



**WOW
Cafe**

HALLWALLS
CONTEMPORARY ARTS CENTER

OCTOBER 1987



HI, THIS IS JUDY!

WOMEN MAKING AND BECOMING ART

October 2-18

"Hi, this is Judy!" is a phrase used by the female employees of a large, successful, national American corporation. It is not used by choice, but is a condition of employment. Even if your name is Sarah, you must answer the phone as Judy (most females in this corporation are hired as salespeople who work expressly over the phone). Why Judy? The corporation did a nationwide survey and found that the name Judy conjured up images in peoples' minds of a woman who was bubbly, but competent; extremely friendly, but sincere; buxom, but modest; white and conservative, but open-minded. Judy is the perfect receptionist. She is the quintessential secretary. She is sharp, but she is not threatening to her male or female associates or superiors. It is this artificial, cultural construction of woman that this 2-week-long, city-wide festival of feminist cultural arts will attempt to critique, co-opt, and redefine. This festival was coordinated and conceived by the Graduate Group for Feminist Studies at SUNY/Bufalo. Listed below are the events which will take place at Hallwalls; for information about the full schedule of events, please call 636-2546 or 636-2108 and, if you dare, ask for Judy.

This festival was organized by the Graduate Group for Feminist Studies, and is co-sponsored by Hallwalls, Just Buffalo, Squeaky Wheel, EMMA, Niagara Erie Writers, Common Ground, Bethune Art Gallery, Artists Gallery, and SUNY at Buffalo Women's Studies.

FILM
Monday, October 5
7:00 p.m.

SOFT FICTION
(1979, B&W, 54 min.)
Directed by
Chick Strand

"Chick Strand's *Soft Fiction* is a personal documentary that brilliantly portrays the survival power of female sensuality. It combines the documentary approach with a sensuous lyrical expressionism. Strand focuses her camera on people talking about their own experiences, capturing subtle nuances in facial expression and gestures that are rarely seen in cinema. The title *Soft Fiction* works on several levels. It evokes the soft line between truth and fiction that characterize Strand's own approach to documentary, and suggests the idea of softcore fiction, which is appropriate to the film's erotic content and style." — Marsha Kidner, *Film Quarterly*

8:15 p.m.
**A FILM ABOUT A
WOMAN WHO . . .**
(1974, B&W, 105 min.)
Directed by
Yvonne Rainer

Yvonne Rainer's second feature film grew out of the live performance "This is the Story of a Woman Who . . ." (1973), and incorporates complicated layerings and juxtapositions of narrative elements — slides of images and of typewritten texts, spoken or written texts (as opposed to dialogue), music, stills from films, performances of earlier works, recollections of previous performances, etc. Rainer combines autobiographical materials with those of fiction and documentary, in order to avoid being self-indulgently personal, as well as to handle "ideas of passion, of love and ambivalence" in ways which are novel and viable.

\$3.00/\$1.00 Hallwalls members

FICTION
Wednesday,
October 7
8:00 p.m.
JANE BRAKHAGE

Jane Brakhage spent many years in Lump Gulch, high in the Colorado Rockies. She is now driving around America, living and writing in her car. Her work can currently be found in nearly any issue of *Rolling Stock*, *Motion Picture*, and *Peak to Peak*, and in many wonderful but obscure periodicals now out of print, as well as in *Blatant Artifice*, Hallwalls' most recent anthology of contemporary fiction. Jane Brakhage will read stories from Lump Gulch and the road.

\$3.00/\$1.00 Hallwalls members

PERFORMANCE
Saturday, October 10
9:00 p.m.
\$4.00/\$3.00 students and Hallwalls members

WOW CAFE COMES TO BUFFALO
with
Carmelita Tropicana

Best described as "a force more than a place," New York's **WOW CAFE** has been presenting alternative and experimental theater, performance, and music since 1980. Although there is no single vision or perspective behind the works of this collectively-run organization, the hallmarks of what might be called the "WOW aesthetic" are a strident, feminist investigation of the media-generated myths surrounding gender and sexuality in contemporary America, coupled with an anarchic, often outrageous sense of humor. WOW has brought the world such beloved creations as country singer Tammy Whynot, Sister Theresa and the Jew-Girl Band, and Holly Hughes' acclaimed lesbian soap opera, *The Well of Horniness*. The acts appearing as part of Hallwalls' cabaret presentation offer the Buffalo community a rare opportunity to sample the best in politically-motivated East Village performance.

Carmelita Tropicana, the rude, wacky, and politically incorrect Latina lesbian comic who will serve as the featured performer of the evening, says she uses her work to "explore the realities of people who sing, people who are in the rodeo, people who have long hair and people who host TV cooking shows."

EXHIBITIONS

LOTTO AS METAPHOR

September 18 - October 30

Guest-curator: Robert Longo

Featuring work by Lou Acierno, Kevin Carter, Jem Cohen, Amber Denker, Laura Emrick, Rick Franklin, Aki Fujiyoshi, Stacy Godlesky, Michael Horvath, David Goldsmith, Kirsten Mosher, Michael Minelli, James Schmidt, David Nyzio, Catherine Owens, Michael Morris, Jim Sheppard, Anne Suprenaut, Rirkrit Tiravanija, Seth Tobocman, Cliff Wang, and Dale Wilhelm, Kenneth Goldsmith.

"This show is a random sampling of works that have emerged out of the burden of careerism and commercialism in the art world. For most of the artists in the show, this is their first public showing. Though it is their first show, I believe that many out of this group will survive, grow, and continue to contribute important works in the bigger picture.

Rather than lumping them all together or packaging them under one simple aesthetic, a creative diversion in the works represents a diversion in contemporary vision and life. If similarities exist between artists' works, it is not necessarily self-consciousness or trend but the demand of time.

The spirit behind this show is to give an opportunity to view works that are aggressive, thoughtful and generally have no outlet."

— Robert Longo

Guest-curator Robert Longo founded Hallwalls in 1974 with Charles Clough. Since that time he has established himself as one of the most significant artists working today. He has had numerous exhibitions in the U.S. and Europe, as he has simultaneously produced multi-media performances and films. His newest performance, *Killing Angels*, will premiere at the Burchfield Center on October 16-17, 1987.

Gallery Hours - Tuesday: 12:00-6:00 p.m.; Saturday: 1:00-5:00 p.m.

FICTION DICTION

M. Kasper and Ron Kolm present

Treasures of Fringe Publishing

Tuesday, October 27

8:00 p.m. \$3.00 / \$1.00 Hallwalls Members and Students

M. Kasper is a fiction writer, graphic artist, and book art maker and collector from Western Massachusetts. His published books of illustrated short prose include *Border Crossing*, *Chinese English Sentence Cards*, *Billy: Turn Down That TV!* and *All Cotton Briefs*.

Ron Kolm is a writer, editor, veteran bookmonger, small press maven, and book art aficionado from New York City. His own writing and "text with graphics" can be found in many New York magazines, including *Raw*, *Semiotext(e)*, *Zone*, *New Observations* and *Benzene*. He is editor and publisher of *Low-Tech Press*, associate editor of *Appearances*, a magazine of the visual arts and writing, and a contributing editor of the NYC arts monthly *Cover*.

Both writers will read from their short prose and come laden with those selections from their vast collections of artists books and literary arcana to show and tell.

FILM

THE CUTTING EDGE

NEW FILMS FROM INTERNATIONAL FILMMAKERS

September 25 - October 9

The *Cutting Edge* is a national touring program of contemporary films from Europe, Asia, and Latin America which are recognized by the international critical community to be of the highest artistic quality, but which have been judged too risky for commercial distribution. This series was organized by Wendy Lidell of the New York City-based "International Film Circuit," an organization founded to foster a viable semi-theatrical circuit for foreign films which would not otherwise be seen in the United States. This program is co-sponsored locally with UAB Film Program/SUNY at Buffalo. Films screened at SUNYAB are 35mm prints; films screened at Hallwalls are 16mm prints. All films have English subtitles.

Thursday, October 1

7:00 and 9:30 p.m.
Woldman Theater/SUNYAB

Admission: \$3.00/\$1.00 members and students

GENESIS (India, 1986, 105 min.)
Directed by Mrinal Sen



A weaver and a farmer live on the edge of the desert. Their only contact with civilization is through a trader from a nearby village. One day, a woman wanders into the men's world, and her presence slowly disrupts their routine existence, first by brightening it, and then irrevocably tainting it with jealousy as both men fall in love with her. When the woman becomes pregnant, the men fight to the death. The woman flees, and the trader conquers the land with his army. This knowing parable about the rise and fall of humanity suggests that even though the poor can try to build their own separate communities, evil manages to find a way in.

Mrinal Sen is one of India's most important directors, and has made over 25 films. *Genesis* is Sen's first European co-production, and the collaboration has enabled him to produce his most technically perfect film to date. Music by Ravi Shankar.

Friday, October 2
7:00 and 9:30 p.m.
Woldman Theater/SUNYAB
\$3.00/\$1.00 Hallwalls members



SUBURBAN ANGELS

(Brazil, color, 104 min.)

Directed by Carlos Reichenbach

Named Best Film at Brazil's 1987 Gramado Film Festival, *Suburban Angels* is a drama based on the real lives of school teachers who try to maintain a sense of dignity as they struggle to survive on the sprawling periphery of metropolitan Sao Paulo. In its frank portrayal of love and violence among urban Brazil's lower-middle classes, the film expands and deepens the treatment of sexual politics previously explored by director Carlos Reichenbach. *Suburban Angels* is a consummately realistic film from one of Brazil's most celebrated experimental filmmakers, and as such, succeeds at what the director calls his desire to make popular movies: "films about cinema which do not speak of cinema."

Six friends spend the day in a house near Amsterdam. They talk, drink too much, and quarrel. Though structurally reminiscent of *The Decline of the American Empire*, a pensive and intelligent script, a complete absence of misogyny even while masculinity comes under scrutiny, imaginative camerawork, and some of Holland's leading actors make *Second Wind* a far more profound and provocative experience. There are people with more than sex on their minds. Former militants of the sixties and seventies now at the peak of their careers, these artists and intellectuals worry as much about nuclear war as they do about their relationships. They suppress their emotions and bury their passions with cynicism. Unable to cry out for help, they contain their crises with a complex array of psychological defenses, creating a self-examination of the highest order. This is Gerrard Verhage's first feature film, although he has made numerous shorts and documentaries, and directed several plays.

Tuesday, October 6

7:00 and 8:30 p.m.

Hallwalls Admission: \$3.00/\$1.00

SECOND WIND

(The Netherlands, 1985, color, 77 min.)

Directed by Gerrard Verhage

Friday, October 9
8:00 p.m.
Woldman Theater/SUNYAB

Admission: \$3.00/\$1.00

HORSE THIEF

(People's Republic of China, 1985, color, 98 min.)

Directed by
Tian Zhuangzhuang

Horse Thief is part ethnographic spectacle, cast entirely with ethnic Tibetans, and replete with panoramas of the rugged Tibetan landscape, Buddhist rituals, and local customs; and part auterist narrative, or at least impressively so in the context of contemporary Chinese cinema. The story, such as it is, revolves around a man named Rorbu, who once stole a horse, and is therefore driven out of the tribe by the local headman to live with his family in harsh isolation. Rorbu repents after the death of his son, but the tough Tibetan winter drives him to steal again after the birth of his second son.

FILMS BY THE BROTHERS QUAY

October 30 - November 5

The Brothers Quay are 39-year-old identical twins, who dress alike, and keep their first names to themselves. They also make fluid, hypnotic puppet films rife with unsettling images, and utilizing a canon of highly personal symbols. Flapping butterfly wings, lengths of material pulled from thin air, floating scissors, palpitating meat, boys with the tops of their heads sliced off, maps and map pins, dandelion down, and oddball mechanical contraptions constitute some of the more prominent motifs.

American born, residing in England, they cling to Eastern Europe; the Bros. Quay bury the sense of play endemic to animation inside their serious fascination with the ghosts of creativity like Bruno Schulz, Jan Svankmajer and the intimate hobgoblins of work and the imagination. Their mottled-gray vision is alive with microscopic enigmas, as if they were making documentaries of the psyche. The Quays' visuals are so striking, they not only bring to mind Bunuel, but also every other Surrealist artist, from Marc Chagall to Hans Bellmer, the German photographer of the 1930s who shot a kinky series of photos with a nude life-size doll. Their films have a curious affinity with the organic rot of David Lynch's movies, especially *Eraserhead*. While the Quays' films may not be everyone's fur-lined cup of tea, they are without a doubt some of the most accomplished and inspired animation being done today.

Four short films, together running 75 min., will be screened without intermission each night.



THE CABINET OF JAN SVANKMAJER (1984)

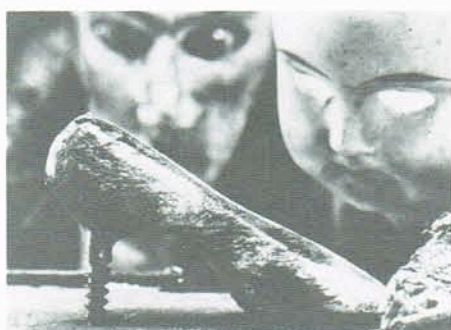
The Cabinet of Jan Svankmajer is an homage to the Surrealist Czech animator Jan Svankmajer, a great influence on the Quays. With no linear narrative to speak of, *Cabinet* is a series of dreamlike encounters between Svankmajer (presented as a benign mad scientist) and a porcelain-headed boy. Svankmajer, with a skull-like face and an open book for hair, instructs the boy in the art of conjuring images. At one point, Svankmajer opens the top of the boy's skull and seals his cranium with a book, thereby infusing the boy with the vision and the knowledge he needs to make his own pictures.

THE EPIC OF GILGAMESH (1985)

The Epic of Gilgamesh is truly bizarre. It concerns a tricycle-riding clown with a head like a distorted Picasso portrait, who sets a trap for a winged monster. The monster, with a face like H.R. Geiger's *Alien* creature, is attracted to a piece of pulsating meat in the table drawer. When the monster opens the drawer, the trap is sprung, flinging the monster into an overhead set of power lines. The clown ties up the stunned monster and cuts off its magnificent wings with scissors. In *Gilgamesh* the Quay's wild imagination and amazing fluid shot construction give rise to a perverse microcosm which is almost comic in its cruelty.

STREET OF CROCODILES (1986)

Street of Crocodiles is based on themes from stories by Polish writer Bruno Schulz. *Crocodiles* opens with a live actor peering into an old Kinetscope. An anonymous globule of spit falls into the machine and brings to life the world hidden inside. The world unravels, decomposes, shifts; dust clings to ancient, useless machines; and humans are literally worn down, their heads removed by tailors with the eyeless faces of porcelain baby-dolls, who also thrust steel pins into a large, wet live. If it's Doomsday, this must be Eastern Europe.



NOCTURNA ARTIFICIALA (1979)

Nocturna Artificiala/Those Who Desire Without End, the Quays' first film, proposes a deliberate return to the "heroic" themes and motifs of Surrealist activity in the twenties.

Friday and Saturday: 8:00 and 9:30 p.m. Sunday - Thursday: 7:30 p.m.
Admission: \$3.00/\$1.00 Hallwalls members

THE ATROCITY EXHIBITION featuring Richard Kern



Casandra Stark in *Submit To Me Now*

Saturday, October 31
11 p.m.
The Jam, 729 Main St.
\$4.00 General Admission

Richard Kern's Super-8 films are like nasty little nightmares in which our dingiest, most repressed fantasies are realized. Kern will present his most recent work, including *You Killed Me First* (with Karen Finley), *Death Valley '69* (music video for Sonic Youth), *The Right Side of My Brain* and *Fingered* (both with Lydia Lunch).

In addition will be featured Kern's most recent foray into the music scene, the Western New York premiere of his new band *Black Snakes*.

This Halloween extravaganza will also feature the premiere of a new local band, *The Jack Lords*, as well as multi-media installations by *How to Have Fun Productions*.

A night of fear, not to be missed!

MUSIC

THE STATE UNIVERSITY OF SAO PAULO PERCUSSION ENSEMBLE

Saturday, October 17
9:00 p.m. \$3.00/\$1.00 members

The State University of Sao Paulo Percussion Ensemble, a contemporary group from Brazil, is led by former Buffalo percussionist John Boulder. This performance will be augmented by members of the S.E.M. Ensemble performing a new work by Petr Kotik.

TOM GURALNICK AND THE MOBILE SAXOPHONE UNIT with Marion Brandis

Friday, October 23
8:30 p.m.
\$3.00/\$1.00 members

The Mobile Saxophone Unit is comprised of tenor and soprano saxophones as well as various reed instruments, including Guralnick's Vacuumphones. All of the instruments are equipped with a changing array of mutes and sound-altering devices of his own design and are mounted on a 10-square-foot sculpture structure.



Tom Guralnick in performance

CURLEW

Curlew is a New York-based quintet, which with its eclectic, electric and energetic fusions of rock, funk, jazz and new music, has been compared to Ornette Coleman's *Prime Time*, Philip Wilson's *Deadline*, and the *Decoding Society*. Their influences swell from a who's-who of pop culture to the avant-garde ledge, including Captain Beefheart, Miles Davis, Ornette Coleman, Materials and Fred Frith.

Curlew features George Cartwright (alto saxophone), Davey Williams (guitar), Wayne Horvitz (synthesizer), Pippin Barnett (percussion), and Tom Cora (cello).

Saturday, October 24
8:30 p.m.

Admission: \$3.00/\$1.00 members

PERFORMANCE

THE LAB: No Way Now

Sunday, October 4
5:00 p.m.

Free

An open-ended, ongoing experiment in participatory music, movement, and media improvisation. Newcomers are welcome, and are invited to bring art- (and/or noise-) making devices of any kind.

VIDEO

The Amazing Voyage of Gustave Flaubert and Raymond Roussel

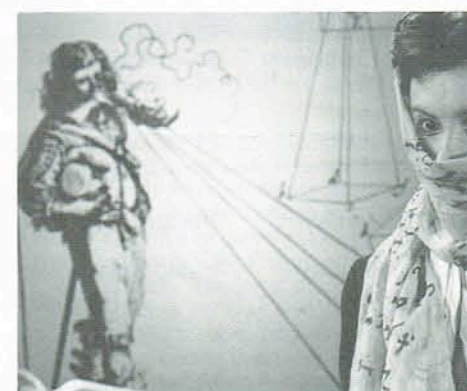
A feature-length video work presented in-person by Steve Fagin

Premised on the fictitious association of two historical literary figures, *The Amazing Voyage of Gustave Flaubert and Raymond Roussel* allows the spectator to journey through a phantasmagoric landscape of Western European culture as sifted through the libidinal net of the unconscious. This feature-length video essay/narrative is "organized around the writings and lives of two solipsistic, indulgent, maternally obsessed personalities who, as it has been said of Balzac, 'saw nothing but remembered everything.' The mood of the tape fluctuates from vaudeville to opera and the narrative unfolds in the form of letters, diary entries and postcards—all fictitious." (Steve Fagin)

The post-modern treatment of the biographical genre has developed as a vehicle to examine "concerns about the illusory notion of personal identity, an identity that was constructed by bourgeois culture of emergent capitalism and seems to be undergoing a schizophrenic disintegration in our era." (—from an essay by Christine Tamblyn, *Afterimage*, Summer, 1987). *The Amazing Voyage* becomes a meditation on the video apparatus as a fantastic image of death that recycles, recombines, resurrects, and resonates the dead artifacts and past discourses of collective memory—here, an eclectic array of received ideas and images: famous paintings, avant-garde and Hollywood films; portraiture photography, vaudeville, historical costume, opera, rock 'n roll, as well as the academic discourses of structural linguistics, anthropology, and psychoanalysis.

Thursday, October 8
8 p.m.

\$3.00/\$1.00 members



VIDEO VIEWING ROOM

AUDIENCE AS PROTAGONIST: Getting Into the Picture

This exhibition which continues through October 30 features videotapes that "step back" to include the audience in the frame of reference, or which foreground audience expectation and engagement as a performative, self-conscious role.

Daily, during regular gallery hours. Video Viewing Room/4th floor

Free

Featured videotapes:

I Ride a Pony Named Flame (1987) 10 min.,
by Margaret Ahwesh.

Joan Does Dynasty (1986) 28 min.,
by Joan Braderman.

Face Fear and Fascination (1984) 32 min.,
by Tony Cokes.

Because I Know . . . And You Don't (1984)
5 min., by Paul Landon.

The Touch (1986) 3 min., by Ligorano/Reese.

Sister Suzie Cinema (1985) 30 min.,
by John Sanborn.

Untitled video (circa 1973) 3 min.,
by William Wegman.

HALLWALLS
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Richard Kern on location for *Fingered*, a film starring Lydia Lunch to be featured at *The Atrocity Exhibition*, a late-night Halloween show.



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Margie Strosser in *I Ride A Pony Named Flame* by Margaret Ahwesh. See "Video Viewing Room" for details.

LECTURES AND WORKSHOPS

CRITICAL ISSUES
Wednesday, October 14
 8:00 p.m.

"NO THEORY"

a gallery talk about art and ideology by **Alan Sondheim**

Alan Sondheim, Hallwalls' new Artistic Director, will discuss the relationship of theory to the work of art, focusing on its implicit political agenda. Mr. Sondheim will construct a multi-media gallery presentation incorporating salient examples of contemporary art.

VIDEO EDITING WORKSHOPS

Hallwalls' Video Editing Suite is up and running again this Fall. Daily access to the basic 3/4" system is available for independent artists' and non-profit institutional projects. Access is by proposal and dependent upon prior knowledge of the editing system.

Hallwalls' Editing Suite Coordinators continue to offer **Basic Editing Workshops** twice monthly as an orientation to the equipment and basic editing. This month's workshop dates are:

TUESDAY, OCTOBER 6
AND THURSDAY, OCTOBER 22

Workshops run three hours (6-9 p.m.). Capacity is limited, so advanced registration is required. Workshop fee is \$15.00.

Hallwalls is a member of the National Association of Artists' Organization and Media Alliance.

OCTOBER

1	Thursday	Film: Genesis (Woldman Theater)	7:00, 9:30 p.m.
2	Friday	Film: Suburban Angels (Woldman Theater)	7:00, 9:30 p.m.
4	Sunday	Performance: The Lab	5:00 p.m.
5	Monday	Film: Soft Fiction A Film About A Woman Who . . .	7:00 p.m. 8:15 p.m.
6	Tuesday	Video Editing Workshop Film: Second Wind	6:00 p.m. 7:00, 8:30 p.m.
7	Wednesday	Fiction Diction: Jane Brakhage	8:00 p.m.
8	Thursday	Video: The Amazing Voyage of Gustave Flaubert & Raymond Roussel	8:00 p.m.
9	Friday	Film: Horse Thief (Woldman Theater)	8:00 p.m.
10	Saturday	Performance: WOW Cafe	9:00 p.m.
14	Wednesday	Critical Issues: "No Theory," talk by Alan Sondheim	8:00 p.m.
17	Saturday	Music: State University of Sao Paulo Percussion Ensemble	9:00 p.m.
22	Thursday	Video Editing Workshop	6:00 p.m.
23	Friday	Music: Tom Guralnick & the Mobile Saxophone Unit	8:30 p.m.
24	Saturday	Music: Curlew	8:30 p.m.
27	Tuesday	Fiction Diction: "Treasures of Fringe Publishing " with M. Kasper & Ron Kolm	8:00 p.m.
30	Friday (through Nov. 5)	Film by the Brothers Quay	Fri. & Sat: 8:00; 9:30 p.m. Mon. to Thurs.: 7:30 p.m.
31	Saturday	Halloween party featuring films by Richard Kern (The Jam, 729 Main)	11:00 p.m.

HALLWALLS STAFF

Christine Tebes	Executive Director
Alan Sondheim	Artistic Director
Barbara Lattanzi	Technical Director and Associate Video Curator
Diane Wiedenbeck	Office Manager/Publicist
Catherine Howe	Exhibitions Curator
Edmund Cardoni	Fiction Diction Curator
Steve Gallagher	Film Curator
Don Metz	Music Curator
Ronald Ehmke	Performance Curator
Chris Hill	Video Curator
Armin Heurich	Video Editing Coordinator
Donna Kapa	Video Editing Coordinator
Cheryl Jackson	Education Coordinator & Technical Assistant

PROGRAM ASSISTANTS

Patrick Mills	Exhibitions
Dawn Dumpert	House Manager

Hallwalls' programs of contemporary art are made possible by grants from the National Endowment for the Arts, Washington, D.C., a federal agency; the New York Council on the Arts; the New York State Council for the Humanities; Erie County, N.Y.; the City of Buffalo; Film/Video Arts, NYC; and by contributions from corporations and foundations including: Action Data Systems, Cameron Baird Foundation, Buffalo Foundation, Graphic Controls Corporation, Greater Buffalo Press, Half n' Half Trading Co., The Seymour H. Knox Foundation, Eckel Florist, M & T Bank, Metropolitan Life Foundation, Rockefeller Foundation, Tops Friendly Markets, and the Margaret L. Wendt Foundation.

SUPPORT HALLWALLS — BECOME A MEMBER!

Categories of Memberships: \$15 Participating (two days of volunteer work/year);
 \$25 Individual; \$35 Family; \$50 Supporting; \$100 Associate; \$300 Life

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