

HALLWALLS

APRIL 1997

MUSIC THIS MONTH

Saturday April 5, Noon to 5pm

S.E.M. Ensemble

performing Morton Feldman's "For Philip Guston"

Petr Kotik-Flute/Conductor, Joseph Kubera-Piano, Chris Nappi-Percussion

Clifton Hall at the Albright-Knox Art Gallery

\$10-Hallwalls & AKAG Members, \$11-Students/Seniors, \$12-General Public

General admission tickets available in advance at New World Record and Hallwalls. Tickets bought at the door on the day of the event include admission to the Gallery



S.E.M. Ensemble

"What makes [For Philip Guston] fundamentally and wondrously beautiful is its harmony. Feldman's whole career was a search for ways to string together lovely chords, and "Guston" contains some of his most lustrous inventions." — Alex Ross, New York Times

Hallwalls and the Albright-Knox Art Gallery come together to present an afternoon of quiet beauty. Morton Feldman's "For Philip Guston" performed

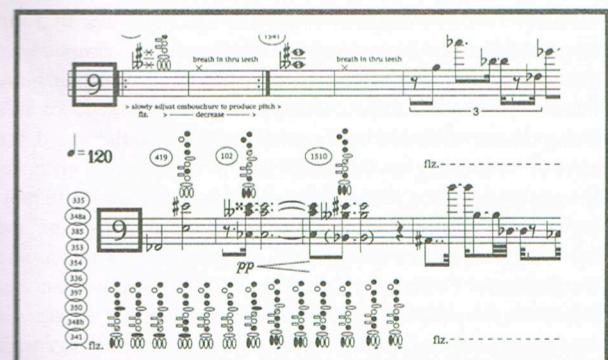
by the S.E.M. Ensemble is a five-hour piece that challenges all notions of what music can be. The New Yorker's Paul Griffiths notes "Far from commanding attention, [Feldman's music] makes the hush of near-inaudibility and the tempo of calm its hallmarks." This is music that whispers softly into the ear about the infinite. The work creates its own kind of time which makes the act of counting itself seem trivial. 1997 marks the tenth anniversary of the former University at Buffalo professor's death and so is most fitting that one of his greatest musical achievements, dedicated as it is to a painter, be presented in the Albright-Knox's Clifton Hall.

S.E.M. Ensemble was founded in Buffalo, and are the founders of Hallwalls' Music Program. The group has just recently celebrated 20 years of concerts at the Paula Cooper Gallery in Manhattan. The ensemble's repertoire includes works by John Cage, Christian Wolff, Rhys Chatham, Petr Kotik, Phil Niblock, David Tudor, Alvin Lucier, Ben Neill, Pauline Oliveros, and other twentieth century composers.

Friday April 25, 8pm

INTERACTIVE COMPUTER MUSIC CONCERT

featuring Elizabeth McNutt, flutist performing music from The Hiller Computer Music Studios of the University at Buffalo Department of Music



Excerpt from *Interact 1* (1996) by Barry Moon

algorithmic compositional structures." — excerpted from the Artistic Statement of the Hiller Computer Music Studios

The Hiller Computer Music Studios at the University at Buffalo is perhaps one of the universities

Paul Sharits Theater
\$6 General, \$5 Students/Seniors, \$4 Members

"We are not especially interested in imitating musical instruments with computers: human performers already do a wonderful job of making instruments speak expressively...Our primary interests in using computers are: creating new sounds—something computers are very good at, and exploring

best kept secrets. Combining cutting-edge digital hardware and software technology with traditional musical instruments, the composers at the studio are creating music for the 21st century. This evening's performance presents 4 new works performed by the San Francisco based flutist Elizabeth McNutt. McNutt, currently working towards a doctorate in computer music at UC San Diego, has recorded for the CRI label as well as performed with the SONOR, SIRIUS and Attar ensembles. The works presented at this concert will include: *Interact I* (1996) for flute and computer-Barry Moon; *Music for Flute and ISPW* (1994)-Cort Lippe; *The Twittering Machine* (1995) for flute and computer-Andrew May; *Untitled* (1996) for flute and computer-Erik Ona. In addition, cellist Jonathan Golove, of the New Jazz Orchestra of Buffalo and the Cleveland Octet, will present Ron Parks' *Afterimages No. 2* (1997) for cello and computer. Come and see how computers and composers have learned to interact with each other to create "new sounds" and astounding music.

Saturday April 26, 8pm

MYRA MELFORD TRIO

Myra Melford-Piano, Lindsey Horner-String Bass, Reggie Nicholson-Drums

Allen Hall, UB Main St. Campus
\$12 General, \$11 Students/Seniors, \$10 Members

"Myra Melford holds the distinction of leading one of the very best small groups in jazz." — Village Voice

"Melford is at once a dancer, a romantic and a savage suckerpuncher at the bench, at times beating all hell out of the piano and making it beautiful." — Coda Magazine

Myra Melford is one of the leading pianists in cutting-edge jazz. Her résumé is a Who's Who of legends in the avant-garde—Butch Morris, Leroy Jenkins, Henry Threadgill, Joseph Jarman, Han Bennick, Fred Frith, Anne LeBaron, Soldier String Quartet and the Splatter Trio. She has released five albums of herself solo, with the trio and with her quintet on the hatART, Enemy and Grammavision labels. She has also been a featured artist on albums by Threadgill, Morris and Jenkins. Her genius is her ability to appropriate the avant-garde ideas and techniques of her predecessors and work them into her own hard hitting yet romantic style. Her trio with Lindsey Horner on string bass—who mentor Milt Hinton has called "one of the finest bassists of this era"—and Reggie Nicholson (AACM, Muhal Richard Abrams, Henry Threadgill Sextet) on drums combine in a tight formation which can swing hard while navigating the improvisations. The concert will feature new work for the Trio composed by both Melford and Horner which they plan to record for a new CD in June. Myra Melford is more than a rising star. In many respects, she is right now reaching the top of her form. Do not miss your opportunity to see one of the jazz happenings of the year!

This event is made possible in part by grants from Meet The Composer and the Lila Wallace Reader's Digest National Jazz Network—a program of the New England Foundation for the Arts, in cooperation with the Mid Atlantic Arts Foundation. Additional funding is provided by the National Endowment for the Arts, the Mid-Atlantic region's state arts agencies, private contributions and earned income projects.

Hallwalls Music Program is made possible in part by NYSCA, the City of Buffalo, the County of Erie, Composer's Alliance of Buffalo, Lila Wallace Reader's Digest National Jazz Network, Meet the Composer, M&T Bank and WBFO.

HOW TO REACH HALLWALLS: PH: 716-835-7362 FAX: 716-835-7364
E-MAIL: hallwall@pce.net

LOCATED in North Buffalo at 2495 Main Street in the Tri-Main Center, a large red brick former factory building which runs the entire block of Main St. between Jewett Ave. and Rodney St. Entrance and free parking (lighted at night) at rear on Halbert St. Park your car, enter through the glass doors, proceed to the elevator, and come up to the 4th floor.

GALLERY HOURS: Tues.-Fri. 11-6, reopening 7:30-8:30 P.M. on evenings of events in cinema and/or theatre (usually Thurs.-Sat.) and by appointment. Admission free

TO FIND OUT WHAT'S HAPPENING AT HALLWALLS

Become a member and receive the calendar, know what's happening, get \$5 off all Hallwalls events.

Hallwalls is now on-line.

WORLD WIDE WEB at <http://www.pce.net/hallwall>

ARTWAVES airs on BCAM (Channel 18) Tuesdays at 10:30 P.M. Produced at Hallwalls by media study interns, it highlights Hallwalls events and showcases the work of local and regional media makers.

HALLWALLS CONTEMPORARY ARTS CENTER

2495 Main Street • Suite 425
Buffalo, NY 14214

ADDRESS CORRECTION REQUESTED

VISUAL ART

FILM

VIDEO

NEW MUSIC

JAZZ

PERFORMANCE

WRITING

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

EXHIBITIONS

On view March 15 - May 23, 1997

ALTERED EGOS

Curated by Reine Hauser

Luis Cruz Azaceta, John Copoulos, Janieta Eyre, Marcia Hillis, Josh Iguchi, Robo Kocan, Sasha YungJu Lee, Leone & Macdonald, Yasumasa Morimura, LuLu LoLo, Laurie Long, Gabriel Martinez, Mary Fielding McCleary, Randy Moore, Lori Nix, Howardena Pindell, Elise Sanford, Kenny Schachter, Christina Schlesinger, Cindy Sherman, VIROCODE/Andrea Mancuso and Peter D'Auria, Kurt Von Voetsch and Laine Whitcomb

Hallwalls' Gallery Hours: Tuesday - Friday, 11 a.m. - 6 p.m., during evening events and by appointment.

The following is excerpted from an essay by Reine Hauser. It is available in an illustrated catalogue with an additional essay by Sylvie Fortin.

ALTERED EGOS

"I am large, I contain multitudes" 1

This exhibition is about fact and fiction, or fiction as fact, or fact as fiction. Let me be clear. So I'll quote someone else: "...we are not in search of sources or origins, but structures of signification: underneath each picture there is always another picture." 2 I think that statement applies to the work in this exhibition, and I think it also applies to ourselves. Which is, I assume, why these particular artists are making what they are making. And what draws us to it.

This is not to say that the artists whose work is seen in this exhibition are uncovering layers in their work; rather they are presenting themselves or another person in simultaneity. Less is

not more; more is more. Nothing here is stripped bare, unlike Duchamp's bride before her bachelors, even; rather each image is added to, adorned, complicated and embellished. If each of us is a personality composed of several different personae, why shouldn't portraiture? Of course it should and it does. Portraiture can be many things: physical improvement, blandishments for the wealthy, historical documentation or revisionism, incorporation into religious icons, confusion, clarification, citation, and invention. Jack Webb (of *Dragnet*) didn't have a clue when he said "Just the facts, Ma'am."

This exhibition is virulently anti-Puritan. Its thesis is antithetical to the Puritan strain so central to American culture; it denies "That powerful tendency toward uniformity of life, which today so immensely aids the capitalistic interest in the standardization of production, {which} had its ideal foundation in the repudiation of all idolatry of the flesh." And furthermore, "This was especially true in the case of decoration of the body, for instance, clothing" where "all designations of an irrational attitude without objective purpose, thus not ascetic, and especially not serving the glory of God, but of man." 3 are deemed not just worthless, but dangerous. Overwrought, overdone, and just too, too are just the tip of the iceberg; perhaps it's the very disavowal of this aesthetic which makes us perceive the work as, by turns, disturbing, harrowing and funny.

Altered Egos is a featured project of *Slowburn*, a web site for curatorial projects organized by a collective of Canadian art professionals in Toronto, Ontario. Visit the site at <http://www.baritone.net/slowburn>

Altered Egos was made possible by a grant for curatorial proposals in the visual arts from the New York State Council on the Arts which was administered by the Delaware Valley Arts Alliance.

INTERNATIONAL STUDIO PROGRAM RESIDENCY AWARD

Hallwalls Contemporary Arts Center is pleased to announce that **Kim Waale** of Syracuse has been awarded a residency at the International Studio Program in New York. 39 artists from throughout Western and Central New York applied for this opportunity. The panel of artists who made the selection stated "we were particularly impressed with the high quality of the applicants' work, and hope that Hallwalls will be able to offer this remarkable service again in 1998." The application to support this project has been sent to the New York State Council on the Arts, and Hallwalls will be announcing whether this opportunity will be offered again in December of 1997.

Waale is a multi-media artist who is currently working on a series that explores adolescence and the phenomena of translating memories into objects. In reflecting on her life growing up in a rural community in Minnesota, the most resonant memory was her basement bedroom. Many of Waale's current works explore that space with sculptures that resemble furniture or the bedroom itself. After her residency, Waale will work with a writer to develop a new essay on her work and residency experience, and have a solo exhibition at Hallwalls in the 1997/98 season.

The purpose of the ISP is to establish an international community of exemplary visual artists and to make their work visible to the New York art community. Government agencies, corporations, universities, foundations, galleries and individuals sponsor the participating artists for periods of one month to two years. The program provides 14 work spaces in Tribeca and support activities to give the artists access to New York's resources and opportunities. ISP artists come from all over the world, including Poland, Finland, Sweden, France, and South Korea.

This upstate pilot program is sponsored by Hallwalls Contemporary Arts Center and the International Studio Program, and receives major support from the New York State Council on the Arts, and the Elizabeth Foundation for the Arts.

PERFORMANCE

A stranger arrives and knows all about you, because there's only
... Six Degrees of Separation

April 4-5, 8 P.M.
Buffalo United Artists presents

SIX DEGREES OF SEPARATION

by John Guare
Directed by Ansley Valentine

Black 'n' Blue Theatre
\$16 General, \$12 Students, \$10 Seniors

Anne Hartley Pfohl and Caitlin Baeulmer are featured in this comic drama. Call 832-7320 for ticket information.

Coming May 9-10 and 16-17

WELCOME TO THE SAUSAGE FACTORY

by Ron Ehmke

Hallwalls' self-appointed Permanent Artist in Residence, former performance curator **Ron Ehmke**, returns to tread the stage he once swept in the third part of his "performance triptych," *The Dark Times*. The stories he began telling in *Not for Profit* and *In the City of the Dead* continue in *Welcome to the Sausage Factory*, a brand-new-work-in-progress exploring the murky menage a trois of art, sex and money. In May, jaws will drop and heads will roll when the full-length comic monologue debuts. (Can't wait that long? Call Rochester's Downstairs Cabaret Theatre, 325-4370, for the latest update on their ongoing run of *Not for Profit*.)

j u s t
b u f f a l o

April 6, 2 p.m. (Doors open at 1:30 p.m.)

A Writers at Work Reading & Book-signing featuring GERRIT LANSING & NATHANIEL MACKEY

Presented by just buffalo with major support from the Lannan Foundation. Additional support from Talking Leaves Books, WBFO-FM 89.7, and Hallwalls.

Gerrit Lansing has been quietly at work for four decades on a single serial poem of extraordinary subtlety, emotional range, and deeply erotic intelligence. Initiated and sustained by a vision of the "resonant presence of a spirit world alive in the pattern of everyday events," his poetry is equally at home in the kitchen and garden, the bars and streets, the forests and fields, and the scholar's study, as he celebrates and mediates upon the variously playful, erotic, elegiac, demonic, and mythic elements of human existence. He is known to his fellow poets as a master of the art, "the most learned among us and the most fun." Selections from his work have appeared in *The Heavenly Tree Grows Downward* (1966 and 1972) and *Heavenly Tree /Soluble Forest* (1994), which has been aptly called an "alchemical American down-home and high-elegant true magic love epic." Mr. Lansing lives in Gloucester, Massachusetts.

Nathaniel Mackey is a distinguished poet, novelist and critic, whose work features a richly layered and innovative synthesis of African and New World cultural practices. Writing across genres as well as cultures, he portrays a complex and visionary odyssey from the amorous touch of spirit on flesh, to the agonistic embrace of history, to the rare angelic rub of prodigal truth. His books include *Four for Trane*, *Septet for the End of Time*, *Eroding Witness*, *Outlandish*, *School of Udhra*, and *Song of the Andoumboulou* 18-20 (poetry); *Bedouin Hornbook*, *Djbot Baghostus's Run* and *Atet A.D.* (novels); and *Discrepant Engagement*; *Dissonance*, *Cross-Culturality and Experimental Writing* (essays). He also edits the literary journal *Hambone* and hosts *Tanganyika Strut*, a weekly program of Third World Music on public radio. Mr. Mackey is Professor of Literature at UC Santa Cruz, where he has lived and taught since 1979.

MUSIC / POETRY

Friday, April 25, 6:30 P.M.

UDO KASEMETS

performs selections from his musical settings of
Louis Zukovsky's 80 Flowers
FREE

Udo Kasemets, born in Estonia in 1919, has been active in new music as a composer, conductor, pianist, educator, and writer. In the early 1960s he discovered the writings and music of **John Cage** and was deeply inspired by this direction in composition. Through his work **Kasemets** leads listeners towards a more intense awareness of the contemporary soundscape: art is a living theater, a vibrant way not only of being in the world, but also of attempting to comprehend the totality of existence. **Kasemets** has often drawn from non-musical sources, attempting to bridge the gulf between technology and humanism, and has integrated the thought of **Marshall McLuhan** and **Buckminster Fuller** as well as **Cage**. His piano performance of selections from his settings of *Louis Zukovsky's 80 Flowers* is co-presented by Hallwalls as a part of the **UB Poetics Program's Louis Zukovsky Conference** (April 25-26). For information on panel discussions and readings, call the **UB Poetry & Rare Books Room** at 645-2917.

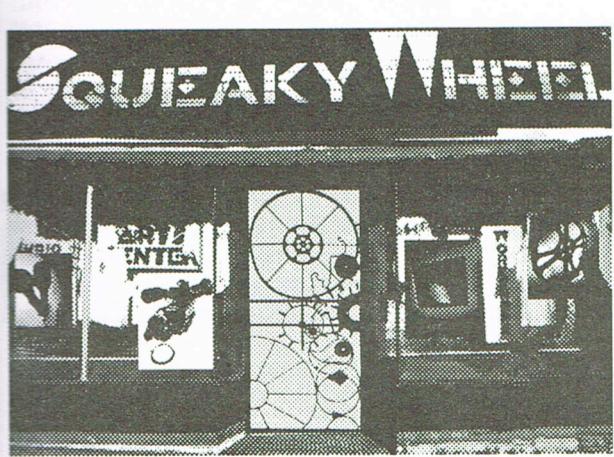
ARTISTS AND MODELS

Coming May 30

The 14th Annual Artists & Models Affair

CINEMA INFERNO: Artists & Models Goes to the Movies

Mark your calendars! The 14th annual Artists and Models Affair is scheduled to happen on Friday, May 30, 1997 at a fabulous site to be announced. This year will be even more exciting than last years' *Circus Noir*, and you can help to make it happen. The theme this year is **CINEMA INFERNO: Artists & Models Goes to the Movies**. Sound stages, back lots, trailers, Plan 9 from Outer Space, Rocky Horror, Andy Warhol films, spaghetti westerns, monster movies, movie stars, the Hollywood hills, paparazzi, makeup, special effects, drive-ins, casting couches etc. We are looking for artists to create the dozens of installations, videographers to work behind the camera, actors (or wannabes) to participate in the films being created (or recreated, invented, panned, mocked), and people to portray the insider world of the movies (movie stars, directors, producers, movie moguls, paparazzi etc). Send your proposal for an installation, performance, character or chance occurrence to Sara Kellner, Artistic Director, at Hallwalls. Haven't you always wanted to be in pictures?



The storefront on Elmwood Avenue

SQUEAKY WHEEL
CELEBRATES ITS
10TH ANNIVERSARY!
1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000+
with
CITY MORPH

City Morph Installation Openings
Reception at the Polish Community Center

April 4th
6:00 pm

April 12th
8:00 pm

April 16th
7:30 pm

April 30th
7:30 pm

10+ Years: A Retrospective of Works, Part 1
Gala event at the Buffalo & Erie County Historical Society

10+ Years: A Retrospective of Works, Part 2
University at Buffalo Center for the Arts

10+ Years: A Retrospective of Works, Part 3
Open Screening at Hallwalls

Call Squeaky Wheel at 884-7172 for tickets and more info.

SKIN DEEP • April 3 - 27

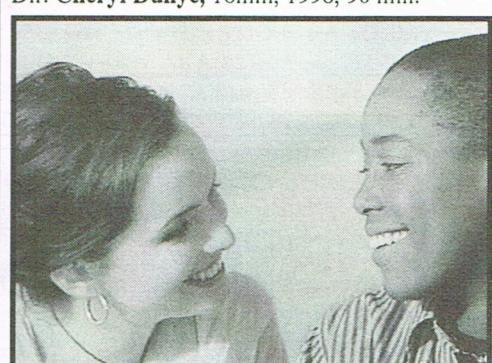
A series of internationally acclaimed films and videos by women addressing issues of class, race, sexuality and health. Highlights of the series include in-person appearances by three of the most important feminist voices working in independent film and video today **Pratibha Parmar, Abigail Child and Yvonne Rainer**.

Artist fee support provided in part with a grant from the Experimental Television Center which is supported by the New York Council on the Arts.

Thursday, April 3, Friday April 4 & Saturday April 5, 8 p.m.
It's black, lesbian, quirky and steamy

THE WATERMELON WOMAN

Dir. Cheryl Dunye, 16mm, 1996, 90 min.



Awarded the Teddy Bear for Best Lesbian & Gay Feature Film at the 1996 Berlin Film Festival

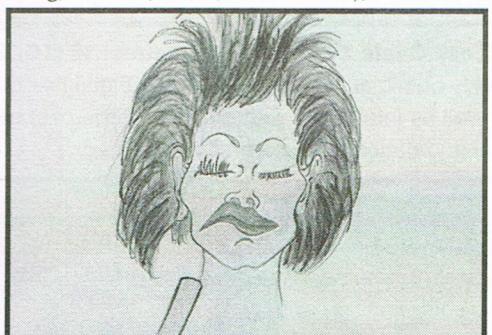
In her impressive debut feature film **Cheryl Dunye** puts a satiric spin on black romance and cross-race illusions. The film stars **Dunye** as Cheryl, a young black lesbian documentary filmmaker doing research into an obscure 1930s black character actress in Hollywood known only as the Watermelon Woman. As she starts to uncover the hidden history of this unknown black lesbian performer, Cheryl starts a relationship with a white woman played by **Guinevere Turner**, star of the 1995 lesbian film *Go Fish*. Each detail that Cheryl discovers about the life of the Watermelon Woman opens up a flurry of new questions about her own search for identity, community and love. Look for cameo appearances by **Camille Paglia**, **Cheryl Clarke** and **Sarah Schulman** and by black actor **Brian Freeman** of (**Pomo Afro Homos**). Also getting attention is the controversy surrounding the steamy love scene between **Dunye** and **Turner** which is raising the wrath of conservative organizations such as the **Rev. Donald Wildmon's** American Family Association, and some Republification members of congress who are attacking the film because of its funding by the NEA.

Friday April 11, 9:30 p.m.

BEYOND BAYWATCH**New Film and Video By Women****From San Diego**

Curated by **Kate Haug**, **Caroline Koebel** and **Melinda Stone**

A program of award-winning independent short films and videos that offers a revitalizing alternative to the world's most watched TV show. *The Idea of North* (**Rebecca Baron**, 16mm, 1995, 14 min.) awarded Best First Film at the 1996 Ann Arbor Film Festival, *Stolen Stories* (**Paula Gauthier**, 16mm/video, 1996), *Work* (**Melinda Stone**, 16mm and super-8 1995, 4 min.), *Pass* (**Kate Haug**, 16mm, 1996) a heavy mental haiku of sex-pop culture. *Puss! The Booted Cat* (**Caroline Koebel**, 13 min., 16mm, 1995) *Tunnel Vision* (**Justine Angelis**, pixelvision, 1995, 13 min.). Also, three acclaimed short films from Canada: *Your Name in Cellulite* (**Gail Noonan**, Canada, 35mm on video, 6:00 min. 1995) drastic and ridiculous efforts to create a perfect body image are presented in this hilarious award-winning animated film. MTV Public Prize, Paul Clere Humanitarian Award, Sinking Creek Film/Video Festival, Jury Prize, *Leftovers* (**Janine Fung**, Canada, 16mm, 8 min 1995), tension surfaces in a



From Gail Noonan's *Your Name in Cellulite*

Marie Fleming, Canada, 1989, 10 min.) an intense account of two traumas, Most Promising Filmmaker Award, 1990 Ann Arbor Film Festival.

Friday April 18, 8 p.m.

**BEFORE JODIE: AN ICON
3 FILMS BY PRATIBHA PARMAR****Pratibha Parmar in Person**

Sponsored by Squeaky Wheel, CEPA Gallery and Hallwalls in collaboration with the Central NY Programmers Group (CNYPG)

Pratibha Parmar's work has been celebrated for the sophisticated, intelligent and engrossing way it consistently deals with questions of oppression, race and sexuality. Her style and choice of subject matter are determined by diverse aesthetic influences, from Indian cinema and cultural iconography to pop promos and 70s avant-garde films. Her latest film *Jodie: An Icon* was one



From *Warrior Marks* by Pratibha Parmar
(Photo Courtesy of Women make Movies)

of the hits of Hallwalls' 1996 *Ways in Being Gay Festival*. This is a rare opportunity to meet this remarkable London-based film and videomaker and see three of her earlier award-winning films and videos. *Warrior Marks* (**Pratibha Parmar & Alice Walker** 16mm, 1993, 54 min.) Pulitzer Prize author **Alice Walker** co-produced as well as appears in this powerful documentary about

female genital mutilation. *Khush* (16mm, 1991, 27 min.) means ecstatic pleasure in Urdu and expresses for South Asian gays and lesbians the joys and complexities of being queer and of color. *Sari Red* (1988, video, 12 min.) is a powerful visual poem about a young Indian woman killed in a 1985 racist attack in England.

Thursday, April 24, 8 p.m.

B/SIDE

Abigail Child, (16mm, 1996, 40 min.)

Abigail Child in Person

Cosponsored by CEPA Gallery and the University at Buffalo Department of Media Study.

B/Side has been selected for the 1997 Whitney Biennial.

B/SIDE is New York experimental filmmaker **Abigail Child**'s first major work since the completion of her 7-part "Is This What You Were Born For?" in 1989. The film is an experiment in entering the delirium of the Lower East Side. Applying rhythmic construction, poetic license and a generous eye to bodies in poverty, *B/Side* documents poignantly and beautifully a gritty vision of late 20th century urban life. The focus is on a female figure fluidly moving through a New York that exists beside the other New York. This haunting film "is a rhythmic, poetic city symphony from the other end of the century, one which no longer celebrates modernity but charts its flip side, economic upheaval and physical displacement." (Pacific Film Archives) **Abigail Child** is one of America's foremost experimental filmmakers. She is also a widely published author of several books of poetry and theoretical texts. (**Abigail Child** will also be presenting a program of older work at the University at Buffalo Center for the Arts Screening room 112 on Wednesday April 23 at 7:30.)

Sunday April 27, 3 p.m. & 7:30 p.m.

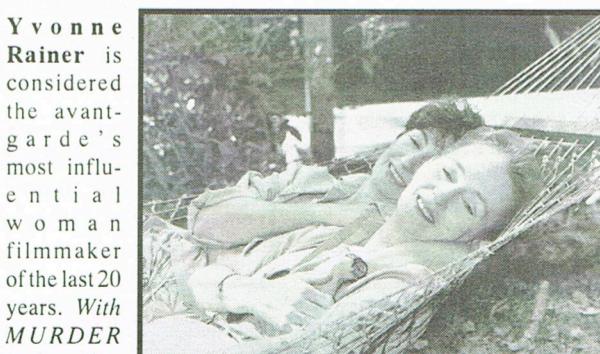
INTERNATIONAL FILM PIONEER:**YVONNE RAINER IN PERSON****MURDER and murder**

Dir. **Yvonne Rainer**,

(USA, 16mm, 1996, 113 min.)

Awarded the Teddy Bear for Best Gay & Lesbian Essay Film at the 1997 Berlin Film Festival

Cosponsored by CEPA Gallery, HAG Theater & the WNY Lesbian Health Care Project



Yvonne Rainer is considered the avant-garde's most influential woman filmmaker of the last 20 years. With *MURDER and murder*, her 7th feature film and first new work since *Privilege* (1990), **Yvonne Rainer** achieves yet another filmmaking milestone. Doris and Mildred are two white women, one in her mid-50s and the other in her early 60's, who become lovers. Just as they set up housekeeping together, their lives are further complicated when Doris is diagnosed with breast cancer and must undergo a mastectomy. Insofar as it deals with lesbian sexuality, female aging and breast cancer, *MURDER and murder* sets in motion an unholy grouping that reflects popular misconceptions and medical bias about disease. The film is at once soap opera, black comedy, love story and political meditation. "It is the first time — after plunging into the production of experimental films in 1972 — that former choreographer **Yvonne Rainer** has created real characters without compromising either her radical approach nor her sense of humor..." (Bérénice Reynaud, in: *Cahiers du cinéma*, Nr. 509, Paris 1996)

ADMISSION TO ALL FILMS AND VIDEOS
\$6 general \$5 students and seniors
\$4 Hallwalls members

Friday April 11, 8 p.m.

SEVENTH ANNUAL MEDICINE WHEEL ANIMATION FESTIVAL

(16mm, 1997, 60 min.)

Since 1991 The Medicine Wheel Animation Festival has toured the best in intelligent and innovative independent animation. *We will live Forever* (**Yvonne Andersen**, Lexington, MA, 1994, 5 min.), *Pearl's Diner* (**Lynn Smith**, Montreal, Que., 1995, 6 min.), *Equestrienne* (**Lisa A. Baytos**, Los Angeles 1995, 6.5 min.), *The Shark's Fin* (**William Lereda**, Glendale, CA 1995, 6 min.), *La Big Fiesta* (Max Coniglio, Cambridge, MA 1995, 4 min.), *Olive*



From Lynn Smith's *Pearl's Diner*

Shower (**Benjamin A. Ridgeway**, Philadelphia, 1995, 2 min.), *Form and Void* (**John Campbell**, Lansdale, PA, 1995, 5 min.), *El Instante McEwan* (**Andres Sanz/Javier Ruiz**, SF, CA, 1994, 1 min.), *Breaktime*, (**Jennifer Walsh**, Van Nuys, CA, 1995, 1 min.), *Slur* (**Brian Kelly Hahn**, Kansas City, MO, 1995, 30 sec.), *John Henry and Inky Poo* (**George Pal**, 1946, 6 min.), *The Legend Unlikely* (**Bob Pece**, San Juan Capistrano, CA, 1995, 9 min.).

Wednesday April 30, 7:30 p.m.

SQUEAKY WHEEL 10TH ANNIVERSARY OPEN SCREENING AT HALLWALLS

Squeaky Wheel Buffalo Media Resources will celebrate its 10th anniversary with a series of city-wide media arts exhibitions and installations under the theme "CITYMORPH." These exhibitions and installations will explore how Buffalo is being transformed by or "morphed" from the old city to the new by electronic communication technology which is quickly altering the ways in which people situate themselves and their communities. The retrospective component of the 10th Anniversary will trace the historical period in which Squeaky Wheel was founded, its development and the creative contributions of the artists affiliated with Squeaky Wheel. In tribute to one of Squeaky Wheel's oldest and most popular programs, the monthly "OPEN SCREENING," Hallwalls will be hosting a 10th Anniversary screening featuring work from the "Buffalo Diaspora" of past and present Squeaky Wheel members near and far. This screening is open to everyone who would like to show their work. Call Squeaky Wheel at 884-7172 for more information. Exhibition sites and co-sponsors of Squeaky Wheel's 10th Anniversary include the Buffalo and Erie County Historical Society, the University of Buffalo, the Polish Community Center, Hallwalls, CEPA Gallery, and BCTV-18.

Interweave of the Unitarian Universalist Church of Buffalo and the Gay and Lesbian Educational Advocacy Movement present

IT'S ELEMENTARY

Talking About Gay Issues In School

A FILM BY DEBRA CHASNOFF & HELEN COHEN

TUESDAY, APRIL 29 • 7 P.M.

Hallwalls • Free

A facilitated dialogue by local educators and community leaders will follow the presentation.



All are welcome and encouraged to attend.

This film is being presented in an effort to create dialogue and understanding amongst educators, parents, students and community leaders so that the needs of gays and lesbians in educational settings in Buffalo might better be met.

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 at \$7 per hour. For further information about 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

Digital Editing digital video editing workstation includes a Power Macintosh, 4 gigabyte hard drive and VideoVisions studio board, with VideoFusion and Premiere software, and is available for rental and use by proposal.

VIDEO LIBRARY

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

FUNDING NOTE

As of this month, you may notice that the National Endowment for the Arts (NEA) no longer appears on our list of funders. For nearly two decades, Hallwalls' programs in visual arts, media arts, interdisciplinary arts, performance, jazz, and new music were supported in part by generous grants from the NEA. Special projects made possible in part by NEA grants to Hallwalls alone over these years have included touring exhibitions originated at Hallwalls; community residencies by visiting artists; a regional regrant program for interdisciplinary projects by artists in Upstate New York, Ohio, Pennsylvania, and West Virginia; new commissioned projects by major American artists (such as the 1988 installation by **Barbara Bloom** which went on to win a top award at the Venice Biennale); new commissioned performances by such crowd-pleasing artists as **Pat Oleszko**; the 1991 **New York State New Jazz Network Tour** which brought the late **Sun Ra**, the late **Don Cherry**, legendary saxman **Dewey Redman**, acclaimed pianist **Geri Allen**, and others to audiences in 5 cities statewide; and many catalogues and publications, including our 1996 book *Consider the Alternatives: 20 Years of Contemporary Art at Hallwalls*. This is not to mention many seasons of exhibitions, film, video, jazz, new music, and performance programming when seasonal support was still available.

However, as a direct result of crippling cuts to the NEA's funding and structural changes forced upon this fine agency by opponents of federal funding, Hallwalls' last funding for media arts (film, video, and new on-line and digital technologies) ran out at the end of December 1996. Likewise, support for visual arts (at one time as high as \$37,500 annually!), expired with a \$5,000 grant in partial support of Fall 1996 installations by **Lani Maestro** and **Les Leveque**. Thanks to the loyal support of our still growing membership and ever-expanding audiences, and to the generosity of many individual donors and all our remaining non-federal funders—most notably the New York State Council on the Arts (a state agency which still depends, in part, on some NEA support), Erie County, the Cultural Incentive Funding Program (CIFP), and The Andy Warhol Foundation for the Visual Arts—Hallwalls has survived the tragic decline and threatened demise of the NEA. In this our first calendar year without any federal support in hand or on the horizon, we are still standing.

Nevertheless, those who have sought to topple the NEA—and who have already succeeded in crippling it—are poised to deal the death blow this year, despite the fact that every poll ever taken shows that the vast majority of American citizens support federal arts funding. Since, for the time being, Hallwalls no longer relies on federal funds for any part of its operations, we are at liberty to urge you to write your representatives in Congress and urge them to save the NEA and restore its former (at best never more than modest) level of funding. Not only Hallwalls, but every major cultural institution in the City of Buffalo, many smaller community-based organizations, and thousands of individual artists in every city and region of America, have benefited from NEA funding, and will be weakened by its disappearance.

Even if the political winds change direction, it will be a lot harder to rebuild an Arts Endowment from scratch after it has been shut down than to gradually restore the funding that has been lost over these last eight years of vicious political attacks, distortions, and lies. Thanks to organized conservative political pressure by such groups as the American Family Association, and heavy-handed Congressional tinkering with an agency that was working just fine, we have already lost tens of millions of funding dollars; a proven system of discipline-based peer review; many specific grant categories carefully crafted to foster self-help, diversity, decentralization, and arts education in addition to artistic excellence; support for organizations' general operations; support for America's individual creative and performing artists; and dozens of skilled and seasoned professionals formerly filling the ranks of NEA staff. Don't let the conservative tide sweep away the little that's left. If you are reading this, you probably care about the arts. If you do, this is serious, folks. Did you think it wasn't before? — Edmund Cardoni, *Executive Director*

HALLWALLS STAFF

EDMUND CARDONI	Executive Director
BLANCHE HICKS	Youth-in-Residence Project Coordinator
SARA KELLNER	Visual Arts Director
MEG KNOWLES	Technical Director
POLLY LITTLE	Director of Membership & Administration
GAIL MENTLIK	Media Program Director
SUE PFLEGER	Development Associate
DANIEL A. RIGNEY III	Music Director
MARGARET M. SMITH	Director of Development, Public Relations & Performance

MEDIA INTERNS: William Kirkland, Thom MacDonald,

VISUAL ARTS INTERNS AND VOLUNTEERS: Olenka Bodnarskyj, Nicole Kowalski, Nicole Lenzie, Chris Main, Matthew Newmeyer, Mike Pitts, Bob Scalise, Lori Zimmer

ARTWAVES PRODUCERS: Chris Lackner, Tao-Chou Wei

VIDEO BICYCLING WEB-SITE PROJECT: Dwight Gorden, Chia-Lin Liu, Seyong Park, Wenyan Lo

BOARD MEMBERS: Richard Wicka, Bruce Adams, Kathleen Kacprowicz, Catherine Linder (chairs), Dorothy Bergman, Chuck Brunelle, Patricia Carter, Tony Conrad, Mary J.S. Davis, Louis DeCarlo, Alan Feller, Lucinda Finley, Eric Gansworth, Debbie Hill, Jamie Lembeck, Vytautas Nasvytis, Wendy Pierce, John Ryan, William Sidel, Diana Slatin, Donald Warfe.

DEVELOPMENT COMMITTEE: Catherine Linder (Chair), Richard Wicka, Lucinda Finley, Pete Nasvytis, Donald Warfe, Dorothy Bergman, Kathy Kacprowicz

HALLWALLS MUSIC ADVISORY BOARD: Chuck Mancuso, Ted Pearson, Michael Colquhoun, David Kennedy, Reynold Scott, Bob Boardman, Don Metz, Louis DeCarlo, Amy Williams, Cort Lippe, John Bacon Jr., Sheila Lloyd and Greg Millar

VISUAL ART COMMITTEE: Lenore Bethel, Dorothy Bergman, 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

FUNDERS: Members of Hallwalls, New York State Council on the Arts, a state agency, Cultural Incentive Funding Program, County of Erie, City of Buffalo, The Andy Warhol Foundation for the Visual Arts, M&T Bank, Arts Council in Buffalo & Erie County DEC/CIP Program, The ArtsLink Partnership, Erie BOCES, & Wegman's. Special thanks to PC Expanders for partial support of our website.

State of the Arts



NYSCA

RECIPROCAL MEMBERSHIP: Hallwalls has a reciprocal membership arrangement with Pyramid Arts Center in Rochester. Members of each organization receive membership discounts at the events of both organizations, and can participate in both Hallwalls' and Pyramid's members shows. Pyramid's phone number is 716-461-2222.

HOME MOVIE FESTIVAL: CALL FOR WORK

Do you have home movies just sitting in a closet that you'd love to share, as part of a **Home Movie Festival**? There's no need to send us any film yet—just fill out this form and get it back to us by **April 30, 1997** and your work might be selected for our upcoming **Home Movie Festival**, being planned for later in the spring—you also may be eligible for prizes! Mail this form to: **Home Movie Festival, Hallwalls Contemporary Arts Center, 2495 Main St., Buffalo, New York, 14214**. Call 835-7362 and ask for Gail Mentlik for more information about the festival, which is currently in the planning phase.

Name _____

Phone number _____

Approximate date(s) of home movies _____

Format(s) (super-8, regular 8, video, etc.) _____

Subject(s) _____

Location(s) _____

Length(s) _____

Comments _____

MISSION STATEMENT

"To provide a center for contemporary art. 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." Hallwalls is a member of the National Association of Artists' Organizations (NAAO), the National Alliance of Media Arts & Cultures (NAMAC), the National Jazz Service Organization (NJSO), Media Alliance, and Artists Community Federal Credit Union.

CALENDAR AT A GLANCE

All events at Hallwalls unless otherwise noted. Please see program sections for full details.

CONTINUING

Through May 23rd Altered Egos

APRIL

3	FILM: Watermelon Woman	8 pm
4	FILM: Watermelon Woman	8 pm
4	PERF: Six Degrees of Separation	8 pm
5	FILM: Watermelon Woman	8 pm
5	PERF: Six Degrees of Separation	8 pm
5	MUSIC: S.E.M. Ensemble (Albright-Knox)	Noon-5 pm
6	JUST BUFFALO: Gerrit Lansing/ Nathaniel Mackey	2 pm
11	FILM/VIDEO: 7th Annual Medicine Wheel Animation Festival	8 pm
11	FILM: Beyond Baywatch Series	9:30 pm
18	FILM: 3 Films by Pratibha Parmar	8 pm
24	FILM: B/Side	8 pm
25	MUSIC/POETRY: Udo Kasemets	6:30 pm
25	EL BUEN AMIGO DINNER (El Buen Amigo, 114 Elmwood Ave.)	7 pm
25	MUSIC: Interactive Computer Music Concert	8 pm
26	MUSIC: Myra Melford Trio (Allen Hall)	8 pm
27	FILM: MURDER and murder Yvonne Rainer in Person	7:30 pm
30	OPEN SCREENING: Squeaky Wheel's 10th Anniversary	7:30 pm

KEY: Albright-Knox (Albright-Knox Art Gallery, Clifton Hall); Allen Hall (UB Main St. Campus)

El Buen Amigo Dinner to Honor Hallwalls Director

On Friday evening, April 25, at 7:00 P.M., **El Buen Amigo** and the **Latin American Cultural Association (LACA)** will host a dinner in honor of Hallwalls director **Ed Cardoni**, in recognition of his work on behalf of the arts in Buffalo and the Latino cultural community. This is the first in a series of such events being initiated by **El Buen Amigo/LACA** to recognize the work of individuals. The event will take place at **El Buen Amigo**, 114 Elmwood Ave. (just above Allen St.). There will be a charge of \$20 per person, with proceeds to jointly benefit Hallwalls and LACA. Please call **El Buen Amigo** at 885-6343 for reservations. (Please note: This event has been rescheduled from its original date in February.)

ARTWAVES (Screenings on Public Access Cable TV On BCTV, Channel 18 (TCI), Tuesdays at 10:30 p.m.) Hallwalls' weekly public access show features highlights of Hallwalls' events and performances, as well as interviews with artists and the best of independent media and video art by local and national producers.

BECOME A HALLWALLS MEMBER

Join Renew Gift Membership

\$1000 Benefactor
 \$500 Patron
 \$250 Sponsor
 \$150 Underwriter
 \$100 Sustaining

\$75 Friend
 \$60 Supporting
 \$40 Family/Dual
 \$30 Individual
 \$20 Artist/Student/Senior

Name _____

Address _____

City _____ State _____ Zip _____

Please bill my MasterCard Visa Card # _____

Signature _____

Name to appear on gift/second membership card _____

Return this form to:

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