
 Of the chalklines
 I know you were there**

4

**Though my body is not There
 I have located four pieces of furniture Here**
 Old pieces outlast flesh

Where is he? Where am I?
 You will find the artist
 Behind wooden drawers, glass doors

Red stuff personal

*Feel the fixtures/ touch the corpuscles
 The hand of the mother who dies
 When he was four years old
 The winding sheets
 Sadness beneath faultlines
 Where he and I/You belong
 Trying to understand*

5

**When you're out of your country
 Roots stretch like rubberbands**

One can't go back/but we have no Place
 Imagination marries memory
 Defies displacement/ redefines home
 Lines, relationships, walls, ephemeral
 We open from womb/room to art/root
**Draw the floor plan of the house where
 you were born**
**How it was in your mind/doorway
 drawing the room into another room**
Imagine all the memory that will come
Emotion floods
A temporary stay
Cries the where of who/ the how of now

*Jimmie Margaret Gilliam
 Williamsville, New York*

VISITING FILMMAKERS

MONDAY APRIL 1 • 7:30 p.m.

The Department of Media Study, University at Buffalo and Hallwalls Present
**NEW EXPERIMENTAL FILMS FROM CHICAGO
 AND SAN FRANCISCO**
**BIG SCREEN RESEARCH: THE BEST OF X-FILM
 CHICAGO 95-96 SEASON**

Center for the Arts (CFA) Screening Room
 Free

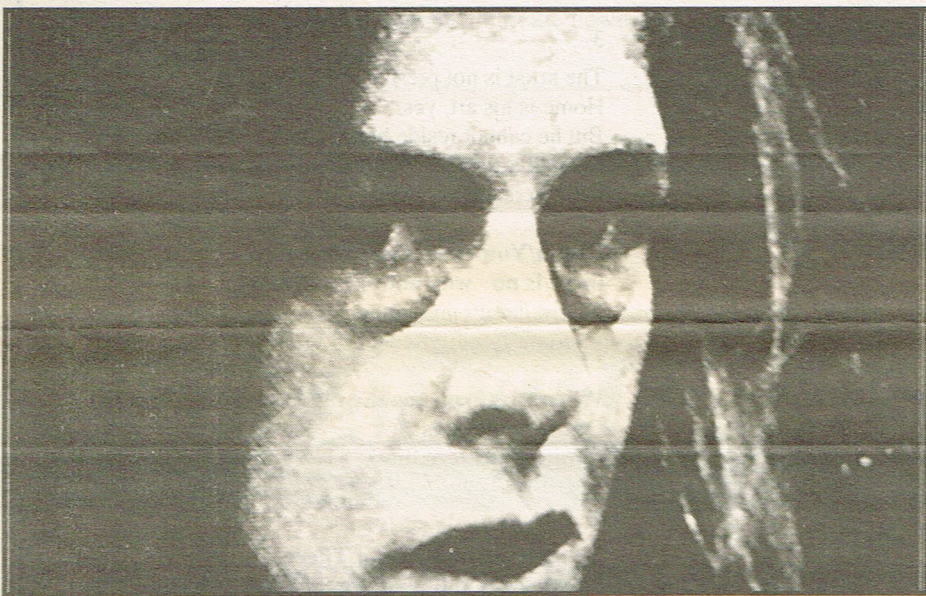
(0), Atsuhiko Moricolor (6 min., 1994)
Djune/IDEXA, Salome Milstead (b&w, 10 min., 1994)
78 RPM, Anton Herbert (color, 5 min., 1994)
Selenology, Mary Slaughter (color, 8 min., 1994)
Joe Was Not So Happy, Heather MacAdams (b&w, 4 min., 1991)
Home, Ulrike Reichhold (color, 11 min., 1994)
Detached Americans, Gregg Biermann (color, 9 min., 1993)
Trip East For Color, Francis Schmidt (10 min., 1995)
Time Code, Scott Trotter (4.5 min., 1993)
Magic Boxes, Ariana Gersteinm (6 min., 1992)

WEDNESDAY APRIL 17 • 7:30 p.m.

The Department of Media Study, University at Buffalo and Hallwalls present
ANN ROBERTSON IN PERSON

Center for the Arts (CFA) Screening Room
 Free

Five Year Diary (1981-1996) 3-reel excerpt from 1982 (narration 1991), 1991 and 1992 (narration 1995) Super-8, 26 minutes each
Suicide (1979), Super-8, 8.5 min.
Apologies (1983-1990) Super-8, 16.5 min.



From Ann Robertson's *Five Year Diary*

Ann Robertson, based just outside of Boston, has been working on her remarkable 40 hour plus opus, *Five Year Diary* since 1981. She calls the diary, which has been screened in its entirety at the Museum of the Moving Image in New York, a "work in progress, as is everyday life." The title refers to the little blank books with locks and keys that allow only a few lines for each day's notation. The film itself offers a collection of ordinary and extraordinary life events and environments rather than a life molded by theatrical and cinematic artifice. Contextualizing and re-visionist narrations have been added to the film in recent years, and **Robertson** further layers the work's multi-media density in exhibition by performing a live monologue alongside her film. Diagnosed a schizoid-affective manic depressive, **Robertson** prefers instead to think of herself as a typical anxiety neurotic of the obsessive-compulsive sort, with marked tendencies for fantasy, joy and panic. She is no longer a depressive, and claims that filmmaking, especially this exploration in personal documentary, has been the cure. The excerpts screened at this presentation will cover subjects ranging from a paranoid manic nervous breakdown and mental hospitalization to organic gardening and a crush on Tom Baker (the actor who played "Doctor Who").

Robertson's short film, *Suicide*, came out of a three-year experience of hearing an internal voice urging her to end her life. Completing this film "stopped the voice/voices cold." *Apologies* explores the phenomenon of guilt, and the appropriate apologies which are sometimes necessary (and sometimes not).

MAY 10 & 11

FRIDAY AT 8 p.m., SATURDAY AT 8:00 p.m.
NIAGARAVATION

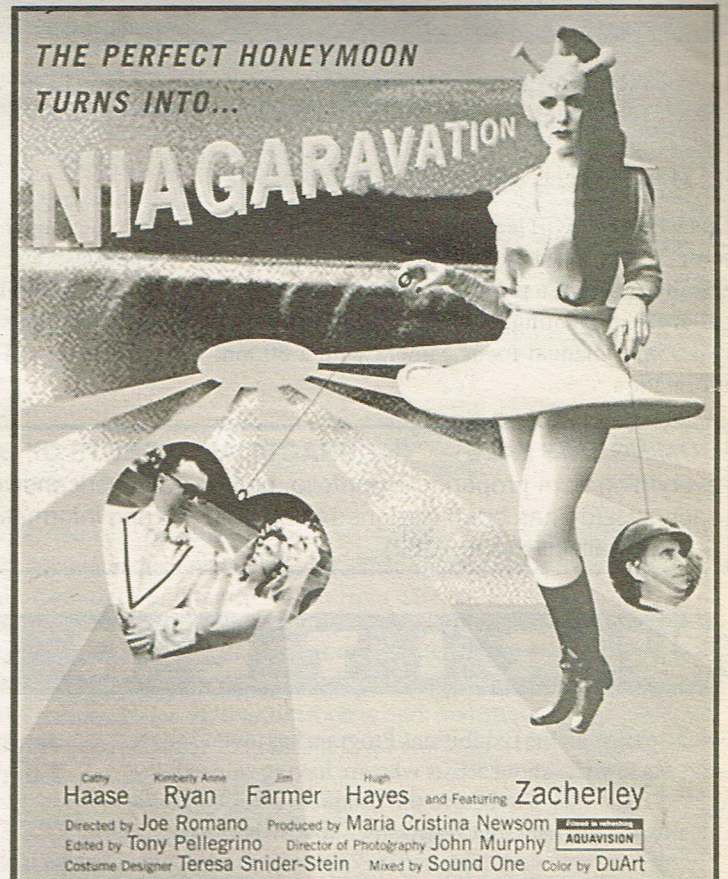
Presented by Joe Romano & Maria Cristina Newsom
 (96 min., 16mm, color, 1995)

\$6 general, \$5 students & seniors, \$4 Hallwalls members

In the tacky-but-fun B-movie tradition of **Ed Wood** and *Rocky Horror*, this independently produced and distributed sci-fi/horror/rock-musical/comedy set in 1961 takes place in Niagara Falls, Brooklyn, and "Humidor," a '50's-style distant planet suffering from a drought that could spell doom for its unquenchable inhabitants. The last hope: send a mission down to suck up all the water from the Earth. (Their flying-coffee-cup-and-saucer makes **Ed Wood's** flying saucers look like Stanley Kubrick's, and their knobby Ray

Walston antennae and pointy Mr. Spock ears look exactly like the rubber they are.) The ultimate destination on their map of the cosmos: the watery paradise between Lake Erie and Lake Ontario that we call home. Standing in their way: two honeymooners from Brooklyn (played by director **Romano** & producer **Newsom**) and the undead spirits of daredevils and suicides who inhabit the caves beneath the Falls. High art? Probably not. But film cultists, '50s sci-fi fans, Mondo Video addicts, and Offbeat Cinema viewers should get a

kick out of it. The original pop tunes are catchy (especially one by a Humidorian trio on an extraterrestrial telethon) and there are lots of scenes of neighboring Niagara Falls for local interest. Tying the plot together are several appearances by cult-figure **Zacherley**, one-time host of *Shock Theater* and lead vocalist on the 1962 novelty hit "Monster Mash."



A N I M A T I O N

FRIDAY-SUNDAY, APRIL 12-14

(FRIDAY, 8 p.m., SATURDAY, 3 p.m., SUNDAY, 3 p.m.)

*Short Films of Jan Svankmajer
 & Other Czech Animated Shorts 1989-90*

\$6 general; \$5 students & seniors; \$4 Hallwalls members

This special program of Czech animated films includes short works by **Jan Svankmajer**, the acclaimed director of *Alice* and *Faust* (full-length features previously screened at Hallwalls), including his 1990 political work *Death of Stalinism*; a half-hour documentary of **Svankmajer** at work on *Death of Stalinism*; a 4-minute line-drawing animation by **Pavel Koutsky**; and a half-hour stop-action animation made with department store mannequins by yet another Czech animator **Jiri Barta**.

Death of Stalinism (10 min., 16mm, color, 1989) is an iconoclastic look at the myth—and mythic downfall—of Stalinism in Czechoslovakia that sums up **Svankmajer's** lifelong struggle against Communist oppression. *Jan Svankmajer: Animator of Prague* (**James Marsh**, 27 min., 16mm, color, 1990) is not only a "making of" film about *Death of Stalinism*, but an examination of the ideas and motivations underlying the master's earlier films, clips from which are shown. **Svankmajer's** 1989 clay animation, *Darkness, Light, Darkness* (7 min., 16mm, color), has been called "astonishingly inventive" (*Washington Post*), and **Koutsky's** hand-drawn *100 Years of Marxism & Leninism in Bohemia* (4 min., 16mm, color, 1990) takes a humorous and sharply satirical look at the rise and fall of Communism in Eastern Europe. Finally, *Club of the Discarded* (**Jiri Barta**, 25 min., 16mm, color, 1989) is a nightmarish portrayal of suburban life as lived in an abandoned warehouse by a "family" of discarded (and unclothed) mannequins. They go through the (stop) motions of making breakfast, commuting to work, watching TV, even having sex, only to have their world shook up when another mannequin family is deposited in the same space.

FRIDAY-SATURDAY • APRIL 26 & 27

FRIDAY AT 8 p.m., SATURDAY AT 3 p.m.

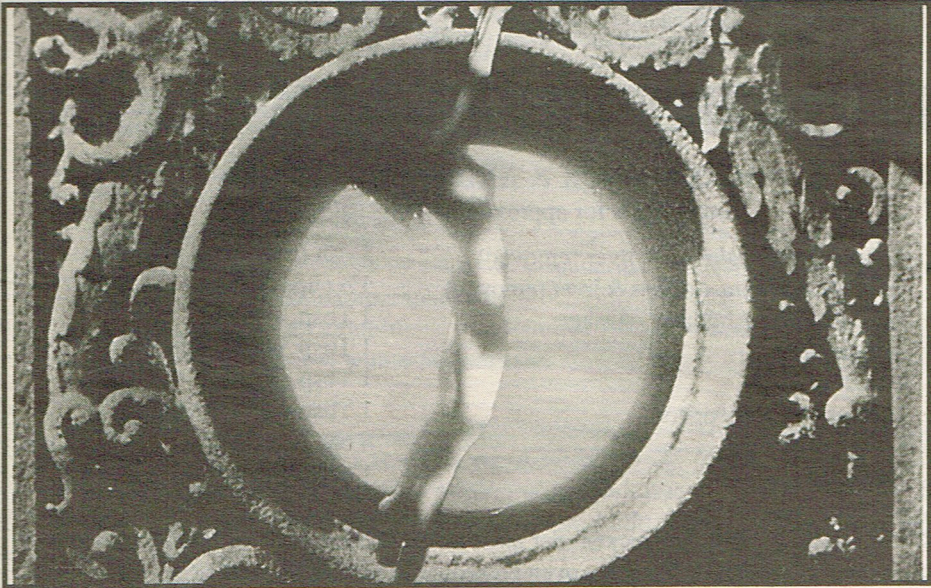
Sixth Annual Medicine Wheel Animation Festival

\$6 general; \$5 students & seniors; \$4 Hallwalls members

The Medicine Wheel Artists' Retreat and annual touring festival were founded to promote North American independent animated filmmaking as a visual art form. This year's



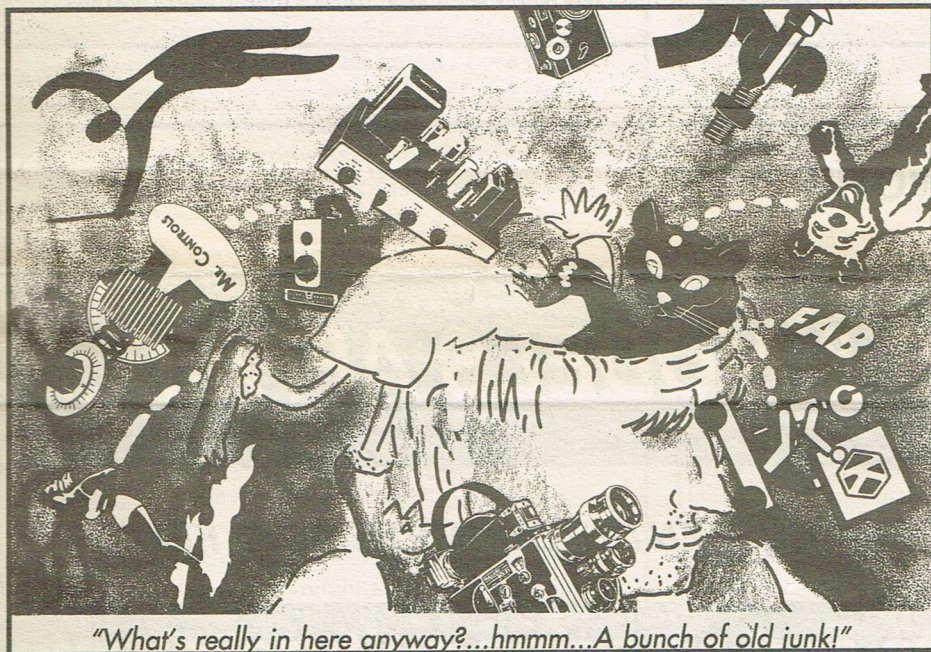
From Bob McAfee's *Ad Nauseum*



From Robert Beebe's *In the Aquarium*

edition includes 10 films mostly made between 1992 and 1994 by filmmakers from NYC, California, Prince George, BC, Pittsburgh, Cambridge, MA, Royal Oak, MI, and Portland, OR, along with George Pal's 1946 classic *Tubby the Tuba*.

Films (all screened on 16mm) include *Los Muertitos* (Isabel Herguera, 1994), about a traveling salesman who tries to sell the American Dream to the spirits of the dead in the Tijuana cemetery; *Ad Nauseam* (Bob McAfee, b/w, 1994), about the reality and unreality of growing up in foster homes; *Truth Serum*, a 1994 clay animation by Brady Lewis; *My Favorite Things That I Love*, Janet Perlman's 1994 masterpiece about "all that is beautiful, sweet, sad, noble, glamorous, and abominable"; *In the Aquarium* (Robert Beebe, 1992), a journey through a strange necropolis to the waters of creation and beyond; *Composition with Hammer & Anvil* (1994) by RISD student Jeffrey Jouppi; *Pro & Con* (1994), a collaboration between acclaimed Portland animators Joanna Priestly & Joan Gratz; and *The Wind* (Drew King, 1993), a recreation of the *Ballet Mechanique* in paper cut-outs inspired by 19th-century animators Yuri Norstein & Bertol Bartosch.



From George Griffin's *A Little Routine*

FEATURES

HALLWALLS OBSERVES HOLOCAUST WEEK OF REMEMBRANCE

SUNDAY APRIL 14 • 7:30 p.m.

TUESDAY APRIL 16 • 7:30 p.m. (Holocaust Remembrance Day)

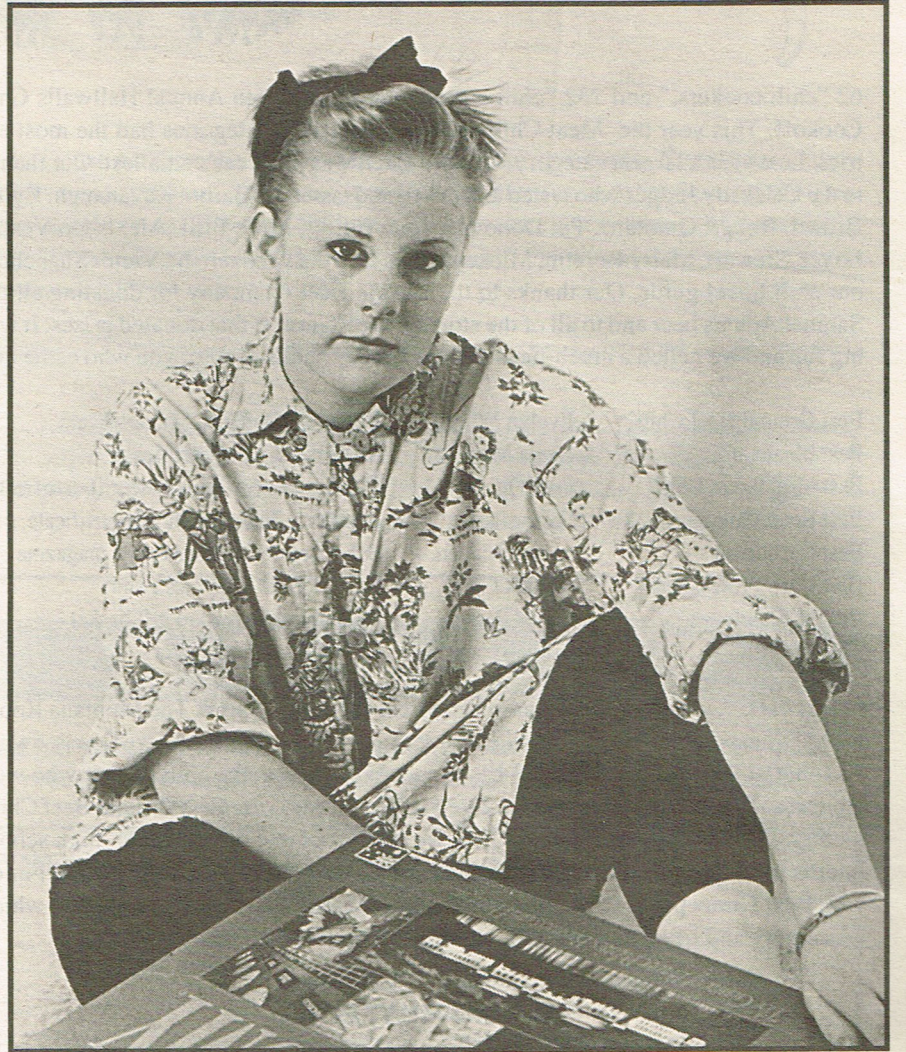
SUNDAY APRIL 21 • 3:00 p.m. & 7:30 p.m.

Silent Witness

Directed by Harriet Wichin (Canada, 74 min., 1994)

Silent Witness is a poetic documentary that looks at the sites of the Auschwitz and Dachau Concentration Camps as a combination of ruins, reconstructions, museum exhibits and monuments. Over the years these former concentration camps have become places of pilgrimage and tourist attractions. But places evolve through time, and each generation's need to interpret history gradually transforms these ruins into the monuments it desires. Ruins and representations intermingle, the souls of the dead linger, mass graves lie quiet and unmarked beneath the visitors' feet. The film enters the closed off-chambers of these camps and enters the world of people who live and work at these memorials today: a Jewish Hungarian survivor at Dachau, a Polish survivor who never left Auschwitz, a German tour guide, a Carmelite nun. Through exquisite cinematography and reflective interviews with these curators of memory Wichin presents a thoughtful study of the haunting and powerful spirit that remains in these Holocaust locations. Now more than 50 years after the Holocaust, *Silent Witness* asks what is revealed and what remains hidden in the way we experience the past. How should such sites be preserved and how do they speak to us today?

"Wichin's observations transcend the bounds of Dachau and Auschwitz. They pose pertinent and unsettling questions about the nature of preservation and memory. *Silent Witness* speaks the language of eloquence." (Sheldon Kirshner, Canadian Jewish News) Numerous festival screenings including The Gold Plaque Award at the 1994 Chicago International Film Festival.



From Jane Campion's *Two Friends*

MAY 17-19

FRIDAY, 8 p.m. & 9:30 p.m., SATURDAY, 3 p.m., 8 p.m., & 9:30 p.m., SUNDAY, 3 p.m. & 7 p.m.

Two Friends

A film by Jane Campion

(1986, 76 min., 16mm, color)

\$6 general, \$5 students & seniors, \$4 Hallwalls members

On its 10th anniversary, this early 16mm film by New Zealand director Jane Campion (*The Piano*, *Sweetie*, *An Angel at My Table*) is being released for the first time in the U.S. and in sparkling new prints (including new optical soundtrack). The Buffalo premiere at Hallwalls comes just 3 weeks after the film's U.S. premiere in NYC. When it was shown at the 1985 Cannes film festival, it heralded a brave new feminist voice. The narrative moves backward in time over a year in the lives of two girls, one who has stayed in school, gets good grades, and has a typical love-hate relationship with her divorced mother, the other in bleached hair and punk gear now living with "friends" on the beach, experimenting with drugs and casual sex. Through five episodes, the narrative reveals the subtle changes that set the two friends on different paths. The film begins after the friends' break-up and ends a year earlier with two cheerful, intelligent, and inseparable teenagers in school uniforms looking happily forward to their future.



From Jane Campion's *Two Friends*