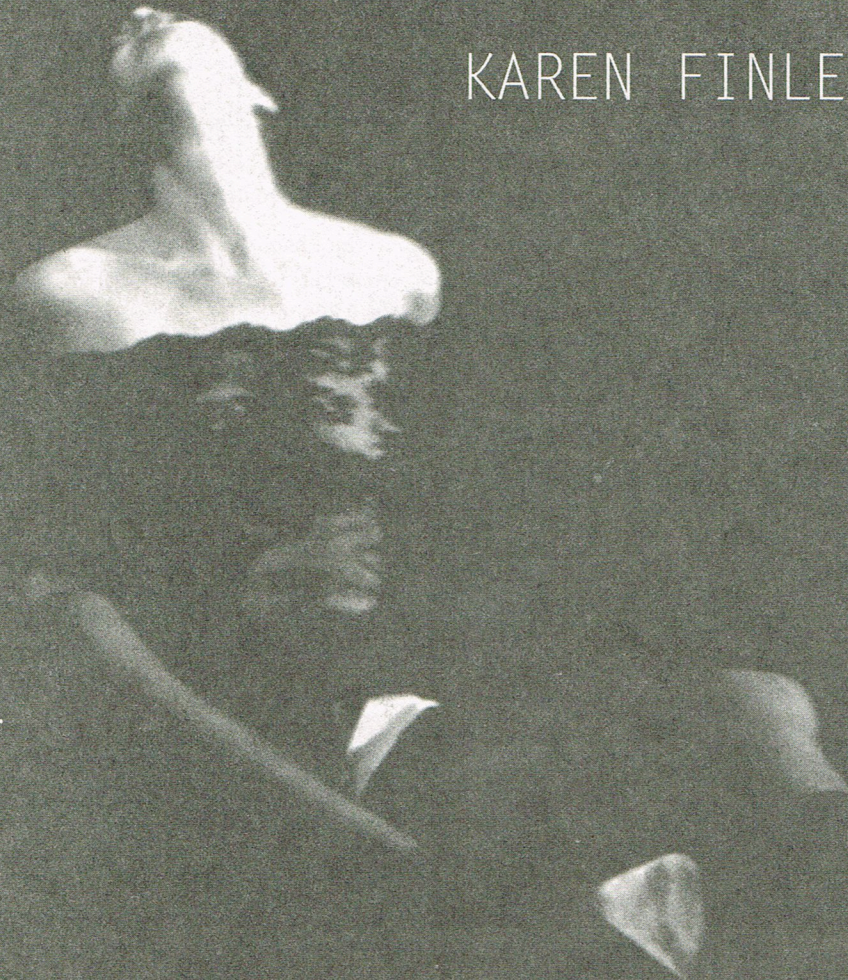


DECEMBER 2000

# HALLWALLS

SHUT UP and LOVE me  
KAREN FINLEY



VISUAL ARTS:

Leslie Bostrom  
Mixed Messages &  
Other Confusions

Ann Torke  
The Outlot

Through January 7, 2001

FILM:  
Ida Lupino  
Mini Film Festival

December 8 • 8:00 P.M.  
THE BIGAMIST  
@ Hallwalls

December 9 • 7:30 P.M.  
NOT WANTED  
@ Lafayette Blues Room

December 10 • 7 P.M.  
THE HITCH-HIKER  
@ Voelker's Bowling Center

Performance:  
Karen Finley  
Shut up and Love Me

January 5 & 6 • 8:00 PM  
January 7 • 3:00 PM

DECEMBER 2000

FRIDAY <sup>1</sup>	SATURDAY <sup>2</sup>
FRIDAY <sup>8</sup>	SATURDAY <sup>9</sup>
FRIDAY <sup>15</sup>	SATURDAY <sup>16</sup>
FRIDAY <sup>22</sup>	SATURDAY <sup>23</sup>
FRIDAY <sup>29</sup>	SATURDAY <sup>30</sup>
FRIDAY <sup>5</sup>	SATURDAY <sup>6</sup>

SUNDAY <sup>3</sup>	MONDAY <sup>4</sup>	TUESDAY <sup>5</sup>	WEDNESDAY <sup>6</sup>	THURSDAY <sup>7</sup>
SUNDAY <sup>10</sup>	MONDAY <sup>11</sup>	TUESDAY <sup>12</sup>	WEDNESDAY <sup>13</sup>	THURSDAY <sup>14</sup>
SUNDAY <sup>17</sup>	MONDAY <sup>18</sup>	TUESDAY <sup>19</sup>	WEDNESDAY <sup>20</sup>	THURSDAY <sup>21</sup>
SUNDAY <sup>24</sup>	MONDAY <sup>25</sup>	TUESDAY <sup>26</sup>	WEDNESDAY <sup>27</sup>	THURSDAY <sup>28</sup>
SUNDAY <sup>31</sup>				

JANUARY 2001

MONDAY <sup>1</sup>	TUESDAY <sup>2</sup>	WEDNESDAY <sup>3</sup>	THURSDAY <sup>4</sup>	FRIDAY <sup>5</sup>	SATURDAY <sup>6</sup>
SUNDAY <sup>7</sup>					

Fri., Sat., & Sun. January 5-7, 2001

## Karen Finley in Shut Up and Love Me

Fri. & Sat. 8:00 P.M. • Sun. 3:00 P.M.  
\$20 general, \$18 students, \$15 members

Notorious performance artist, visual artist, author, screen actor, TV personality, and Supreme Court defendant Karen Finley first performed in Hallwalls (in the 4th-floor gallery space at 700 Main St.) in 1982, when she was a recent art school graduate from Chicago via San Francisco. That was four years before C. Carr's 1986 cover story in the *Village Voice* turned the national spotlight on Finley, by that time a popular East Village club performer, thereby sparking a controversy—in that case with Carr's fellow *Voice* columnist Pete Hamill, who felt compelled to defend his tabloid's credibility with a column of his own attacking Finley—that has never died down.

In 1987, Finley returned to Hallwalls—this time our 2nd-floor Vault (yes, that was the one with the yams). Five years later, in 1992—by then already one of the so-called “NEA Four” whose successful suit against the agency for yanking their 1990 grants was slowly making its way up through the federal courts—Finley came to Buffalo (for no fee, despite her growing fame) to perform *A Certain Level of Denial* to a sold-out house of 900+ at Rockwell Hall as a benefit for a financially-struggling Hallwalls. While in Buffalo, she also created an austere moving installation in our gallery (still at 700 Main St.) entitled *Written in Sand* that she later developed for a major show at the Los Angeles Museum of Contemporary Art.

In 1996, Finley performed five shows (most sold out) in our new Black 'n' Blue Theatre here at Tri-Main of her critically acclaimed solo performance *The American Chestnut*. In 1997 Hallwalls had a NEA grant of its own yanked (that's another story and had nothing to do with Finley); in 1998 the Supreme Court, in its decision in the case called “National Endowment for the Arts, et al., Petitioners v. Karen Finley et al.,” reversed the favorable ruling of the Court of Appeals; and five days after the Court's decision upholding “general standards of decency” in judging federally-funded art, the Whitney Museum cancelled Finley's scheduled installation. (Just a few months before, *Ms.* magazine had named her its “Woman of the Year” for 1998.) In March of 1999, Finley was named “Artist of the Decade” for the 1990s by *Coagula Art Journal*, topping a list that also included Cindy Sherman ('80s), John Baldessari ('70s), Andy Warhol ('60s), Robert Rauschenberg ('50s), Willem de Kooning ('40s), Man Ray ('30s), Kurt Schwitters ('20s), Marcel Duchamp ('10s), and Pablo Picasso ('00s). She also posed for *Playboy's* July '99 issue, along with Bill Maher, on whose ABC late-night show *Politically Incorrect* Finley is a frequent guest. (She also does the voiceovers for HBO's *Naked Players*.) Now, in the first week of 2001, Finley will bring what is perhaps her most controversial work to date, *Shut Up and Love Me*, to Hallwalls' Black 'n' Blue Theatre for three performances only. (We expect these shows to sell out fast, so order your tickets early!)

In an on-line review, performance artist and critic Maura Nguyen Donohue speaks of the work's “overwhelming intimacy”: “Karen Finley is a relentless force. She is a performer who constantly shifts between a state of ‘on’ and a state of ‘ON!’ From the moment she appears masturbating in a tight red dress and high black heels to the moment just before exiting, naked and covered in honey, she is a blatant and unapologetic torrent of the psycho and the sexual....She slices through tales of a woman overcome

by historically female neuroses with a razor-sharp wit and intense self awareness....Her powerful performance lies not only in her outrageous inappropriateness in speech or deed but also in her ability to turn her fantastic-unkept-red-hair-long-legged-small-waisted-well-breasted body into an instrument of terror. Whether she is barking like a dog, enacting a tongue-sucking dance, or, even, playfully rolling in honey, she is a demon caught in corporeal glory. Sharing the same space with her is frightening, exhausting, and exhilarating....That Finley's work is still considered explicit and shocking is a startling reminder of how far women's sexual liberation has still not come” (*Flash Review* 2, 10/10/00).

Of her recent performance of *Shut Up and Love Me* at the Out North Theater in Anchorage, critic Ken Dinitz writes that Finley's “blatant nudity and habit of interrupting her performance monologues to critique herself demonstrated both power and insecurity that contrast with the objectification usually associated with female nudity. Finley began by doing a slapstick satire of a striptease. The audience seemed almost shocked when she started taking off her clothes, but by the end the crowd rippled with laughter. Finley's early excess allowed viewers to avoid obsessing about her various states of undress and pay attention to the pieces she performed instead....She performed with an angry and defiant energy that seemed to come from trying to be herself in a society that does not know how to look in the eyes of an intelligent and striking woman....Finley has important things to say, things that need to be said and that are hard to talk about....There are not many places for people to talk about seduction and lust and how it feels to be part of these adventures. We need to communicate about these things through art” (*Anchorage Daily News*, 9/26/2000).

“To watch Finley climactically, and winkingly, cavort naked on a mat covered in thick honey is to subvert any preconceptions you have about the idea of true abandon, and more, to appreciate the still sadly rare sight of an empowered woman letting it all hang out” (Steve Wiecking, *Seattle Stranger*, 2/24/00). “For so long, Finley has mined the exploitative, violent, and dark chambers of sex that to see her bask in the heat of seduction and empower her personae with humor and passion may come as a pleasant surprise” (James Hannaham, *Village Voice*, 12/7/99). The *Voice's* visual art critic Peter Schjeldhal has hailed Finley as “a historical figure from an epoch when art was conceived as an arena of officially sanctioned, somehow socially beneficial anarchy.” “We need Finley: she doesn't duck the bullets, she keeps her eyes peeled on the artillery aimed at women, and she continues to push against her boundaries as an artist. At its best, Finley's art rips big, unspoken, and difficult-to-articulate secrets out of closets. It is the commonness of what she taps that makes it disturbing—as well as the enjoyment she takes in smushing around in dirty [or sticky] stuff and thrusting it in people's faces” (Laurie Stone, *Ms.*, January/February 1998).

*Shut Up and Love Me* is Karen Finley's art at its best.

## EVIDENCE POSTPONED

*EVIDENCE OF LETTERS*, originally scheduled to be presented in early November as part of the 7th biennial *Ways In Being Gay* Festival, has been postponed until early 2001.

# “Queen B” Party Extravaganza

\$5 members/\$6 students & seniors/\$7 general

**Ida Lupino**, a lead actress in over 50 Hollywood films, was most notoriously known as “Queen of the B’s.” **Lupino** also happened to be one of the earliest female directors working in Hollywood, and was the first female to direct in the genre of film noir, with her film *The Hitchhiker*, (1953). In this three-night party extravaganza, Hallwalls will present three **Lupino** films in which she wrote, directed, and/or acted. The intention of the festival is to highlight the achievements of **Ida Lupino** as both actress and auteur during Hollywood’s male-dominated “golden period.” The series is guest curated by **Kelly Spivey** and **Craig Klose**.

Fri., December 8 • 8 P.M.

## *THE BIGAMIST*

Hallwalls’ Paul Sharits Cinema  
Dir. **Ida Lupino** (USA, 1953, 80 min., B/W, 16mm)

**Edmond O’Brien**, **Joan Fontaine** and **Lupino** star in this amazingly sympathetic portrait of an ordinary salesman whom circumstances force into the arms of two women: an upper-crust lady and a tough-talking waitress.

Sat., December 9 • 7:30 P.M.

## *NOT WANTED*

Lafayette Blues Room  
391 Washington St. (in the Lafayette Hotel)  
**Note!** You must arrive before 8:00 P.M. to avoid paying the club’s live music cover charge in addition to our admission charge for the film.

Dir. **Elmer Clifton** and (uncredited) **Ida Lupino**  
(USA, 1949, 94 mins, B/W, video)

With this low-key, intimate film, **Sally Forrest** stars as a dazed, traumatized young waitress thrust into the world of unwed motherhood, wandering the bus stations and boarding houses of small-town America.

Sun., December 10 • 7 P.M.

## *THE HITCH-HIKER*

Voelker’s Bowling Center  
686 Amherst St. (corner of Amherst and Elmwood Ave.)  
Dir. **Ida Lupino** (USA, 1953, 70 Min, B/W, video)

The only true film noir directed by a woman, this tour-de-force thriller is a classic, tension-packed three-way dance of death as two middle-class men (**Edmond O’Brien** and **Frank Lovejoy**) stumble upon a psychopathic hitchhiker (**William Talman**).



*Not Wanted*



*The Bigamist*



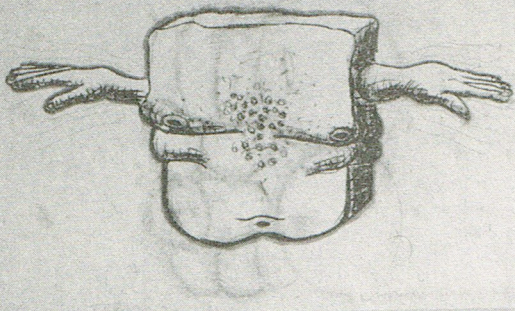
*The Hitch-Hiker*

## In the Main Gallery

November 18, 2000–January 7, 2001

### Mixed Messages & Other Confusions A solo exhibition by Leslie Bostrom

In many of **Leslie Bostrom's** recent works she plays with double meanings and the meshing of contradictory truths. *Onslaught*, *Twin Towers of Expressionism*, and *Mixed Messages* are an exploration of literal "expression of emotion" and an ironic comment on the artist "expressing" herself in paint. Some of her other work refers to topical subjects, such as the Monica Lewinsky/ Bill Clinton story and queer and feminist issues. She imagined Monica and Bill as a country-western saga, complete with the long suffering wife. "Blue" Monica and "repentant" Bill become icons of narcissism and hypocrisy.



Rhode Island artist **Leslie Bostrom** borrows liberally from art history, contemporary theory, mass media, and cartoons. She has taken the idea of a socially constructed body out of context in order to literally construct bodies. **Bostrom** presents an exhibition of large-scale paintings, and tableau of related drawings all having to do with the politics and foibles of "the gendered life."

**Leslie Bostrom** is Associate Professor of Art at Brown University in Providence, RI. She received her MFA from Rhode Island School of Design.

## In the Project Rooms

November 18, 2000 – January 7, 2001

### The Outlot - An installation by Ann Torke

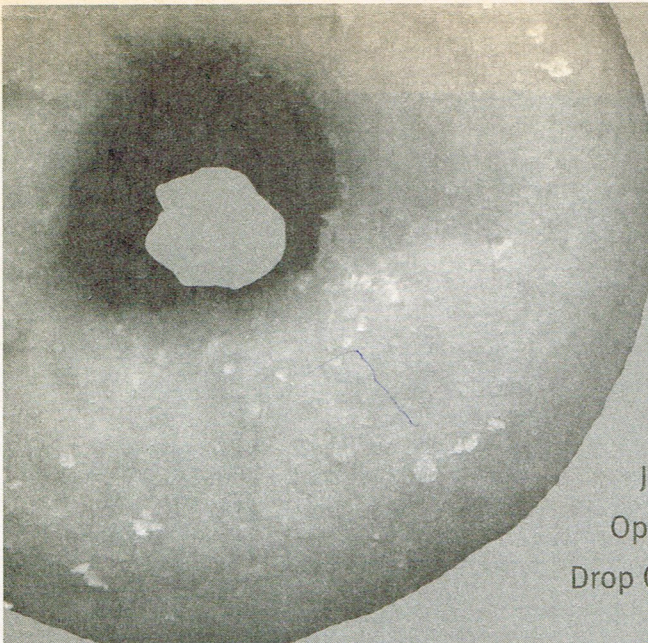
**Ann Torke's** work is a hybrid form that combines performance and sculpture to explore power, agency and the ways that women are "played" in our culture. All the pieces are process-oriented; she has been engaged in a range of performances that focus on "accumulation" by framing the detritus from particular actions or events.

In her most recent series, *The Outlot*, Torke discovered a neglected cemetery for teenage girls and infants who died at a wayward girls' home in Illinois. The cemetery is the last remaining link to the reform school which operated from 1898-1977 and whose buildings have since been torn down to make way for a luxury residential development. In the developer's brochure, the cemetery is labeled as an "outlot." This becomes an apt metaphor for the expendability of these young women and their children. Rubbings from the 22 gravestones, as well as old bottles and enamelware used by work crews of these girls serve as a striking memorial to women who would not or could not fit into the societal norm.



**Torke's** work challenges the way women have been marginalized by the customs and conventions they inherit. The work in the exhibition is an act of rebellion. The accumulation of gestures informs modes of empowerment, effectively refusing to disappear, be quiet or go away.

**Ann Torke** is an interdisciplinary artist working in video, sculpture, installation, and performance. She is currently Assistant Professor at the University of Massachusetts-Boston. She has also taught at Oberlin College and the School of the Art Institute Chicago. She received her MFA from the University of California, San Diego, and also participated in the Whitney Independent Study Program.



THE  
2001  
HALLWALLS MEMBERS SHOW

January 20–February 16, 2001

Opening reception Saturday, January 20, 9–11 P.M.

Drop Off Dates for Members Show: January 12 & 13, 12-6 P.M.

In her October 19 "Buzz" column, *Buffalo News* writer **Mary Kunz** reported that a Niagara Falls Boulevard watch vendor—inspired by the long lines at the nifty new donut shop (you know which one) with its flashing neon "HOT DOUGHNUTS NOW" sign—hung up a sign in his window reading "HOT WATCHES NOW." No doubt more merchants will follow suit. Believe it or not, just two days before, we ourselves had been similarly inspired in our choice of the theme for the 2001 Members Show, *HOT ARTWORKS NOW*. When we read "Buzz," we almost abandoned the idea. It had been done. It was no longer the cutting edge. It was, as it were, cold doughnuts. Then. (This despite the fact that our executive director had been caught on film by Nancy J. Parisi waiting in line on opening day! You can look it up in *Artvoice!* Then a letter to the editor the following week that as much as called our executive director a "cretin," a "moron," and a "cattle," or whatever the appropriate singular form would be.) But then we came to our senses. (Or rather plunged back into the mass hysteria as if into a mosh pit of boiling oil.) More than ever we have to do this theme. It's hot. Right now. Even hotter than we thought. We can't resist. It's this week's "Buzz." It's this New Year's "new millennium." It's the "it" thing. And like it or not, it's our theme for this year's assortment of artwork by members. So box 'em up. We're cruising the boulevard and we're hungry for hot artworks. We're hungry for them **NOW**.

- ▶ Artworks by the dozen.
  - ▶ Artworks in limited editions of 12.
  - ▶ Artworks arrayed in retro-style boxes.
  - ▶ Artworks that'll sell like hotcakes.
  - ▶ Artworks that are tasty but bad for you.
  - ▶ Artworks to drool over.
  - ▶ Artworks to die for.
  - ▶ Artworks that do not make your eyes glaze over.
  - ▶ Artworks produced on an assembly line but original (as in "original glazed").
  - ▶ Ceramic artworks that are glazed and baked.
  - ▶ Painted artworks done in oil, or built up of layers of glaze.
  - ▶ Artworks that'll show everybody what's HOT in art right NOW? (That's supposed to be our mission, right?)
  - ▶ Artworks about doughnuts or desire, commerce or consumption.
  - ▶ Artworks that can catch our eye like a flashing neon sign, lure us off the boulevard, and satisfy our hunger, fill the gaping hole in our stomachs as if we were doughnuts ourselves. Or maybe just nuts.
- (Is it only a coincidence we'll be presenting a honey-dipped Karen Finley earlier in the month!)



# THANK YOU!

Our eighth annual *Consuming Passions* was a sumptuous success. So many wonderful donations made for a very pleasurable evening. **Prejean** and **Anthony Road** wineries from Seneca Lake, were busy the entire evening pouring tastes of their specialty wines. Thank you to **Eber Bros Distribution** who gave a variety of Finger Lakes Wines, and the **Premier Group** whose French wines were delightful.

Our food donors made an extra special effort this year with their donations. **Fat Bob's** on Virginia Place gave an exceptional donation of their down-home cooking (chili, cornbread and wings), for which we are extremely grateful. **Dolci** supplied us with excellent samples of their Distinctive Desserts & Italian Delicacies, **Mothers** donated tenderloin based appetizers that melted in the mouth, **Orazio's** bruschetta was outstanding and plentiful, **City Grill** (cheese platter extraordinary & veggie rolls), **Daniels** (smoked chicken & duck spread), **Curly's** (spicy Jerk Chicken Wings), **Café in the Square** (mushroom mousse pastries), **Blue Moon** (vegetarian stuffed mushrooms), **Cybele's** (black bean & cheddar burritos with chipotle mayo), **Cozumel** (pinwheels, piñata bread-mexican bruschetta & vegetable frit-

ters), **Caffe Aroma** (desserts of many designs), **Left Bank** (vegetable & chicken kabobs), **Creekview** (pumpkin bread pudding squares), **Vito's** (iced cookies), **Le Metro** (homemade breads), **Bob & John's La Hacienda** (pizza), **ZuZon American Grill** (lamb topped cucumber delights), **Sienna** (stuffed artichoke delicacies), **Colter Bay** (salsa tostitos), **Pearl Street Grill & Brewery** (veggie spirals), **Carriage Trade** (lovely pastries) and **Rue Franklin** (delightful pesto tomatos), **Brownstone Bistro** (2 gift certificates to raffle), & **Frontier** for their raffle donation of a dessert liqueur. Also a thank you to **Mare's Garden on Main** for the decorative flowers and pumpkins to help set the fall mood.

Thank you to our volunteers who made *Consuming Passions* a success: **Kimberly Buyers**, **Debbie Hill**, **Catherine Linder Spencer**, **Lisa Bertino**, **Chris Borkowski**, **Steve Baczkowski**, **Cheryl Jackson**, **Ed Cardoni**, **Kara Olidge**, **Olenka Bodnarskyj-Gunn** and **Bill Sidel** who donated time, food and/or picked up food platters from our gracious restaurant donors. **Adrian Gross**, **Aron Meyer**, **Kara Addelman**, **Carley Hill** and **Ryan Janus** were our outstanding servers, and **Chef Leon Gunn** for his organization of the office into a kitchen for a night.

## Board of Directors

Catherine Linder Spencer, President  
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Markenzy Cesar & John Herb, Exhibitions Interns  
Wilson Lamar, Facilities  
Julian Montague, Calendar

### ANNUAL MEMBERS MEETING:

Hallwalls, Inc.'s Annual Members Meeting will be held on Saturday, January 20, 2001, at 7:30 P.M. preceding the opening of *Hot Artworks Now*. Please attend our annual meeting to elect our Board of Directors and hear about (and discuss) the past year and the year ahead at Hallwalls.

## Become a member of Hallwalls!

Membership to Hallwalls gives you the lowest ticket prices for all events, opportunities to meet artists, invitations to gallery openings, and advance notice of special events. Your membership represents an investment in Buffalo's cultural well being by realizing the work of many artists, and is a vote for artistic freedom.

- \$30 **Basic-Individual**
- \$20 **Artist/Student/Senior**
- \$50 **Household**—All benefits for you and your mate, immediate family, or household, plus one of our new reusable frosty plastic shopping bags, a specially-commissioned, limited-edition multiple artwork by **Nancy Dwyer**.
- \$100 **Friend**—All above benefits plus 2 free passes to Hallwalls events.
- \$150 **Supporting**—All above benefits but 2 frosty bags, plus a copy of *Consider the Alternatives: 20 Years of Contemporary Art at Hallwalls* [1996, 276 pages]
- \$200 **25th-Anniversary Sponsor**—All above benefits but 4 free passes and special acknowledgement in the 1999-2000 Annual Report.

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Visa/Master Card/Amex/Discover Card No. \_\_\_\_\_

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Make checks payable to: Hallwalls, 2495 Main Street, Buffalo, New York 14214

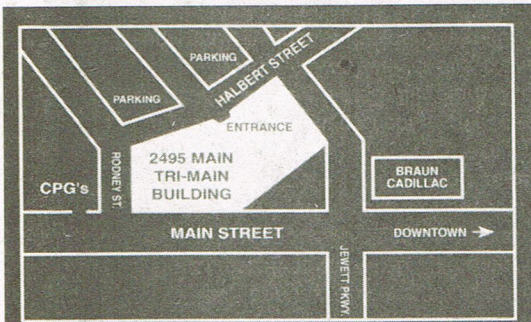
Hallwalls gratefully acknowledges your generous support. Your tax deductible contribution keeps contemporary alternative art visible for everyone.

# HALLWALLS

contemporary arts center  
2495 Main St., Suite 425 Buffalo NY 14214

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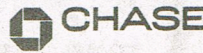
[www.hallwalls.org](http://www.hallwalls.org)



**Directions:** Hallwalls is located in North Buffalo at 2495 Main Street, fourth floor, in the Tri-Main Center, between Rodney and Jewett. Entrance at rear of building on Halbert. Take Metro Rail to Amherst station and walk one block south, or take #8 Main Street Metro Bus to Jewett. Parking: Available on Halbert (lighted at night)



Arts Council  
in Buffalo and  
Erie County



State of the Arts



NYSCA



NATIONAL  
ENDOWMENT  
FOR THE ARTS



Community Foundation  
FOR GREATER BUFFALO

The Andy Warhol Foundation for the Visual Arts

Major support for Hallwalls 2000-2001 season has been provided by the New York State Council on the Arts (NYSCA), a public agency, The Andy Warhol Foundation for the Visual Arts, Erie County Cultural Funding, the National Endowment for the Arts (NEA), a federal agency, City of Buffalo Cultural Funding, the New York Foundation for the Arts (NYFA), the National Arts Administration Mentorship Program (NAAMP), Community Foundation for Greater Buffalo, M&T Bank, Chase Manhattan Bank, the Arts Council in Buffalo & Erie County, the members of Hallwalls, and generous donations from individuals and local businesses.

**Hallwalls**  
2495 Main St., Suite 425  
Buffalo, New York 14214  
Phone: (716) 835-7362  
Fax: (716) 835-7364

**Gallery Hours:**  
Tuesday through Friday  
from 11 A.M. to 6 P.M., during  
events and by appointment.  
Admission to the gallery is free

[WWW.HALLWALLS.ORG](http://WWW.HALLWALLS.ORG)

