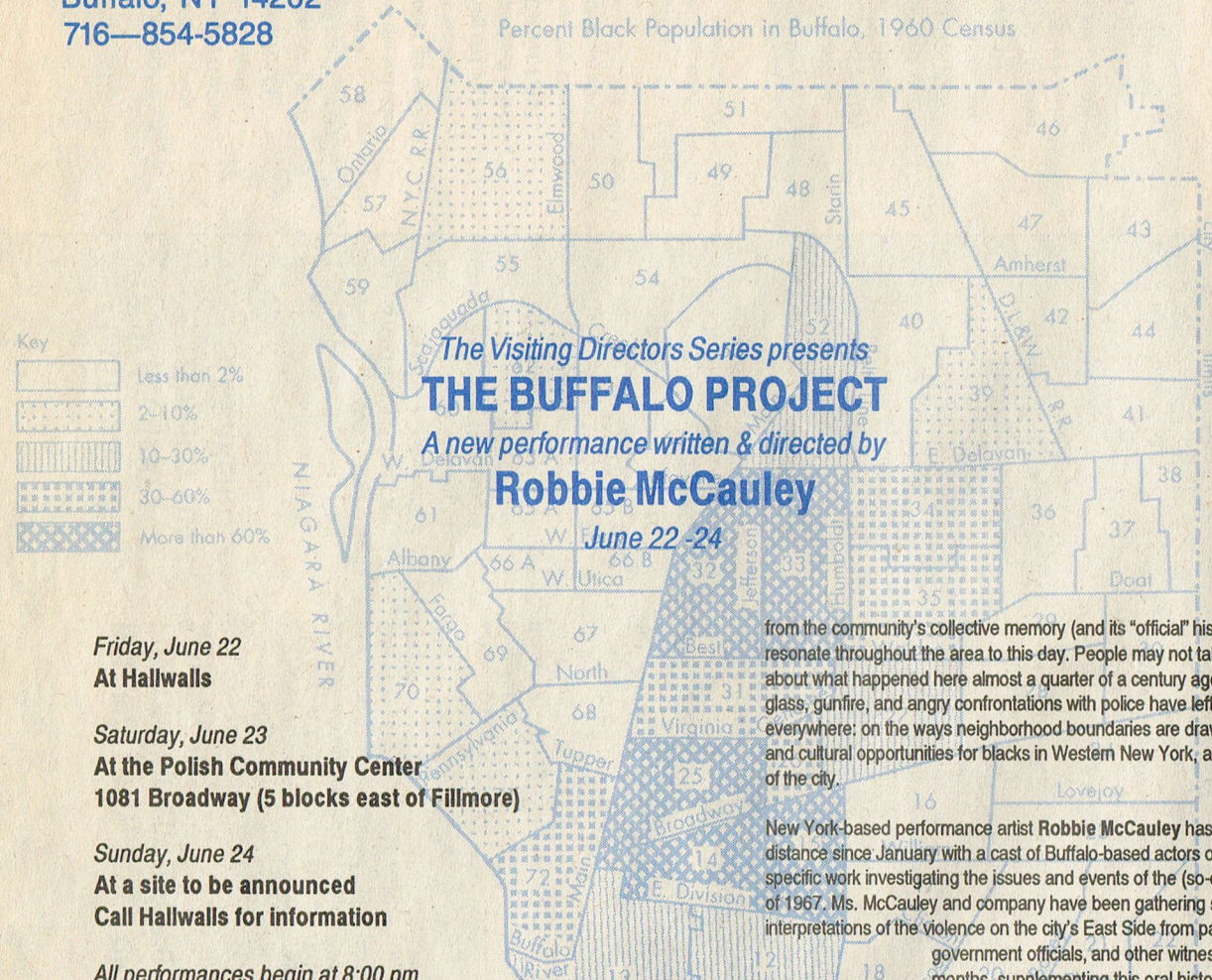


# Hallwalls

CONTEMPORARY ARTS CENTER

700 Main Street, 4th Floor,  
Buffalo, NY 14202  
716-854-5828

Non-Profit Organ.  
U.S. POSTAGE  
PAID  
BUFFALO, N.Y.  
Permit No. 731



Friday, June 22  
At Hallwalls

Saturday, June 23  
At the Polish Community Center  
1081 Broadway (5 blocks east of Fillmore)

Sunday, June 24  
At a site to be announced  
Call Hallwalls for information

All performances begin at 8:00 pm  
\$5/\$3 Hallwalls & Polish Community  
Center members, students

"I heard a story from a white man in Buffalo whose job was to inspect the delicatessen sections of stores. He was working in one of the 'Negro areas.' A black storekeeper warned him to get out of the neighborhood because there might be trouble. The white inspector did leave. Later he learned that the black storekeeper—who defiantly refused to close up early—was killed in the riots.

"The characters, dialogue, action, and aspects of caste and class in this incident are very powerful and worth further exploration. The 'truth' of the story lies not so much in the accuracy of the inspector's claim that the storekeeper was killed (which has not yet been verified), but in what the tale reveals about the two men and the world around them."

-- Robbie McCauley

Although the events which took place in Buffalo in 1967 never gained the national notoriety accorded to the violence in Detroit, Los Angeles, New York, and other cities, and although they seem on one level to have faded

from the community's collective memory (and its "official" history), they continue to resonate throughout the area to this day. People may not talk much anymore about what happened here almost a quarter of a century ago, but the broken glass, gunfire, and angry confrontations with police have left their mark everywhere: on the ways neighborhood boundaries are drawn, on the economic and cultural opportunities for blacks in Western New York, and indeed on the face of the city.

New York-based performance artist **Robbie McCauley** has been working long-distance since January with a cast of Buffalo-based actors on an original, site-specific work investigating the issues and events of the (so-called) "Buffalo Riots" of 1967. Ms. McCauley and company have been gathering stories, images, and interpretations of the violence on the city's East Side from participants, bystanders, government officials, and other witnesses during the last 5 months, supplementing this oral history with archival research—a process the director sees as primarily artistic rather than sociological. When she comes to Buffalo at the end of May to begin intensive workshops and rehearsals for the new performance, McCauley will shift the ensemble's work from the objective task of listening to the subjective task of transforming what they have heard into retellings.

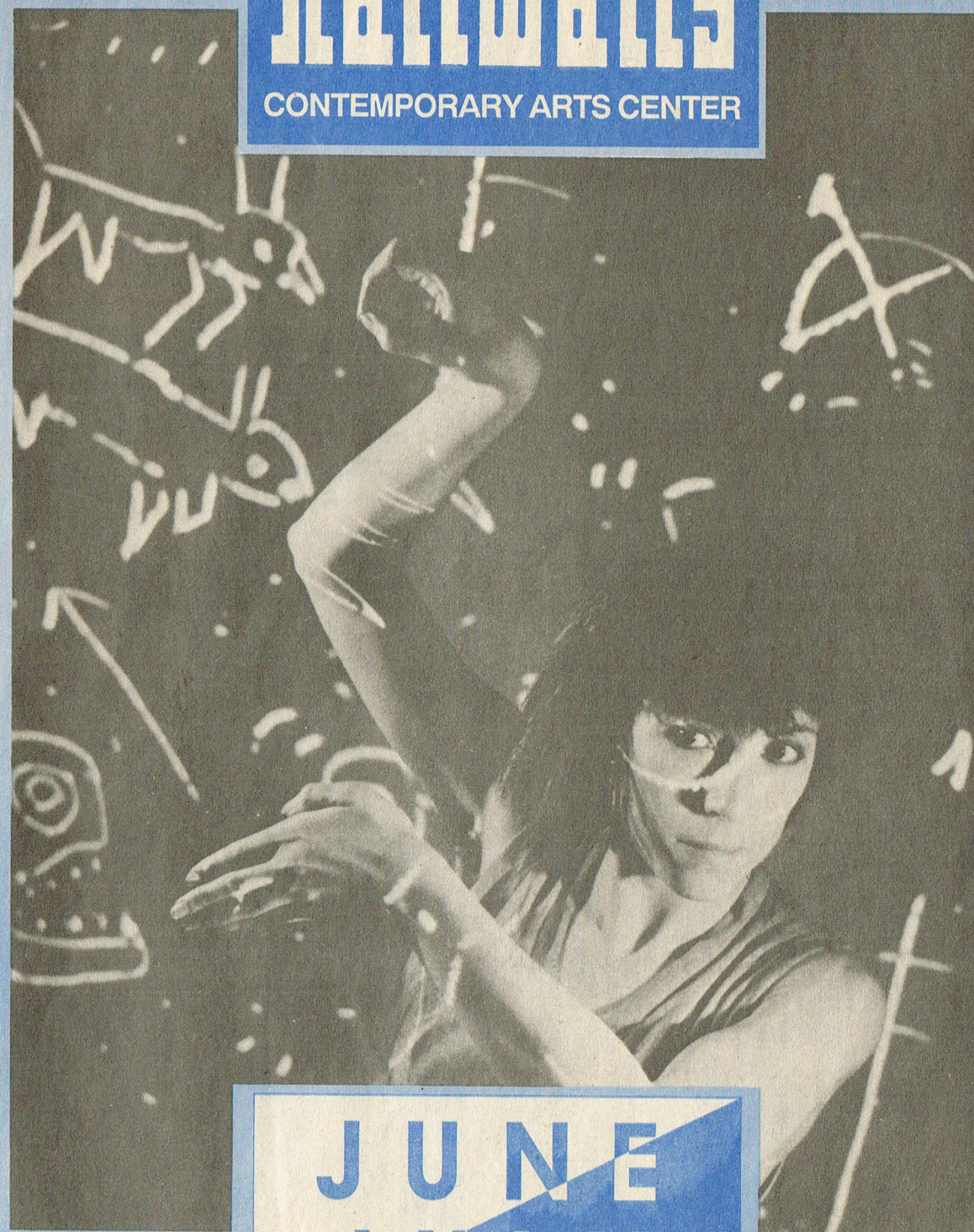
As of April, the cast of *The Buffalo Project*—drawn from Buffalo's Ujima Theatre and other local professional ensembles—includes **Renee Armstrong, Africa Brown, Nelson Brown, Barry T. Burts, Diane Camerata-Charlesworth, Laverne Clay, Tom Dooney, Manny Fried, Lorna Hill, Catherine Horton, Darlene Hummert, Fortunato Pezzimenti, and Gerald Ramsey.** Robbie McCauley has performed on Broadway in *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf*, Off-Broadway in Joseph Chaikin's *Tourists and Refugees* (for which the company received an Obie in 1981), and in

her own critically acclaimed solo and group performances, many of them part of the ongoing series, *Confessions of a Working-Class Black Woman*. The inspiration for *The Buffalo Project* grew out of McCauley's previous visit to Hallwalls in 1986, performing her autobiographical work, *Indian Blood*.

*The Buffalo Project* is the fourth annual presentation of the Performance Program's Visiting Directors Series, which each year provides opportunities for collaboration between Buffalo-based performers and established artists/directors from outside the region. This year's production is made possible by a special grant from the Visual Artists Program of the New York State Council on the Arts.

# Hallwalls

CONTEMPORARY ARTS CENTER



JUNE  
JULY  
1990

Jo Andres performs in *Ghost Fish Speaks*,  
Saturday, June 30, 8:00 pm, part of the  
Faktor Film Series.



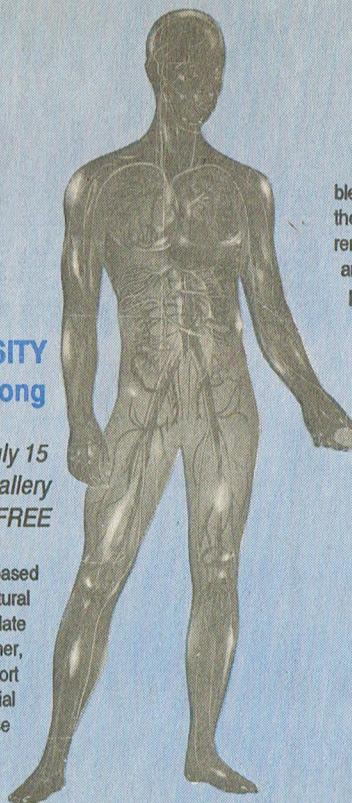
# exhibitions

## HUMANIFOLDENSITY

An installation by **Charles Long**

Continuing through July 15  
In the Gallery  
FREE

**Humanifoldensity**, a large-scale installation work by Brooklyn-based artist **Charles Long** enlists an elaborate network of pumps, sculptural containers, glass vessels, and miles of transparent tubing to circulate such seemingly banal household fluids as mouthwash, fabric softener, anti-freeze, shampoo, and dish and laundry detergent, creating a sort of household ecological environment to spark our own material awareness of the luminosity, fragrance, and viscosity of these mundane consumer goods. As secretions distilled from the environment, they flow through our homes and our bodies,



blending with our own secretions only to be returned to the sea and to landfills. Long's suggestively provocative rendering of these products as they function in our lives and their estrangement from their origin and destination posits a poetics of American consumer culture, recognizing its many offerings both as phenomena and commodity.



A reading by  
**Melissa Ragona**

Music by  
**Mary Ramsey**  
and  
**The Wallmen**

Films by  
**Brad Wales**

Vault Exhibition by  
**Kenneth Welgoss**

Thursday, June 7  
8:00 p.m., \$4/members FREE

Music, words, and images for a warm summer evening in a dark fur vault:

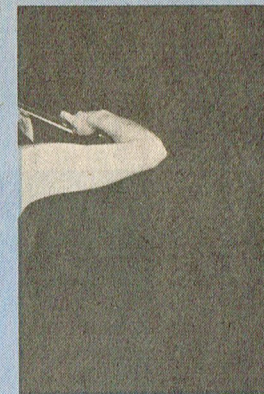
**Melissa Ragona** is a PhD candidate in American Studies who has been living in Berlin for the past year and a half working on a dissertation about female performers in the twenties in Germany and New York. Her *Blossoms (of the Body)* is a series of narrative poems reminiscent of 16th century French ballads written to parts of the body (the thigh, the tongue, the cheek, etc.). Here's one example -- an excerpt from "The Anus":

King Ano lives here; a mucous-membrane-lined tube extends from the mouth to the anus. She likens it to her ear. An anus hearing. A clearing. I am pushed through and resisted. I don't look for the light. Stretching, I can wave goodbye out your mouth and tap-dance on the linoleum. It is 1959.

Buffalo-based musician **Mary Ramsey's** viola has graced countless ensembles, from **Them Jazzbeards** to **The Lexington String Trio** to appearances with **The Buffalo Philharmonic**. Ramsey can be heard playing rock, classical, and new music with equal ease and agility. Her duets with **John Lombardo** have been gaining increasing attention over the past year. For her First Thursday performance, however, Ramsey will be making a rare solo appearance, presenting new material from her repertoire.

Syracuse's **Wallmen** are, in the words of one anonymous critic/fan, "incredibly prolific home tapers with a great sense of slack and a bitchin' cover of 'Wichita Lineman.' They are the true folksingers of our time." The band's latest cassette release, *Nemilaw: You are the Wallmen Today*, offers one kind of glimpse into the Wallmen world; their live performances -- augmented with film and video superimpositions and constant surprises -- provide another.

Also this evening, Buffalo filmmaker, **Brad Wales**, formerly of Boston, will present several of his short Super 8 personal comedies, and Buffalo-area artist **Kenneth Welgoss** will exhibit a number of recent works. Welgoss' work will remain on view in the Vault throughout the month.



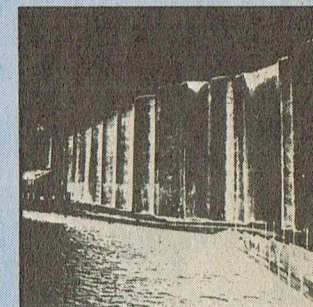
Mary Ramsey Photo: Judy Smith

# performance

## THE CITY

a performance by  
**Robin Tressler & Marten Clibbens**

Wednesday, July 18  
8:30 pm, \$4/\$2 members



The City, photo by Robin Tressler

This performance by photographer **Robin Tressler** and poet **Marten Clibbens** incorporates spoken language-poetry and still photography projections about life in the late 20th century city. The relation and lack of relation between eye and ear in a disruptive urban context is simulated through synaesthesia, caesura, and the shock of the modern urban environment -- which is itself already artificial.

Tressler's images of the city and its inhabitants incorporate techniques rendering views of stark, linear cityscapes suggesting both negative and positive responses to the supposedly neutral documentary style. The images serve a dual identity--that of document and artistic fabrication.

Clibbens represents the voices of both the city itself and its denizens in a dual role expressing particular aspects of urban dissonance. As a writer and performer of spoken language-poetry, he approaches the spoken text on several conflicting oral levels to express both vulnerable and declamatory statements.

This project was funded with a grant from the NEA Inter-Arts/Rockefeller Regional Initiative for Artists Projects in New Forms, administered in New York State by Hallwalls.

## ELTON JOHN: The Rock Opera

Saturday, July 21  
8:00 p.m., \$4/\$1 members  
(\$1 off for persons wearing glasses)

Plus, Disco Inferno Dance Party  
10:00 pm, FREE

"Thank God my music's still alive..." --E.J.

**Public Doberman**, your anonymous but ever-vigilant Cultural Watchdog, the fearless ensemble who last summer gave the world a "Sardonic Divergence" to remember forever and ever, is back again to refresh and protect your culture. *Elton John: The Rock Opera* features a glittering array of Buffalo's golden celebrities re-enacting in song and story, the life and music of the one and only **Reginald Dwight** (with a few Who songs for good measure). It's magical, it's musical, it's **Elton John**.

And just when you think your night at the opera is over, all you Rocket Men and Tiny Dancers, you'll be able to lace up your boogie shoes and catch a little Saturday Night fever in our Disco Inferno. It'll be a hot, hot night from beginning to end, one you won't want to miss. So don't.

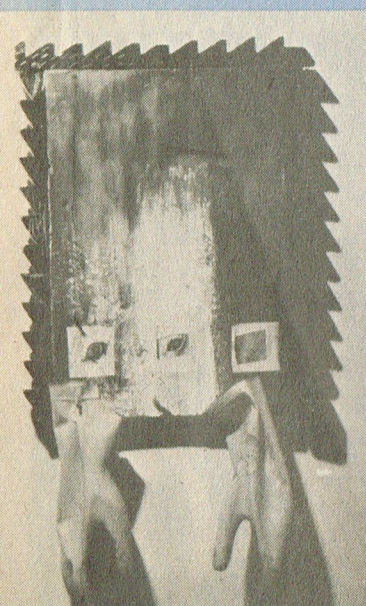


## DISCONSOLATE REVELATIONS

Continuing through July 15  
In the Projects Room  
FREE

**Shelly Lichtenwalter-Barron**  
**Danial Burke**  
**Joel Peter Johnson**  
**Dick Robideau**  
**Mindy Tousley**

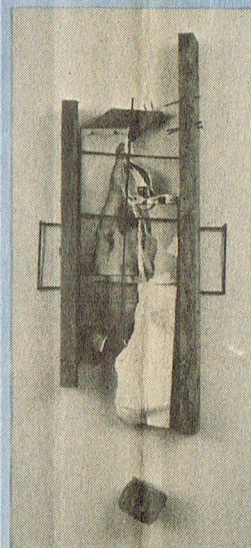
An exhibition of paintings, drawings and mixed media assemblages, curated by Hallwalls' Artists Advisory Board and selected from a number of sources, most notably from slides submitted to the **Western New York Slide File**. The artists, all of whom live and work in "Rust Belt" cities of the eastern end of Lake Erie, present a dark vision in their articulation of some of the recurring themes and perennial concerns of many of this region's artists.



Mindy Tousley



Joel Peter Johnson



Kenneth Welgoss, Untitled

**Artists Advisory Board**  
**Open Slide Presentation and Discussion**  
Tuesday, June 12  
8:00 pm, FREE

After such a great turn out for what was thought to be our last Slide Presentation and Discussion, Hallwalls Artists Advisory Board has opted to add another before the official close of the season. The group strongly urges the attendance of area artists and others interested in sharing their work and ideas on issues in contemporary artistic practice and having some fun in the process. The need for a broad-based artist community in the Buffalo area is a standing priority of Hallwalls and the AAB serves as a means of forging and sustaining it.



# video

## NEW TAPES FROM THE EUROPEAN MEDIA ART FESTIVAL

Presented by Festival Organizer **Alfred Rotert**

Saturday, June 2  
8:00 p.m., \$4/\$2 members

What is it? The **European Media Art Festival** is the largest annual festival of experimental film and video in Europe. In addition to international programs of experimental film and video, this non-competitive festival includes exhibitions of computer graphics and holography, as well as media installations and performance art. Festival organizer **Alfred Rotert** will visit Buffalo to introduce and discuss an exclusive presentation of select works from the video program of last year's event. Included in this evening's program:

**A New Life** by **Simon Biggs** (GB, 1989, 3/4")  
A digitally produced videotape loosely based on Dante's first novel *The New Life*. In addition it draws upon a number of works by the early Renaissance Italian painter Mantegna.

**Paradays** by **Michael Saup** (Germany, 1989, 3/4")  
Saup, born 1951, has studied music and visual communication.

**Breaking and Entering** by **M. Starr-Kernan** (USA, 1988, VHS)  
An experimental video fable. The scene is California in the 50s: a small suburban street. The time is that of the Cold War, when nuclear testing poisoned the air and intercontinental ballistic rockets were ready to strike. The narrator is a housewife, a victim of the "feminine mystique," trapped in her home by her fear and powerlessness. She takes refuge in poetry and romantic fantasies until she finds her way to break out and enter the real world.

**Ohi Ho Bang Bang "The Two"** by **Akido Hada & Holger Hiller** (GB, 1988, 3/4")  
This video attempts to produce a real audio-visual connection. Sounds like rattling, knocking, clattering, and sounds of people are shown in their formation and are edited in clips to produce musical structures. Image and sound together form a terrific, witty video clip.

Other artists featured in this program are **Enrique Fontanilles**, **Claus Blume**, **Ernst Jurgens**, **Adam Boome**, **Correnti Magnetische**, **Ilse Gassinger**, **Jeremy Welsch**, and **Michael Longoth**.

## GRAPPLING WITH THE POST: A SELECTION OF RECENT WORKS BY GRAD STUDENTS AT SUNY- BUFFALO'S DEPARTMENT OF MEDIA STUDY

Guest curated by  
**Dave Clark**

Thursday, June 14  
8:00 p.m., \$3/\$1 members

**Laura McGough**. *Fragments*. It's about Helen of Troy.

**Dave Clark**. *Meta-Feminine Satyre*. An ironic look at Laura Mulvey's famous essay. *Untitled*. Engages the issues of censorship and the arts surrounding the Mapplethorpe exhibit.

**John Saxe**. *Untitled*. Video and dance.

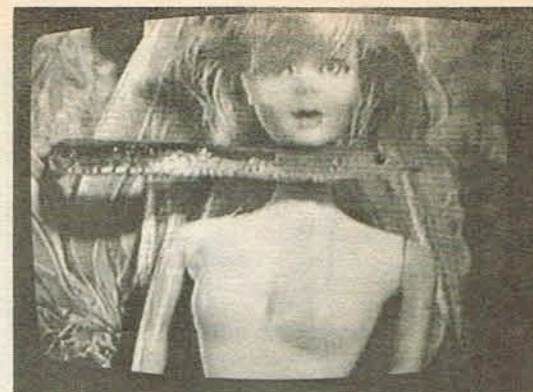
**Michael Krech Gaugler**. *EAST*. The mind's relationship to violence--serenity and strength.

**Cat Ash**. *Mea Culpa*. A piece shot in Northern India which deals with intercultural issues, examining the voyeuristic act of looking through a video camera at other feminists.

**Scott Sweeney**. *Dorothy*. A study in fluid dynamics and the mutual attraction of heavenly bodies.

**Victoria Garcia**. *Sense-Per-Li-Cycle*. Sensorial perception through the life cycle.

**Kevin Fix**. *Untitled*. Deals with stagnation and malaise in consumer society.



Sylvie Poirier/Marion Ware, *He's Gonna Die...* (1990)

## MEDIATED

New Work by **Marion Ware & Sylvie Poirier**

Sunday, June 17  
8:00 p.m., \$3/\$1 members

This in-person presentation features work by Western NY artists **Marion Ware** and **Sylvie Poirier** which uses appropriated images from media and film, engaging issues of self/identity as a cultural construction.

Selections include *Make Believe* (1989) by M. Ware, *Lip Readings* (1990) by S. Poirier, and their collaborations *Mama, Don't Let Your Babies Grow Up To Be Cowboys* (1989) and *He's Gonna Die If We Don't Give Him a New Heart* (1990), which was produced for Hallwalls' public access program *Artwaves*. Ware and Poirier's presentation is co-sponsored with CEPA and Squeaky Wheel.



Sylvie Poirier/Marion Ware, *He's Gonna Die...* (1990)

## VIDEO VIEWING ROOM AND VHS RENTAL

## HALLWALLS' VIDEO LIBRARY: 1989-90 NEW ACQUISITIONS

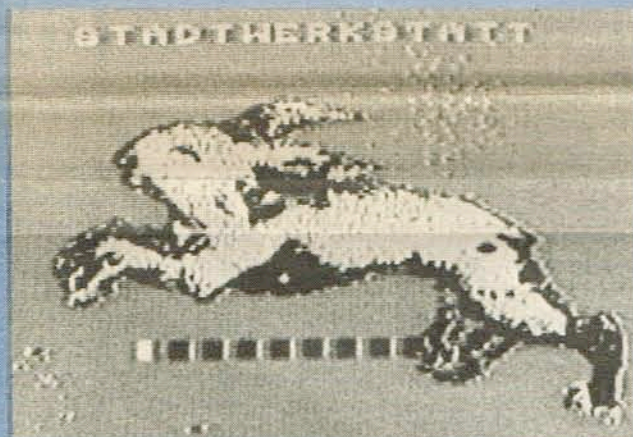
May 26--July 15  
In the Video Viewing Room

Hallwalls' Video Library of over 100 titles is a unique and rapidly growing resource for anyone making independent media art, documentary, or performance, thinking about working with public-access TV, broadening his/her media literacy beyond commercial TV and cinema, or interested in alternative voices. Most of the library is available on both 3/4" and VHS formats. Tapes may be requested for screening in the Video Viewing Room year round, and the VHS tapes can be accessed for \$2/\$3 day rental (please call or come by the office between 4--5 pm).

Recent acquisitions include: **Homer Jackson's** *Affirmative Actions* (1989), a humorous and incisive series on unequal opportunities and minimum wage employment; the 6-hour series *Video Against AIDS* (1989), curated by **John Greyson** and **Bill Horrigan**; and **David Shulman's** *Everyone's Channel* (1989), which examines the evolution and impact of public-access television in the U.S.

Other tapes available by request include **Ira Manhoff's** *Showdown in Atlanta* (1989), *Underground Voices of the Panamanian People* (1990) by **Trust Me Productions**, and a compilation of recent programs from **CCTV**, a public-access TV station in Burlington, Vermont--all from Hallwalls' February *Video Witnesses Festival*. From the March exhibition *Feeling the Faults*, the Video Library includes **Ellen Spiro's** *DiAna's Hair Ego* (1989), **Margie Strosser's** *Rape Stories* (1989), **Kathy High's** *I Need Your Full Cooperation* (1989), **Gay Men's Health Crisis's** *Safer Sex Shorts* (1989-90), and **Paper Tiger TV's** *Felt Evidence: Jane Collis & Anne Farnan Investigate Reproductive Technologies* (1989).

**Louis Hock's** 4-hour examination of undocumented workers in San Diego, *The Mexican Tapes* (1986), the 5-hour international videomagazine *Infermental 7* (1988), and Western NY productions such as *The Home of the Future* series (1989) are examples of other selections which offer remarkably inventive media art projects and important independent perspectives on social and cultural issues--all easily accessible by request. Please ask for the full listing of the Video Library. We will be happy to guide you through the collection.



Stadtwerkstatt "Stadtwerkstatt-TV"

## STADTWERKSTATT AUSTRIAN MEDIA/PERFORMANCE COLLECTIVE INVADES BUFFALO AND PUBLIC ACCESS TV

JULY 5-10

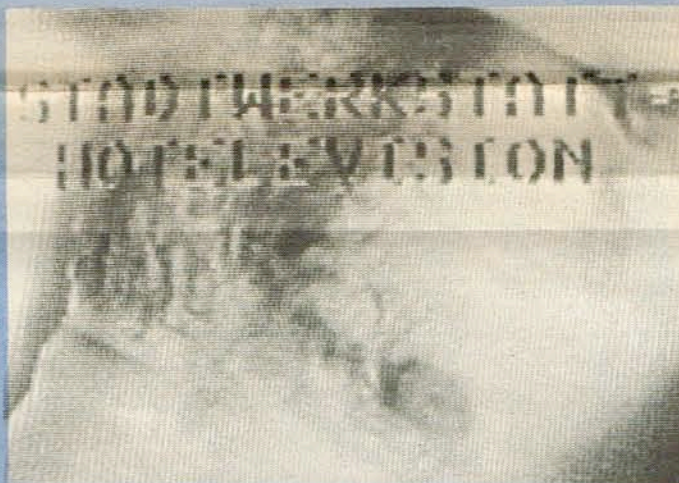
Working out of a temporary TV studio in SUNY-Buffalo's Art Department and in public spaces on Main St. in the Hertel-Amherst area, the media/performance collective **Stadtwerkstatt** (literally "city work place") will stage and produce interactive public-access TV over 6 days in July.

You--members of the general public--are invited to get into the picture, to participate in various programs by way of telephone call-in, fax, computer mailbox, CB, and walk-on personal appearances in the studio or on the street.

**Stadtwerkstatt-TV** confronts itself with the task of using TV as an artistic tool instead of reproducing art on TV. They are challenged by the availability in the U.S. of public-access cable TV, which gives any citizen access to TV time for free on a first-come, first-served basis. Public-access TV radically challenges the passive one-way transmission of broadcast TV, which so often results in the home TV/cinema ("heimkino") being an extension of the consumer-focused marketplace or habituating TV-as-wallpaper.



Stadtwerkstatt "Automaten-TV" (1989)



Stadtwerkstatt "Hotelevision" (1987)

## Stadtwerkstatt-TV Guide

(All Programs on Cable Channel 32):

July 5, 10--11 pm: *Invasion-Occupation*  
Stadtwerkstatt arrives in Buffalo, a foreign territory, and completes the American landscape with Austrian exoticism.

July 6, 10 pm--1 am: *Religiöshygienementalhealthcomplex*  
An examination of strange American habits--religious delusions, addiction to cleanliness, amateur psychologizing.

July 7, 10--11 pm.: *Mute-TV*  
Non-obligatory TV-as-wallpaper: an exploration of TV without sound, where action is created by the pacing of image sequences.

July 8, 10 pm--1 am: *Austrian Pictures*  
A clichéd postcard version of Austria will be modulated by a less attractive but equally riveting testimonial to Austrian home ("heimische") culture, habits, and traditions.

July 9, 10--11 pm: *Hot Spot Europe*  
The U.S. media pictures Europe as the site of crises, wars, and catastrophes, filtered through the framework of an entertaining news show. It's time to turn the tables on this bad American media habit.

July 10, 10 pm--1 am: *TV-Punk*  
On the last day Stadtwerkstatt-TV will work in a radical and brash way, looking forward to unforeseen incidents and technical accidents. Please plan to participate.

The Stadtwerkstatt artists' residency is supported by the New York State Council on the Arts, the Austrian Ministry of Culture and Sport, SUNY Buffalo Art Department, Cellular One/Buffalo Telephone, the Marlette Corporation, and Delaware A-V.



## THE INVISIBLE CINEMA

Sunday, June 3  
8:00 p.m., \$4/\$2 members

Presented by Curator **Martin Rumsby**

*The Invisible Cinema* is a unique independent curatorial project which seeks out work by little-known film artists from regions across North America to present in cinematheques, art galleries, universities, and public parks throughout Canada and the United States. As the only project of this sort operating in North America today, *The Invisible Cinema* offers interested audiences a chance to experience and enjoy works representative of the state of the art of independent, low-budget 16 mm film. By laboring directly with the cinematic materials, these filmmakers produce some of the most compelling and vibrant, albeit often neglected, work in contemporary North American visual art. Tonight's fare includes:

- A Little Older* by **Marsha Herle** (B&W, 1988)
- Nightfall* and *Turner* by **M.M. Serra** (B&W & Color, 1984-85)
- Mondrian Voor Rebecca* by **John Gagne** (Color, 1989)
- Still Point* by **Barbara Hammer** (Color, 1990)
- Night Moon* by **Donna Cameron** (Color, 1986)
- Rage Net* and *Loud Visual Noises* by **Stan Brakhage** (Color, 1988)
- The Fear of Cancer* by **Keith Elliott** (B&W, 1983)
- Reverse Transcriptions* by **Sandra Moore** (Color, 1989)

*Un Chien Andalou* (1929, b&w, 15 min.)  
by **Luis Bunuel & Salvador Dali**  
and  
*Spellbound* (1945, b&w, 112 min.)  
by **Alfred Hitchcock**  
Friday, June 15  
8:00 p.m.,  
\$4/\$2 members

One of the seminal works of the avant-garde cinema and perhaps the most fully realized Surrealist film, *Un Chien Andalou* is Luis Bunuel's first directional effort after assisting others, including Jean Epstein on *The Fall of the House of Usher* (1928). Bunuel wrote the scenario in collaboration with the painter Salvador Dali, which was intended to be an expression of automatism, Andre Breton's concept of art produced directly from the subconscious mind without reference to rational explanations or conscious symbolism. The film is a cinematic assault on the eye of the viewer—literally illustrated in one celebrated shot where a straight razor is drawn across the surface of an exposed cornea. The dream-like quality of the film's logic and the striking originality of the images combine to create a series of memorable visual metaphors, the reflections of which can be seen in the subsequent history of cinema, especially in the later work of Bunuel himself.

*Spellbound* deals with psychoanalysis, the method by which modern science attempts to treat the emotional problems of the insane. The analyst induces the patient to talk about his or her hidden problems, to open the locked doors of the mind, with the hope that once the disturbances are uncovered and interpreted, the illness and confusion will disappear. This work by the master of mystery, Alfred Hitchcock, is a story of an amnesia victim (Gregory Peck) accused of



## THE AMERICAN PREMIERE OF KINDER DER KONFETTIMASCHINE

A film about movie fantasies in Berlin-Kreuzberg  
by **Rainer Grams and Klaus Doerries**  
Produced by **Jürgen Brüning**  
(Berlin, 1987)

Sunday, June 10  
8:00 p.m., \$4/\$2 members



Jürgen Brüning in *Kinder der Konfettimaschine*

Employing a film-within-a-film construction, *Kinder der Konfettimaschine* offers both an exuberant celebration of cinema, as well as a brilliant examination of the medium. The film tells the story of the self-proclaimed "children of the confetti machine," a generation which grew up with television—the machine which produces fragments, as they call it—punching everything into little pieces, senseless indeed, but so nicely colored that one easily becomes addicted to its products. These hearts, however, belong to the movies. And so they create a film which could have been made only by those devoted unequivocally to the myths and rituals of the CINEMA.

For the so-called "Kleine Fernsehspiel" department of the ZDF television network, some freaks of the Berlin scene (Rainer Grams and many others) produce a film of themselves, with a lot of romantic nostalgia, with even more irony, and above all, with great ability. Staged in a funny collage of controlled confusion, their lives on- and off-screen temporarily intermingle and become one. Emerging young filmmakers and their audience meet in their favorite movie theatre for a film screening. The projectionist works with a splicer shortly

before the screening of a Super 8 film with the promising title "The Macho Will be Punched in the Face." Also featured that evening are a Godard analyses, a Lemmy Caution imitation, and a dog watching a performance done by a genius US artist. It becomes clear that this exotic bunch of people enjoys being dressed up and devoting themselves to THOUGHT.

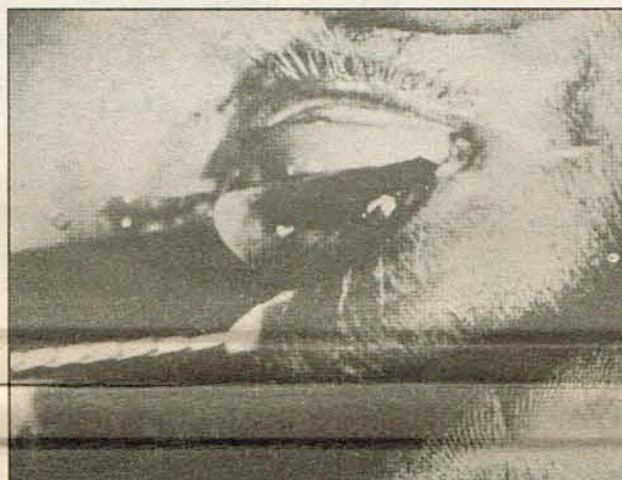
*Kinder der Konfettimaschine* references film itself and articulates the makers' ideas concerning filmic construction, in particular, their own theory of montage which informs and absolutely controls all other aspects of film. At least these cineasts and insiders who stayed up this late could enjoy a portrait which explodes with fireworks of allusions and corny jokes, an obviously admitted weakness in which they allow themselves to indulge. In the end, through its targeted use, their CONFETTI MACHINE production delivers the television-critical message: A FILM IS A FILM IS A FILM....

*Kinder der Konfettimaschine* producer and actor **Jürgen Brüning** will be present to introduce and to discuss the film.

## ENIGMA

A film series of works in surrealism

June 15 & 16



Bunuel's *Un Chien Andalou*

murder, and his psychiatrist (Ingrid Bergman), who is convinced he is innocent and determined to prove it. It features a famous dream sequence based on designs by Salvador Dali and a haunting musical score by Miklos Rozsa.

*The Fall of the House of Usher* (1928, b&w, 12 min.)  
by **James Sibley Watson**  
and  
*Les Enfants Terribles* (1949, b&w, 90 min.)  
by **Jean Pierre Melville**  
Saturday, June 16  
8:00 p.m.,  
\$4/\$2 members

*The Fall of the House of Usher*, James Sibley Watson's haunting visual interpretation of the Poe short story, is an experimental classic in the tradition of *The Cabinet of Dr. Caligari*, creating layers of imagery through superimposition, animation, and the use of expressionistic sets. Equal credit and emphasis is placed on photography and art direction, and the angular look to the film, with its art deco quality, gives a stylized sense of ominousness. The visual transpositions, objects floating through black space, actors crossing the scene at disconcerting levels, effectively conjure up a feeling of being pursued. The supporting soundtrack, by Alec Wilder, was added later.

Jean Cocteau's novel *Les Enfants Terribles*, which was first published in 1929, holds an undisputed place among the classics of modern fiction. In the late 1940s, Jean Pierre Melville created an equally classic film version. It is the story of a brother and sister, orphaned in adolescence, who build themselves a private world out of one shared room and their own unbridled fantasies. What started in games and laughter becomes for Paul and Elisabeth a drug too magical to resist.

# FAKTOR FILM

A forum for the exchange of ideas among artists from two countries, as well as a series of public events.

June 27-30

Apart from its commercial role as a narrative entertainment medium, film can serve artists as a data bank which displays diverse and creative information. Its elements and images have raw material character. Cinematic functions and techniques like camera work, light, and overlapping sound have found their way into other art forms. Examples are the ways in which film-montage has structured the narrative techniques of modern prose and lyric forms, camera perspectives have been reproduced in stage settings, and film lighting has been choreographed into modern dance pieces. *Faktor Film* approaches an analysis of the various film components operating in the dialectics of visual and performing arts. The project presents the film medium as a source of inspiration which has influenced the developmental course of all the art forms presented by Hallwalls. As there have been two related, but independent moves towards the incorporation of film and film techniques in the performing arts in New York City and in Berlin, *Faktor Film* will present examples from both cities.

### Program 1: Ellen Fisher with Hearn Gadbois

(New York)

Performs *Prevailing Conditions*,  
*Coincidental*, and other pieces

Wednesday, June 27  
8:00 p.m., \$5/\$3 members



Ellen Fisher

*Prevailing Conditions* is a politically tinged dance. It deals with the superficiality of the most basic gesture—the simple handshake. This compelling solo is presented against stark film images suggesting diplomatic and military agreements. Music composed and performed by Frank Maya.

*Coincidental* is a new work, with percussion, dance, and film. The dance is set in a commonplace landscape peopled by waterfalls, perfume bottles, and angles. These and other images are used to conjure up a psychological context where the mysterious exchange between the powers of dance and drumming take place. Percussionist Hearn Gadbois's propulsive drumming and Ellen Fisher's haunting hieroglyphic dancing blend in a hypnotic contemporary/primitive style.

Ellen Fisher is a performance artist who utilizes various media within a performance scheme. The use of film and shadow images often comes into play with her gestural narratives. **Hearn Gadbois's** professional career began in 1973 in a soul band playing roadhouses and school gymnasiums throughout the midwest. He has studied Indian, Afro-Cuban, and Arabic drumming styles with numerous teachers, in addition to having conducted field research in Brazil, Central America, and Morocco.

### Program 2: Magita Haberland & Hartmut Jahn

(Berlin)

Perform *Die Fünf Familien*  
(*The Five Families*)  
A color-sound-space-production

Thursday, June 28  
8:00 p.m., \$5/\$3 members

Color-sound-space: an electro-media cult environment.  
The outer space will be created by an acoustic color light installation.  
The inner space will be created by the body, the voice and the violin with the energies of the outer space.  
In between is the video camera acting as transfer and connection.

Sound, performance, idea, concept: Magita Haberland  
Light, video, concept: Hartmut Jahn

**Magita Haberland** is a performance artist, but also a very experienced musician, who played in the early 80's in one of the most innovative and colorful punk bands in Germany called Abwärts. **Hartmut Jahn** has made film and videos since 1976. He founded the **Confu Baja Video Studio** together with Monika Funke-Stern and Hanno Baethe. Since 1980 he has worked on multi-media productions together with Knut Hoffmeister and Magita Haberland.

### Program 3: Monika Funke-Stern, Hanno Baethe, & Hartmut Jahn

(Berlin)

Present films and videos by  
**Confu Baja Video Studio**

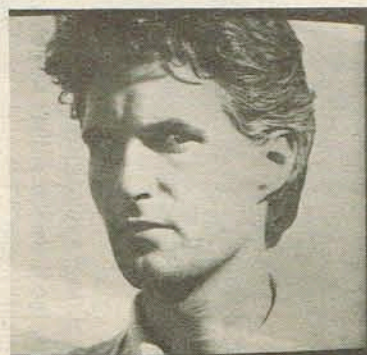
Friday, June 29  
8:00 p.m., \$5/\$3 members

Tonight's program includes:

*Slay Just a Moment* by Hanno Baethe (1989, 16 min.)  
*Fairy Tales* by Hanno Baethe (1978, 20 min.)  
*Parfait d'amour* by Monika Funke-Stern (1988, 12 min.)



Magita Haberland



Hartmut Jahn

*Das Wesen der Verwandlung* by Monika Funke-Stern & Hanno Baethe (1989, 7 min.)  
*A Double German Fantasy* by Hartmut Jahn (1986, 20 min.)  
*Immersion* by Hartmut Jahn (1987, 12 min.)  
*Berliner Blau* by Hartmut Jahn (1988, 15 min.)  
*Die Entführung Europas* by Hartmut Jahn (1988, 13 min.)

### Program 4: Jo Andres with Cynthia Meyers

(New York)

Performs *Ghost Fish Speaks*

Saturday, June 30  
8:00 p.m., \$5/\$3 members

*Ghost Fish Speaks*, a dance and film piece, displays a fascination with light and movement. Integral to this work is the movement of bodies, light, and animated screens. The dance has a primal quality in that the movement is of line and design brought forth by a primal earthy force. It is often angular and awkward yet has a tribal or ritualistic quality. Within the work choreography emerges on a brightly lit stage and re-emerges on film as the images flicker on dancing screens constantly moving and changing color. The work is mesmerizing and disorienting in that the live dance changes planes and shifts to the ghost-like quality of the phantomous dancing screens. The film (live footage and scratch animations) and light (hand-drawn slides) projections conjure up liquidy/airy light paintings and holographic images. The two-dimensionality of the dance is juxtaposed to the three-dimensionality of the film: flatten, angularize, and move the bodies; curve, bend, and move the light.

**Jo Andres** is a choreographer/filmmaker. Her film/light/dance works have been shown widely in the US and in Europe. **Cynthia Meyers** has been performing with Jo Andres since 1987.



Jo Andres

*The Faktor Film* series is co-sponsored by the Senator für Kulturelle Angelegenheiten, Berlin.



# Hallwalls

## CONTEMPORARY ARTS CENTER

### JUNE 1

ONGOING INSTALLATIONS & EXHIBITIONS  
THROUGH JULY 15  
FREE

**Humanifoldensity**  
by Charles Long  
In the Gallery  
(p.1)

**Disconsolate Revelations**  
Curated by the Hallwalls' Artists Advisory Board  
In the Projects Room  
(p.1)

**Hallwalls' Video Library: 1989-90 New Acquisitions**  
In the Video Viewing Room  
Available for Home Viewing Rental  
(p.2)

ONGOING VAULT EXHIBITION  
Recent Work by Kenneth Welgoss  
June 7-June 30  
(p.1)

Friday  
**WRITERS**  
**Café Teatro:**  
David Ortiz Angleró & Dawn Jordan  
At 261 Swan Street  
8:30 pm, FREE  
(p.6)

### 2

Saturday  
**VIDEO/FILM**  
**New Tapes from the**  
**European Media Art Festival**  
8 pm, \$4/\$2  
(p.2)

### 3

Sunday  
**FILM**  
**The Invisible Cinema**  
Curated by Martin Rumsby  
8 pm, \$4/\$2  
(p.3)

### 5

Tuesday  
**WRITERS**  
Nicole S. Urdang & George F. Johnson Jr.  
8 pm, \$4/\$2  
(p.6)

### 7

Thursday  
**FIRST THURSDAY**  
Melissa Ragona, Mary Ramsey, The Wallmen,  
& Brad Wales. Exhibition by Kenneth Welgoss  
8 pm, \$4/FREE  
(p.1)



Robbie McCauley June 22-24

**PERFORMANCE**  
*The Buffalo Project*  
by Robbie McCauley  
At Hallwalls  
8 pm, \$5/\$3  
(p.8)

### 22

Saturday  
**PERFORMANCE**  
*The Buffalo Project*  
by Robbie McCauley  
At the Polish Community Center  
1081 Broadway  
8 pm, \$5/\$3  
(p.8)

### 23

Sunday  
**PERFORMANCE**  
*The Buffalo Project*  
by Robbie McCauley  
At a site to be announced  
Call Hallwalls for information  
(p.8)

### 24

Wednesday  
**FILM**  
**Faktor Film Series:**  
Ellen Fisher with Hearn Gadbois  
8 pm, \$5/\$3  
(p.3)

### 27

Thursday  
**FILM**  
**Faktor Film Series:**  
Magita Haberland & Hartmut Jahn  
8 pm, \$5/\$3  
(p.3)

### 28

Friday  
**FILM**  
**Faktor Film Series:**  
Monika Funke-Stern, Hartmut Jahn, & Hanno Baethe  
8 pm, \$5/\$3  
(p.3)

### 29

Saturday  
**FILM**  
**Faktor Film Series:**  
Jo Andres with Cynthia Meyers  
8 pm, \$5/\$3  
(p.3)

### 30

**REGRANT DEADLINE**  
Film Regrant Applications Due  
(p.7)

Thursday  
**VIDEO/PUBLIC ACCESS TV**  
Stadtwerkstatt-TV:  
*Invasion-Occupation*  
On Cable Channel 32  
10-11 pm, FREE  
(p.2)

### 5 JULY

Friday  
**VIDEO/PUBLIC ACCESS TV**  
Stadtwerkstatt-TV:  
*Religioushygiementalhealthcomplex*  
On Cable Channel 32  
10 pm-1 am, FREE  
(p.2)

### 6

Saturday  
**VIDEO/PUBLIC ACCESS TV**  
Stadtwerkstatt-TV: Mute-TV  
On Cable Channel 32  
10-11 pm, FREE  
(p.2)

### 7

Sunday  
**VIDEO/PUBLIC ACCESS TV**  
Stadtwerkstatt-TV:  
*Austrian Pictures*  
On Cable Channel 32  
10 pm-1 am, FREE  
(p.2)

### 8

Monday  
**VIDEO/PUBLIC ACCESS TV**  
Stadtwerkstatt-TV:  
*Hot Spot Europe*  
On Cable Channel 32  
10-11 pm, FREE  
(p.2)

### 9

Tuesday  
**VIDEO/PUBLIC ACCESS TV**  
Stadtwerkstatt-TV:  
*TV-Punk*  
On Cable Channel 32  
10 pm-1 am, FREE  
(p.2)

### 10

Wednesday  
**PERFORMANCE**  
*The City*  
Robin Tressler & Marten Clibbens  
8:30 pm, \$4/\$2  
(p.1)

### 18

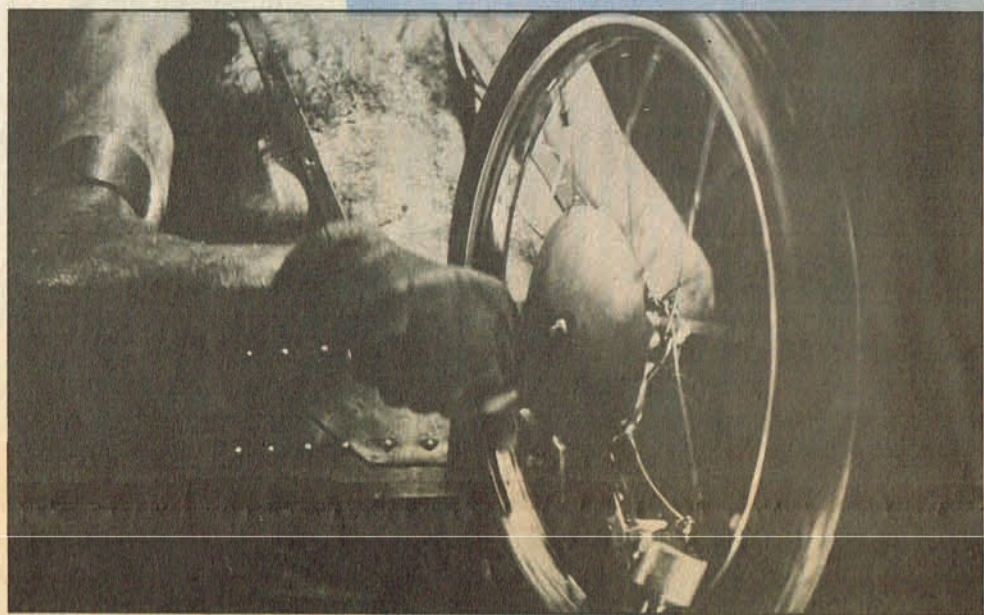
Saturday  
**PERFORMANCE**  
Elton John: *The Rock Opera*  
by Public Doberman  
8 pm, \$4/\$1  
(p.1)

### 21

*Disco Inferno Dance Party*  
10 pm, FREE  
(p.1)



Elton John



Kinder der Konfettimaschine



Stadtwerkstatt July 5-10

### 8

Friday  
**WRITERS**  
**Café Teatro:**  
Anjelamaría Dávila & Henry Padrón  
At 261 Swan Street  
8:30 pm, FREE  
(p.6)

### 10

Sunday  
**FILM**  
*Kinder der Konfettimaschine*  
by Rainer Grams & Klaus Doerries  
8 pm, \$4/\$2  
(p.3)

**CALL FOR WORK DEADLINE**  
Submissions to *Ways in Being Gay Festival*  
(p.7)

### 12

Tuesday  
**EXHIBITION**  
Artists Advisory Board  
Open Slide Presentation and Discussion  
8 pm, FREE  
(p.1)

### 14

Thursday  
**VIDEO/FILM**  
**Grappling With The Post:**  
SUNY-Buffalo Grad Students  
8 pm, \$3/\$1  
(p.2)

### 15

Friday  
**FILM**  
**Enigma: Surrealist Films**  
*Un Chien Andalou & Spellbound*  
8 pm, \$4/\$2  
(p.3)

### 16

Saturday  
**FILM**  
**Enigma: Surrealist Films**  
*The Fall of the House of Usher*  
& *Les Enfants Terribles*  
8 pm, \$4/\$2  
(p.3)

### 17

Sunday  
**VIDEO**  
**Mediated:**  
Marion Ware & Sylvie Poirier  
8 pm, \$3/\$1  
(p.2)

## JUNE JULY

## 1990

**CATCH  
ARTWAVES**

Every Wednesday night at 10:30 p.m.  
on your local public access  
cable TV channel:

TCI Channel 32 (in Buffalo)  
JN Channel 10 (Jones Intercable)  
IN Channel 10 (Adelphia International)  
AN Channel 3 (Adelphia Niagara Frontier)



**HALLWALLS**  
Contemporary Arts Center  
700 Main St.  
Buffalo, NY 14202  
(716) 854-5828

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ADMISSION FREE

**OFFICES/4th floor**  
**HOURS:** Monday through Friday  
9 a.m. to 5 p.m.

**THE VAULT/2nd floor**  
Performance & screening space  
See listings for times & ticket prices  
Hallwalls accepts Arts Council vouchers)



# writers



David Ortiz Angleró

Poetry in Spanish, Portuguese & English by

**DAVID ORTIZ ANGLERÓ  
& DAWN JORDAN**

Friday, June 1  
8:30 p.m., FREE

At Salon Pucho Olivencia  
Augustin Pucho Olivencia Community Center  
261 Swan Street

Café Teatro continues in June with a reading (in Spanish) by distinguished Puerto Rican poet **David Ortiz Angleró**. Like many writers in Puerto Rico, Ortiz Angleró has also been active in other areas of the island's cultural life as a performer on stage and screen, a radio announcer, a social commentator, a public relations consultant, and a filmmaker.

Also appearing will be multilingual Buffalo poet **Dawn Jordan**, reading her poems in Portuguese (with Spanish and English translations available): "Dawn Jordan, 28 years searching have led to Ouro Preto, Venice, Rio de Janeiro, Bloomington, IN, Portugal, Galicia, France, to the mountains, to the sea and to the frontiers of her own mind. BA and MA in Romance Languages and Comparative World Literature, she is a teacher, translator and writer. At the moment [1982] she lives in Sao Paulo, Brazil where she contemplates the Institute for the Heart from a window on Consolation Road" (from *Faces* by Dawn Jordan, published in Sao Paulo in 1982). The past 8 years' searching have led her here to Buffalo, where in 1988, among many other activities, she served as an interpreter for the *First International Women Playwrights Conference*.



Drawing of Dawn Jordan by Sonia Gutierrez.



Henry Padrón

Poetry in Spanish & English by

**ANJELAMARÍA DÁVILA  
& HENRY PADRÓN**

Music by  
**ALFREDO & RICARDO JIMENEZ**

Friday, June 8  
8:30 p.m., FREE

At Salon Pucho Olivencia  
Augustin Pucho Olivencia Community Center  
261 Swan Street

Anjelamaría Dávila, who makes her two given names into one, who writes in Spanish disregarding the cumbersome rules of orthography, is a Puerto Rican poet, as well as a singer and actress. In her work, she often integrates the three worlds of poetry, music, and theater. Critics have called her "electrifying...an artist of infinite Antillean resources. A true portent."

Anjelamaría is considered an important and influential member of the literary movement known as "The Generation of the 60s." With fellow poet José María Lima, she published *Homage to the Belly Button* in 1966. Her own book, *Ferocious & Tender Animal*, published in 1977, was reprinted in 1981. Since the mid-60s, her work has been included in every important anthology of Puerto Rican poetry. In such educationally-oriented performances as *Poesía Rodante* and *Desde la Rose*, she promotes the art of poetry and Puerto Rican poetry in particular. In another, *Yo vi tu claridad* ("I Saw Your Clarity"), she pays homage to Puerto Rico's most esteemed female poet, Julia de Burgos, in poem and song. Anjelamaría herself is exposed roots, sunburned skin, a synthesis of tender woman's feelings and tough rebel's mind. (Notes provided by Zonya J. Rivera.)

Also appearing is Rochester poet **Henry Padrón**, who last appeared in the series at La Palma de Oro in April of 1989.

As a special feature this evening, the Café Teatro audience will be treated to the music of **Alfredo and Ricardo Jimenez**, two brothers from Matamoros, Mexico, currently living in a migrant farmworkers camp in Prattsburg, New York. Their appearance has been arranged in cooperation with BOCES/ Genesee Migrant Center. Special thanks to poet Sylvia Kelly, coordinator of arts programs for the Center.



Anjelamaría Dávila



Nicole S. Urdang

New Fiction by

**NICOLE S. URDANG  
& GEORGE F. JOHNSON JR.**

Tuesday, June 5  
8:00 p.m., \$4/\$2 members

The Hallwalls Writers series is pleased to present debut readings of fiction by two exceptionally talented local writers.

Buffalo radio audiences may recall practicing psychotherapist **Nicole S. Urdang** as the host of a call-in counseling show which aired on WKBW from 1982 to 1984. Although her extremely short, chillingly erotic stories do evoke the clinical case history as one formal influence, they really have more in common with the gothic tales of Edgar Allen Poe and Isak Dinesen. Like them, Urdang describes her stories as having "two themes in common: sex and death." Mining her professional experience more for its deep, mythic undercurrents and recurrent archetypal motifs than for plot material, she probes the erotic as it becomes ensnared in the web of the clinical. Though centered on the sexual, the texture of these stories is less flesh than stainless steel: she wields her pen like a scalpel. Besides literal death and suicide, the stories' plots involve feigned death, necrophilia, coma, paraplegia, rape, murder, plastic surgery, and revenge, all in the context of sexual obsession observed at a distance with a cold, analytical eye. No one intrigued by the practice of psychotherapy as seen by a critical insider or interested in innovative form in fiction should miss this reading.

Appearing with Urdang will be a very young emerging local writer, **George F. Johnson Jr.**, whose exceptional stories are distinguished not only by the keenness of their perceptions, but by original and sharply rendered descriptive detail and almost classical precision of language.

## GREGORY KOLOVAKOS 1951-1990

The New York State literary and artistic community lost one of its most farsighted, dedicated, and effective figures when **Gregory Kolovakos**, director of the literature program of the New York State Council on the Arts, died of AIDS on April 16 at the age of 38. Over a period of several years, during which time, as a literary presenter and NYSCA panelist, I had the privilege of getting to know him better (though not as well as I would have liked). Gregory fought hard against the disease in his own body as well as in the critical public arenas of politics, health care, and information. In stubborn resistance to its physically exhausting effects, Gregory was tireless in assuming a public role as AIDS activist, organizer, fundraiser, and educator, all of this on top of his other activities as arts administrator, translator, writer, and outspoken advocate for gay and lesbian rights, the profession of translating, and the practice of writing wherever and however it may be imperiled in the world, whether by outright political repression, censorship, lack of means, or AIDS itself. Even as it weakened him physically, Gregory's status as a PWA empowered him to speak with outrage and eloquence on behalf of all PWAs. He confronted the disease, as he did all the causes to which he dedicated his life, with rare and exemplary courage and forthrightness. If Silence = Death, then Gregory's every act was defiance of that silence.

Although the effects of the disease became increasingly visible over the course of the last year to me and other upstaters whose main contact with Gregory was periodic panel meetings, the characteristic fairness and skill with which he carried out his duties as director, as well as the personal flair and witty asides which always enlivened these serious deliberations, were undiminished to the last. Future panels, like all the intersecting

communities to which Gregory was so central—the literary world, the gay community, the civic life of New York City and New York State—will feel his loss for a considerable time to come. I think they would agree with me that the best way those of us whose lives he has touched can honor his memory is by carrying on his commitment to living literature, to the exchange of literatures across language barriers via translation (with fair recognition of the translator's role in this process), to the ending of all forms of official discrimination and censorship, and to the implementation of sane public policies on AIDS, meaning treatments not tied to corporate profits, health care regardless of ability to pay, and education without fear of the facts.

I heard on the radio this morning that in New York City today one out of every four men between the ages of 25 and 44 has the AIDS virus. (That's not even counting all the women, the older men, the younger men, the children.) Gregory Kolovakos, a native of the Buffalo suburb of Kenmore who had made New York City his home, was just one of the men enumerated in that terrifying statistic. To the last, he used his considerable gifts and whatever power he derived from his position in the cause of all of them. For me, as for many others, his life as he lived it stands as the very definition of citizen.

Edmund Cardoni  
Program Director



## A CALL FOR WORK FIRST THURSDAY, THIRD SEASON

Hallwalls is accepting proposals on an ongoing basis for its **FIRST THURSDAY** series of live monthly events showcasing performance and media work by regional performers and makers working in Buffalo, Western New York, Upstate New York, the Niagara Frontier, Southern Ontario, other Great Lake cities, etc. Events take place on the first Thursday of every month (for one night only) in the Hallwalls Vault, and feature performances, live music, readings, and film and video screenings. In addition, some opportunities are available for innovative, month-long, site-specific installations, which open on a **First Thursday** evening and are then accessible for public viewing during other Vault events. Proposals should be sent to Edmund Cardoni, **FIRST THURSDAY**, c/o Hallwalls Contemporary Arts Center, 700 Main Street, Buffalo, New York 14202.

## A CALL FOR WORK WAYS IN BEING GAY

Hallwalls is seeking contributions from performers, writers, musicians, and media artists for its second biennial festival of work by and about lesbians and gay men, to be presented in the fall of 1990. Interested artists should submit a proposal, resume, and documentation of past or present work to: **WAYS IN BEING GAY**, c/o Hallwalls Contemporary Arts Center, 700 Main Street, Buffalo, New York 14202. The deadline for submissions is **June 10, 1990**. The series is being collectively curated; proposals will be forwarded to the appropriate programmer. Works which are not selected for inclusion will also be considered for possible presentation at a future time. Artists who would like their supplementary materials returned should include a SASE.

## OPEN CALL FOR SUBMISSIONS WESTERN NEW YORK SLIDE FILE

Under the auspices of the Artist's Advisory Board, Hallwalls maintains a registry of works by artists from Buffalo and Western New York. Utilized by the Exhibitions Curator, as well as regional curators and gallerists, this valuable resource is updated on an ongoing basis. Area artists are invited to submit a representative selection of slides and/or photos along with a biography which will be retained and placed on file. All submissions should be addressed to **Western New York Slide File**, c/o Hallwalls Contemporary Arts Center, 700 Main Street, Buffalo, New York 14202.

## PROPOSALS SOUGHT FOR ROCHESTER WINDOW PROJECT

The **Window Project** is a non-profit organization devoted to the temporary presentation of work by artists engaged in all disciplines. Providing a venue in a city where space seems to be at a premium, this project is aimed not only at artists who normally work in installation and site-specific contexts, but also at those artists interested in experimenting in work for the public area. Collaborations between artists working in either the same or different disciplines are also encouraged. A current resume, a written description of the project, appropriate visual or audio documentation of the proposed project and past work, along with an estimated project budget should be included in all submissions. All submissions should be addressed to Danica Eskind, c/o The Window Project, 200 Rockingham Street, Rochester, New York 14620.

## INTERNSHIPS FOR COURSE CREDIT AVAILABLE

Hallwalls is offering internships for the summer and the fall semester for students interested in gaining valuable work experience in the areas of visual arts exhibition, media presentation and production, performance, public relations, graphic design, and general arts management. Interns will be expected to devote approximately ten hours per week and can earn 3 academic credits for their work, by prior arrangement with their college or university faculty members. Selection will be based upon prior experience, references, and commitment to the arts. Internships will be supervised and evaluated by the Hallwalls staff. Interested students should send a cover letter and a resume with references to Edmund Cardoni, Hallwalls Contemporary Arts Center, 700 Main Street, Fourth Floor, Buffalo, NY 14202.

This calendar is printed on recycled paper.

# Grant News

## LAST CHANCE! FILM REGRANT FOR WESTERN NEW YORK FILMMAKERS

Hallwalls is pleased to announce that five to nine grants in amounts ranging from \$1000 to \$2000 each will be awarded to independent filmmakers residing in Allegheny, Cattaraugus, Chautauque, Erie, Genesee, Livingston, Monroe, Niagara, Orleans, or Wyoming Counties. Grants are for development, production, and/or post-production of specific film projects. Hallwalls Film Regrant Program, now in its third year, is funded in part with a grant from the Film Program of the New York State Council on the Arts. To receive an application form or further information, contact Jurgen Bruning at Hallwalls, (716) 854-5828. Please note that VHS format is preferred for work samples submitted on videotape. The application deadline is **June 30, 1990**.

## HALLWALLS AWARDED GRANT BY FORD FOUNDATION FOR BORDER ART PROJECT

Hallwalls is pleased to announce a generous grant from **The Ford Foundation** for an interdisciplinary project to take place in the Summer and Fall of 1991. This grant of \$36,000 has been awarded by The Ford Foundation's newly established **Alternative Arts Organizations**

### Commissioning Program.

Hallwalls has commissioned the acclaimed San Diego-based **Border Art Workshop/Taller de Arte Fronterizo (BAW/TAF)** to work with Western New York artists and other arts organizations on a major project that will include a performance tour of migrant farmworker camps in the region, as well as exhibitions, installations, media works, and performances at various sites in the city of Buffalo. The subjects of the project will be migrant work, the *maquiladora* system of manufacturing by which many plants formerly located in Buffalo and other industrial cities have been relocated to Mexican border towns to take advantage of the underpaid labor available there, and border culture and politics in general.

BAW/TAF, a multi-cultural activist collective of performers, visual artists, and media makers has achieved international recognition for its performances, installations, site specific

actions, videotapes, controversial public art projects, and street theater, mainly in the San Diego/Tijuana border region. They are currently making preparations for a NEA-funded project entitled *Border Sutures*, a zig-zag bus tour back and forth across the entire U.S./Mexican border from the Pacific Ocean to the Gulf of

Mexico intended to symbolically stitch together the wound as well as to investigate and expose various facts of border life. Also this summer, they will be representing the U.S. in the *Aperto* section of the Venice Biennale, along with *Gran Fury*, the visual artists wing of ACT-UP. The presence of these two groups at the Biennale, along with that of Jenny Holzer in the official American pavilion--an installation organized by Albright-Knox curator Michael Auping--highlight the current re-politicization (and revitalization) of American art.



Yareli Arizmendi and Michael Schnorr of Border Art Workshop near Colonial Libertad in Tijuana, 1989

Next summer's Ford Foundation-funded BAW/TAF project for Hallwalls will for the first time extend the group's field of action to the northern border, and will connect such issues as the loss of manufacturing jobs here (and the increasing number of Mexican migrant workers picking New York State produce in nearby rural counties, many of whom actually work at the relocated Trico plant in Matamoras during the off-season!) with conditions on the southern border. Watch next season's calendars for announcements of ways in which Buffalo artists and arts organizations, solidarity organizations, labor unionists, and others can participate in this project which will cross (or simply disregard) the border between artistic and political action.

## Hallwalls CONTEMPORARY ARTS CENTER

**GALLERY & VIDEO VIEWING ROOM/4th floor**  
**HOURS:** Tuesday through Friday, 12 noon to 6 p.m.  
Saturday, 1 to 5 p.m.  
**ADMISSION FREE**

**OFFICES/4th floor**  
**HOURS:** Monday through Friday  
9 a.m. to 5 p.m.

**THE VAULT/2nd floor**  
Performance & screening space  
see listings for times & ticket prices  
(Hallwalls accepts Arts Council vouchers)

**TELEPHONE**  
(716) 854-5828

## STAFF

Christine Tebes	Executive Director
Edmund Cardoni	Program Director & Writers
Elnora Banks	Curator
Jürgen Brüning	Office Manager
Paul DeFrain	Film Curator
Paul Dickinson	Photographer
Ronald Ehmke	Technical Director
Alex Gelencser	Performance Curator
Christine Hill	House Manager
Cheryl Jackson	Video Co-Curator
Barbara Lattanzi	New Forms Grant Coordinator
Randy Loudenslager	Video Co-Curator
Don Metz	Exhibitions Assistant
Zonya J. Rivera	Music Curator
Brian Springer	Cafe-Teatro Coordinator
	Cable TV Producer
	& Video Editing Coordinator
Jon Stout	Publicist
Maria Elena Venuto	Technical Assistant
Marion Ware	Video Editing Coordinator
Charles A. Wright Jr.	Exhibitions Curator

### INTERNS

Kate Anderson	Cable TV Intern
Brian Jon	Performance Intern
Karen Lichtman	Publicity Intern
Nathan MacFadyen	Computer Intern
Orrin Pava	Publicity Intern
Nick Pietrocchio, Jr.	Film Intern
Tracy Sadeghian	Exhibitions Intern
Jennifer Thomas	Performance Intern
Paul Vanouse	Exhibitions Intern
Julie Zabinski	Exhibitions Intern

## VIDEO EDITING

### HALLWALLS VIDEO EDITING WORKSHOPS

The Hallwalls video editing facility was established to serve primarily independent media art projects by offering access to 3/4" editing at low, subsidized rates. Access is by proposal and depends on prior knowledge of the equipment. Workshops are offered regularly in **BASIC EDITING**, using the Sony RM440 system, and **ADVANCED EDITING**, using the digital timebase corrector (TBC) and character generator.

To reserve editing time or space in a workshop, or for further information, contact Video Editing Coordinators Brian Springer or Marion Ware at Hallwalls, 854-5828, Monday through Friday, 4 to 7 p.m.

### VIDEO EDITING WORKSHOPS

Basic Video Editing with 3/4" & RM440 System:

ARRANGED UPON REQUEST IN JUNE/CLOSED IN JULY  
Fee: \$15.00

Advanced Editing with Video Typewriter & Digital TBC:

ARRANGED UPON REQUEST IN JUNE/CLOSED IN JULY  
Fee: \$10.00

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