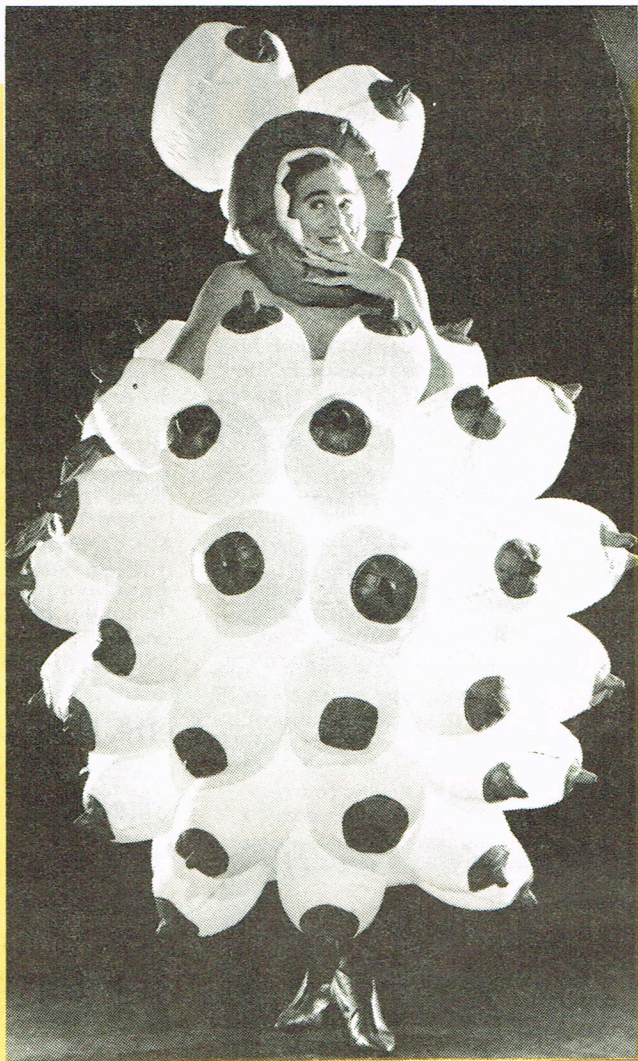


Pat
Oleszko
in



Pat Oleszko as "Udder Delight"
Photo: Neil Seltrik

HUMOR'S
"THE ODDITY"
the myth dismissed by
demystifying ms.

Performances: Friday, March 31 and Saturday, April 1
8 p.m. \$5/\$3 members
Exhibition: April 4 - 28
organized by Catherine Howe

This specially commissioned work by Pat Oleszko will be a new, bigger-than-ever gallery installation and performance all rolled into one. The gallery will be transformed for this investigation into the return of "Home-r-lessness" in contemporary terms, updating the antiquated through our culture's technologies and popular stereotypes.

"The Oddity, a Trojan poseur of epic proportions," together with "Sy Clops, the imposing omniscient (a simple of society: head like a TV, body of waste)," will spring to life, animated (like all the various characters) by Ms. Oleszko and other live bodies. The supporting cast includes Aeolus, "the legendary old windbag, swine-ing and dining with Circe (another Ms. Tricks of dese guys)," the Sirens, "bare-breasted booties whose tremulous timbre fortells trauma to those that travail," and "Silly & Charybdis, two disparate watery ends," one a horrifying "six-butt puppet who engorges where others disgorge," the other a whirlpool that takes a bath. "Oddity hissself, home at last, slays the slew of suitors in Ithaca, while ever-prescient Penelope looms in the distance."

Humor's "The Oddity" promises to be full of "lithe action and a-sordid other non sense." Along with video, film, music, and her trademark living

sculptures, Ms. Oleszko plans to use certain parts of herself, and correspondent parts of other dare-to-be-bare bodies, to provide comic release. The artist will be in residence at Hallwalls for two weeks prior to the opening/performance to create the visual elements and work with a cast of local performers, so plan on seeing fine examples of local talent, both disguised and unadorned.

All artists, performers, actors, dancers, and daring amateurs who might be interested in working on the installation or playing a part in the performance should contact Catherine Howe at Hallwalls by March 15.

After the two-night-only performances, *Humor's "The Oddity"* will become a viewer-activated gallery installation, open to the public during regular gallery hours.

Pat Oleszko has a large body (of work), dedicated to the proposition that "He who laughs, lasts." Her work in the popular art forums of street, party, restaurant, nightclub, burlesque house, beauty contest, sporting event, and parade have given way to the more prescribed forms of the solo show, films, conventions, gallery installations, and special events. In New York City alone, where she resides, the artist has

done everything from commissioned performances at the Museum of Modern Art to her annual appearance in the Easter Parade. Besides making a spectacle of herself, she has also costumed trees, rocks, fountains, and elephants as commiserate performers. She was chosen for comic relief as part of the U.S. cultural presentation at the 1980 Lake Placid Olympics, and has continuously toured the U.S., Canada, Europe, and Japan, performing at museums, galleries, colleges, and theater festivals. Oleszko's magazine appearances cover a similar range, from features in *Penthouse*, *Oui*, and *Esquire* to covergirl for *Ms.* (as the Statue of Liberty), *Artforum*, and *Sesame Street*. She has made over 26 short films (one of which was shown on the recent HBO special, *Bette Midler's Mondo Beyondo*), and has received numerous awards and grants, including fellowships from CAPS, NEA, and DAAD, the last of which enabled the artist to spend a winter in "Brrrlin." This experience provided the material for "Fools Russian," the performance she played to packed houses here at Hallwalls during our co-hosting (with CEPA) of the national NAAO convention back in 1986. Her typographical tower-de-farce, "Whirled Trade Center 1 & 2," appears in the latest issue of *Blatant Artifice*.

1989

MARCH

HALLWALLS
CONTEMPORARY ARTS CENTER

LOOKING EAST

FILM
VIDEO
FICTION
POETRY

ASIAN FILMS ON AMERICAN SCREENS

In March, Hallwalls initiates a series of films from Asia. In spite of the volume of production in Asian Cinema, relatively little is known to American audiences. Filmmakers like Kurosawa and Oshima have had their releases, as have the well known Kung-Fu films, but what is known about other filmmakers? Just now there is

a big wave of new films from China and Japan, with Zhang Yimou's *Red Sorghum* and Juzo Itami's *Tampopo* the best known examples. The latter was one of the most popular foreign films released in the U.S. in 1987. The success was surprising, because very few Japanese comedies have been able to find an audience here.

"The image of the Japanese film for most people in this country was one based on exoticism. The idea that American audiences might not be interested in seeing the problems of contemporary Japan (including modernism

and art, motherhood, and right- and left-wing politics) satirized prevented [Japanese films] from reaching the American audience" (Daryl Chin, *CineVue*, Volume 3, December 1988, published by Asian Cinevision).

The business practice of American distributors reflects this thinking. Period or "allegorical" films are released, but films about contemporary subjects usually have to wait for years or are not released at all. Examples from Japan include films by Sogo Ishii (*Shuffle*, *Half Human*),

Yamamoto (*Carnival of the Night*, *Robinson's Garden*), and Terayama.

"We are left with the fact that movies from Asia are now accomplishing the unusual task of defining new perspectives and new styles, but the audience in the U.S. has not had much of a chance of seeing these new movies. Movies from China, Taiwan, Hong Kong, Thailand, Korea, Indonesia, and the Philippines could find an audience in this country. I hope that American audiences will not be forced to wear racial blinders forever" (Chin).

March screenings feature

THE CRAZY FAMILY (Japan 1984)

directed by Sogo Ishii

9 Thursday 4, 6:30, & 9 p.m.
at Woldman Theatre, Norton Hall,
SUNYAB North Campus
\$2.50/\$2 members and UB students

This event is co-sponsored by UUAB Film Committee.

Sogo Ishii's *Crazy Family* is as radical a rethinking of the Japanese as Ozu's superstylish and westernized '50s films were. *The Crazy Family* is full of Japanese synth-pop and arty MTV camera angles and edits. A sitcom-perfect family moves to the 'burbs to find their bourgeois paradise a site of dis-ease: white ants crawl under the foundation; Mom drinks and wraps her bras around Dad's head in front of guests; Junior isolates himself in a bedroom-cum-high-tech-study-center, avoiding sleep by dropping a knife into his thigh; Little Sis is spoiled and horny. With his apocalyptic climax and peace-on-the-postindustrial-barrens conclusion, Ishii implies that the Japanese preoccupation with perfection and control amounts to a sickness in need of a cure.

Peter Callas

Screening of recent videotapes & Talk on the video image landscape of Tokyo

21 Tuesday 8 p.m.
\$4/\$2

Australian video artist Peter Callas, currently in New York for a one year residency at P.S.1, has been living and working much of the last four years in Tokyo. At Hallwalls he will present his series of densely layered, dreamlike, and often humorous videotapes, many made while in residence at the Marui Department Store in Tokyo (an important media art support system in Japan). He will also talk about an evolving aesthetic and economic commitment to the architectural landscape of video images that is curiously and unabashedly Tokyo. Japan is a society where color TVs can be found in 98% of the households, and people spend more hours in front of their televisions than

we do in the U.S.

Using the Fairlight video instrument masterfully, Callas choreographs a briskly paced montage of textural "screens," sporting iconography derived from the history of popular culture—pre-World War II Japanese comic books, a Japanese children's game known as Menko, and caricatures from Australia. Callas creates video fields of cultural *hanabi* (fireworks), which—when exhibited on monitors embedded in elevator walls and screens designed as outdoor murals—participate in the most recent manifestation of traditional Japanese landscape art. Callas's work could be said to both criticize and stimulate the Japanese obsession with media as "radical" commodity.

Callas has written extensively on the shifting perception of video as image and/or object in the Japanese home and urban architectural landscape, and video's role as a kind of territorial expansionism for the Japanese electronics industry. "In the most recently completed department stores—like the Seibu stores throughout central Tokyo, self-

described as the world's first 'post' department stores—it is evident that Japanese architects are beginning to take video and other image-based media into account in the design of overall architectural structure. Monitors are embedded into the walls, holograms designate toilet gender . . . Ambient images, images of other places, huge images of faces speaking in a foreign language, English, untranslated and incomprehensible, conferring on Japan a sense of international centrality which is an antidote to its historical, self-imposed, peripherality . . . The figure of Woody Allen, dressed as a company executive sitting resolutely at a spartan desk and advertising 'The Delicious Life,' reconfirms the fact that the West, like China before it, can be culturally appropriated without even an inkling of the ironies that the appropriated culture senses . . . This is visibility without confrontation . . ." (Peter Callas, "Structure Without Substance: Video as Architecture," *Artlink*, 1987).

Second SliGtHeT (1988) by Michael J. Collins (on VHS only); "Centripetal Force" *Compilation* (on VHS only); *How To Make Friends* (1987) by Lindel Gum, *Film History, Part 1* (1987) by James Morgan, *Tugging the Worm* (1987) by James Duesing, *Watching TV: Channeled Time/Fantasy Space* (1987) by Pam Falkenberg, *The Zoo* (1987) by Kevin McMahon; "Politics of Information" *Compilation: Race Against Prime Time* (1984) by David Shulman, *If it's too bad to be true, it could be DISINFORMATION* (1985) by Martha Rosler, *Continuous Entertainment* (1987) by Lee Murray and David Smith, *They Say They Will* (1987) by Zone Productions (on 3/4" format only), *Infermental VII* (1988); 3-tape compilation of video by 58 artists from 17 countries, produced and edited for Hallwalls by Chris Hill.

THE FUNERAL (Japan 1984)

directed by Juzo Itami

10 Friday 4, 6:30, & 9 p.m.
at Woldman Theatre, Norton Hall,
SUNYAB North Campus
\$2.50/\$2 members and UB students

Co-sponsored by UUAB Film Committee

Juzo Itami's *Funeral* is a series of joyous contradictions. The movie is about the mad scramble of the members of one affluent, bourgeois family to honor ancient traditions in a Japan that worships its high-technology, fast food, instant replays, cars, and labor-saving appliances as much as it does its ancestors. In the manner of a sceptical documentary, the *The Funeral* covers three days in the lives of Chizuko and Wabisuke, from the afternoon they receive the news of the old man's death until, on the third day, the corpse is finally cremated, the ashes buried, and everyone can go home. In the meantime they have had to deal with a succession of arcane responsibilities and small crises, as well as the logistics of a family reunion and fidgety children.

work from Japan including Sogo Ishii's *The Crazy Family*, Juzo Itami's *The Funeral*, and two programs of short 16mm and super-8 films selected from the **Image Forum** in Tokyo. This organization is very helpful in providing short and experimental films to foreign audiences. The series continues in the fall of 1989 with work by Tsui Hark (Hong Kong), Hou Xiaoxian (Taiwan), Chang-Ho Lee (Korea), and others.

JIKKEN EIGA

The Fourth Japanese Experimental Film Show

Program 1: Super-8

14 Tuesday 8 p.m.
\$4/\$2 members

Transformation Piece No.3—Mix Juice (Keita Kurosaka)
He Was Here and You Are Here (Karuka Doi)
Ohme Front (Kazuko Kinoshita)
Aga (Kazuhiro Sekiguchi)
Continuous Quadrilateral (Ippei Harada)
Perpetual line (Yukio Hiruma)

Program 2: 16mm

15 Wednesday 8 p.m.
\$4/\$2

Model (Makoto Tezuka)
Engram (Toshio Matsumoto)
A Cinedoer (Junichi Okuyama)
Shi-Shosetsu (Nobuhiro Kawanaka)
Random Psalm (Harumi Fujii)
Te-Kuzure (Shiroyasu Suzuki)



Catherine Liu

Fred Wah

Readings by
Catherine Liu & Fred Wah

20 Monday 8 p.m.
\$4/\$2

Catherine Liu left China at an early age to live and write in New York. She is one of the latest wave of new writers publishing fiction in the Lower East Side fiction magazine *Between C & D*, which this year is celebrating its fifth anniversary, and which has been for all that time a steady source of new writers for the Hallwalls reading series. Liu also writes on art for *Artforum* and *Flash Art*.

Fred Wah, one of Canada's foremost poets, was born in Swift Current, Saskatchewan in 1939. After graduate work took him as far afield as Albuquerque, New Mexico and Buffalo (where he received a Master's degree from UB in 1967), he returned to the Kootenay region of British Columbia. He is the author of thirteen books, including *Waiting for Saskatchewan*, winner of the prestigious Governor General's Award for poetry, and his most recent book, *Music at the Heart of Thinking*. He is currently working on a prose "biotext" and a novel-in-verse. One of his chief interests at present is an electronic database literary magazine which permits exchange of work via computer terminal among writers across North America. The project aptly takes its name from Wah's prairie birthplace, Swift Current.

VIDEO VIEWING ROOM
Home Video Theater, "The Devil's Workshop," & Videotapes You Can Take Home With You!

Open to the public FREE during gallery hours.
March 14 through 24

During the last two weeks of March we are pleased to present a selection of videotapes that showcases the continuing variety of unique video programs at Hallwalls.

For those who do not have cable TV at home, the Video Viewing Room will exhibit a selection of programs from **Home Video Theater**. This public-access cable project, showcasing amateur videos from Buffalo, was produced by Hallwalls' Media-Artist-in-Residence, Brian Springer.

A selection of videotapes from December's **Devil's Workshop: Video/Performance Jam Session**, will also be available for viewing. Participants in this video production event worked on both sides of the camera for projects of their own creation. (See separate announcement for this month's new Video Jam Session event, open to all participants.)

Last season Hallwalls began acquisition of a Video Art Library which is unique in Western New York. VHS tapes of most of these works, by both local and national video artists, are available for home loan. This collection includes: *Weather Diary 4* (1988) by George Kuchar; *Jar Full of Jam* (1988) by Tony Labat; *Tony Labat Compilation: Videos 1980-1986*; *Err-Yay, What Your Problem Is* (with Karen Finley); *Mayami: Between CUD and Action*, and others. *STEW #13* (1988) by Martin Hallinger (on VHS only);

VIDEO PRODUCTION JAM SESSION
12 Sunday 8:00 p.m. to ? Free

We are inviting you to take part with your video production ideas and your (electro-magnetic) energy in this event designed for collective actions on both sides of the video camera. NO PRIOR VIDEO EXPERIENCE IS NECESSARY! We will be each other's performers and camera crew. Bring an idea and you be the director! Hallwalls will provide the equipment, lighting, and blank videotape. Hallwalls will also make dubs in any format for participants who provide a blank videotape.

S-8 X-C: Super-8 Films from across the country

presented by
Bob Brodsky & Toni Treadway

17 Friday 8 p.m.
\$4/\$2 members

Bob Brodsky and Toni Treadway have been working together since 1974 as founders of the International Center for 8mm and Video.

David Attaboy (Steve Rasch, 1987, 2 min., super-8 film to 3/4" video)

A trailer for a pretentious PBS documentary program.

Blues Tropical (Poli Marichal, 1982, 4 min., super-8)

"This piece of work is the first of a series that expresses, explores, and comments on in a very subjective, symbolic, and visual form the bizarre, ambiguous, bitter, exuberant and confused identity of Puerto Rico and the Puertoricans and,

above all, my consciousness within and without. Puerto Rico is a very special nut-house island, our political destiny is a limbo that seems to have no clear solutions, so we just drift along with little turmoils now and then that shake our conscience and leave us more baffled and pessimistic than before. But since we are children of the sun, surrounded by luxurious vegetation and a glorious eternal summer, it is very easy to forget and leave hot issues for tomorrow, ad infinitum. What the hell!" (Poli Marichal).

Novo Dextro: Purity & Danger (Bill Stamets, 1982, 33 min., super-8)

This ethnographic document reports on the America First Committee's anti-queer, 'pro-life' rally in Lincoln Park's free speech area which coincided with the 13th Annual Lesbian and Gay Pride Parade in

Chicago. 'Novo Dextro' is my mystification of the phrase 'new right' (Bill Stamets).

The Jade Goddess (J.J. Connor, 1988, 31 min., super-8) A High-School class takes on a story by Lin Yutang.

New Salem Trilogy (Bruce Wendt, 1982, 23 min., super-8 film to 3/4" video) A visual concerto in three movements.

This screening is presented in conjunction with a Super-8 workshop to be held at Squeaky Wheel Film & Video Coalition, 585 Potomac Street, on Saturday, April 18 from 11—4 p.m. Both events are made possible with support from the International Center for Super-8 and Video and its funders, the N.E.A. Media Arts Program and the Massachusetts Council on the Arts and Humanities, a state agency.

Coming Out and Staying Out:

Films by Barbara Hammer & Jerry Tartaglia

March 18—19

Co-sponsored by the Lesbian, Gay, & Bisexual Alliance of SUNY at Buffalo

Program 1:

Women of Vision

Films by Barbara Hammer

18 Saturday 8 p.m.
\$4/\$2 members

Barbara Hammer's work is experimental lesbian autobiography, containing both outrageous sexual moments and touching sensual feeling. In a culture still starved for lesbian imagery in 1989, it is exciting and even historic to see a movie from 1976 that could not possibly have been made by a straight woman. The program will feature a representative range of past work, along with several newer films, including *Optic Nerve*, *No No Nooky TV*, and *Endangered*, which has been called a "visual banquet" by Bob Reiley of the San Francisco Museum of Modern Art and a "beautiful representation of the state of avant-garde film today" by John Hanhardt of the Whitney Museum. **Barbara Hammer** will be present to introduce and discuss her films.

Program 2:
Short Films by Jerry Tartaglia

19 Sunday 8 p.m.
\$4/\$2 members

Lawless (1977) An improvisational piece of gay theatrics, set against the backdrop of mainstream aesthetics.

Four Elegies (1979, 10 min.) Four brief meditations for camera and light.

Lambda Man (1980, 10 min.) The voice of the narrator questions the cultural myths in which he finds himself immersed.

Frankenstein, Part 1 (1979, 19 min.) This film explores the shadow side of the Self as well as light and shadows.

A.I.D.S.C.R.E.A.M. (1988, 6 min.) AIDS is becoming a convenient excuse to desexualize gay culture and to promote the gradual dismantling of our civil rights. This film is an attempt to help the viewer confront this unpleasant fact.

Fin de Siecle (1989, 9 min.) This film marks the end of a personal cycle, referencing a few cinematic figures of speech.

"I have no real interest in whether Hollywood ever produces the 'Great Gay American Movie.' In fact, the narrative form is a device which reinforces the very thought processes which support the heterocentric social structure. The gay person's window on the world is essentially unique and ought to be celebrated, not assimilated" (J.T.).

PERFORMANCE THE ONGOING SAGA OF CAL-ESTHETICS

Part III: The Final Chapter
6 Monday 7 p.m.

Part IV: Rosemary's Revenge
7 Tuesday 7 p.m.
FREE

Inspired by the success of last fall's *Cal-Esthetics*, an Albright-Knox exhibition of visual art by students at Buffalo's Calasancius School, and *Cal-Esthetics II* (student video works), Hallwalls now presents two more chapters in this ongoing survey of some of the community's youngest artists. These two nights will feature fourteen short live performances by students (ages fifteen to eighteen) in artist **Rosemary Lyons's** art class at Calasancius. Although the performances are likely to vary widely in style and subject matter, they will all be based on works of literature.

MONDAY NIGHT'S LINE-UP: **Zeke Lyons, Margaret Treanor, Amie Worley, Jessica Turnbull, Jennifer Thomas, Nina Bannerjee, Myron Prawak, and Kurt Schneiderman.** TUESDAY NIGHT: **Jon Gobetti, Roman Prawak, Pat Treanor, Mathieu Victor, Cathy Hreschyshyn, Julie Earne, and Scott Then.**

tary about four men: a leader, a cowboy, an anarchist, and an artist. Dissatisfied with their superficial representations of romantic male power, Alice travels into her film to search for the reality under each man's artifice.

The structure of the film is fragmented. Laws of time and space are discontinued. Scenes shift back and forth between the editing room and the landscapes and other spaces "inside" the monitor. Actions repeat throughout the film slightly changed as they are seen from different

subjective points of view. The men try to manipulate Alice by intruding into the editing process, trying to shape or reshape their own appearances in the film. An important visual aspect in the film is the changing use of color and the manipulation of the film-stock as such: images can switch to negative in the middle of a scene or blur out of focus, and characters can bleach out. *This presentation is made possible with additional funds from the Film Bureau at Film/Video Arts.*

Alice Dropped the Mirror and It Broke

produced, written & directed
by **Penelope Wehrli**
(USA 1989, 70 min)

26 Sunday 8 p.m.
\$4/\$2 members

Swiss-born New York filmmaker **Penelope Wehrli** will be present to premiere her new film *Alice Dropped the Mirror and It Broke*, an experimental narrative about a woman filmmaker editing a document-

Angles & Angels

The Buffalo Edition of the
Fifth Annual New York Film
Festival Downtown

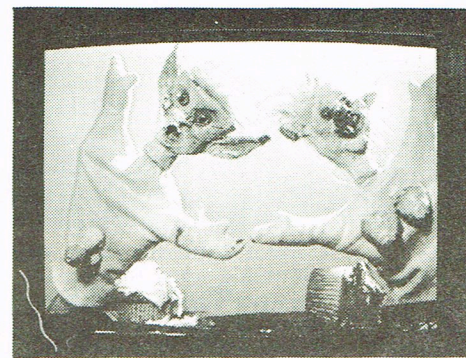
25 Saturday
9 p.m. to midnight
\$5/\$3 Hallwalls members

Featuring films by **Tommy Turner, Bradley Eros, Nick Zedd, Richard Kern, Ellen Fisher, Kembra Pfahler, Jo Andres, Kiki Smith, Michael Wolfe, Spectre Woman, Philly, Alan Abrams, Ela Troyano, Tessa Hughes Freeland, Big Yank, Jon Moritsugu, Ghislaine Jourden,** and others.

The 1988 edition of the **Annual New York Downtown Film Festival** took place at the still-under-construction **har-BARhaLL** (formerly **Harmageddon**) in November. The festival, an ongoing project of co-curators **Ela Troyano and Tessa Hughes**

Freeland, displayed the entire variety of Downtown Underground. Three nights of film, slide shows, 3-D mania, performance, music, and expanded cinema wiped the dust off walls and minds. The personal approach of the festival makers towards curating as collective art was rewarded by the collective efforts of the Downtown film scene to join in and collaborate. The evenings were introduced by MCs **Haoui Montaug, Dancenoise,** and **Alien Comic**, the latter well known for their stunning Buffalo double bill at Hallwalls last year.

The Buffalo Edition was curated by **J. Bruning and A. Wildfang**, and will be presented in-person by festival co-curator and filmmaker **Tessa Hughes Freeland.** *These screenings are made possible in part with additional funds from the Film Bureau of Film/Video Arts.*



From video/performance *Taking Stock*
by Cat Ashworth

FIRST THURSDAY:
MARCH 2

Two multi-media performance works from upstate New York

Cat Ash in
TAKING STOCK

Laurel Hecht in
HYPOCHONDRIA

8 p.m. \$4/MEMBERS FREE

Taking Stock is an autobiographical video/performance by Rochester performer and video-maker **Cat Ashworth.** With live performance, rear-projected video, and puppets, the artist examines personal memories concerning past relationships. "I like to create layers of images and sounds . . . because I am

interested in the phenomenon of simultaneity . . . nothing happens isolated and on one level; reality is more complex than a single-channel linear image. I am interested in glimpsing the 'dream within the dream' of our waking state, a peeling away of surface illusions, and revealing the layers all at once."

Hypochondria, created and performed by Ithaca visual artist **Laurel Hecht** (with text by **Anne Rhodes**), integrates paintings, slide projections, audio cassettes, and the artist herself in "a performance about dis-ease, about uneasiness that manifests itself physically." The piece, which explores "the legacy of messages inherited from our cultures and our families," has been performed at First Street Playhouse in Ithaca and Franklin Furnace in New York.

VIDEO VIEWING ROOM, CONTINUING THROUGH MARCH 11

THE ERL KING

A pioneering work of interactive video art directed by **Grahame Weinbren** & produced by **Roberta Friedman.**

Special exhibit open to the public FREE during gallery hours



Ink drawing by **Alfonso Volo**

EXHIBITION

ARTESIAN CRUX
a solo exhibition by
Alfonso Volo

February 13—May 15
at the Arts Council in
Buffalo & Erie County
700 Main Street, 1st Floor

This recent upwelling of paintings will be exhibited in the storefront gallery of the Arts Council, downstairs from Hallwalls. **Alfonso Volo** lives in Eden, New York, and serves on the Artists Advisory Board of Hallwalls.

"I eat three eggs for breakfast. All day I walk upon wood and earth. I write on the pale flesh of trees and plants. Five inches from a wall, I dip a boar's bristles or a squirrel's tail into colored tracks. I play austere games in the heart's arena. For supper there's more than bologna and less than jumbo shrimp. At night I dream my name is mud. I like my digital bedside clock, blinking constantly, without sound, and only on one tiny lithium pill every four years." (A.V.)

MUSIC

To Bird with Love:
Celebrating the Music of Charles "Yardbird" Parker
Pappy Martin & the Love Supreme Jazz Ensemble
perform the music of Charlie Parker
with a "Bird" jazz video and documentary film

16 Wednesday 8 p.m.
\$5/\$3 members

THREE ARCHITECTURES

Edward Folger, Percussionist
with special guests: **Mark Marchant, Brad Amidon, & Tim Moon**

29 Wednesday 8 p.m. \$5/\$3

Buffalo-based percussionist/composer **Edward Folger** will perform his music, as well as the music of **Stockhausen, Harrison, Foss, and Cage.**

Folger is currently a teaching artist for the Western New York Institute for the Arts in Education. He has performed with the Buffalo Philharmonic Orchestra, the Erie Philharmonic Orchestra, the Center for the Creative and Performing Arts, East Buffalo Media Association, and S.E.M. Ensemble, and has recorded for CRI and OPUS I records.

ANNOUNCEMENTS

1989 Inter-Arts Re-grants: DEADLINE, APRIL 3

For the third consecutive year, Hallwalls is administering a program of re-grants to artists working alone or collaboratively on interdisciplinary art projects. Artists from Upstate New York, Ohio, and West Virginia are eligible to apply for projects whose finished form encompasses two or more media. Complete guidelines and detailed application forms can be obtained from Hallwalls in person or by mail. **DEADLINE: COMPLETED APPLICATIONS AND SUPPLEMENTAL MATERIALS MUST BE POSTMARKED OR DROPPED OFF AT THE HALLWALLS OFFICE BY MONDAY, APRIL 3, 1989.**

All applications will be reviewed and grants awarded by an outside, geographically representative panel of artists and arts professionals. Last year's panel awarded \$20,000 in twelve separate grants in amounts ranging from \$1,000 to \$3,000. \$23,000 in grants will be awarded this year. Funds for these grants are provided jointly by The Rockefeller Foundation and The National Endowment for the Arts, a federal agency.

Inter-Arts Re-grant Workshop for Applicants

Members of the Hallwalls staff will offer the second of two practical workshops to assist prospective applicants for the 1989 grants on **MONDAY EVENING, MARCH 13, at 8 p.m. in The Vault.** Such questions as what qualifies as an "interdisciplinary art project" (as defined by the guidelines) and what doesn't, what sorts of projects have been funded in past years, how to prepare a project budget, and what to submit for supplemental materials will be addressed. There is no charge for this workshop, and all interested artists are invited to attend.

Film Re-grant for Western New York Filmmakers

The deadline for our other major regional regrant program, the Film Re-grant Program for Western New York Filmmakers, is **MAY 15, 1989.** This program, now in its second year, is funded in part with a grant from the Film Program of the New York State Council on the Arts. 5 to 10 grants in amounts ranging from \$1000 to \$2000 each will be awarded to independent filmmakers residing in Allegheny, Cattaraugus, Chautauqua, Erie, Genesee, Monroe, Livingston, Niagara, Orleans, or Wyoming Counties. Grants are for development, production, and/or post-production of specific film projects. Application forms with complete guidelines will be available from Hallwalls after March 15. For information, contact Jurgen Bruning or Andreas Wildfang.

New York City Art Tour Fundraiser

Saturday, May 13 through Sunday, May 14, Hallwalls will sponsor an overnight trip to New York City to tour Manhattan art galleries and alternative art spaces. The guided tour will be conducted by Hallwalls Exhibitions Curator Catherine Howe, and will visit a select number of the most significant spaces fostering the work of contemporary artists. Saturday night will feature a live performance at one of Manhattan's downtown performance spaces, selected by Performance Curator Ronald Ehmke. Proceeds from this tour, which includes air transportation, tour van, meals, and hotel accommodations, will benefit Hallwalls.

MARCH CALENDAR-AT-A-GLANCE

(See Appropriate Program Page For Complete Description)

Tuesday-Friday	12 —6 p.m.	FREE	VIDEO VIEWING ROOM:
Saturday	1—5 p.m.	FREE	THE ERL KING (through March 11)
			GALLERY: Vulgar Realism & "No Salesman Will Call" (through March 17)
1 Wednesday	6—9 p.m.	\$15	Basic Editing Workshop
2 Thursday	8 p.m.	\$4/\$2	FIRST THURSDAY: Cat Ash & Laurel Hecht
			Basic Editing Workshop
6 Monday	6—9 p.m.	\$15	CAL-ESTHETICS III
	7 p.m.	FREE	HOME VIDEO THEATER
	9:30 p.m.	CH. 10	ARTWAVES
	10:30 p.m.	CH. 10	CAL-ESTHETICS IV
7 Tuesday	7 p.m.	FREE	FILM: THE CRAZY FAMILY
9 Thursday	4,6:30,9 p.m.	\$2.50/\$2	at Woldman Theater/SUNYAB
			FILM: THE FUNERAL
10 Friday	4,6:30,9 p.m.	\$2.50/\$2	at Woldman Theater/SUNYAB
			VIDEO PRODUCTION JAM
12 Sunday	8 p.m.	FREE	Basic Editing Workshop
13 Monday	6—9 p.m.	\$15	Inter-Arts Grant Workshop
	8 p.m.	FREE	HOME VIDEO THEATER
	9:30 p.m.	CH. 10	ARTWAVES
	10:30 p.m.	CH. 10	FILM: JAPANESE SUPER-8 SHORTS
14 Tuesday	8 p.m.	\$4/\$2	VIDEO VIEWING ROOM:
	12 —6 p.m.	FREE	SELECTED TAPES (through March 24)
			FILM: JAPANESE 16MM SHORTS
15 Wednesday	8 p.m.	\$4/\$2	MUSIC: TO BIRD WITH LOVE
16 Thursday	8 p.m.	\$5/\$3	FILM: Brodsky & Treadway
17 Friday	8 p.m.	\$4/\$2	FILM: Barbara Hammer
18 Saturday	8 p.m.	\$4/\$2	FILM: Jerry Tartaglia
19 Sunday	8 p.m.	\$4/\$2	Advanced Editing Workshop
20 Monday	6—9 p.m.	\$8	FICTION: Fred Wah & Catherine Liu
	8 p.m.	\$4/\$2	HOME VIDEO THEATER
	9:30 p.m.	CH. 10	ARTWAVES
	10:30 p.m.	CH. 10	VIDEO: Peter Callas
21 Tuesday	8 p.m.	\$4/\$2	Basic Editing Workshop
22 Wednesday	6—9 p.m.	\$15	Advanced Editing Workshop
23 Thursday	6—9 p.m.	\$8	FILM: NYC DOWNTOWN
25 Saturday	9 p.m.	\$5/\$3	FILM: Penelope Wehrli
26 Sunday	8 p.m.	\$4/\$2	HOME VIDEO THEATER
27 Monday	9:30 p.m.	CH. 10	ARTWAVES
	10:30 p.m.	CH. 10	MUSIC: Edward Folger
29 Wednesday	8 p.m.	\$5/\$3	EXHIBITIONS/PERFORMANCE:
31 Friday	8 p.m.	\$5/\$3	Pat Oleszko in
			HUMOR'S "THE ODDITY"
			Pat Oleszko
1 Saturday	8 p.m.	\$5/\$3	

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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CITY, STATE _____

ZIP _____

TELEPHONE _____

CATEGORY _____

VIDEO EDITING FACILITY

Access to the video editing suite is by proposal and depends on prior knowledge of the equipment. Editing 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 Don Brennan or Cheryl Jackson at Hallwalls, 854-5828, Monday through Thursday, 4 p.m. to 8 p.m., or Friday, 4 p.m. to 7 p.m.

VIDEO EDITING WORKSHOPS IN MARCH:

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

Wednesday, March 1, 6 - 9 p.m.
Monday, March 6, 6 - 9 p.m.
Monday, March 13, 6 - 9 p.m.
Wednesday, March 22, 6 - 9 p.m.
Fee: \$15.00

Advanced Editing with Video Typewriter & Digital TBC:

Monday, March 20, 6 - 9 p.m.
Thursday, March 23, 6 - 9 p.m.
Fee: \$8.00

-
- **WATCH FOR HOME VIDEO THEATER, IN BUFFALO ON CABLE CHANNEL 10, EVERY MONDAY NIGHT, 9:30 P.M.—10:30 P.M., FOLLOWED BY ARTWAVES, 10:30—11:00 P.M. Check listings for both programs on Adelphia and Jones Intercable.**
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HALLWALLS STAFF

Elnora Banks
Don Brennan
Jurgen Bruning
Edmund Cardoni
Paul Dickinson
Dawn Dumpert
Ronald Ehmke
Christine Hill
Catherine Howe
Michael Huber
Cheryl Jackson

Administrative Assistant
Video Editing Coordinator
Film Co-Curator
Program Director/Fiction Curator
Technical Director
Inter-Arts Re-grant Coordinator
Performance Curator
Video Co-Curator
Exhibitions Curator
Performance Assistant
Arts-in-Education/Video
Editing Coordinator
Video Co-Curator

Don Metz
Kathleen Sherin
Christine Tebes
Maria Venuto
Anne Wayson
Diane Wiedenbeck
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Suzanne Buchanan
Joseph Curtis
Sharon O'Connell
Kimberly Smith
Marion Ware

Music Curator
Exhibitions Assistant
Executive Director
Technical Assistant
House Manager
Development Director/Publicist
Film Co-Curator
Video Resources Intern
Market Research Intern
Exhibitions Intern
Development Intern
Video Intern

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Peter Callas, "Night's High Noon," 1988
Screening & artist's talk, March 21

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HALLWALLS

CONTEMPORARY ARTS CENTER

MARCH

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