

HALL WALLS
 CONTEMPORARY ARTS CENTER
 700 Main Street, 4th Floor, Buffalo, NY 14202
 716-854-5828

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POST
 Hollywood

DEPRESSION

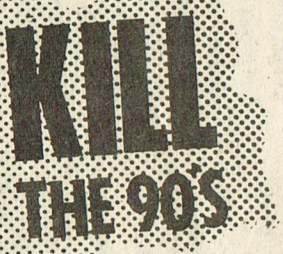
a blizzard of late-night movies and music

POST-HOLLYWOOD DEPRESSION is more than a cult-film series, more than a showcase for innovative live music; it's an all-encompassing way of life every Saturday night during the month of January. Ah, January: formerly the season of lake-effect squalls and car engines that just won't start, now the season of gender-busting girl groups, talking pig-heads, and all-night dance fever. Comfortable seating in an oh-so-bohemian setting allows you to rest your feet during a classic motion picture, then bounce to the beat of today's "now" sound. Hallwalls members, take note! Your membership card entitles you to free admission all four nights! Great movies, great music: an offer this good only comes along once in a lifetime.

SWINE TIME AGAIN
 Music and films by **HOUSE-O'-PORK!**
 Saturday, January 6
 11:00 p.m., \$5/members FREE

The *New York Times* called them "a warped Peter, Paul & Mary." On their last trip to The City of Good Neighbors, they took the town by storm — and took last place in "Hal Barber's Talent Bonanza," generating a whirlwind of controversy which has followed them ever since. They are **THE HOUSE-O'-PORK** (Gayle Tufts, Thom Huber, Chuck Coggins, and Karen "Bob" Stroker) and they are back in Buffalo to set the record straight. To honor the opening (earlier the same night) of the Members Show, the Porksters will pay tribute (with music & film) to Great Moments in Hog History — and, if we're all lucky, add a few chapters to that porcine legacy in the process.

KILL THE NINETIES PARTY & LIP SYNCH CONTEST
 Music with **Tony Billoni**
 & Film trailers, shorts, and cartoons
 Saturday, January 13
 10:00 p.m., \$3/members FREE



The social event of the decade, if not the century: a party for Hallwalls members and their loved ones. Featuring deejay Tony Billoni on the turntables, and a vast selection of classic trailers, short subjects, and cartoons from the 40s through the 70s from the collection of **John Christopher**. The highlight of the evening will be Hallwalls' first-ever Lip Synch/Mouth Wrestling Contest. Contestants are invited to compete in two categories: Freestyle (you bring the cassette tape) and Spontaneous (we surprise you). Entries may be drawn from any moment in the history of recorded sound. Surprise your friends! Win valuable prizes! Twenty years from now, people around the world will be asking each other one question: "Were you there?"



PUSSIES 'N' BOOTS
Faster, Pussycat, Kill, Kill!
 by **Russ Meyer**
 Music by **The Nancy Sinatras**
 Saturday, January 20
 10:00 p.m., \$5/members FREE



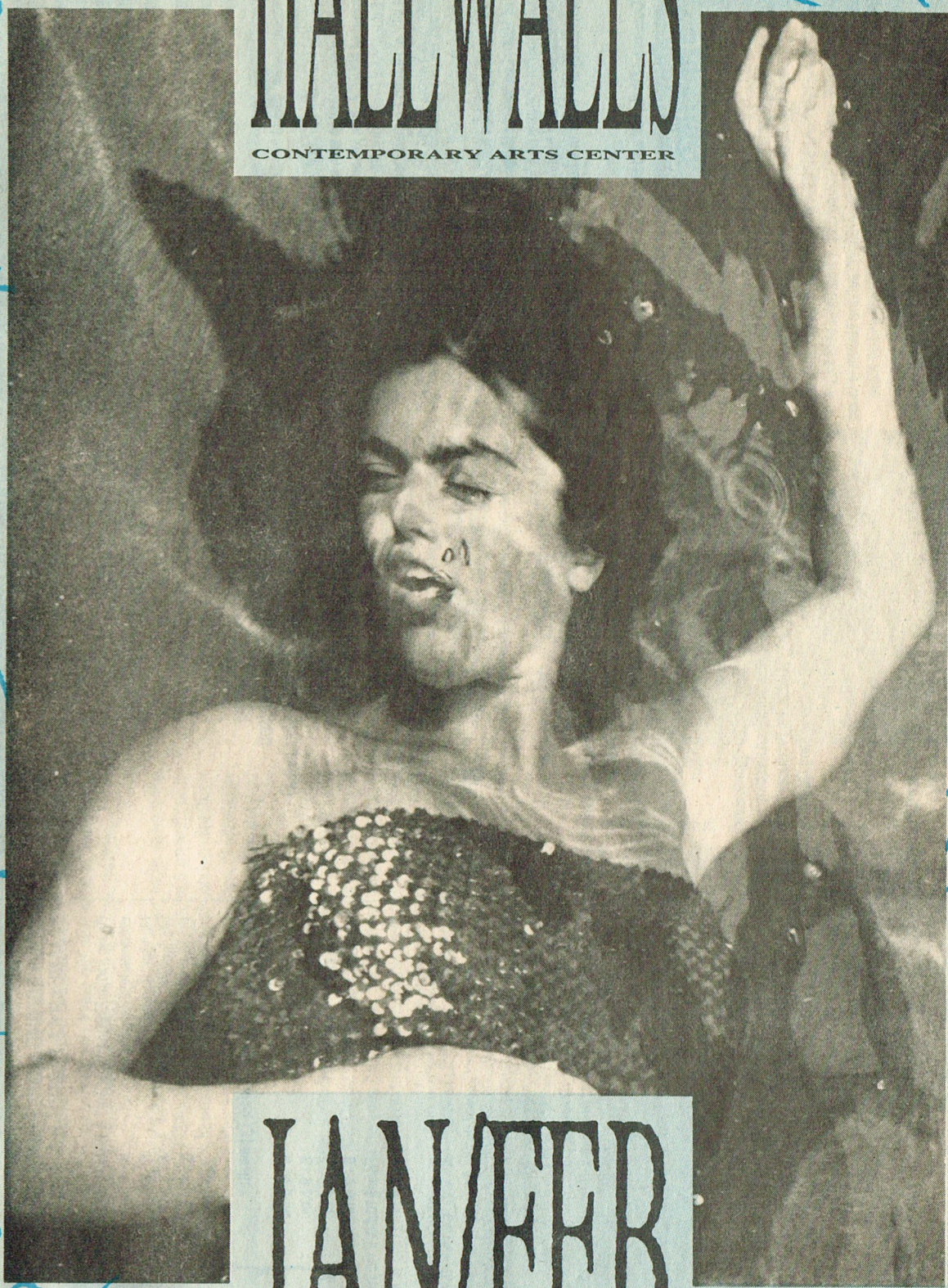
The Nancy Sinatras

First, the legendary *Faster, Pussycat, Kill, Kill!* (Russ Meyer, 1966, 123 min. in black & blue color). This bizarre mixture of humor and horror, satire and social significance, is perhaps Meyer's first masterpiece of sexploitation. Employing a kinky comic-book style, the film explores the violence implicit in sexual relations. After the movie, **The Nancy Sinatras** take the stage. Describing themselves as "five young queens paying tribute to an old 60s queen," the women of this Toronto band call their act "a parody within a parody," a kind of double-level drag which plays havoc not only with conventional notions of femininity, but with lesbian political correctness as well. Julia Kristeva says: "Great beat, and you can dance to it, too! I give them a 96."

WOMEN BAND TOGETHER
My Degeneration by **Jon Moritsugu**
 Music by **Fifth Column**
 Saturday, January 27
 10:00 p.m., \$5/members FREE

The evening begins with *My Degeneration* (1988, 70 min.) by **Jon Moritsugu**, whose *Der Elvis* is a minor classic of post-scorpio-rising scuzz. *My Degeneration* is an American fairy tale, the saga of an all-girl band named Bunny Love, which gets "adopted" by the meat industry, only to find itself renamed *Fetish*, promoting "meat power" with catchy slogans like "Meat is Love." This heart-breaking story of greed, scum, and filth (featuring music by Vomit Launch, Gov't Issue, Halo of Flies, Bongwater, Poison 13, and Fuzzbombs) is followed by **Fifth Column**, an all-women band from Toronto. The group's demonic, chaotic pop sound can be heard on their lp, *To Sir with Hate* and on a forthcoming "homocore" compilation. Neither feminist nor punk, but original in concept and execution, Fifth Column may be, in the words of D. Bidini, "the best thinking-women's band ever."

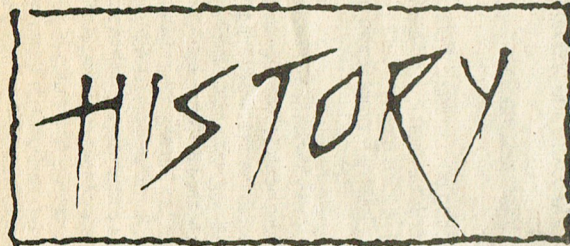
HALL WALLS
 CONTEMPORARY ARTS CENTER



JAN/FEB
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Linda Mancini performing January 12. photo: Robert Flynt

exhibitions



As Hallwalls begins the celebration of its fifteenth anniversary year and we all welcome in the new decade, **HISTORY** stands as an appropriate theme for our fourth annual members exhibition. An overwhelming critique of history from any and all angles (through either commemoration or parody), this exhibition provides a rare, off-beat chance to deal with what we've been, what we are, and what we may become.

At 11:00, join us in The Vault to dance and grunt to music and films by **The House-O'-Pork**, kicking off Hallwalls' January late-night **Post-Hollywood Depression Series**; see back cover of calendar for details.

DATES TO DROP OFF VISUAL ART WORK:

Wednesday, January 3

Thursday, January 4

9 a.m. to 6 p.m.

(Large work requiring use of the freight elevator must be dropped off 9 a.m. to 12 noon or 1 p.m. to 3:30 p.m.)

THE MEMBERS SHOW

January 6 - February 2,

Opening Reception: Saturday, January 6, 8:00 p.m.



THE MEMBERS MARATHON

Thursday, January 4

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

An epic evening of music, films, videotapes, readings, and live performances by YOU, Mr. or Ms. Hallwalls Member. We'll keep going as long as you do. **HISTORY's** the theme; make of it what you will. On your mark, get set, GO.

DEADLINE FOR SUBMISSION OF MATERIALS:

Wednesday, January 3, 6:00 p.m.

Submit artist(s) name(s), tape, film, title & length of work, program notes, etc. to the appropriate curator. Night-of-the-show contributions are welcome (sort of) on a first-come, first-served basis.

PLUS, A MEMBERS SHOW FIRST:



The Exhibition Catalog

As a catalog for this season's Members Show, the curators will assemble a book containing up to two pages from each artist of art work, writing, or whatever else contributors would like to submit that is reproducible in 8 1/2 x 11 format. Each artist wishing to contribute should make 250 multiples (photocopies, prints, original drawings, etc.) of either one or two 8 1/2 x 11 pages, and submit all 250 copies (yes, that's half a ream!) of each page by **January 3**. 250 copies of the catalog will then be collated and bound, with the number of pages to be determined by the number of artists contributing. Each contributing artist will receive 2 free copies of the catalog, with the remainder to be sold. Don't be left out of this historic document. Add your page to the book of **HISTORY**.

HALLWALLS WINTER HUDDLE

Thursday, January 25

8 p.m., FREE

Continuing a tradition begun last year, the Hallwalls staff invites all members to an informal get-together to share hot drinks and spirits of the season and talk about programming past, present, and future. This event is intended to bring members together in a less formally structured setting than the annual members meeting. Artists and all other members with ideas, suggestions, or constructive criticism concerning what goes on here, or who just want to get in out of the cold, are welcome.

DESIRE

&

PARADISE

LOST

An Installation by

Hunter Reynolds

February 10 - March 9

Artist Talk: Saturday, February 10, 7:00 p.m.

Opening Reception: Saturday, February 10, 9:00 p.m.
FREE

The political and social crises that plague our everyday lives are made bearable by the ideological posturings and rationales we contrive to ease the urgency of issues which face us. Yet certainly our childhood visions of the world seemed less alienating. We then asked questions and, as most children, expected that there *must* be answers. We built individual worlds free of internal contradictions. Life seemed an uncomplicated affirmation of our very own hopes, and our desires reached for the highest possibilities.

Our rude awakening from these childhood dreams is a predominant theme of *Desire and Paradise Lost*, an installation by the New York-based artist and AIDS activist, **Hunter Reynolds**. In a highly subjective meditation on his own childhood dreams, Reynolds attempts to create an environment reflecting the political, social, and sexual tensions he experiences as a gay man living with the threat of AIDS. Using a combination of autobiographical material, appropriated images, and activist documentation, *Desire and Paradise Lost* foregrounds the controversies and inequities surrounding the epidemic. While the installation may stand as a personal and poetic statement by the artist, it further seeks to involve the viewer in its indictment of the rationalized political inaction and historical amnesia which have inevitably led to the loss of rights. A reminder of failed responsibility to ourselves and to others, *Desire and Paradise Lost* calls for action by asking each viewer, "What are you going to do about it?"

We are no longer able to seek simple answers to the problems which face us, for our childhood paradise has long slipped out of reach. Any reclamation of its semblance, particularly amidst the AIDS epidemic, requires education and action.

A discussion with the artist in conjunction with this installation will take place Saturday, February 10, 7-8:30 p.m. in the gallery.

Funding for this project has been provided by a special grant from the Visual Artists Program of the New York State Council on the Arts, with additional support from the National Endowment for the Arts.

exhibitions



ARTIST ADVISORY BOARD OPEN SLIDE PRESENTATION & DISCUSSION

Tuesday, January 9

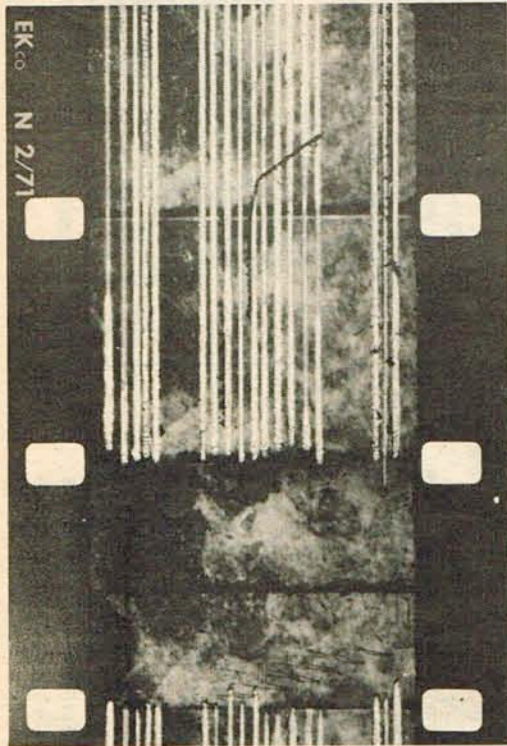
8:00 p.m., FREE

Continuing its series of open forums, the Hallwalls Artist Advisory Board (AAB) will hold its third meeting of the 1989-90 season. Scheduled shortly after the opening of **HISTORY: The Members Show**, this meeting will afford members of Hallwalls the opportunity to discuss the concerns raised by the works on view in the gallery and also to present slides of other works. As the group is always seeking new members, participants in the Members Show exhibition and other interested Buffalo-area artists are strongly urged to attend. The need for a broad-based artists community has been a continuous priority for Hallwalls and the AAB is great way of forging and sustaining it.

OPEN CALL FOR SUBMISSIONS: WESTERN NEW YORK SLIDE FILE

For some time now, Hallwalls has maintained a registry of works by artists from Buffalo and Western New York. In an effort to update and enlarge this resource, Hallwalls' Exhibitions Curator and Artist Advisory Board invite area artists to submit a representative selection of slides and/or photos along with a biography. All materials will be retained and placed on file, and will be utilized by the Exhibitions Curator, as well as regional curators and gallerists, for future programs.

film



Paul Sharits S:TREAM:S:S:ECTION:S:SECTION:S:S:SECTIONED

An evening of films by PAUL SHARITS

presented by the filmmaker

Monday, January 29
8:00 p.m., \$4/\$2 members
and UB students

Filmmaker, painter, writer, and professor of Media Study at SUNY-Buffalo, Paul Sharits has received international recognition as one of the pioneers of what film theorist P. Adams Sitney has called "the structural film," a crucial development in the history of experimental cinema. Sharits' work has influenced a whole generation of filmmakers who share his interest in exploring the formal aspects of the medium and its ability to evoke different levels of consciousness, perception, and cognition. Although Sharits' most recent work extends in new directions, tonight's screening offers Western New York a rare opportunity to see two of the seminal works upon which his reputation has been founded.

N:O:T:H:I:N:G (1968, 36 min.) Is a "flicker film" composed of pulsating frames of solid color, which Sharits describes as "based, in part, on the Tibetan Mandala of the Five Dhyani Buddhas/a journey toward the center of pure consciousness (Dharma-Dhatu Wisdom)/space and motion generated rather than illustrated/time-color energy create virtual shape/in negative time, growth is inverse decay."

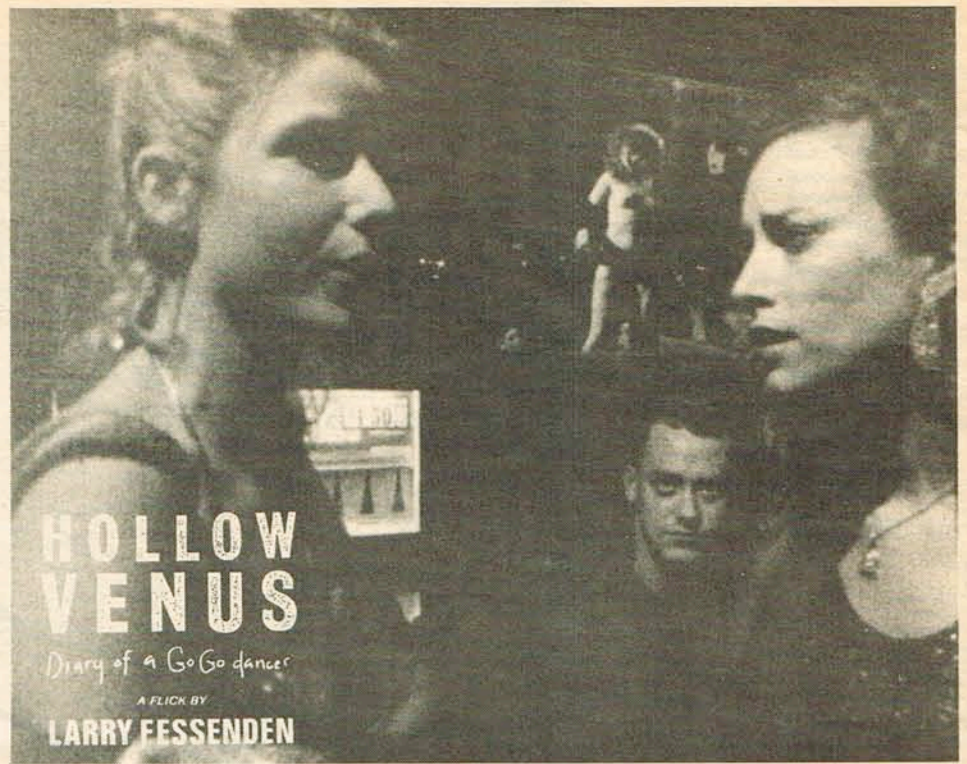
S:TREAM:S:S:ECTION:S:SECTION:S:S:SECTIONED (1968-71, 42 min.), which Sharits calls, "a conceptual lap dissolve from 'water currents' to 'film strip current,'" presents numerous levels of superimposed stream footage which are slowly effaced by vertical scratches made directly into the film emulsion, complemented by a soundtrack of rhythmic word-loops.

Both films work as extended meditations providing the committed viewer with concentrated perceptual experiences. Please note that the program will begin promptly and that no one will be admitted once the films have started. Paul Sharits will be present to introduce and discuss the films.

This program is made possible with funding by Stephen Heller.

CALL FOR FILMS DOWNTOWN DEPRESSION, SUBURBAN HORROR

Hallwalls invites local filmmakers to submit short 16mm or Super 8 films (3-5 minutes) for its **Downtown Depression, Suburban Horror** festival scheduled for May. New works, or old, crossing all styles and genres, which address the issue of Buffalo's image—its rustbowl decline or suggested "renaissance"—will be judged, and selected films will be honored at the screening. Films, or videotapes for preview only, should be sent, along with your name, address, and phone number, by April 10, to Jurgen Bruning, Film Curator, Hallwalls Contemporary Arts Center, 700 Main Street, Fourth Floor, Buffalo, NY 14202.



Larry Fessenden Hollow Venus

HOLLOW VENUS: DIARY OF A GO GO DANCER

and other short videotapes
Presented by director
Larry Fessenden

Wednesday, February 28
8:00 p.m., \$4/\$2 members

Larry Fessenden, who brought to the screen the dazzling performance of stunt artist David Leslie, now brings you an inside look at another type of performance art. *Hollow Venus* (1989) is the story of CoCo Dupree, a young New York performance artist who makes a living dancing topless in a bar where Church and White Streets cross. There she meets a mob boss who calls himself God, a thug named Ritchie, and a kept woman who goes by the name of Desiree. While working there, CoCo sneaks movies of the clientele for her performance piece which stars a talking banana, exploding musical sculptures, and three reluctant friends.

Starring and co-written by Heather Woodbury, founder of Cafe Bustelo, this cinematic video shot in 16mm and Super 8 film, is an autobiographical glimpse at a world where topless dancing and art collide. Filmed in Brooklyn, Lower East Side Manhattan, and the Baby Doll Lounge downtown, *Hollow Venus* features actors from Theater for the New City and Ridge Street Theater, the music of Just Desserts and Stormin Normin & Suzy, and go go dancers from all over town. Larry Fessenden will be present to introduce and discuss his work.

Larry Fessenden's appearance is made possible with additional funds from the Film Bureau at Film/Video Arts.



A Video Presentation by Buffalo's MEDIA COALITION FOR REPRODUCTIVE RIGHTS

&
A Personal Appearance by
THE LADIES OF THE LAKE
Buffalo's own chapter of Ladies Against Women

Thursday, February 1
8:00 p.m., \$4/members FREE

The Media Coalition for Reproductive Rights (MCRR) is an ad-hoc collective of pro-choice media artists in Buffalo working locally on the urgent national issue of women's rights to safe, legal abortions and other reproductive choices. The group, which includes both women and men, has undertaken two major projects since its formation in September. The first is a weekly public access cable TV series for which members have produced tapes as well as solicited tapes from people in the community. Members have also been documenting on videotape the actions of local and outside Operation Rescue blockaders at local abortion clinics, as well as the slow response of police to such blockades. The Ladies of the Lake is the local chapter of the satirical performance troupe Ladies Against Women. Whereas the latter are known for their hilariously deadpan satirical portrayals of right-wing anti-feminist women, the Buffalo chapter has focussed their satire on the mainly male-led anti-choice forces.

VIDEO WITNESSES A FESTIVAL OF NEW JOURNALISM

February 2 through February 10
(Schedule of events to be announced.)

Featuring approximately 90 videotapes from across the U.S. and Canada—submitted during an open call for work and juried in 10 categories—and many special events, including cablecasts on "Artwaves" and a major video installation by Shu Lea Cheang entitled *Making News/Making History: Live From Tiananmen Square*.

Hallwalls is proud to present this unique festival, which is devoted to a new genre of videomaking evolving globally out of the growing availability and use of low-cost consumer video equipment. Considering the profound changes currently taking place in Eastern Europe, the heroic actions of Chinese students last spring, the ongoing struggles in South Africa and Latin America—creating historical documents is not the point! Wielded on the fronts of social struggles, video is now a weapon.

Through the act of witnessing, we are not only engaged by, but implicated in, unfolding political and social events. "Video Witnesses" and their audiences contribute to rendering these situations and struggles visible. If these socio-political events remain circulating in the public sphere (via electronically-coded video recordings), then they persist as cultural productions... "machines" geared for the renewal of our own productive capacity for change.

- Barbara Lattanzi, Festival Coordinator

video

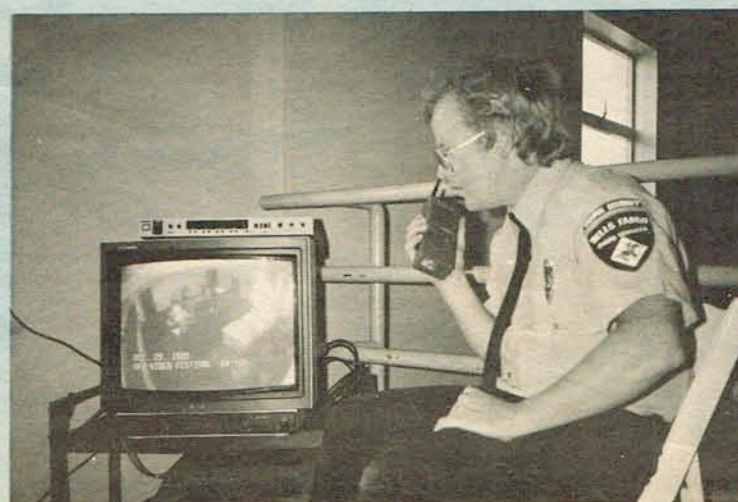
MAKING NEWS/MAKING HISTORY LIVE FROM TIANANMEN SQUARE

An Audio/Video Installation
by Shu Lea Cheang

On exhibit during the Video Witnesses Festival
Friday, February 2 - Friday, February 9,
12 p.m. to 5 p.m. and one hour prior to evening Festival events
In the Vault, second floor
FREE

Reception on Saturday, February 10 at 9 p.m.
And continuing on exhibit through March 9
during regular gallery hours
In the Gallery Project Room, fourth floor
FREE

Making History/Making News: Live From Tiananmen Square is a 5-channel audio/video installation which juxtaposes contrasting representations of the events which transpired in Beijing in the spring of 1989. The project, originally commissioned by the 1989 American Film Institute Festival, incorporates surveillance by Julia Scher, and videotapes by Pat Keeton, Lee Montgomery, Shu Lea Cheang, China Central TV, and Western news taped via satellite. Surveillance images, collected by China Central TV's ever-present cameras posted statically atop street lamps, are set against the Chinese students' exuberant self-expression, personally collected with jerky hand-held camcorders. As such, the advancement of portable video technology can be seen serving both to tighten the iron grip of a totalitarian regime and to subvert such control through the dissemination of alternative information.



Shu Lea Cheang Making News/Making History

Feeling The Faults

video

CONFRONTING DIS-EASE THROUGH THE MEDIATED BODY

Exhibition in the Video Viewing Room
Opening Reception: Saturday, February 10, 9:00 p.m.
Available for viewing during gallery hours
February 10—March 10
FREE

And Four Evening Screenings



Margie Strosser Rape Story

Program One: WHO'S TELLING THE STORY?

Friday, February 16
8:00 p.m., \$4/\$2 members

Work which examines the body as it is constructed within the moral framework of the fairy tale.

Blind Country (1989) by Erika Beckman & Mike Kelley
An extraordinary journey through the psychological territory of appropriate orifice training—learning what's missing here, what fits in which hole, the different worlds constructed by smell and sight.

Rape Story (1989) by Margie Strosser
This tape incisively unravels various stages of documented self-reflection, dreams, and body awareness in response to Strosser's having been raped in an elevator ten years earlier.

Let's Play Prisoners (1988) by Julie Zando
Zando directs an inquiry into the construction of power in and between women by way of her engagement with a story and performance by Jo Anstey.

He Once Was (1989) by Mary Hestand
A memorable and disturbing family caricature, with a generational differential setting up a classic punishing father and plaintive child.

The Fairies (1989) by Tom Rubnitz
With DanceNoise's Anne Iobst and Lucy Sexton and other supernatural characters, Rubnitz uses this Charles Perrault story to reflect upon the aptness of moral choice in a self-serving world.

Program Three: THE PHANTOM LIMB: MEDIA ARTIFICE

Friday, March 2
8:00 p.m., FREE

Work which fabricates mediated prostheses and somatic transgressions in order to reposition the viewer's body.

The Clinic (1988) by Dale Hoyt
Hoyt conjures up the riveting somatic masquerade and excess of the horror film by delivering metaphors of sickness and the unnatural.

"Out" Takes (1989) by John Goss
Scenes are intercut from children's shows in the U.S. (*Pee Wee's Playhouse*) and Japan (*We're Always Making Trouble*), comparing the possibility of conscious gender exploitation in both cultures.

Redressing Down (1988) by Tony Conrad
Conrad offers insights on the history of domestic space while incising his own body in an effort to carve out a new orifice for intimacy with the viewer, all the while playing with media's penchant for conflating an artifice with reality.

Soma I (1987) by Barbara Lattanzi
Symptoms of narrative suspense are offered in the form of obscure and poetic physiological conditions and the subverted closure of jokes.

Pedagogue (1988) by Stuart Marshall
The teacher misrepresents his homosexuality to the camera, all the while implicitly introducing the homophobic myth of the dangerous gay pedagogue. This tape is a response to Section 28, a British law forbidding the promotion of homosexuality in schools.

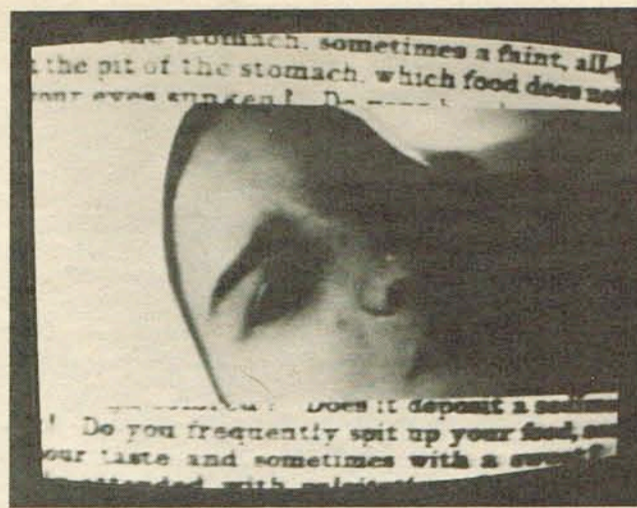
Obedience (1962) by Stanley Milgram
Documentation of Milgram's 1962 experiments where subjects were asked to administer increasing amounts of electric shock to others. An important examination of the authority of suggestion and exercise of dominance.

Over the last year there has been an increasing barrage of images and dictums issued by the socially and culturally authorized commercial media promoting an uncontaminated, highly gender-specific social Darwinism—survival of the fittest: inevitably, survival of the already privileged, survival of the heterosexually pure, survival of the state-sanctioned American right [sic]/Right. At the same time, the independent and increasingly marginalized cultural community has critiqued this massive denial of existing cultural, economic, and psychological differences and continues to explore conditions of physiological, social and media dis-ease where they are to be found.

The work in this program pursues the body's conscious and unconscious participation in the construction of its symptoms of dis-ease, which erupt at sites of conflict, contradiction, and resistance, and its attendant justifications for experiencing pleasure and pain. In engaging this work, the attentional bodies of the audience are shifted through states of ease—authorized entertainment, narrative focus, eroticized pleasure, and dis-ease—moral containment, unresolved anger and fear, violation of personal space and autonomy.

Program Two: VIDEO ARTIST KATHY HIGH, IN-PERSON

Friday, February 23
8:00 p.m., \$4/\$2 members



Kathy High I Need Your Full Cooperation

Kathy High will be present to introduce and discuss three tapes from the series *Women and Medicine/Voices in My Head*.

I Need Your Full Cooperation (1989) dramatizes Charlotte Perkins Gilman's 1892 story *The Yellow Wallpaper*, which portrays the "rest cure," a popular treatment for women's depression at the turn of the century, and includes critical commentary by health activist Barbara Ehrenreich and historian Carol Smith-Rosenberg, with archival footage of stereotypical media representations of doctors and patients from 1905 through the 1950s. Medical practitioners were some of the earliest users of film as a teaching tool.

High will also screen *Just Say Yes: Kathy High Looks at Marketing Legal Drugs* (1989), produced in collaboration with Paper Tiger Television, and a new tape concerning the history of reproductive rights. High's tapes and multi-media installations have been exhibited widely. She is a graduate of SUNY Buffalo's Department of Media Study, and was video programmer at Hallwalls from 1978-82.

Program Four: KEEPING IT WITHIN OUR GRASP

Wednesday, March 7
8:00 p.m., \$4/\$2 members

Work which self-authorizes ongoing research into encountered conditions of dis-ease.

Vel (1986-87) by Regine Steenbock
West German filmmaker Steenbock reconstructs footage from various plastic surgeries—extreme violations of the body in the service of social constructions of beauty.

Scars (1987) by Lorna Boschman
Interviews with individuals who practice "slashing," cutting oneself ritually or in an attempt to control or respond to depression or panic.

Safe Sex Shorts (1989) by Gay Men's Health Crisis
These four shorts demonstrate safe sex practices while simultaneously confirming eroticism and the additional safe sex practice of watching erotic visual material.

Felt Evidence: Jane Cotts & Anne Farnan Investigate Reproductive Technologies (1989) produced with Paper Tiger Television
An examination of the abuse of reproductive technologies and the aestheticization of procreation in popular media.

Illegal Tender (1987) by Paul Betell
Reinforces the sensual and erotic in the face of AIDS and the Right's discourse on contamination and sin.



Ellen Spiro DiAna's Hair Ego

DiAna's Hair Ego (1989) by Ellen Spiro
Documentation of a South Carolina woman's inventive strategies around AIDS education from her hair salon in a Southern community.

Condom Sense (1980) by Michael Castleman
This public health tape about the myths and magic of using condoms became an underground classic in San Francisco.

HALLWALLS

CONTEMPORARY ARTS CENTER

DEC

DEC 31 *Sunday*
PERFORMANCE
First Night
 8:30, 9:30, 10:30 pm

JAN

Thursday
FIRST THURSDAY
The Members Marathon
 8 pm

Saturday
EXHIBITION
 Opening Reception: *The Members Show*
 8 pm

JAN 6 **POST-HOLLYWOOD DEPRESSION**
The House-O'-Pork
 11 pm

Sunday
PERFORMANCE
 Gayle Tufts Workshop
 1 pm

JAN 7 *Tuesday*
EXHIBITIONS
 Artist Advisory Board Meeting
 8 pm

JAN 9 *Friday*
PERFORMANCE
A Night At Dixon Place

JAN 12 *Saturday*
POST-HOLLYWOOD DEPRESSION
Kill the Nineties Party & Lip Synch Contest
 10 pm

JAN 13 *Saturday*
POST-HOLLYWOOD DEPRESSION
Faster, Pussycat, Kill, Kill!
 & *The Nancy Sinatras*
 10 pm

JAN 20 *Thursday*
Hallwalls Winter Huddle
 8 pm

JAN 25 *Friday*
PERFORMANCE
When D + D = Mystic Industry
 8 pm

JAN 26 *Saturday*
POST-HOLLYWOOD DEPRESSION
My Degeneration & Fifth Column
 10 pm

JAN 27 *Monday*
FILM
 Paul Sharits
 8 pm

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

Calendar Design by Paul Szpakowski

FEB

FEB 1 *Thursday*
FIRST THURSDAY
 Media Coalition for Reproductive Rights
 & The Ladies of the Lake
 8 pm

FEB 2 - FEB 10 *Friday, Feb. 2 - Saturday, Feb. 10*
VIDEO
Video Witnesses:
A Festival of New Journalism

Saturday
EXHIBITION
 Artist Talk with Hunter Reynolds
 7 pm

Saturday
EXHIBITION
 Opening: *Desire & Paradise Lost*
 9 pm

FEB 10 **VIDEO**
 Exhibition Opening:
Feeling the Faults
 Installation Opening:
Making News/Making History
 9 pm

FEB 16 *Friday*
VIDEO
Feeling the Faults
 Program 1
 8 pm

FEB 21 *Wednesday*
ARTWAVES
He's Gonna Die Unless
We Give Him A New Heart
 10:30 pm

FEB 23 *Friday*
VIDEO
 Kathy High
 8 pm

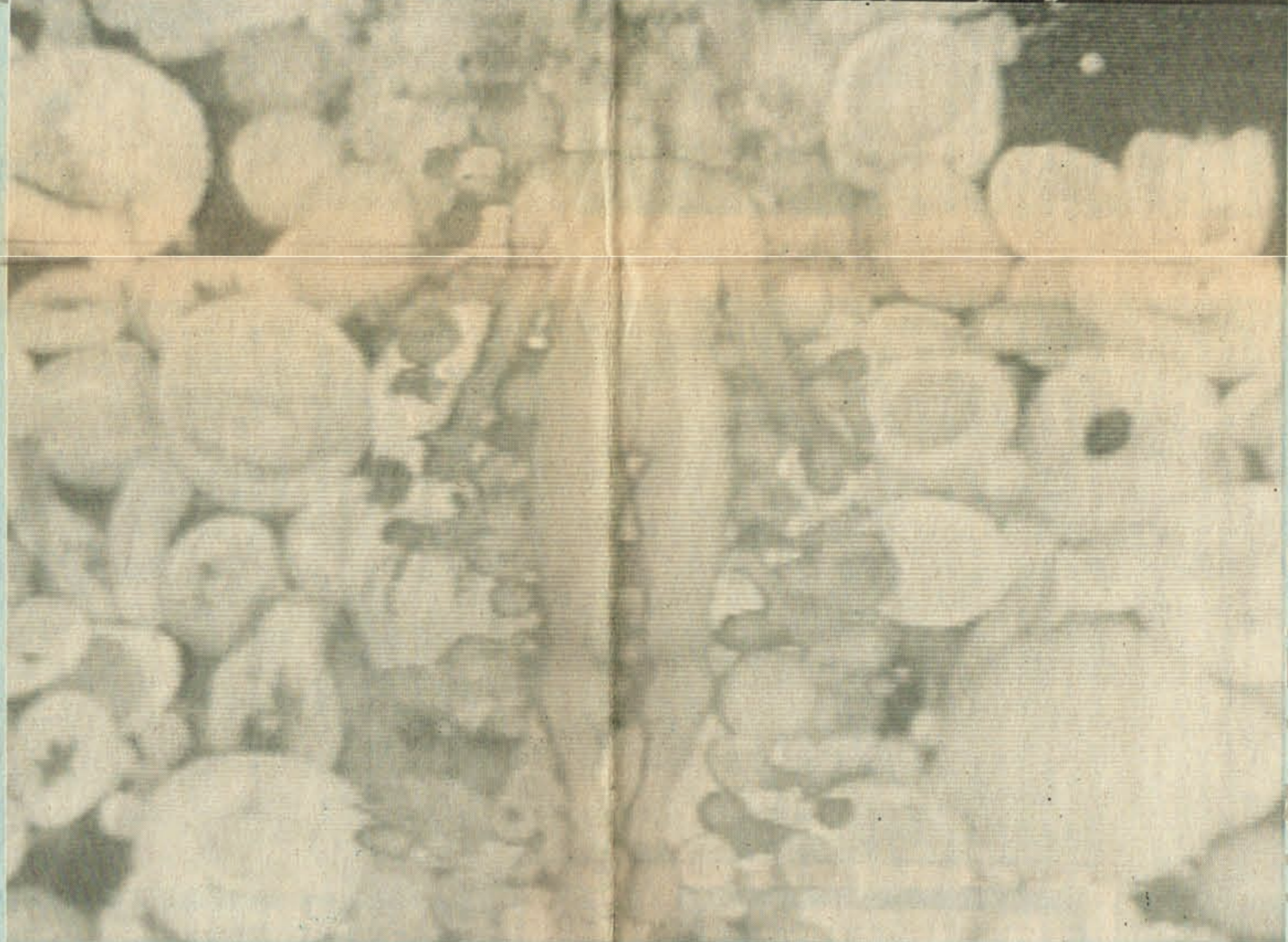
FEB 24 *Saturday*
PERFORMANCE
 Vanessa Jones
 8 pm

FEB 28 *Wednesday*
FILM
Hollow Venus
 8 pm

ARTWAVES
The Squall Line
 10:30 pm



The Nancy Sinatras performing Jan. 20



Erica Beckman and Mike Kelley, Blind Country, Friday Feb. 16

JAN/FEB

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Vanessa Jones performing Feb. 24

HALLWALLS CONTEMPORARY ARTS
 CENTER
 700 MAIN STREET
 BUFFALO, NY 14202
 (716) 854-5828

CATCH ARTWAVES

Jan. 3	Tapes by Tony Labat
Jan. 10	Lester Bowie
Jan. 17	<i>The Rope</i> by Nigel Rolfe
Jan. 24	<i>Continuous Entertainment</i> by David Smith and Lee Murray
Jan. 31	<i>Video Witnesses</i> , Festival Highlights, Part 1
Feb. 7	<i>Video Witnesses</i> , Festival Highlights, Part 2
Feb. 14	<i>Video Witnesses</i> , Festival Highlights, Part 3

NEW WORKS FOR TELEVISION

Feb. 21	<i>He's Gonna Die Unless We Give Him A New Heart</i> , a psychic dramatization by Marlon Ware and Sylvie Poirier. The pursuits of desire as reflected by a battle of the male and female gaze.
Feb. 28	<i>The Squall Line</i> , an environmental expose by Jody Lafond. J.J. charts the internal climatic changes of a mid-career weather woman.

Public Access Cable TV EVERY WEDNESDAY 10:30 p.m.
 TCI Channel 10 (in Buffalo)
 JN Channel 10 (Jones Interchangeable)
 IN Channel 10 (Adelphia International)
 AN Channel 3 (Adelphia Niagara Frontier)

performance

Movement for Enjoyment

A Workshop with Gayle Tufts

Sunday, January 7
1:00 p.m., 4th floor
FREE

"Original impulses are often pre-empted by age, experience, and body image. Learn to stop your inner censors, and move for yourself. Down on the ground, or up in the air, give yourself a chance to shake your groove thang."
(GT)

Gayle Tufts was a founding member of The School of Hard Knocks, Yoshiko Chuma's pioneering performance/dance/theater ensemble; with the company and on her own, she has taught workshops for thousands of performers and non-performers alike (of all ages, sizes, shapes, and backgrounds) throughout Europe and the U.S. The focus of this informal Sunday afternoon session is not performance, but pleasure—breathing, relaxation, and the appreciation of movement for its own sake. Wear comfortable clothing.

A NIGHT AT DIXON PLACE

With your host, **Ellie Covan**
Featuring **Linda Mancini** and **Doug Skinner**

Friday, January 12
8:00 p.m., \$5/\$3 members



Ellie Covan

Dixon Place, perhaps the most unusual venue for performance in New York today, is the Lower East Side home of impresario/den mother **Ellie Covan**. The tiny storefront on East 1st Street is quite literally her home—the stage is her dining room, the dressing room is her study, and the bar is her kitchen. But Dixon Place is also a home of sorts to a vast community of performers, from well-established artists (including Holly Hughes, Ethyl Eichelberger, and David Cale, among others) trying out new work in an informal atmosphere where critics are not allowed, to relative newcomers making their first appearances.

Although it would be impossible to duplicate exactly the ambiance of Covan's living room (where the evening's entertainment used to be preceded by bingo games complete with fabulous prizes), or to comprehensively demonstrate the range of "obscure, in-progress, and risk-taking" work produced at Dixon Place, the January 12 field trip to Buffalo will at least offer a hint. The evening will be hosted, of course, by the inimitable accordion-toting Ellie Covan (who has been committed to the performing arts since the year she spent on *Romper Room* at the age of five).

Linda Mancini (who was born and studied in Montreal, and who has been working in New York since 1985 with such artists as Ann Carlson, Yoshiko Chuma, and David Van Tieghem) will present solo portraits of what might well be called women on the verge of a nervous breakdown. Informed by her background in classic clowning, Mancini's work is not quite theater, not quite dance; the characters she creates—from "Angelina Contadina" to the party hostess whose obsession with etiquette draws her to the brink of hysteria—explore gender roles from the inside out, evoking laughter, empathy, and genuine embarrassment.



Doug Skinner and Eddie Gray photo: Jim Moore

Doug Skinner, a longtime associate of Bill Irwin, has often been called a "New Vaudevillian," and once was described as "a zany post-modernist cross between Edgar Bergen and Victor Borge." Skinner is a singer, social satirist, and ventriloquist who plays ukelele and glockenspiel when he's not conversing with Lloyd the conformist and Eddie the angry young man, his two dummy companions.

Together, **Skinner, Mancini, and Covan** will provide Buffalonians with a glimpse across the Empire State at the space the *Village Voice* calls "New York theater's most encouraging bohemian stronghold."

FIRST NIGHT: THE END OF THE WORLD AS WE KNOW IT

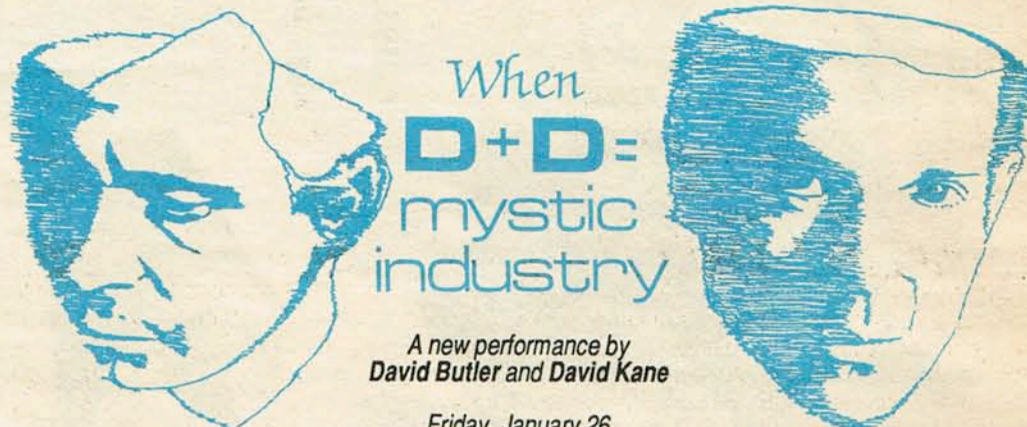
Sunday, December 31
FREE admission with \$4 First Night button

8:30 & 10:30 p.m. PERFORMANCES
Steve Griffith presents *History and the Metric System*
&
Fritz Bacher Drinks Himself to Death



9:30 p.m. VIDEOS
David Daniels' Buzz Box
Marshall Reese & Anthony Muntadas' Political Advertisements: From Eisenhower to Reagan
and **Tony Cokes's Black Celebration**

FIRST NIGHT is a city-wide festival of the arts involving dozens of organizations, to be presented at various locations throughout downtown Buffalo on New Year's Eve. Besides the performances listed above, Hallwalls will serve as the site for a First Night performance by the East Buffalo Media Association. In addition, the 4th-floor gallery will be open to the public throughout First Night, with the exhibition *Literacy on the Table* on view.



A new performance by
David Butler and David Kane

Friday, January 26
8:00 p.m., \$4/\$2 members

David Butler and David Kane's "performance installations" create an environment—with projections, sampled audio material, repetitive texts and musical passages, and shadow-box illusions—in which theatrical scenes unfold slowly, with a trancelike rhythm, inviting audience members to wander into and out of engagement with the spectacle at their own pace. Audio and visual elements run independently of each other, one enhancing the other. The "D + D" team's latest collaboration, *Mystic Industry*, juxtaposes ancient pagan ritual against contemporary social and industrial decay. David Butler is a designer and director; David Kane is a musician whose projects include the groups Decay of Western Civilization and Them Jazz Beards. D + D last appeared at Hallwalls at 5 in the morning during last September's "25 Hour Show," pelting the audience with noisemakers, bad jokes, clogs, and wedgies.

Vanessa Jones

presents a new
site-specific performance

Saturday, February 24
8:00 p.m., \$5/\$3 members
Location to be announced



Vanessa Jones

"... Under increasing global conservatism, artists and art spaces have been forced into economic black holes, consumer-conscious corners, regionalisms of many kinds, and other assorted professional ruts Gallery workers spend higher percentages of their time writing grants than they do distributing the benefits of them. Everyone relentlessly moves toward gloss and hype—as a means, possibly, to connect their art to more mainstream culture, to pull themselves out of cultural marginality. Performance, as an energetic, progressive, and live cultural force, is being 'video-documented-to-package' Performance is not just a novelty act, nor is it always best shown in frantic, overly saturated festivals. It is essential to maintain a diversity of presentation, a flexibility of context, an alternative to frigid bureaucratic circuits and the power of economic effects." (VJ)

Vanessa Jones is a young British performer, sculptor, and bookmaker who is currently traveling throughout the U.S., making work in unusual locations (abandoned buildings, deserted public spaces) with the resources (objects, ideas, and people) she encounters during her stay in various cities. The images she has created in earlier performances—wasps' nests of alphabet letters made from fat, masses of chart-laden helium balloons, the artist herself emerging from a mass of plaster-of-paris wearing a radically altered wedding dress—suggest that Jones's 3-week residency in Buffalo will result in work which is provocative as well as evocative.

NOTE: The artist will be selecting the location for her performance during the course of her residency. Audience members may either call the gallery prior to the show to learn where it will take place, or come to Hallwalls by 8 p.m. Saturday night, where they will be escorted to the site.

INFORMATION & PERSONAL ACCOUNTS OF 1967 "BUFFALO RIOTS" SOUGHT FOR MAY 1990 PERFORMANCE WITH ROBBIE McCauley

The Visiting Directors Series of the Performance Program will be presenting a new, as yet untitled production by **Robbie McCauley** exploring the "Buffalo riots" of 1967, to be staged in May 1990. The artist will be in residence at Hallwalls January 15-20, conducting workshops with her cast of five Buffalo actors (drawn from the Ujima Theater company and other local theaters), and beginning oral history research in the various communities affected by the violence. Ms. McCauley and her cast will be seeking stories from witnesses of the "riots"; any and all leads from readers of this publication are welcome. The performers will continue to work on collecting source material for the next five months, and McCauley will return to Buffalo for three weeks in May to shape the performances, which are tentatively scheduled for May 24 - 26. Ms. McCauley can be reached during the January residency (and at other times) via the Performance Curator, Ronald Ehmke. The final performances, which will be highly "portable," will be designed to travel into the communities where the violence took place more than 20 years ago, as well as other sites not commonly associated with "performance art." If you have suggestions of possible locations for performances (which will be presented at no charge to the hosting organization), contact Ehmke by early March, at (716) 854-5828.



Robbie McCauley

HALLWALLS GRANT OPPORTUNITY FOR ARTISTS' PROJECTS IN NEW FORMS

For the fourth consecutive year, Hallwalls will be administering a program of grants for artists' projects with funds provided jointly by the Rockefeller Foundation and the Inter-Arts Program of the National Endowment for the Arts. Hallwalls is one of 13 organizations across the nation providing such grants to artists in 49 states, Puerto Rico, and D.C., as part of the newly rechristened *New Forms Regional Initiative*. Formerly for "interdisciplinary artists' projects," grants will now be awarded for projects in "new forms," which use contemporary or traditional arts media in innovative ways, or which deal innovatively with emerging currents in the arts or society. Another explicit goal of the program is that projects funded and artists served should reflect the cultural diversity of the nation as a whole and of each region in particular. As such, projects by artists working innovatively or in contemporary terms with specifically ethnic or folk forms, as well as creative multi-cultural collaborations across genres and disciplines, are especially encouraged. Projects of research and development in emerging arts technologies are also a priority of this program.

In past years, Hallwalls administered this program in Ohio and West Virginia, as well as upstate New York. In 1990 the regions have been redrawn so that Hallwalls now serves the entire state of New York only, with the exception of the five boroughs of NYC proper. This means that artists in Long Island and other downstate areas in proximity to NYC previously excluded are now eligible to apply. 8 to 15 grants are available, ranging in amount from \$1,000 to \$3,000, for a total of \$21,000. Since the five boroughs of NYC, with the world's densest population of artists, will be included in the 1991 New Forms Regional Initiative without a significant increase in the total funds available statewide, 1990 is the best chance upstate and Long Island artists have to receive support. **THE APPLICATION DEADLINE FOR THIS PROGRAM IS TUESDAY, MAY 29.** Application forms with all new guideline revisions will be available in January. To receive mailings or for further information on this program, call or write Ed Cardoni, Hallwalls Program Director.

HALLWALLS AWARDS \$9000 TO LOCAL FILMMAKERS

Hallwalls is pleased to announce the recipients of its second "Film Regrant Program" for independent filmmakers residing in Western New York. Two jurors (Tony Conrad, artist and media professor at SUNY-Buffalo, and Mike Hoolboom, independent filmmaker, Toronto) awarded nine \$1,000 grants. This program was made possible with a grant from the Film Program of the New York State Council on the Arts.

Film Regrant Recipients are:

Fred Bacher, to produce a Super 8 film entitled "Revenge of the Void," the second episode in a trilogy of films and videos that depict the life of a film director who has lost his sight but continues to make films.

Kristin Boehler, to produce a 16mm fictional narrative, with non-synchronous sound, set in a Shaker community.

Lawrence Brose, to produce five short 16mm experimental films created specifically for contemporary music scores, either pre-existing or composed especially for this project.

John L. Dombrowski, to produce "Smile, Bite, Chew," a Super 8 film which draws attention to the cyclic commercial photographic process used by the advertising industry.

Jon R. Hand, to produce a new 16mm version of his Super 8 film "The Baptism of Elvis Presley," which is part 2 of a seven-part work on Presley which juxtaposes biography with music, performance with myth.

Henry Jesionka, to produce "Synapse," a narrative film based loosely on J.G. Ballard's *Highrise*, Huysman's *Against Nature*, and George Bataille's *Story of the Eye*.

Terry Klein, to produce "The Dead District," a phantasmagoric non-narrative Super 8 film exploring personal obsessions and phobias and utilizing both two- and three-dimensional single-frame animation.

Carl Wiedeman, to produce a short music video, shot on b&w 16mm film, setting images of bodies meandering about vacant urban locales to industrial dance music.

Julie Zando, to produce "Unsafe," a ten-minute b&w 16mm sound film parodying "TV safe" framing, which offers a critique of current legislation against artistic freedoms and pays tribute to those artists working on the margins.

HALLWALLS HOURS

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

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 IN JANUARY & FEBRUARY:

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

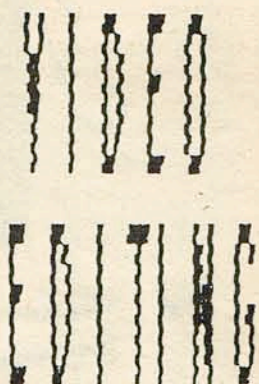
Wednesday, January 10,	6 - 9 p.m.
Monday, January 15,	6 - 9 p.m.
Wednesday, February 7,	6 - 9 p.m.
Monday, February 12,	6 - 9 p.m.

Fee: \$15.00

Advanced Editing with Video Typewriter & Digital TBC:

Wednesday, January 24,	6 - 9 p.m.
Monday, January 29,	6 - 9 p.m.
Wednesday, February 21,	6 - 9 p.m.
Monday, February 26,	6 - 9 p.m.

Fee: \$10.00



Hallwalls' programs in the contemporary arts are made possible by grants from the National Endowment for the Arts, Washington, D.C., a federal agency; the New York State Council on the Arts; the New York Council for the Humanities; Erie County; the City of Buffalo; Film/Video Arts, NYC; and by contributions from businesses, corporations, and foundations, including Metropolitan Life Foundation, Computer Task Group, Inc., Independent Health, Meet the Composer, National Heritage Trust, The Buffalo Foundation, Greater Buffalo Press, Half & Half Trading Co., Eckel Florist & Garden Center, Wehle Electric, Lawley Service Inc., Matthews, Bartlett & Decker, Inc., Swiss Chalet, Walton Associates/SKYLINE, Philip Morris Companies, Inc., USAir, The Seymour H. Knox Foundation, The Rockefeller Foundation, and the Margaret L. Wendt Foundation. Hallwalls is a member of the National Association of Artists' Organizations, Media Alliance, and CCLM (the Coordinating Council of Literary Magazines), and an associate member of Canada's ANNPAC (the Association of National Non-Profit Artists Centres).

SUPPORT HALLWALLS: BECOME A MEMBER!

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

NAME _____
 ADDRESS _____
 CITY _____
 STATE, ZIP _____
 TELEPHONE _____
 CATEGORY _____

writers



Zonya J. Rivera photo: Cheryl Jackson

COMING IN MARCH: CAFÉ TEATRO

Introductory Notes by Zonya J. Rivera, Coordinator

Since September 1987, Hallwalls has brought to the Hispanic community of Buffalo a series of readings of poetry and original works of writers from Puerto Rico, Colombia, Spain, Guatemala, Nicaragua, and the Dominican Republic, as well as Buffalo, Rochester, and New York City. This effort has been made possible through a grant from the Literature program of the New York State Council on the Arts.

In this, its third season, the series will be undergoing some growth. One of the signs of this growth is reflected in the new name of the series, *Café Teatro*. *Café Teatro* is a European concept that has been established also in many capitals in Latin America precisely for the purpose of presenting poetry and prose works to the public. In the *Café Teatro* there is a coziness between the audience and the writer or performer. The audience is very near, seated at small round tables in front, with refreshments at hand. The ambiance propitiates the participation of the audience, and sometimes the same presentation will be made different by the comments contributed by the audience.

Since *Café Teatro* depends by its nature on continuity, the series will be presented here in The Vault on a regular schedule throughout the Spring, beginning Saturday, March 10.

Café Teatro will draw from local talent, as well as bringing outstanding writers from Puerto Rico and other countries of Latin America. From Buffalo we will present bilingual poet Dawn Jordan, who writes with equal force and clarity of thought in both English and Portuguese. (Her poems in Portuguese will be translated into Spanish.) From Puerto Rico will come the poet and cinematographer Jacobo Morales, who will also present a one-man film festival of three of his films, in addition to the reading of his poetry. Morales has been an actor for nearly thirty years, and he presents his poems through the voice and appearance of very particular characters. His poetry is very down-to-earth and reflects the life experiences of modern Puerto Rican society.

A poet myself, I will be collaborating with Puerto Rican poet Henry Padrón of Rochester to present a multi-media show of poetry, instrumental music, and slides. Other *Café Teatro* programs we are working on may include Juan Antonio Ramos, Dinator Marzán, Omar Castañeda, Rosa Luisa Márquez, and Samuel Molina. The personalities and poetic works of all our invited writers are varied, and all are looking forward to performing in the *Café Teatro* setting. We hope that the Buffalo community, and the Hispanic community in particular, will support this third season of readings and our first of *Café Teatro* so that all of us can grow with it. See you all in the Spring.

STAFF

Kimberly Smith, who worked at Hallwalls during the 1988-89 season as a salaried Development Intern, a position made possible with a special grant from the Arts Service Organizations (ASO) program of NYSCA, has joined the staff of Just Buffalo Literary Center as Coordinator of Educational Programs. Filmmaker Jon Stout, previously a graduate student in the SUNY at Buffalo English Department and administrative aide to Pennsylvania Congressman Gus Yatron, joined the Hallwalls staff as full-time Publicist in late September.

Hallwalls Executive Director Christine Tebes has been chosen as a member of the Leadership Buffalo class of 1990. Leadership Buffalo is a not-for-profit organization affiliated with the Buffalo Chamber of Commerce which annually selects candidates from the arts, business, law, the social service and health professions, and the clergy and brings them together to learn about one another's fields and the multifaceted Buffalo community.

Both Hallwalls Video Co-Curators—Chris Hill and Barbara Lattanzi, along with painter and former Exhibitions Curator Catherine Howe, are included among 24 artists in the exhibition *The State of Upstate: New York Women Artists*, on view through January 28 at the New York State Museum in Albany, and opening in March at the Burchfield Art Center here in Buffalo. Selections from the exhibition will then travel to the National Museum of Women in the Arts in Washington, D.C. Chris's work consists of large-format color photo works, Barbara's of a photo/audio installation.

Other Buffalo artists included in the exhibition are CEPA Director and photographer Gail Nicholson, photographer Marlon Faller (who has served on the Boards of both CEPA and Hallwalls), Julie Zando (formerly both Director of Squeaky Wheel and Hallwalls video editing coordinator), and Hallwalls member Jody Lafond. These 7 artists and 17 more from across the state were selected by independent curator Nina Felshin from over 800 who submitted work.

In a local development of the nationally escalating arts censorship crisis, the New York State Museum's treatment of Julie Zando's video works in the show—verging on if not technically constituting censorship—have led to her (and possibly other artists) withdrawing work from that venue, although not from the touring exhibition itself.

This calendar is printed on recycled paper.

STAFF

Elnora Banks	Office Manager
Jurgen Bruning	Film Curator
Edmund Cardoni	Program Director & Writers Curator
Paul Dickinson	Technical Director
Ronald Ehmke	Performance Curator
Alex Gelencser	House Manager
Christine Hill	Video Co-Curator
Barbara Lattanzi	Video Co-Curator
Don Metz	Music Curator
Zonya J. Rivera	Café-Teatro Coordinator
Kathleen Sherin	Exhibitions Assistant
Brian Springer	Cable TV Producer & Video Editing Coordinator
	Publicist
Jon Stout	Executive Director
Christine Tebes	Technical Assistant
Maria Elena Venuto	Video Editing Coordinator & Cable TV Assistant Producer
Marion Ware	Exhibitions Curator
Charles A. Wright Jr.	

INTERNS

Nathan MacFadyen	Computer Intern
Sylvie Poirier	Cable TV Assistant Producer
Tracy Sadeghian	Exhibitions Intern
Jennifer Thomas	Performance Intern
Julie Zabinsky	Exhibitions Intern