

Film

FRIDAY & SATURDAY SEPTEMBER 16 & 17

7:30 pm & 9:30 pm

THE CEMENT GARDEN (Andrew Birkin, 1993, 105 min.)

\$6 general admission/\$5 students & seniors/\$4 members

Andrew Birkin's adaptation of Ian McEwan's 1978 novel *The Cement Garden* is the erotic, macabre story of four young siblings and their attempt to maintain a semblance of normalcy after both parents suddenly die and they find themselves alone. Left to their own devices, the children begin to give freer expression to their sexuality.

THURSDAY SEPTEMBER 20

8:00 pm

CONTEMPORARY SILENT CLASSICS

The Idea (Bill Knowland, 1990, 20 min.)

Eggy Time (Relah Eckstein, 1992, 3 min.)

The Dead Daughter (Terry Klein, 1988, 11 min.)

The Flicker (Dave Cash, 1991-4, 12 min.)

'70, ZOO! (The Making of A Fiction Film) (Phillip Hoffman, 1986, 23 min.)

\$6 general admission/\$5 students & seniors/\$4 members

The Idea, set in 1912, is a surreal experimental narrative, telling a simple yet overwhelmingly beautiful story of a luminous egg with magical properties that becomes the object of greed and exploitation to all who come in contact with it. *Eggy Time*, an expressionistic short, merges *The Cabinet of Dr. Caligari* with *Dr. Demento* in a zany and truly bizarre tale of eggs. *The Cabinet of Dr. Caligari* is also the inspiration for Buffalo-based filmmaker Terry Klein's *The Dead Daughter*, an expressionistic tale of a father grieving the death of his beautiful daughter. *The Flicker*, an unusual love triangle with a silent film villain, is a decisive blend of both contemporary and classic film encoding. *'70, ZOO!* (The Making of A Fiction Film) is Phillip Hoffman's pseudo-documentary diary of the making of Peter Greenaway's *A Zed And Two Naughts*. Former Hallwalls Film Curator René Brossard will introduce the program, and filmmaker Terry Klein (*The Dead Daughter*) will be present.

WEDNESDAY SEPTEMBER 21

8:00 pm

CONTEMPORARY SILENT CLASSICS

The Last Night of Rasputin (Eleanor Antin, 1989, 38 min.)

The Dream Screen (Stephanie Broes, 1986, 45 min.)

\$6 general admission/\$5 students & seniors/\$4 members

Using the alias Yevgeny Antinov, a fictitious 1920s Soviet director whose works were banned until the collapse of the Soviet Union, San Diego based filmmaker Eleanor Antin has made two acclaimed contemporary silent films included in this series. *The Last Night of Rasputin* is the final orgy and dreadful end of the notorious monk on the eve of the Russian Revolution. (Antin's *The Man Without A World* will be screened on September 30 and October 1). Stephanie Broes uses footage from G.W. Pabst's *Pandora's Box* (1929) and excerpts from Louise Brooks' autobiography *Lulu in Hollywood* in her multilayered experimental narrative *The Dream Screen*, investigating the mythification and positioning of woman in the cinematic and cultural imagination. René Brossard will be present to introduce the program.

THURSDAY SEPTEMBER 29

8:00 pm

CONTEMPORARY SILENT CLASSICS

To Sleep So As To Dream (Kaizo Hayashi, 1986, 86min.)

\$6 general admission/\$5 students & seniors/\$4 members

In Japanese filmmaker Kaizo Hayashi's *To Sleep So As To Dream*, two modern day detectives become involved in an intricate case that leads them to be unwittingly inserted into an uncompleted silent serial from the past.



Still from *Man Without a World*

FRIDAY, SEPTEMBER 30 & SATURDAY, OCTOBER 1

7:30 pm & 9:30 pm

CONTEMPORARY SILENT CLASSICS

The Man Without A World (Eleanor Antin, 1991, 98min.)

\$6 general admission/\$5 students & sr./\$4 members

Like *The Last Night of Rasputin* (see September 21), Eleanor Antin's comic postmodern melodrama, *The Man Without a World* is credited to ex-Soviet filmmaker Yevgeny Antinov. The film reflects on current events and political turmoil as it weaves a story of love and death in the lost world of pre-World War II Eastern Europe.

CONTEMPORARY SILENT CLASSICS

Guest curated by René Brossard

Contemporary Silent Classics is a series of films by independent contemporary filmmakers who over the past several years have produced works which pay tribute to as well as reconstruct the visual manystays of the silent film era. In some cases, the makers present their work faithfully as if it were archival. Through elaborate means, these artists age their works to produce the black and white grain, scratching, fading, inter-title cards, costumes and epic scope of the early silents. A catalog of the exhibition will be available at the screenings. René Brossard was Hallwalls Film Curator from 1990 through 1993, before heading South to found and become Executive Director of Zeitgeist Theatre Experiments in New Orleans, Louisiana. He will be present at the September 20 and September 21 screenings.

COVER DESIGN AND LAYOUT PMF

Video

SATURDAY, SEPTEMBER 24

8:00 pm

MENUS FOR LIFE

JODY LAFOND VIDEO RETROSPECTIVE

\$5 general admission/\$4 students/\$3 Hallwalls members

Western NY video artist Jody LaFond's witty observations on passion and politics often focus on food as a gesture of exchange and a reminder of common need. Her domestic themes often dish out unlikely congruences such as picking tulips and picketing Operation Rescue in *Fingering Flowers* (1992), a tape produced as part of an ongoing series with the Media Coalition for Reproductive Rights. Writing about *Fruiticide* (1983) LaFond says "There is no protection for the masses of strawberries, oranges and apples that we turn apart to feed the appetites of men. As a satire on the slice and dice film genre, the traditional equation of fruit-woman cannot be ignored."

In *The Spring, After The War, I Became a Socialist* (1992-94) "tells the story of my political life—from my girlhood lust for Abbie Hoffman



through my granola-hippie-food coop stage, and my radicalization during the Gulf War. As an International Socialist I have become more aware of the economics of world politics, and the tape includes a primer on Marxism using ducks and bread."

In this retrospective LaFond will also present her work-in-progress *The Leisure Class or Why I Don't Play Golf, Ticket to Tokyo* (1993), *Beyond the Windmill* (1984), and collaborative short projects with the Elmwood Pet Shop, the outstanding feminist performance group Ladies of the Lake, and more.

STAFF

Edmund Cardoni	Executive Director
Chris Hill	Video Curator
Sara Kalliter	Exhibition Curator
Kilissa McGillock	Admin. Manager
Don Metz	Music Curator
Kevin O'Shaughnessy	Devel. Director
Matthew Schweska	Film Curator
Margaret Smith	Festival Director
	Way In Being Gay 1994

INTERNS/VOLUNTEERS

Don Rogany	Devel. Assistant
Tara Casby	Admin. Assistant
Julia Denczkowski	Video Assistant
Kevin Biemel	Gallery Assistant
Sue Kovach	Music Assistant

CONGRATULATIONS to Hallwalls Development Director Kevin O'Shaughnessy & Dr. Andy Weltinghouse on the birth of their first child (and the second Hallwalls baby of 1994), Henry Conco O'Shaughnessy, born August 5th, 8 lbs, 12.5 oz.

BOARD OF DIRECTORS

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HALLWALLS IS 20 YEARS OLD IN 1994/95

In the spring of 1995, Hallwalls, the Burchfield-Penney Art Center and the Castellani Art Museum will present *Alternatives: 20 Years of Hallwalls Contemporary Arts Center, 1975-1995*. A series of exhibitions, performances, screenings, lectures and panels will be held throughout Western New York. A major catalogue will be published in conjunction with the exhibition. The book will include several scholarly essays on the history and development of Hallwalls: a wide variety of statements by artists, curators, critics and community members; and a 60-page chronology. The editors are currently working on the latter two sections of the book. We want your input! To help create this document please send your statements, stories, anecdotes and Hallwalls memorabilia to the Burchfield-Penney Art Center, 1300 Elmwood Avenue, Buffalo, NY 14222. Please send all materials to the Burchfield no later than November 15 and write Attention: Hallwalls Project on the envelope. Approximately 30 of the collected statements will be included in the publication.

Hallwalls is supported in part with public funds from the New York State Council on the Arts, the National Endowment for the Arts (a federal agency), the City of Buffalo, and the County of Erie, and by grants and contributions from the Lannan Foundation, the Margaret L. Wendt Foundation, the Mid Atlantic Arts Foundation, the Buffalo Foundation, The Nicholas Patterson Perpetual Fund, The Cameron Baird Foundation, M & T Bank, the Buffalo News, Independent Health, the Anderson Gallery, the Arts Council in Buffalo & Erie County, and the Members of Hallwalls.

We also thank the following companies for their in-kind and cash contributions to our July 1994 Artists & Models Affair fundraiser: How to Have Fun, Mullen & Gunn, Tri-Main Development L.P. (for their donation of spoons), Main-Yarnit Market, Tops Friendly Markets, Paragon Advertising, the Adam Mickiewicz Library & Dramatic Circle, J & M Distributing/Boston Beer Company, Try-It Distributing, WKSE-KISS-98.5, WBFO FM 88.7, WRNY 91.3 FM, and Mighty Taco. We also thank the 2,000 patrons who attended the affair, the dozens of volunteers who helped out, the many artists & musicians who participated, Tony Balloni (founding father of the Artists & Models Affair), and the members of the Committee who organized the splendid champagne pre-view party, especially Marilyn Wilson, Victor Hadd, Elizabeth Dutton, & Debbie Roggenmoser.



HALLWALLS

CONTEMPORARY ARTS CENTER

2495 MAIN STREET
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HALL WALLS

SEPTEMBER

Consuming Passions

Exhibitions

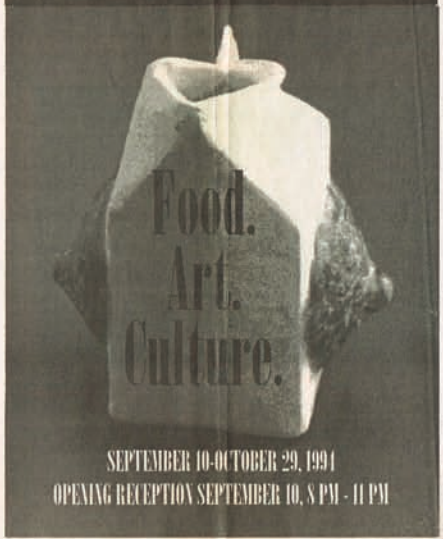
In *The American Warehouse*, **Michael Bramwell** uses food to discuss the issues of poverty, homelessness, and the disconnectedness at different levels of American society. One is instructed by a security guard to punch a time clock before entering a grey-walled warehouse, filled with piles of reconstructed USDA food boxes and the recipes of homeless people. **Millie Chen's** installation *Crave* is a continuation of a series of works which address the body, Indian spices are spread on the floor in a pattern resembling Islamic tile. The mouth is symbolized by 300 terracotta spoons filled with the spices and arranged in circles and waves across the floor. It is a poetic stimulant of the stomach and of our awareness of the role that colonialism and tourism play in our perception of other cultures.

In the back galleries are works by 10 artists who explore food as ecological metaphor, personal journey, consumer fetish, and casting medium.



HALL WALLS
Opening Reception
Saturday, September 10, 8 pm - 11 pm

Michael Bramwell
The American Warehouse
Millie Chen
Crave
Susan Eder
Eva Melas
Rebecca Howland
Sarah E. Webb
Annie Lopez
Stephen J. Shanabrook
Christina Daphne Tryforos
Jill M. Birschbach
Ted Gibson
Gordon Simpson
Cereal & Sugar: coated ideology 9:30 pm



SEPTEMBER 10-OCTOBER 29, 1991
OPENING RECEPTION SEPTEMBER 10, 8 PM - 11 PM

THIS EXHIBITION IS A COLLABORATIVE, TWO-SITE EXHIBITION WHICH BRINGS TOGETHER CONTEMPORARY ARTISTS AND FOLK ARTISTS TO LOOK AT THE WORLD OF FOOD.



together a successful application. If you are thinking about applying to NYFA in this year's categories of Crafts, Emergent Forms/Performance Art, Film, Nonfiction Literature, Poetry, Printmaking/Drawing/Artist's Books, and Sculpture, do not miss this meeting. The deadline for this year's Artists' Fellowship Application is October 12.

WEDNESDAY, SEPTEMBER 28
Artists Talk by **Jappie King Black**: the 1994 Erie County Artist Residency Exchange: Western New York Award Winner. 7 pm Cinema
Artist Residency Exchange: Western New York (ARE-WNY) is an innovative granting and residency program benefitting visual artists in Erie, Monroe and Wayne counties. Initiated in 1994 by Hallwalls, Pyramid Arts Center (Rochester), and Wayne County Council for the Arts (Lyons), this program made three awards of \$1,500 for three professional artist residencies. The recipients were **Jappie King Black** of Brockport, NY for a residency at Buffalo Arts Studio, **Josh Iguchi** of Buffalo, NY for a residency at Genesee Center for Photography, and **David Merkel** of Rochester, NY for a residency at Newark DDCO.

Jappie King Black was in residence in Buffalo from mid-July to mid-August, producing drawings, and large- and small-scale sculptures from grapevines. Black will present slides of the work made during her residency, and discuss the impact this residency has had on her work. This program is being offered again in 1995. Exhibitions Curator Sara Kellner will give a brief presentation on ARE-WNY, and answer any questions about next year's awards.

Open Slide Forum 8 P.M.
Stick around after **Jappie King Black's** slide talk and see what some other artists in Western New York have been up to this summer. Artist Advisory Board member **Kathy Sherin** has invited three Buffalo artists to present slides of their recent work. All are welcome to join in.

Rebecca Howland's *Toxicological Table* is a warning about the dangers of polluting the environment. **Gordon Simpson** and **Susan Eder** comment on consumer fetishism. **Simpson** by exploring the history of cereal boxes. **Eder** through creating value pyramids for foods such as bread. (**Simpson** will perform the night of the opening at 9:30 p.m.) **Ted Gibson** uses lunch boxes to comment on the relationship between consumerism and violence. **Stephen Shanabrook's** chocolate castings of wounds bring together the delicious and deadly. **Annie Lopez, Eva Melas, Birschbach** use food to tell tales about their families, personal histories and cultures. Later in October, watch for a series of film and video relating to food. This exhibition is accompanied by an illustrated catalogue with essays by Sara Kellner, Elizabeth Licata, and Kate Koperski.

CASTELLANI ART MUSEUM OF NIAGARA UNIVERSITY
Opening Reception Sunday, September 11, 2 pm - 4:30 pm

- Biff Henrich**
- Andy Yoder**
- Peter Anton**
- George Ancona**
- Madonna Dunbar**
- Marion Faller**
- Nancy Gertner**
- Tom Huff**
- Jolene Rickard**
- Loren Tent**
- Andy Yoder**



Music



FRIDAY, SEPTEMBER 9
Gustavo Matamoros
with **Jan Williams**
8 P.M., \$6/\$5 (\$4 Members)

Venezuelan-born, Miami-based **Gustavo Matamoros** music begins with a love for and fascination with the musical elements of ordinary sounds. His pieces are serious musical works achieved through a wonderful sense of whimsy and playfulness. He will be joined by legendary Buffalo percussionist **Jan Williams**.

FRIDAY, SEPTEMBER 30
Iliad Quartet
8 P.M., \$6/\$5 (\$4 Members)

The **Iliad Quartet** consists of **Marty Ehrlich** (reeds), **James Emery** (guitar & MIDI guitar), **Michael Formanek** (double bass), and **Gerry Hemingway** (percussion). Hard to categorize, but originating from the modern jazz tradition, their music is characterized by a wide palette of sound colors, virtuosic playing, telepathic interplay, rhythmic diversity, and emotional commitment. The ensemble has been performing since 1989, and will premier new works made possible by a grant from the Meet the Composer/Reader's Digest Commissioning Program.

SATURDAY, SEPTEMBER 24
MONEY FOR ARTISTS: New York Foundation for the Arts (NYFA) and New York State Council on the Arts (NYSCA) Artist Fellowship Application Seminar
2 pm - 4 pm Gallery

MONEY TO WORK. Money to give you the time to focus on your art. Representatives from NYFA and NYSCA are coming to Buffalo to tell you about their fellowship programs, and to give pointers on how to put

Theater

THURSDAY SEPTEMBER 22
International Center for Women Playwrights (ICWP) presents a Staged Reading
Sonya by **Norma Hays**
8 P.M., Hallwalls cinema, \$7/\$5

FRIDAY, SEPTEMBER 23: CURTAIN UP!
ICWP presents Two Staged Readings
Plastic Flowers by **Carmen Rivera** & *Nancy Chew Enters The Dragon* by **Betty Quan**
8 P.M., Hallwalls cinema, \$7/\$5
& **Women in Theatre** presents
I Never Saw Another Butterfly by **Celeste Raspanti**
8 P.M., Hallwalls performance space

Performances of *I Never Saw Another Butterfly* will continue at Hallwalls on September 24 and 29, and October 1, 6, and 8 (call 882-6568 for ticket information). These special Curtain Up presentations by Buffalo theater groups initiate a new policy of making performance space available on a rental basis to local theater and other performing arts companies, ensembles, and solo artists. As of September, the cinema and performance spaces are still under construction, but after they are completed and fully equipped—with major grants from the New York State Council on the Arts Capital Aid program and The Margaret L. Wendt Foundation—an info sheet with complete specs and rate schedule will be available to all interested groups and individuals.

