

HALLWALLS

Hallwalls 24th Annual
Members Show:

exhibitions

Black Velvet & Other Tactile Delights

Dedicated to Daniel M. Kurdziel (1956–1997)

The idea that caught our fancy from the annual brainstorming session of the Visual Art Committee was "Black Velvet." Now, a whole show of paintings on black velvet seemed too limiting (although these will certainly be welcome, especially from artists who have never tried it before). But it got us thinking about properties of art that are usually overlooked in the emphasis on the visual: texture, tactility, touch. Indeed, except for children's museums, one of the salient characteristics of most exhibitions is the *untouchability* of the works of art, regardless of how enticing their textures may appear.

Well, why should kids have all the fun? This Members Show will be the first one intended to be touched. It will celebrate not only black velvet as a ground for "outsider" and starving-artist painting, and Tijuana tourist trade, but the very *idea* of velvetyness, and, by extension, other enticingly touchable textures, black and otherwise. So don't only think black velvet Elvises. Think Blue Velvet (the song, the movie), Velvet Underground (the band, the demimonde), Velvet Fog, Velvet Revolution, Iron Hands in Velvet Gloves, Velvet Curtains, Velvet Ropes (usually used to keep you in line or to *prevent* you from touching works of art), Velvet Swings, Velveteen Rabbits, Velveeta, Velcro, and Velour. Smoother and rougher textures than velvet are OK, too (latex, leather, or linen; silk, satin, sackcloth, or sandpaper), as long as that fifth, neglected sense comes into play. Reach out and touch something. Let the viewers' fingers do the looking. We may even hire uniformed guards to tap visitors on the shoulder if they stand too far away or keep their hands to themselves. WARNING: Ignore this year's theme at your own risk, since everything will be presumed "up for grabs."

Alternatively, those members so inclined are invited to create work for a **Shock Box! Studios** memorial wall in tribute to artist **Dan Kurdziel**, an annual contributor to the Members Show and *Artists & Models Affair* who died suddenly on October 11, 1997, at the age of 41. Dan certainly would have approved of *Black Velvet*.

Drop-off days for work: Monday & Tuesday, January 19 & 20, 12 NOON–8 P.M.

Mail-in guidelines: Call and make sure your membership is current, or join Hallwalls when you send in your work. (There is a membership form on the Hallwalls calendar.) Send work in reusable packaging with sufficient return postage for its return. Please include your full address with day and evening phone numbers; the title of the work, year, medium, value if the work is for sale, and any handling or display instructions. Please make sure that the work has your name and the title attached to it. Work must arrive at Hallwalls by Friday, January 16. No exceptions.

Reciprocal membership: Hallwalls has a reciprocal membership arrangement with Pyramid Arts Center in Rochester. All Pyramid members are entitled and encouraged to send or bring in work for this exhibition.

Hallwalls Mission Statement:

A. To provide a center for contemporary art.
B. To recognize and serve a vital community artistic presence which is global in its outlook, challenging in its ideas, pluralistic in its concerns, and diverse in its expression. Hallwalls' twofold mission is to serve artists by supporting the creation and presentation of new work in the visual, media, performing, and literary arts, and to serve the public by making these works available to audiences. We are dedicated in particular to work by artists which challenges and extends the traditional boundaries of the various art forms, and which is critically engaged with current issues in the arts and—through the arts—in society. Finally, we believe that the right of freedom of expression for artists, and for free access to their works by interested individuals, must be protected as a fundamental and necessary condition of our mission.

(From the By-Laws of Hallwalls, Inc., as amended November 11, 1992.)

Opening Reception:
Saturday, January 24, 1998 9–11 pm
On view through March 6, 1998



ARE: WNY Exhibition Charles Agel



ARE: WNY Exhibition Kathleen Sherin

Number of Works: Up to two objects per artist, please. One if it's really big. Artists are encouraged to bring their own display mechanisms (such as shelves) for small objects.

Sales: A list of works that are for sale will be available. Hallwalls does not take a commission, but suggests a voluntary donation to Hallwalls of 15% of the purchase price.

also opening:

The 1997 Artist Residency Exchange: Western New York Exhibition

Concurrent with the Members Show, Hallwalls will once again exhibit new work by the artists who were awarded ARE:WNY grants in the past year. Visual artists awarded residencies in 1997 and exhibiting work in this show are **Charles Agel, Ann Curran, Nicole Kowalski, Arthur Brett Reif, Kathleen Sherin, and Alfonso Volo**. 1997 writers' residencies were awarded to **Brenda J. Cowe, Sarah Freligh, and Becky McLaughlin**. Applications for 1998 will be available at Hallwalls, Pyramid Arts Center, Niagara Council on the Arts, Genesee Valley Council on the Arts, and Wayne County Council for the Arts after January 23.

continuing:

Catherine Catanzaro Koenig *Confrontations*

Continuing January 6–16, 1998

In a new series of drawings premiering at Hallwalls, Buffalo-based painter **Catherine Catanzaro Koenig** gives us the male nude. In a departure from previous works, **Koenig** has focused on simple compositions of between one and three figures rendered in muted pastels on earth-colored paper. Known for her thoughtful paintings of objects such as shells, eggs, and hats in allegorical compositions, **Koenig** chose to pursue this series both as an extension of earlier formal and metaphorical concerns, and as a reflection on the current social and political discomfort over the body in general and the male nude in particular. In these images, the body and its gestures becomes the central subject. The body may be the most examined subject matter in the history of world art and culture. In these elegant works, **Koenig** shifts the gaze to women looking at men and makes subtle observations about humanity and gender.

HALLWALLS CONTEMPORARY ARTS CENTER

2495 Main Street
Suite 425
Buffalo, NY 14214

VISUAL ART

FILM

VIDEO

NEW MUSIC

JAZZ

PERFORMANCE

WRITING

NON-PROFIT ORG.
PAID
BUFFALO, NY
PERMIT NO. 731

continuing:

Joseph Daun *Listening To Wire*

Continuing January 6–16, 1998

Joseph Daun explores the differences between ritual and technology through machines that can make useless things or destroy useful ones. Rube Goldberg-like object/sculpture/contraptions create spectacles of waste: books are power-shredded by machines that could devour tree trunks, jars of food are put behind glass and framed, cheeseburgers are desiccated in food dehydrators. Food and objects associated with food are a part of most of Daun's work, acting as metaphors for memory (*a la* Proust) and representations of our beliefs. Embodied in these works is criticism of the wastefulness of Western culture and the destruction of knowledge in the information age, all made more palatable by a spoonful of the absurd. The focus of this exhibition at Hallwalls, *Diner*, is a 40-foot-long counter with a conveyer belt behind it. Visitors to Hallwalls are invited to sit at the counter, have a cup of coffee, and place their cups on the conveyer belt. Ultimately the cup falls off the end and shatters on the floor. The recreation of a diner within the gallery environment creates a space that encourages conversation and discussion.

visual art

MONEY, TIME, & SPACE FOR VISUAL ARTISTS & WRITERS

Artist Residency Exchange: Western New York 1998

Applications will be available January 23 for *Artist Residency Exchange: Western New York*. This program has supported month-long residencies by 31 WNY artists in the past three years. Artists are provided with a \$1,500 stipend, working facilities, housing, and technical assistance. Work produced by visual artists in 1998 will be exhibited in the January 1999 exhibition, and a catalogue will be published. Pick up an application at Hallwalls, Pyramid Arts Center, Niagara Council on the Arts, Genesee Valley Council on the Arts or Wayne County Council for the Arts, or call Hallwalls at 716/835-7362 and one will be mailed to you.

NEW YORK? VISUAL ARTISTS: WOULD YOU LIKE A STUDIO IN NEW YORK?

Hallwalls invites all visual artists in Southern Tier, Central, and Western New York State to apply for a **nine-week artist's residency in New York City**. One artist will be selected to receive a studio space at the **International Studio Program** in Greenwich Village, a weekly stipend, materials, housing, travel, return shipping of artwork, and the opportunity to meet with artists from all over the world. The **ISP** also offers a remarkable support program in which resident artists can meet with curators and museum directors, have work sessions with two guest critics per month, and be provided with professional assistance by the **ISP** staff. After the residency, the artist will have a solo exhibition at Hallwalls.

To be considered, send 10 slides, an SASE, and five copies each of a slide script, a résumé, and a cover letter describing your work and how this opportunity will benefit your work and your career as an artist. The residency can happen between May 1 and August 31, 1998, depending on the availability of studios. Please state the timeframe you are interested in. The primary criteria will be the quality of the work submitted and the readiness of the artist for this particular opportunity. The selection will be made by a panel of Hallwalls staff and other curators and artists from upstate New York. For more information about the residency and the **International Studio Program**, call Hallwalls to receive a prospectus. **The postmark deadline is January 15, 1998.**

Eligibility: Artists from the counties of Erie, Monroe, Niagara, Cattaraugus, Orleans, Genesee, Chautauqua, Wyoming, Alleghany, Livingston, Wayne, Ontario, Yates, Seneca, Steuben, Schuyler, Chemung, Tioga, Broome, Cortland, Chenango, Madison, Tomkins, Onondaga, Cayuga, and Oswego are eligible. Currently matriculated students are *not* eligible.

This program is sponsored by **Hallwalls** and the **International Studio Program**, and receives major support from the New York State Council on the Arts, a state agency, and the Elizabeth Foundation for the Arts.

Visual Art Committee

Lenore Bethel Patricia Carter Deborah Weeks Carson Alice Dudko Jackie Felix Craig Keller Becky Koenig Catherine Linder Polly Little Mark Lavatelli Roberto Pacheco Beth Pedersen Kathy Sherin Diana Slatin Myles Slatin Alfonso Volo Mary Weig Thea Zastempowski

Gallery Hours: Tuesday - Friday, 11 A.M.–6 P.M., on Saturdays by appointment, and during all cinema and theatre events.

Visual Art Committee Open Meeting

Slide Lectures by Ann Curren

Tuesday Dec. 2 • 6:00 pm

Join us as the longest running visual artist "slide slam" in Buffalo moves to SPOT Coffee at Delaware & Chippewa. Visual artist and film maker Ann Curren will be presenting slides and discussing her work..

ANNUAL MEMBERS MEETING

Saturday Jan. 24 • 7:30 pm

In the new tradition begun last year (and according to the revised By-Laws), the annual meeting of all Hallwalls members will be held earlier in the evening of the Members Show, Saturday, January 24, at 7:30 P.M. in the cinema. All members in good standing (including new members) are invited to participate in this annual opportunity to reflect collectively on the organization's recent past and help to shape its long-term future. Voting members (i.e., members of at least 18-months' standing) will vote on the Board of Directors.

music

"...a far-out European
free-improviser...
...a sort of Liszt for

the rave generation."

Thursday Dec. 4 • 8 pm

Solo Piano Concert by

Fred Van Hove

Allen Hall,

UB Main Street Campus

\$12/\$10 students & seniors

\$8 members



For 30 years, **Fred Van Hove** has been acclaimed throughout Europe, Japan, and North America as a "fiercely independent free-improvising pianist," and celebrated for the signature avant-garde style of his solo accompaniment of silent movie classics, church organ recitals, and collaborations with such international free-jazz and new-music improvisers as **Steve Lacy**, **John McLaughlin**, **Willem Breuker**, **Anthony Braxton**, **Don Cherry**, and **John Zorn**. "Though **Van Hove** plays in no discernible key, doesn't use chords or obvious melodies, pounds the piano with his palms, which he waggles like rags at the ends of his remarkably loose wrists, ringing bell-like clusters from the instrument...nothing he played sounded as if it could have been left out. Isn't that what we're looking for in great music?" (*Downbeat*, Sept. 1997). "[**Van Hove**] has made many contributions to improv—and, incidentally, to jazz, which has been a point of departure and frequent return for many other European pioneers" (*Earshot Jazz*, May 1997). "The star of the opening night [of the 6th Annual London Festival of Experimental Music] was...the amazing pianist **Fred Van Hove**...it is a long time since I have witnessed such a mesmerising musical performance....There were times when he seemed to be moulding the sound with his hands like a baker kneading dough. Lushly romantic, and at times wittily absorbing the virtuosic gestures of classical pianism, he's sort of a Liszt for the rave generation" (*Mail on Sunday*, June 1, 1997). "The language of jazz takes widely varying extremes....Melodies and rhythms do flow from **Van Hove's** approach, but his music is better described in terms of turbulent tonal clusters, volatile layered chords, dynamic leaps, wrist action and maybe something as down to earth as what the man experienced that particular day. Swaying over the keyboard he had the fluid movements of a dancer, walking/plunking in pointillistic style one moment and slamming things the next. It was a challenge to keep up with his speedy soliloquy, but it was great for clearing the ears out" (*Edmonton Journal*, July 3, 1997).

Fred Van Hove has been officially designated 1996/97 Cultural Ambassador of Flanders on the occasion of his 60th birthday. His U.S. Tour was made possible with the support of the Flemish Government. Special thanks to WBFO, FM-88.7.

Become a member of Hallwalls!

Membership to Hallwalls gives you lowest ticket price for all events, opportunities to meet artists, invitations to gallery openings, and advance notice of special events.

Your membership represents an investment in Buffalo's cultural well being by realizing the work of many artists, and is a vote for artistic freedom.

- ☐ \$30 Individual • Basic membership: discounts to all events, membership card, monthly calendar.
- ☐ \$20 Artist/Student/Seniors • Basic membership discounted for limited incomes.
- ☐ \$40 Household • Basic membership for a couple/members of household/family.
- ☐ \$60 Supporting/\$75 Friend/\$100 Sustaining • Basic membership plus choice of a Hallwalls T-shirt or Travel mug.
- ☐ \$150 Underwriter/\$250 Sponsor • Basic membership plus *Consider The Alternatives: 20 Years of Contemporary Art at Hallwalls*.
- ☐ \$500 Patron • Basic membership plus choice of small original painting by Hallwalls founder Charles Clough.
- ☐ \$1000 • Basic membership plus free entry to all program events.
- ☐ You may also make a contribution, with recognition but no benefits, in any amount which is fully tax deductible. Amount \$_____.

Name _____

Street _____

City _____ State _____ Zip _____

Phone _____ Fax _____ E-Mail _____

Visa / Master Card / Amex Card No. _____

Exp. _____ Signature _____

Make checks payable to: Hallwalls, 2495 Main Street, Buffalo, New York 14214
Hallwalls gratefully acknowledges your generous support. Your tax deductible contribution keeps contemporary alternative art visible for everyone.

film

Friday & Saturday Dec. 5 & 6 • 8 pm

A Tickle in My Heart

Dir: **Stefan Schwietert**

(Germany/USA, 1996, 16mm, 84 min., b&w)
with Max Epstein, Willie Epstein,
& Julie Epstein



A reverent documentary that follows the revival of the “fantastic kings of Klezmer,” **Max, Julie, and Willie Epstein**. Throughout the 1940s, ‘50s and ‘60s, they were one of the leading Klezmer bands in New York. Now retired in Florida, the Epstein brothers embark on a European tour and suddenly find themselves surrounded by a new generation of enthusiastic audiences. *A Tickle in the Heart* provides a captivating look into the survival of this traditional musical form. Time and memory are woven together in this richly textured portrait of a vibrant family of musicians. The film follows them from retirement communities in Florida to a European concert tour to a moving return to their ancestral home in Pinsk. “One from the heart...Filmmaking of unusual visual riches...A hearty helping of some of the world’s liveliest and most poignant folk music” (*New York Times*).

LONG NIGHTS, BRIGHT SCREENS II:

A Winter Festival of Foreign Feature Films

January 9–February 7, 1998

Building on the phenomenal success of last January’s film series (and learning from our experience of last January’s relentless blizzards), Hallwalls will once again present a repertory series of international classics, new releases, and re-releases to light up the screen during the long, dark nights of Buffalo’s coldest weeks. (Please note: if either weekend screening of *Woman in the Dunes* is snowed out, an alternative screening will be shown on the following Thursday evening. Last year, 50 intrepid filmgoers showed up in a blizzard for a screening of *The Monster* that had been cancelled; one of them, our Board president, called the projectionist at home and the show went on, but only because her car happened to be dug out. So please call Hallwalls to verify any cancellations or added screenings.)

Friday & Saturday Jan. 9 & 10 • 8 pm

RE-RELEASED MASTERPIECE

Woman in the Dunes

(Suna No Onna)

Dir: **Hiroshi Teshigahara**

(Japan, 1964, 16mm, 123 min.)

(If snowed out Friday or Saturday, this film will be screened the following Thursday, January 15.)

An amateur entomologist wanders into a remote sea-side village and is taken prisoner by a young woman who lives at the bottom of a vast sand pit. He is

pressed to spend each day shoveling off the ever-advancing sand from the high dunes that threaten to bury him and the woman. **Teshigahara**’s masterpiece, a sumptuous adaptation of **Kobo Abe**’s novel, is a heavily symbolic and intense erotic drama that is considered one of Japan’s (and the world’s) greatest films.

Teshigahara was part of a generation of young filmmakers who rose to prominence in the late ‘50s and early ‘60s, as part of the Japanese New Wave, breaking new ground by attacking conventional cinematic practice as well as the myths and traditions of Japanese society. The film was a startling revelation to audiences, filmmakers, and critics around the world and went on to win the Special Jury Prize at Cannes and to be nominated for the Academy Award for that year’s Best Foreign Language Film. After 33 years, it has lost none of its power and remains a brilliant and engaging film. “A film of stunning originality, awesome power, and technical brilliance” (**Peter Grilli**, *New York Times*, 1989).



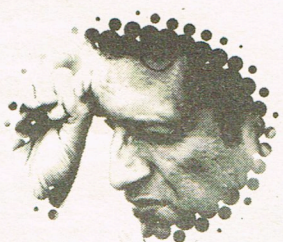
Women On The Verge (In India)

January 16–February 7, 1998

As part of *Long Nights, Bright Screens II*, Hallwalls presents three masterworks by **Satyajit Ray** and *Fire*, Toronto-based **Deepa Mehta**’s acclaimed new feature film shot in India. These four films about women in India dramatically and poignantly capture the shifting landscape of an Indian society where both men and women are caught in the immense tension between the continuity of family and tradition and the desire for greater freedom and independence.

3 MASTERPIECES BY SATYAJIT RAY IN NEWLY RESTORED PRINTS

“**Satyajit Ray** is by far India’s greatest filmmaker and—with **Renoir** and **De Sica**—one of the supreme masters of humanist cinema” (*The New Yorker*). For a long time, because of the scarcity of good prints, **Ray**’s films—one of the most important bodies of work in world cinema, were in danger of disappearing. Thanks to the dedicated efforts of **The Merchant & Ivory Foundation**, nine of **Ray**’s most important films—three of which we are screening—have been restored for major re-release and have been playing to both **Ray** devotees and a new generation of filmgoers across the country.



Friday & Saturday Jan. 16 & 17 • 8 pm

Devi (Goddess)

(India, 1960, 16mm, 93 min.)

(If snowed out Friday or Saturday, this film will be screened the following Thursday, January 22.)

“If there had been no *Apu Trilogy* [also by **Ray**, of course], I would say of *Devi*, this is the greatest Indian film ever made” (**Pauline Kael**).

“The intoxicating *Devi* is about the conflict of old and new

India as it is waged over the body and soul of a shy young bride. A deeply religious rich man convinces his son’s gentle wife that she is the incarnation of the goddess Kali. After ‘miracles’ occur, the entire village also believes she is Kali incarnate. Her subsequent downfall is as movingly portrayed as anything in **Mizoguchi**” (*Cinematheque Ontario*). Profound and moving, and one of **Ray**’s most controversial films, *Devi* is a powerful critique of still relevant issues of fanaticism and the venerated/subjugated position of women in Indian society. “Visually, I think this is the most beautiful film that **Ray** has ever made” (**Penelope Gilliatt**, *London Observer*). “One of **Ray**’s most accomplished and universally relevant works” (**Alan Stanbrook**).



Friday Jan. 23 & Thursday Jan. 29 • 8 pm

Charulata (The Lonely Wife)

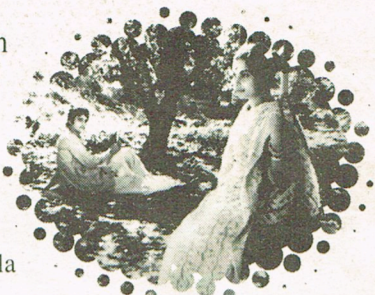
(India, 1964, 16mm, 117 min.)

“**Ray**’s finest film (and his favorite)”

(*Cineaste*). “A masterpiece...**Ray**’s best film to date” (*Manchester Guardian*). A sensuous Chekhovian tale based on the controversial novella by Nobel Prize-winning Indian writer

Rabindranath Tagore which **Ray** called “my best.” “The lonely wife” of the title is a lovely, restless young Bengali woman whose husband takes her for granted and who is struggling to come to terms with her enforced upper-class idleness and suppressed literary talent. When her husband’s charming younger brother comes for an extended visit, the wife finds in him a kindred spirit and is lonely no more. “**Madhani Mukherjee**’s vibrant lead performance, the fluid and inventive camerawork, and especially the rich fusion of Eastern and Western themes are among the reasons *Charulata* is widely considered **Ray**’s most accomplished film, as well as being the director’s personal favorite...”

Satyajit Ray’s most nearly flawless film apart from his *Apu Trilogy*” (*The New Yorker*). “An exquisitely delicate and moving drama of the loss of innocence” (**Douglas Edwards**).



Friday Jan. 30 & Thursday Feb. 5 • 8 pm

Mahanagar (The Big City)

(India, 1963, 16mm, 130 min.)

Many critics regard this little known film among the best of **Ray**’s early work, surpassing even the *Apu Trilogy*. A young wife’s decision to get a job disrupts her traditional household. The film masterfully captures how she is transformed by the freedom and respect—and money—she earns, as well as by the newly found solidarity with her women co-workers. As topical today as it was in 1963, *The Big City* is an ambitious portrait of people caught in a moment of profound change. “Out of this disarmingly simple tale, **Ray** has fashioned a superlatively quiet epic, an eloquent testimonial to the innate courage of ordinary people caught in the complex shifting society of urban Indian life” (*Contemporary Films*). **Ray** won the Berlin Film Festival’s prestigious Silver Bear Award for this compelling and intimate dramatization of the difficulties faced by Indian women trying to break out of conventional roles.



Friday & Saturday Feb. 6 & 7 • 8 pm

Fire

Dir: **Deepa Mehta**

(Canada/India, 1996, 16mm, 104 min.)

Veteran film director **Deepa Mehta**’s latest film is an enthralling examination of a New Delhi family in the midst of transformation. Radha (**Shabana Azmi**) is unwavering in her devotion to her husband Ashok

(**Kulbushan Kharbanda**), despite their barren and sexless arranged marriage. She has been the consummate Indian wife while her husband, under the guidance of a spiritual leader, has been attempting to rid himself completely of any form of desire. Only when Radha’s new sister-in-law Sita (**Nandita Das**) moves in does she realize how lonely she’s been. Both women, deprived of their husbands’ affections, draw closer together in ways never imagined. “The film poignantly portrays the tensions of this Indian family struggling to hang on to a semblance of allegiance to the deeply rooted traditions of Indian life, while at the same time seeking expression for their own personal needs and desires...” (*Toronto International Film Festival*) “A beautifully wrought love story between two women struggling to come to terms with their passion and their place in India’s pre-feminist culture” (*Now*).



Visit Hallwalls on the World Wide Web

<http://www.pce.net/hallwall>

Hallwalls’ web site is provided as a donation by

PC Expanders, a full service internet provider.

Members can visit the site to see what’s new at Hallwalls.

performance

Friday Dec. 5 & Saturday Dec. 6 • 8 pm

Pondering Elephants

\$8 Advance / \$10 at Door

David Butler's performance piece *Pondering Elephants* was first performed this spring at The Burchfield Penney Art Center in a gallery setting. For the Hallwalls performances **Butler** brings a more fully realized performance with set, lights and sound. **Butler** creates his "performance collage" through words, visuals, and music traveling back 11 years to the first news of AIDS, gluing together various parts of his life affected more and more by the disease. From the first death to the twenty first. From the anger and paralyzing fear, to the acceptance of both the journey, and the lessons of life and death. Showing his talents as a singer, visual artist, musician, writer, and performer **Butler** will relay his personal journey. Utilizing the Celtic harp, the recorder, ocarina and squeeze box, manipulated projections, stage magic, poems and monologues he will piece together this montage of torn, fragmented images in an open expression of his personal experience.

Friday Jan. 9 & Saturday Jan. 10 • 8 pm

Virtue Moral Excellence

Directed by John Campfield Jr.

All tickets \$5

The Virtue Dance Collective presents its debut piece *Virtue Moral Excellence*. This premiere showcases the new young dance troupe's eclectic abilities in dance styles and techniques from Afro/Caribbean to Modern to Ballet. Featuring John Campfield, Tiffany Mingo, Leann Rinelli, Chanon Judson, Andria Cole, Demetrius Thomas, and Inga Oesterich.

Return engagement:

Fridays & Saturdays Jan. 16, 17, 23, & 24 • 8 pm

HAG Theatre presents

Why We Have A Body by Claire Chaffe

directed by Margaret Smith

\$10/\$8 HW members

Featuring Susan Smith, Kamie Lavis, Alisse Sikes, & Juanita Evans.
Reservations recommended, call 835-7362.

Hallwalls Staff

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Meg Knowles YIR Project Coordinator

Polly Little Director of Membership and Administration

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Margaret M. Smith Director of Development, Publicity & Performance

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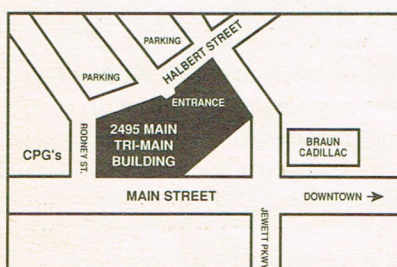
Volunteer: Wilson Lamar

To be put on the Hallwalls mailing list call (716) 835-7362

Would you like to receive our monthly calendar by e-mail? We have an e-mail notification list that keeps you advised about upcoming events, schedule changes, grant opportunities, calls for work, and general announcements.

E-mail us at hallwall@pce.net to let us know.

The Main Gallery, The Black 'n' Blue Theatre and The Paul Sharits Cinema are available for rental for private functions. For more information and details call Margaret Smith at (716) 835-7362.



Directions: Hallwalls is located in North Buffalo at 2495 Main Street, fourth floor, in the Tri-Main Center, between Rodney and Jewett. Entrance at rear of building on Halbert. Take Metro Rail to Amherst station and walk one block south, or take #8 Main Street Metro Bus to Jewett. Parking: Available on Halbert (lighted at night)

Major Support for the 1997-98 season at Hallwalls is provided by The Andy Warhol Foundation for the Visual Arts, the Members of Hallwalls, the New York State Council on the Arts, the Cultural Incentive Funding Program, County of Erie, City of Buffalo, Arts Council in Buffalo & Erie County DEC/CIP Program and The ArtsLink Partnership.

Hallwalls
2495 Main Street, Suite 425
Buffalo, New York 14214
Phone (716) 835-7362
Fax: (716) 835-7364

Gallery Hours:
Tuesday through Friday
from 11 am to 6 pm., during
events, and by appointment.
Admission to the gallery is free.

Hallwalls Calendar
Editors: Hallwalls Staff
Design: Donald Graphics
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Vocational Rehab

video

Saturday Jan. 31 • 8 pm

THE 1998 MEMBERS VIDEO SHOW

Black Velvet & Other Tactile Delights

An evening showcasing new film, video, and digital work about texture, tactility, and touch by Hallwalls members.

The Hallwalls Media Program seeks your video, film, digital, and internet submissions for our 1998 Members Show. (See exhibitions section for an explanation of this year's theme.) Submit short works with title, length, and any program notes to **Gail Mentlik** by Tuesday, Feb. 3.

writing

Sunday Dec. 7 • 2 pm

just buffalo literary center presents: A Reading by

Linda Zisquit &

Raymond Federman

\$6/\$5 students, seniors, & HW members/\$4 *jb* members

Linda Zisquit is the author of two collections of poetry: *Unopened Letters* (Sheep Meadow Press, 1996) and *Ritual Bath* (Broken Moon Press, 1993), as well the translator of *Wild Light: Selected Poems of Yona Wallach* (Sheep Meadow Press, 1997), for which she was awarded a translation grant from the National Endowment for the Arts in 1996. Educated at UB and Harvard, she lives in Jerusalem, where she is founding director of the Artspace Gallery and a teacher at Hebrew University.

Raymond Federman was born in Paris, the son of a surrealist painter and a home laundress, both of whom died in Auschwitz along with Federman's sisters. A bilingual writer widely acclaimed as one of the first "post-modern" authors, he has written seven novels, three volumes of poetry, and three books of criticism on Samuel Beckett. His novel *Smiles on Washington Square* won the American Book Award in 1985. In addition to numerous other writing prizes, he has received fellowships from the Guggenheim Foundation and the National Endowment for the Arts, as well as a Fulbright Fellowship. Federman is Distinguished Professor of English & Comparative Literature at SUNY at Buffalo.



special event

Sunday Jan. 18 • 1-4 pm

Coffee, Culture, & Company • \$10

SPOT Coffee and Hallwalls present the second annual Coffee, Culture & Company. Come celebrate the salutary effects of coffee on the cerebral cortex. Fresh brewed. Dark Roasts. French Press. Cappuccino, Latte, Espresso. Coffee as social lubricant, as ritual, as engine of the American work-force. All proceeds benefit Hallwalls.

DECEMBER CALENDAR AT A GLANCE

Thurs. 4 • Fred Van Hove @ Allen Hall 8pm
Fri. 5 • A Tickle in My Heart 8pm
Fri. 5 • Pondering Elephants 8pm
Sat. 6 • A Tickle in My Heart 8pm
Sat. 6 • Pondering Elephants 8pm
Sun. 7 • Linda Zisquit & Raymond Federman 2pm

JANUARY UPCOMING

Fri. 9 • Woman in the Dunes 8pm
Fri. 9 • Virtue Moral Excellence 8pm
Sat. 10 • Woman in the Dunes 8pm
Sat. 10 • Virtue Moral Excellence 8pm
Fri. 16 • Devi (Goddess) 8pm
Fri. 16 • Why We Have a Body 8pm
Sat. 17 • Devi (Goddess) 8pm
Sat. 17 • Why We Have a Body 8pm
Sun. 18 • Coffee, Culture, & Company 1-4pm
Fri. 23 • Charulata (The Lonely Wife) 8pm
Fri. 23 • Why We Have a Body 8pm
Sat. 24 • Annual Members Meeting 7:30pm
Sat. 24 • Why We Have a Body 8pm
Sat. 24 • Black Velvet ARE: WNYOpening 9pm
Thurs. 29 • Charulata (The Lonely Wife) 8pm
Fri. 30 • Mahanagar (The Big City) 8pm
Sat. 31 • Black Velvet Members Screening Video 8pm

FEBRUARY UPCOMING

Thurs. 5 • Mahanagar (The Big City) 8pm
Fri. 6 • Fire 8pm
Sat. 7 • Fire 8pm

