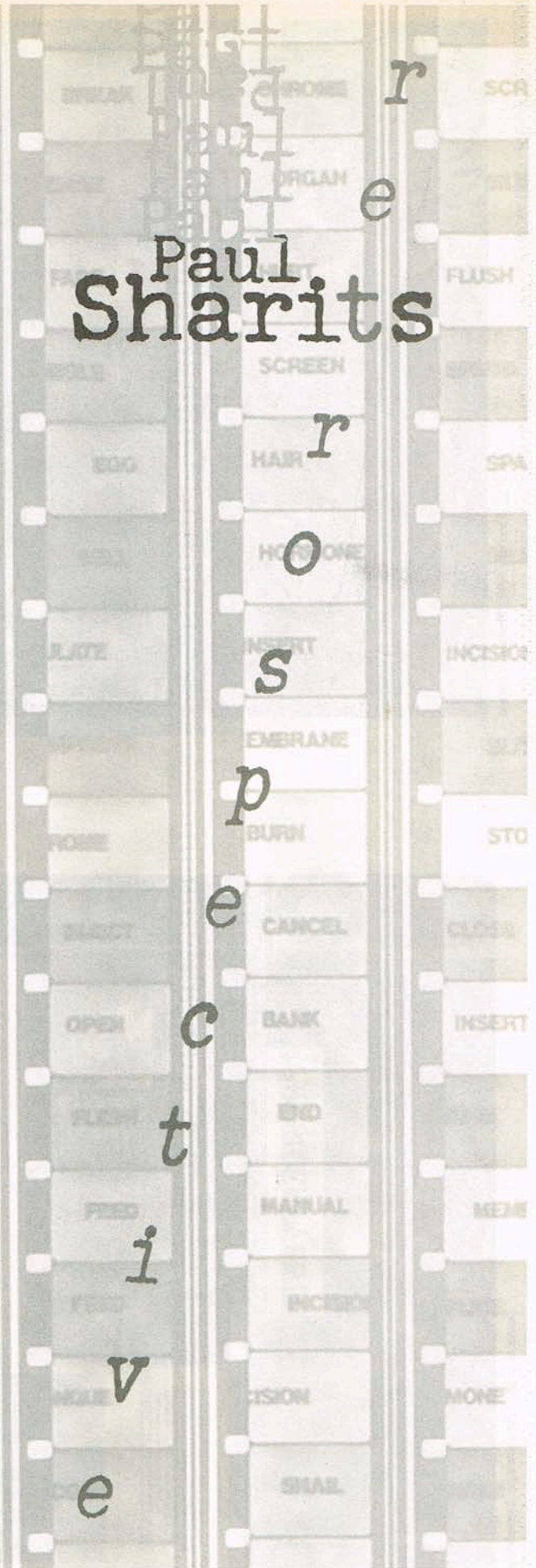


MARCH 2000 CALENDAR

# HALLWALLS



Paul Sharits

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# F I L M

Friday March 17 • 7:30 p.m.

## Paul Sharits Retrospective

Hallwalls is pleased to present three film programs of work by Paul Sharits as part of his major retrospective sponsored by the Burchfield-Penney Art Center.

### Program 1:

*Wintercourse* (1962, 12 min., b&w, silent, 16mm)

"Discovered in Summer 1985, of a set of 'haiku-imagistic films' I did before coming to my characteristic style, as in RAY GUN VIRUS; I thought I'd destroyed all these pre-pure films, in about 1969-70, the time of my separation from my first marriage. The film concerns my marriage, which lasted 7 years; it was shot during its first year, when I was a painting student at the University of Denver. It is full of apprehensions, in a montage style which counterposes 'opposites': sexuality and religion; seasonal opposites; hopefulness undercut by fears of eventual separation (the image of a statue of two women, arm in arm, reading a book). I find it visually and kinetically interesting, after all these years" (Paul Sharits).

*S:TREAM:S:S:ECTION:S:ECTION:S:S:ECTIONED*  
(1971, 42 min., 16mm)

"A conceptual lap dissolve from 'water currents' to 'film strip current' / Dedicated to my son, Christopher" (Paul Sharits).

*Rapture* (1987, 20 min., video)

"I imagine Rapture as another look at the inarticulateness of pain—the inadequacies of the recording device for fixing the radical subjectivity of pain or ecstasy. In Rapture we are presented with a wounded and relentlessly objectified body demonstrating, with almost clinical control, the varieties of its own objectification" (Barbara Lattanzi)

Sunday March 19 • 2:00 p.m.

### Sharits Program 2:

*Ray Gun Virus* (1966, 14 min., 16 mm)

"Ray Gun Virus is a work in which no images appear yet one can get pure identity on film...projected film itself makes the viewer aware of where he stands. Ray Gun Virus is not so-called 'Psychedelic Cinema,' but even more and goes beyond it through Sharits's bright clarification of the medium" (Takahiko Imura, *Film Art*).

*T,O,U,C,H,I,N,G*, (1968, 12 min., 16mm)

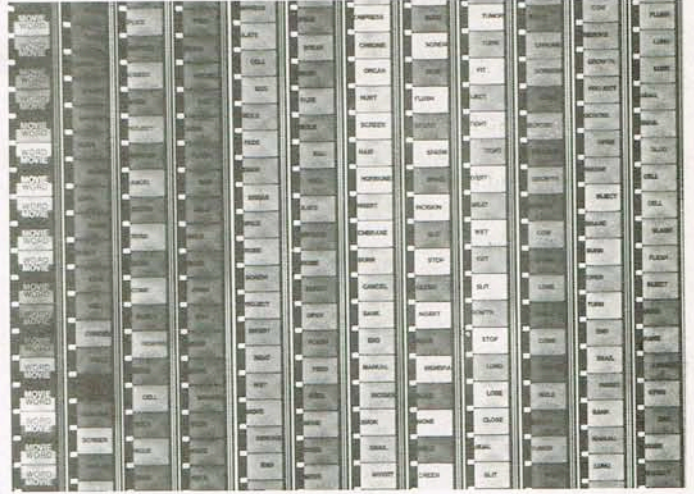
Described as a "Surrealistic tour de force," it's dedicated to and starring poet David Franks whose voice appears on soundtrack/an uncutting and unscratching mandala.

*Axiomatic Granularity* (1973, 20 min., 16mm)

"There is a paradox in such artistically special (and significant) films as Sharits's very real and reflexively beautiful Axiomatic Granularity. It is that in becoming so accessible and authentic through its refusal to be anything but itself—emulsion grain seen in color and movement—the film for most viewers is likely to be impenetrable...the film begins to evoke a quiet flow of thought. That thought, however, is repeatedly returned to the light perceived on the screen as the film calls attention to itself through the random appearances of scratches, becoming simply and pleasantly what it is, refreshingly nothing more" (Anthony Bannon, *Buffalo Evening News*).

*Color Sound Frames* (1974, 22 min., 16mm)

"Paul Sharits's new film Color Sound Frames ran for a week at the Whitney Museum. It is a film in which Sharits sums up his researches in the area of film strip (in opposition to the individual frames). The film strips move horizontally and vertically; two strips move simultaneously in opposite directions; variations in color; action of sprocket-holes. Color Sound Frames advances one area of cinema or one area of research in cinema (call it art if you wish) to a new climax, to a new peak: his exploration is so total, so perfect" (Jonas Mekas, *Village Voice*, January 27, 1975).



Wednesday March 22 • 7:30 p.m.

### Sharits Program 3:

*Inferential Current* (1971, 8 min., 16mm)

"Inferential Current is concerned with the movement of film through the projector and with the distinction between the film strip itself and its image, as it appears on the screen. In this film, the image is that of a whole film strip, with sprocket holes. The movement of the sprocket holes shifts speeds and creates illusions of motions (reversals of direction, etc.), but also alludes to the motion of the actual movement of the actual film going through the projector. There is an interplay of two generations of vertical scratches, which provides an ironic effect" (David James, *Art & Cinema*).

*Declarative Mode* (1974, 23 min., 16mm)

*Epileptic Seizure Comparison* (1976, 30 min., 16mm)

"This is a single-screen version of a two-screen stereo sound installation piece. In that form, one image was above the other, so that one could compare two different male epileptics entering convulsive states. This single-screen version has six equal-lengthed sections. The first three concern Patient A. In the first section one hears Patient A's moans and perceives pure color rhythms (rhythms related to the patient's brain waves); in the second section, we see the victim and we hear synthesizer simulation of his brain wave frequencies/amplitudes; in the third section, the two soundtracks are superimposed and the color footage is interlaced with the black and white figured images. The next three sections are devoted to Patient B, in a likewise manner. The sounds are combinations of the moans made by the epileptic patients and electronic synthesizer simulations of their brain wave patterns. The black and white footage of each patient was temporally and tonally articulated on an optical printer and rhythmic pure color frames were added to those images. Everything was done to allow the viewer to move beyond mere voyeurism and actually enter into the convulsive state, to allow a deeper empathy for the condition and to also, hopefully, experience the ecstatic aspect of such paroxysm" (Paul Sharits).

# ANNOUNCEMENTS

## ISP Deadline March 11

Thanks to a major grant from the NYSCA Visual Artists Program, professional artists residing in Western and Central New York State are invited to apply for 10-week, funded residencies in the year 2000 at the **International Studio Program**, located in the Tribeca district of Manhattan in New York City. Two artists will receive a studio space at the **ISP**, housing, a weekly stipend, and travel costs. The selection will be made by a panel of curators and artists from upstate New York, previous recipients of Hallwalls/ISP residencies, and Hallwalls staff. This is a unique opportunity for upstate artists to have an intensive introduction into the NYC art world. **ISP Postmark Deadline: Friday, March 11, 2000. (If hand-delivered**

2000 Presidential and Congressional elections in a series of electronic and real life public forums, a web site, publications, and exhibitions. Sites for research, public convenings, and exhibitions besides **Hallwalls** include the **Walker Art Center** (where the web site is being hosted) and **Intermedia Arts**—both in Minneapolis—and **San Francisco Camerawork**. The artists' site is up and running now, and you can either link to it from [hallwalls.org](http://hallwalls.org) or go there directly: [dtlc.walkerart.org](http://dtlc.walkerart.org).

Also in residence March 15–April 18 will be Ecuadorian artist **Larissa Marangoni**. Hallwalls gallery installations by both **Crane/Winet** and **Marangoni** will open on Saturday, April 15. As announced last month, **HARP**-sponsored documentary filmmaker **Austin Allen** (Cleveland) will be in residence March 6–12, shooting footage for the Buffalo segments of his forthcoming film on Frederick Law Olmsted. **HARP** is made possible with major grants from **The Andy Warhol Foundation for the Visual Arts** and **The National Endowment for the Arts**, with additional support from **Chase Manhattan Bank**.

## HARP RESIDENCY NEWS

The latest artists in residence to visit Buffalo under the auspices of our *Hallwalls Artists in Residence Project (HARP)* will be the Bay Area collaborative team **Margaret Crane/Jon Winet**. They will be in residence from February 24 through March 6, working on their Hallwalls-sponsored project *Democracy—The Last Campaign (D-TLC)* a national, year-long, multi-site project focusing on the

**Johnna MacArthur's** **HARP**-sponsored videodisc installation *The Void the Outline & the Arrow*—produced at Hallwalls during 1999 and exhibited in our gallery last Fall—has just opened at **P.S.1** in Long Island City, part of the *Greater New York* show, a group exhibition which inaugurates the new curatorial collaboration between that alternative space and **MoMA**. 1998 **HARP** artist in residence **Maria Elena Gonzalez** is also featured in the show, as are several other past Hallwalls artists: **Giles Lyon** (guest curator of our 1996–97 painting show, *Buttered Side Up*), **Mark Dean Veca** (whose mural at Hallwalls in Spring of 1998 led to a major commission at the UB Art Gallery later that year), **Luca Buvoli** (*RELAY: Drawn to Readymades*, 1998), and **Michael Bramwell** (*Consuming Passions*, 1994). For further information on *Greater New York* at **P.S.1**, go to [ps1.org](http://ps1.org) or link there from [hallwalls.org](http://hallwalls.org).

**Hallwalls Staff:** Edmund Cardoni, Executive Director, Polly Little, Development Director, Julie Zando, Media Program Director, Kim Meyerer, Media Program Assistant, Olenka Bodnarskyj-Gunn, Interim Visual Arts Director, Chris Borkowski, Technical Director, Steve Baczkowski, Music Director

**Board of Directors:** Catherine Linder Spencer, President; Bruce Adams, V.P. & Planning Comm. Chair; Kathleen Hassan, Secretary; Richard Wicka, Treasurer & Technology Comm. Chair; Debbie Hill, Development Comm. Chair; Lucinda Finley, Nominating Comm. Chair; William Graebner, Major Donor Sub-Committee Chair; Mary J.S. Davis, PR Comm. Chair; Alan Feller, Eric L. Gansworth, Charlene Gilbert, Jeffrey M. Goldfarb, Brian Kawaler, Jamie Lembeck, John K. Ryan, Tom Sala, Wendy Pierce, William Sidel, Beth Tauke, Arthur J. Ziller.

**Support Staff & Volunteers:** Michael Baumann (gallery), Lukia Costello (web), Wilson Lamar (facilities/office).

**Spring 2000 Interns:** Mike Bougaard, Koji Tambata (media); Anna Fishaut, Donna Gesel-Youngs, Megan Hauser, Tracy Rasinski, Heather Nath (gallery).

## Become a member of Hallwalls!

Membership to Hallwalls gives you lowest ticket price 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 **Sustaining**—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 **25<sup>th</sup> Anniversary Sponsor**—All above benefits but 4 free passes and special acknowledgement in year 2000 calendars.

Name \_\_\_\_\_

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Exp. \_\_\_\_\_ Signature \_\_\_\_\_

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.

To be put on the Hallwalls mailing list call (716) 835-7362. Would you like to receive our monthly calendar by e-mail? We have an e-mail notification list that keeps you advised about upcoming events, schedule changes, grant opportunities, calls for work, and general announcements. E-mail us at [office@hallwalls.org](mailto:office@hallwalls.org) to let us know. The Main Gallery, The Black 'n' Blue Theatre and The Paul Sharits Cinema are available for rental for private & community functions. For more information and details call Polly Little at 835-7362.

**Coming in May!**

## **17th Artists & Models Affair: Buffalo Babylon**

**Broadway Market  
Friday, May 19, 2000**

**Deadline for Artists' Proposals: April 5.**

**"affording abundant or excessive gratification to the senses: luxurious, sumptuous, lavish."  
—Webster's Unabridged Dictionary**

We have a site, we have a night, we have a title, so get ready to party! And artists, get ready to create. We're not talking the *new* millennium. Everybody's doing that. We're not talking Y2K. We're talking Y2K BC! We're talking four millennia ago! Ancient Babylon. The legendary Tower of Babel. The Hanging Gardens. The Seven Wonders of the Ancient World. The Broadway Market with its cornucopia of succulent fruits and vegetables, fresh meats and tempting baked goods, prepared and imported delicacies from the four corners of the earth, and its towering tiers of vast parking ramps—just waiting for artistic transfiguration (i.e., installations), pounding drums (i.e., live music), and lavishly costumed (or half-clad) dancing bodies (i.e., *you!*)—is certainly one of the Seven Wonders of Buffalo. With another one of Buffalo's Wonders—the Central Terminal Tower—rising up like a fabulous ruin visible from the parapets of the Market's rooftop. And just as Babylon was "rebuilt in regal splendor by Nebuchadnezzar II after its destruction by the Assyrians," both the Broadway Market and the Central Terminal are slated for major renovation.

Webster's defines "Babylon" as "a large city regarded as luxurious, wicked, or given to the gratification of the senses." Sound like Buffalo? Well, maybe not. But it sure sounds like *Artists & Models*. Yes, Babylon was a real city, indeed "the largest city of the known world," about 56 miles south of the present site of Baghdad. A great city in its heyday, located near the juncture of two great waterways (sound like Buffalo now?), the Euphrates and the Tigris. Its even wealthier Mesopotamian neighbor, the city of Ur, was the principal center of the moon god Nanna and of Sin, his Babylonian equivalent. There was a ziggurat of Nanna, but the most famous ziggurat was that of Etemenanki, a seven-story edifice linked in popular legend with the Tower of Babel.

# Buffalo Babylon

But that's, as they say, ancient history. Literally.

We're also talking *Hollywood Babylon*, the landmark 1958 book by underground camp filmmaker Kenneth Anger, which, along with its 1984 sequel *Hollywood Babylon II*, laid bare the seamier side of Hollywood, where Anger actually grew up. (At the age of eight, long before his own career as a director began, he actually played the "Indian boy" in William Dieterle & Max Reinhardt's 1935 film *A Midsummer Night's Dream*, the one with Mickey Rooney as Puck.) Anger's own films of the '40s, '50s, and '60s (which we will screen continuously throughout *Artists & Models* in a special "Kenneth Anger's Hollywood Babylon Cinema") include *Fireworks*, *Puce Moment*, *Rabbit's Moon*, *Eaux d'Artifice*, *Inauguration of the Pleasure Dome* (an aptly titled film featuring Anais Nin), *Scorpio Rising*, *Kustom Kar Kommandos*, and *Invocation of My Demon Brother*. (His 1980 film, *Lucifer Rising*, featured himself in the title role and Marianne Faithfull at the height of her *Broken English* comeback.)

So, artists, wherever you get your inspiration—whether it's the vanished Wonders of the Ancient World (the Hanging Gardens or any of the other six), the equally grand ruins of Buffalo's past glory (grain elevators, Erie Canal locks), the legendary Babel and Babylon, the fictional or real history of Baghdad from Scheherazade to Saddam Hussein, or Kenneth Anger's Hollywood, start thinking of installation ideas, performances, etc., and submit your ideas to Olenka by April 5. (Bands contact Steve.) And partiers, start thinking about your outfit and mark your calendar for May 19.

Saturday March 18 • 7:00 p.m.

### Music Works:

#### Tambata with Hylozoa, Hylozoa with Tambata

Hallwalls Black 'n' Blue Theatre  
\$5 general, \$4 members & students

**Koji Tambata** (concept, images, camera, editing, feedback)

**Chris Borkowski** (technical engineer, live video/sound mix)

**Hylozoa: Ravi Padmanabha** (drums, tablas, percussion arsenal, sampler),

**Steve Baczkowski** (baritone/alto saxophones, didjeridus, voice, miscellaneous sound objects, electronics/sampler), with special guest artists **Jonathan Golove** (electric cello) & **Jon Nelson** (trumpet)



*Music Works* is a video series that explores several subjects: art, music, film, language, poetry, philosophy, and moments of life. It has its genesis in Descartes' insight "cogito ergo sum" (I think, therefore I am) as a limitation of thought or possibility of thought. "Because film, as an industry, can no longer allow the creation of an art form for and by individuals, I try to use video as a medium to create a story in a way that is rooted in the conceptual style and intention of the filmmaking of Jean Luc Godard" (**Tambata**). *Music Works* has been developed from a series of live video-music performances. Sound and image overlap, becoming intertwined as edited video material and live images/feedback become a part of the process of music improvisation, adding layered dimensions to music performance. Each event provides the raw material to create the next edited work. It becomes a living process, a spiral cycle. The results will be shown at the next performance. **Koji Tambata** will premiere his video series *Music Works I, II, IV, V, & VI* at 7 p.m., followed by a live video/music performance with long-time collaborator Steve Baczkowski and percussionist Ravi Padmanabha at 8 p.m.

### Correction

Regarding my January calendar copy crediting former Hallwalls performance curator Ron Ehmke with introducing the work of **Flying Words** to Buffalo audiences, I received the following E-mail correction from my good friend Debora Ott, *just buffalo* founding director, now of Atlanta: "I first introduced Flying Words Project to Buffalo audiences in the early 1980's—perhaps as early as 1981—when Just Buffalo received a special grant from the NEA to provide services to the deaf community. During the three-year special project, we presented poetry and sign mime workshops in partnership with St. Mary's School for the Deaf, brought the National Theatre of the Deaf to Kleinhans (audience 2,000), and sponsored performances by Flying Words.... Sue Mann, readings coordinator for Just Buffalo at the time, coordinated this special project. We sponsored at least three residencies by Flying Words well in advance of Ron's booking them. Ron approached Just Buffalo [seeking] co-sponsorship for Flying Words when he brought them because Kenny and Peter had suggested we might do so based on our prior support." Sorry about that. Although it seems like we've been in Buffalo our whole lives, I moved here towards the end of 1981, Ron a year later, in 1982. To the best of my knowledge I was making an accurate statement, but I apologize to my friends Debora and Sue for getting it wrong, thank Debora for setting the record straight, and thank both her and Sue for bringing Kenny and Peter to Buffalo so much earlier than I supposed.—Ed Cardoni

Friday April 1 • 8:00 p.m.

### UB Latin@ Graduate Student Association presents Latina Spoken-Broken Word

A Bilingual, Bicultural Reading by Two Memory-Obsessed Writers  
FREE

*Latina Spoken-Broken Word* reunites **Olga Angelina Garcia**, a Chicana poet from East L.A., and **tatiana de la tierra**, a Colombian-born writer and lesbian activist. **Garcia** will perform bilingual poetry from her CD recordings *When Skin Peels* and *Raza Spoken Here* (Calaca Press). **De la tierra** will read from her published poetic prose and dramatic pieces. The evening will also feature a spoken-word/dance performance by **Hilda Ramos**, a dancer, Latin dance instructor, teacher, and member of **HAG Theatre**. Co-sponsored by **Hallwalls**, **just buffalo**, **HAG Theatre**, **UB Graduate Student Association**, **UB Department of Women's Studies**, and **UB Department of Modern Languages & Literatures**.



**Olga Angelina Garcia** is a self-professed "battered bilingual" who code-switches, disses the English language, and uses poetry to portray a politicized identity. She earned her BA in Ethnic Studies at UC Santa Cruz and a bilingual MFA in Creative Writing from the University of Texas at El Paso. She has performed her work at libraries, schools, bookstores, taco shops, and college campuses throughout the L.A. area. She has also read in San Diego, San Francisco, El Paso, Juarez, and Mexico City. Currently she teaches English Composition at Pasadena Community College and works with at-risk teenagers in East L.A. This past summer she edited and published *Sol y Sombra*, a collection of bilingual poems by inner-city Latino youth. Calaca Press, a family-owned activist Chicano small press from San Diego, will be publishing her first collection of poetry this summer.



Born in Colombia and raised in Miami, **tatiana de la tierra** is a bilingual, bicultural writer who writes on South American memory and reality, her experience as an immigrant in the U.S., and lesbian phenomenology. Her writings of 13 years have been published in such anthologies and periodicals as *Latino Heretics*, *Women on the Verge*, *Pillow Talk II*, *Hot & Bothered*, *Chasing the American Dyke Dream*, *Queer View Mirror*, *The Femme Mystique*, *Compañeras*, *Gay & Lesbian Poetry in Our Time*, *Cimarron Review*, *Tropic Miami Herald Sunday Magazine*, *Sinister Wisdom*, *Ms. Magazine*, *Latino Stuff Review*, *Deneuve*, and *Perra!* Her plays have been produced in California, Maryland, Texas, and Canada. Edited the Latina lesbian magazines *esto no tiene nombre* ("this has no name") and *conmocion* ("commotion" + "in motion"). She has been a featured reader at conferences and cultural events in Mexico, Puerto Rico, Colombia, and throughout the U.S. She received a 1998 Audre Lorde Fellowship for Women of Color Writers & Activists, has an MFA in Creative Writing from the University of Texas at El Paso, and is a Schomburg Fellow at UB, where she expects to obtain a Masters in Library Science this Fall.

### Two-Time Hallwalls Visitor Wins Book Award

*Po Man's Child*, the novel by **Marci Blackman** (Manic D Press, 1999), was named the winner of the Gay, Lesbian, Bisexual and Transgendered (GLBT) Book Award for Literature at the Mid-Winter Meeting of the American Library Association (ALA). **Blackman** visited Hallwalls to read from her works (including *Po Man's Child*) in November 1998 and June 1999, in appearances organized by **Margaret Smith**. The GLBT Book Award—established in 1971 and sponsored by ALA's Gay, Lesbian, Bisexual and Transgendered Round Table—is the oldest award of its kind.

"In *Po Man's Child*, **Marci Blackman** skillfully interweaves three crucial days in the life of the protagonist, Po, with a depiction of her earlier years and the family whose 'curse' she shares. 'This remarkable first novel, full of memorable characters, conveys both the despair of mean lives and the hope of human empowerment,' said Book Awards chair David Barnes." The awards will be presented at the ALA's Annual Convention in Chicago in July 2000.



Saturday March 25 • 8:00 p.m.

### Genkin Philharmonic

Hallwalls Black 'n' Blue Theatre

\$10 general; \$6 Hallwalls members/students/seniors

**Jon Nelson** (trumpet, vocals, arrangements), **Jonathan Golove** (electric cello), **Ken Pasciak** (electric guitar), **Mark Karwan** (bass), **Colin Renick** (alto sax), **Joe Sucato** (tenor sax), **Satoshi Takagi** (vibes, percussion), **Andrew Wendzikowski** (drums), with special guests: **Cheryl Gobbetti-Hoffman** (flute), **Erik Ona** (trombone), **Lazara Caridad Nelson** (violin), & **Steve Baczkowski** (baritone sax)

The **Genkin Philharmonic**—an electro-acoustic chamber ensemble—will present a concert of music by **Frank Zappa**, **Captain Beefheart**, **Jimi Hendrix**, **Serge Prokofiev**, **King Crimson**, **Gustavo Matamoros**, **Cameron Tingley**, and **Vinnie Golia**. Other featured works will include **Frank London's** music from the film *Shvitz*, **Terry Riley's** "In C," and **Charles Ives' "Country Band March."** Formed at UB, director **Jon Nelson** (trumpet) and his colleague **Jonathan Golove** (electric cello) guide this collection of Buffalo's brightest young new music talents through a mind-boggling array of musical genres. Currently on the UB faculty, **Nelson** was a founding member of the **Meridian Arts Ensemble**. He has commissioned over thirty works for small ensemble, performed internationally, and recorded numerous modern compositions. **Jonathan Golove**, also on the UB faculty, is known as a composer and cellist; his chamber opera *Red Harvest* was commissioned by the **Academie Europenne de Musique in France**, and he has recently performed with jazz musician and composer **Vinnie Golia**. Audience members are invited to a post-concert reception with members of the **Genkin Philharmonic** and other UB Music Department faculty.

in the hallway gallery

### Traces

An Exhibition of Drawings & Prints by  
**Amy Borezo & Yoonmi Nam**  
Continues through March 24

Fat Tuesday March 7 • 10:30 p.m.

### Sex Mob at the Artvoice Mardi Gras 2000

With **Leon & the Forklifts**, **The Steam Donkeys**,  
**Chevon Davis**, & **Abundance** (show starts at 7:00 p.m.)  
**Nietzsche's**, 248 Allen St.

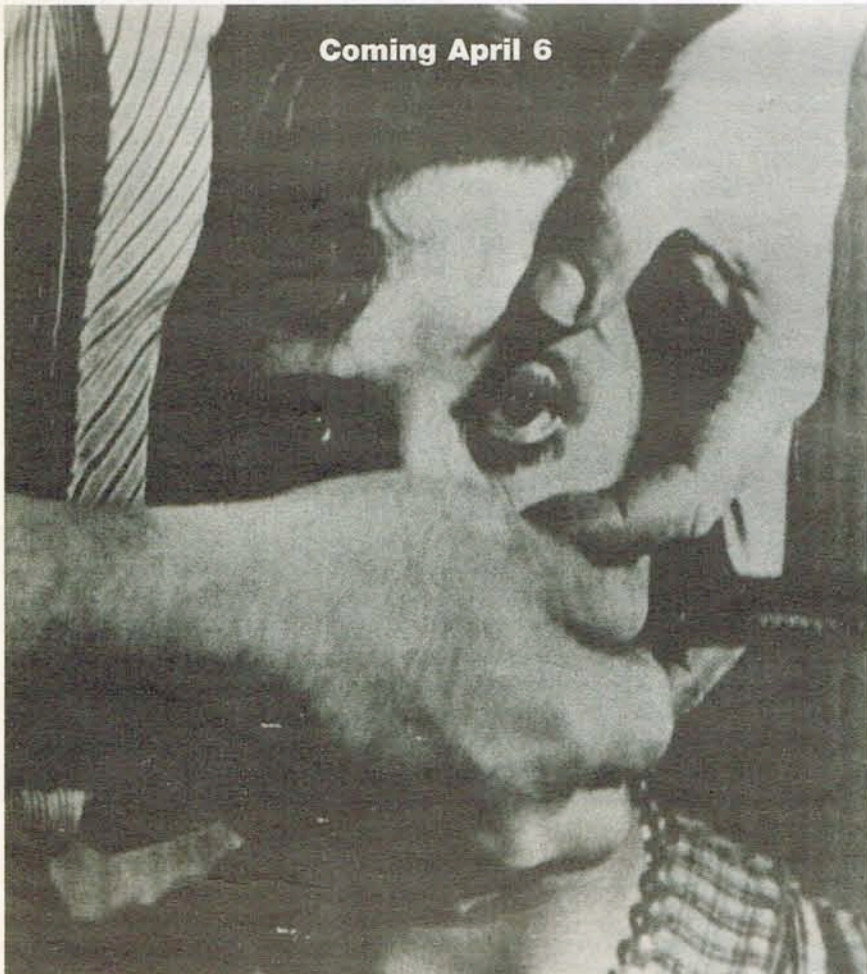
\$5 admission benefits Benedict House

**Steve Bernstein** (slide trumpet), **Briggan Krauss** (alto saxophone),  
**Tony Scherr** (acoustic bass), **Kenny Wollesen** (drums)

"Jazz used to be popular music. People would go out to clubs, listen to music, dance, drink, have a hell of a lot of fun, and then go home and get laid, simple as that. We're bringing that spirit back."—**Steve Bernstein**



That pretty much explains **Sex Mob**. But this group goes leagues beyond the jazz at their core and way up into funk, punk, and pop, as one look at their songbook will confirm: **Nirvana**, **Prince**, **Grateful Dead**, **James Brown**, **Los Del Rio**, **The Rolling Stones**, **Abba**, **The Cardigans**, and many more. Schizophrenic, yes; boring, never. Sometimes these nuggets of our musical century are treated with respect, sometimes they're deconstructed to the fringes of recognition. One never knows how they'll turn out. **Bernstein's** influences (**Don Cherry**, **Roy Eldridge**, **Groucho Marx**) and experience (musical director of **John Lurie's Lounge Lizards**, co-leader of **Spanish Fly**, former **Kamikaze Ground Crew** member) have blessed him with keen insight into the dynamics of composition and improvisation as well as audience awareness. "We follow an arc as opposed to a set list. Our audience knows what to expect: that they'll always get the unexpected." Weekly late-night stands at NYC's **Tonic** club have honed the group's sound to a sharp edge, even if it sometimes teeters to either side of the blade. Perhaps the most fascinating thing about the **Sex Mob** sound is its precarious balance of red-faced, wobbly musical acrobatics and crystal-clear, sober playing. It owes as much to **Buster Keaton** and the **Little Rascals** as it does to **King Oliver**, **New Orleans** second-line brass band lineage, **Louis Armstrong**, **Duke Ellington** and **Albert Ayler**. Sure to add extra spice to the already festive annual **Artvoice** Mardi-Gras party in Allentown, **Sex Mob**, as **Bernstein** intends, "will make you want to have sex."



Coming April 6

Mark Dresser Trio with Silent Films at The Traif



Sunday April 2 • 1:00–3:30 p.m.

Hallwalls & Sanskriti present

### A Concert of Indian Music

**Rajeeb Chakraborty** (sarod),

**Reena Chakraborty** (sitar)

& **Subhen Chatterjee** (tabla)

Hallwalls Black 'n' Blue Theatre

\$15 general, \$10 Hallwalls & Sanskriti members, students, & seniors

Schooled in the classical art of the *sarod*, **Rajeeb Chakraborty** has been performing on it publicly in music festivals and concert halls throughout India, England, Europe, and North America for over a decade. He has released several recordings, including duets with his sister **Reena** (on *sitar*), and with the Indo-Jazz fusion group **Karma**. He has also performed throughout the UK in the multicultural fusion group **Filigree**, bringing together Indian, Flamenco, and Arab musics, and throughout Western Europe in the Indo-Persian band **Sound of the East**. He has composed scores for film and television productions as well as dance companies, appeared as a guest composer and performer with the **Liverpool Philharmonic Orchestra** in England in 1998, and has recently completed a doctoral dissertation entitled *The Role of Computers in Learning & Teaching North Indian Classical Music*. **Rajeeb** performed a duet with *tabla* player **Kousic Sen** in a concert presented by Hallwalls in August of 1999 at the UB Center For the Arts. This trio performance reunites him with his sister **Reena** and, on *tabla* this time, **Subhen Chatterjee**. It is the second collaborative presentation of Bengali contemporary musicians by **Hallwalls** and **Sanskriti**. **Hallwalls** music programs are made possible with public funds from the **New York State Council on the Arts**, a state agency.

**Labor Film 2**

The monthly series of films on labor issues continues this month. Open discussions with filmmakers, scholars, or labor leaders will follow each monthly screening. The series is co-sponsored by Hallwalls, the Buffalo Labor Studies program of Cornell University's School of Industrial & Labor Relations (ILR), WNY Peace Center, WNY Council on Occupational Safety & Health, and Coalition for Economic Justice.

Friday March 10 • 8:00 pm

**Salt of the Earth**

A Film by **Herbert J. Biberman** (director), **Michael Wilson** (writer), & **Paul Jarrico** (producer) (1953, film to video transfer)

A long-suppressed and rarely screened classic of American cinema, as well as a recognized precursor of the 1960s Chicano and women's movements, *Salt of the Earth* is a powerful and emotionally charged film made during the height of the McCarthy era by a group of blacklisted filmmakers including its director, **Herbert J. Biberman**, one of the "Hollywood Ten." Shunned by Hollywood studios for their refusal to cooperate with the House Un-American Activities Committee, these committed filmmakers banded together with members of the **International Union of Mine, Mill, & Smelter Workers** to make a moving and controversial portrait of human courage and solidarity.

*Salt of the Earth* is a fictionalized account of a 1950 strike by zinc miners in Silver City, New Mexico. Against a background of social injustice, a riveting family drama is played out by the characters of Ramon and Esperanza Quintero, a Mexican-American miner and his wife. In the course of the strike, Ramon and Esperanza find their traditional roles reversed when an injunction against the male strikers moves the women to take over the picket line, leaving the men to domestic duties. The women evolve from the men's subordinates to their allies and equals. Controversy both political and aesthetic has surrounded this film from its making through its suppression to its rediscovery. It has been condemned by anti-Communists, embraced by European critics and '60s student radicals, dismissed by American critics (including Andrew Sarris) as artless, overly-sentimentalized propaganda, and—in December 1992—named by the Library of Congress to the National Film Registry, one of only 125 films then marked for preservation because of their "cultural, historical, or aesthetic significance."

This evening's discussion will be led by labor history professor **Alex Blair**, Senior Extension Associate at the WNY Region of Cornell ILR, and an authority on blacklisting in the entertainment industries in the 1950s.

Saturday March 25 • 8:00 p.m.  
At Squeaky Wheel  
175 Elmwood Avenue • 884-7172

**"A Mechanical Medium":  
A Stereoscopic Séance**

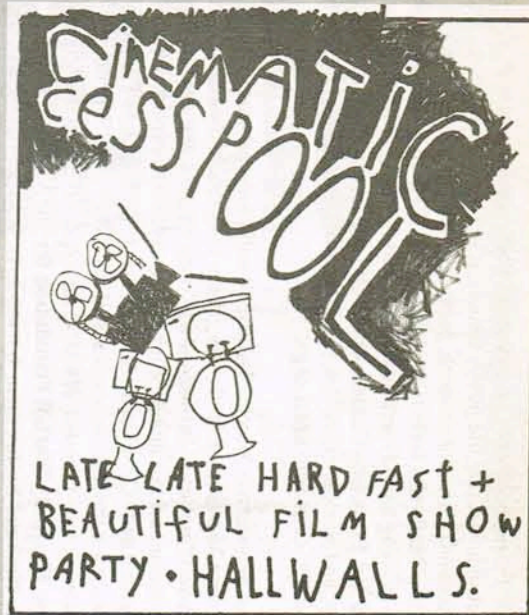
by **Zoe Beloff**  
with live sound by **Gen Ken Montgomery**

(Performance for Model B Kodascope 16mm projector, Stereo Slide projector, 78 rpm hand-cranked phonograph, Tri Signal Telegraph Unit Toy, pocket Theremin, and other sound-making machines)

Thomas Edison devoted the last ten years of his life to the search for a machine that would communicate directly with the dead, in his words "A Mechanical Medium." This performance, by NYC filmmaker **Zoe Beloff**, accompanied by audio artist **Gen Ken Montgomery**, is inspired by interviews with Edison on the subject of the hereafter. Using machines that Edison could have had at hand, the performance explores the "Frankensteinian" dream of the 19<sup>th</sup> century—the re-creation of life and symbolic triumph over death.



Hallwalls is pleased to co-sponsor **Zoe Beloff's** performance with **Squeaky Wheel** during their Second Biennial *CITY MORPH* Festival of New Media. Held from March 17-26, the *CITY MORPH* is organized as a showcase for innovative media and technology-based art being produced locally and nationally. Under the 2000 theme, *DEMO OR DIE!*, the festival aims to investigate the intersection of culture and technology through one of its increasingly recognizable by-products: the "demo," which either uses software programs to present data or uses data to demonstrate the software itself. The festival will include exhibitions, screenings, and dialogues with video, CD-rom, film, performance, web and installation-based artists, musicians, programmers, and educators.



Saturday March 11 • 7:30 p.m.

**Cinematic  
Cesspool 2**

Film Screening & Party  
\$5, \$4 HW members  
*Cesspool* party before  
and after the 9:30 screening.

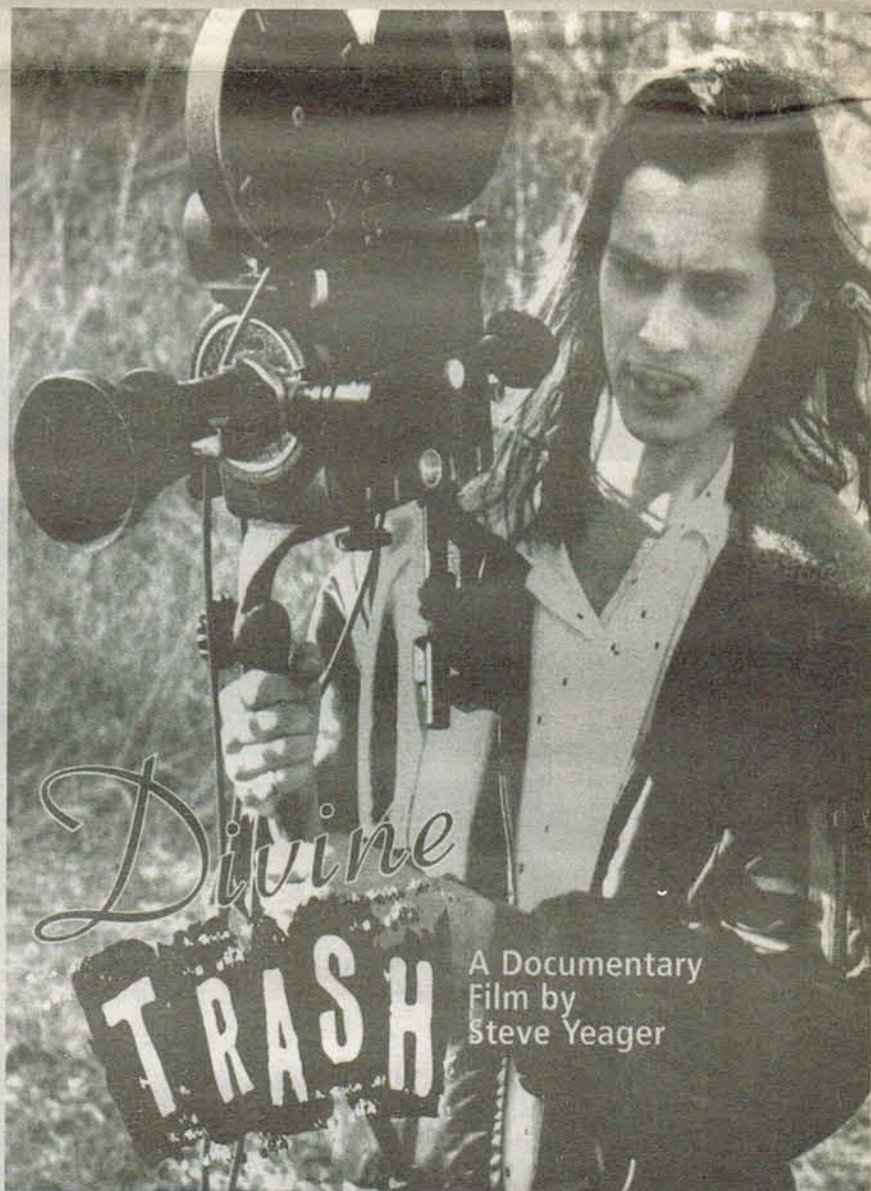
**Pink Flamingos** by **John Waters** • 7:30 p.m.

**Divine Trash** (USA, 1997, 105 min., video) • 9:30 p.m.

A film by **Steve Yeager**, co-written by **Kevin Heffernan**  
Introduced in person by **Kevin Heffernan**

The second in the *Cinematic Cesspool* series features the controversial cult-classic film *Pink Flamingos*, followed by *Divine Trash*, a behind-the-scenes film about the underground filmmaking of **John Waters**. *Divine Trash*—featuring never-before-seen found footage shot on the set of *Pink Flamingos*—documents **John Waters'** love for trashy, do-it-yourself filmmaking. Co-producer and Baltimore-native **Kevin Heffernan** will be present to introduce the films. **Heffernan** is an expert on horror and trash film genres whose current projects include ghostwriting *Divine's* mother's biography of her drag icon son, entitled *My Son Divine*.

"In *Divine Trash*, **John Waters** says he went to NYU's film school for 'about five minutes,' and since his class was studying *Potemkin* and not *Olga's House of Shame*, from which he knew he could learn much more, he quit NYU and convinced his father to give him the money set aside for John's education and invest it in his burgeoning film career instead. It would make it a tidy summation to say that the rest is film history, but to do so would bypass the hilarious and trashily fascinating details that emerge in *Divine Trash*. It seems a bit ill-befitting and solemn to document someone like **Waters** in talking-head format, but then **Yeager's** subject is not just **Waters** but underground cinema in general, so topics range from the influential cinematic avatars of trash to interviews with *Divine's* mother to outbursts from *Mary Avara*, the last film censor in America. **Mink Stole** recollects conditions on the sets of *Female Trouble* and *Pink Flamingos* and the *Egg Lady* is captured commenting on her bit of eerie *Flamingos*



glory. The previously unreleased footage of the making of *Pink Flamingos* documents that amid the frenetic atmosphere on the set, **Waters'** love for trashy, do-it-yourself filmmaking has always been the core of his success" (**Claiborne Smith**).

**Kevin Heffernan** is a trash film scholar, writer, and raconteur. Like **Waters**, a Baltimore native, **Heffernan** was the Associate Producer and Co-Screenwriter for *Divine Trash*, which won the Filmmakers Trophy in documentary at the 1998 Sundance Film Festival and is currently enjoying a theatrical release in select American cities, not including Buffalo. He is an Assistant Professor of Electronic Media & Film at Southern Methodist University, where he teaches courses in film production, screenwriting, and film history. Besides his work on the biography of *Divine* by *Divine's* mother, he is writing a book on horror films of the fifties and sixties.

For more information on *Pink Flamingos*, go to <hallwalls.org>.

Illustration By: Ghen Dennis

### Gansworth Exhibition at CAM Now through April 2

The Castellani Art Museum of Niagara University continues its commitment to exhibitions that demonstrate the correlation between words and the visual image with artist and writer [and Hallwalls Board member] **Eric Gansworth**. Entitled *Nickel Eclipse: Iroquois Moon*, the exhibition—which includes a series of narrative paintings and related poems—is on view through April 2, 2000. Gansworth is an enrolled member of the Onondaga Tribe, born and raised on WNY's Tuscarora Indian Reservation. An accomplished writer and artist, Gansworth's work has been shown in a number of exhibitions statewide, including *Arts Creations from Tuscarora*, at Neto Hatinakwe Onkwehoweh, and *Keepers of the Western Door*, co-sponsored by CEPA for the 1993 World University Games. Gansworth was the cover artist for Sherman Alexie's *First Indian on the Moon*, and his painting was featured in the premiere issue of *Akwesasne Notes*. His work has been seen previously at the CAM in the 1994 exhibition of Haudenosaunee (Iroquois) art and culture *In the Shadow of the Eagle*. Gansworth's poetry and fiction have been published in numerous anthologies of Native American writing, including *Blue Dawn*, *Red Earth*, and *Growing Up Native American*. His first novel, *Indian Summers*, was published in 1998. He received a 1999 Writer-in-Residence award from just buffalo literary center. Later this year, *Nickel Eclipse: Iroquois Moon* will be published as a collection of poetry and painting by Michigan State University Press. For images and further information about this exhibition, go to <http://www.niagara.edu/cam>, link there from [hallwalls.org](http://hallwalls.org), or call 716-286-8200.

### Hallwalls 1 of 8 to Receive National Grant

February 15, 2000—The Andy Warhol Foundation for the Visual Arts today announced the first grants in a new \$3 million dollar program to bolster small and mid-sized visual arts organizations. This capacity-building initiative represents the first national effort directed at these groups by a private foundation.

The first-year grantees represent a broad range of visual arts organizations, all dedicated to supporting artists in their growth and development and with demonstrated ability to generate strong artistic programming. They include **Art in General** in NYC, **DiverseWorks** in Houston, **Galeria de la Raza** in San Francisco, **Hallwalls** in Buffalo, **Legion Arts** in Cedar Rapids, **New Langton Arts** and **S.F. Cameraworks** in San Francisco, and **Spaces** in Cleveland.

The Warhol Initiative's primary intention is to strengthen the organizational and financial capacities of a select group of artist-centered spaces. These organizations play a pivotal role in the arts infrastructure—artists across the country cite them as vital in their support of the creative process and as an important link to audiences. The invitational program, which will tailor each grant to the needs of the individual art organization, will invest \$3 million over a three-year period in 24 artist-centered visual art groups. Each will receive a capital infusion grant along with technical assistance and other peer support.

### SPECIAL EVENT

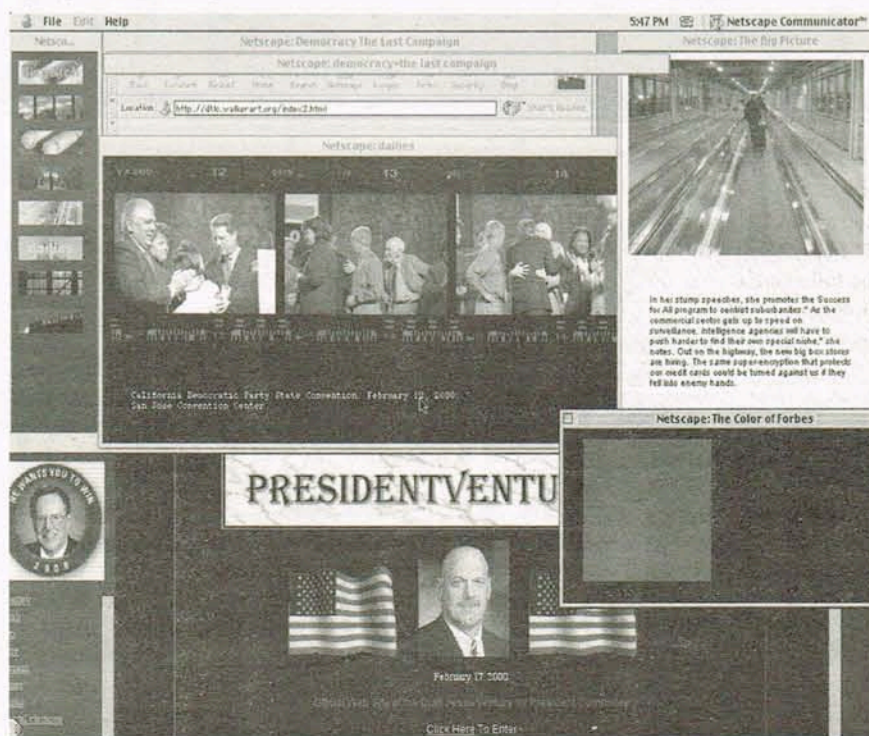
#### The 8th Annual New Works Spring

Spring Dinner & Art Sale at Just Pasta  
307 Bryant St.  
Sunday, April 2, 2000 • 5:30 p.m.

This elegant evening of fine food & wines begins with cocktails at 5:30 (cash bar) and a preview of the artwork for sale. An extraordinary 5-course meal will follow, including exceptional wines and a delicious desert.

There will be new framed artworks by artists well known to our patrons and others never before seen at our New Works Spring fundraiser. All proceeds benefit Hallwalls. Special thanks to **Don Warfe** of Just Pasta and to **Brian Kawaler** of our Board of Directors for chairing this event.

Tickets are \$50 per person, and there is limited seating. For more information or to purchase tickets by phone, call Polly Little at 835-7362, or by Email: [polly@hallwalls.org](mailto:polly@hallwalls.org)



Democracy-The Last Campaign, Crane/Winer



Señora (oil, 1993), Alberto Bass

Wednesday March 1 • 7:30 p.m.  
New York International African Institute,  
Africana Research Museum, & Hallwalls present  
**The Role of Caribbean Artists  
in Nation Building & Regional Exchange**  
a slide lecture by Alberto Bass  
**FREE**

Born in Santo Domingo in 1949, **Alberto Bass** is an accomplished painter and also Executive Director of the **National Museum of Modern Art** in Santo Domingo, Dominican Republic, one of the most important museums of modern and contemporary art in the Caribbean. In addition to its many exhibitions throughout the year, the Museum annually presents alternating biennials of contemporary art: in even-numbered years (including 2000) a biennial of pan-Caribbean art; in odd-numbered years a biennial focusing on contemporary art by Dominican artists. At Hallwalls, **Mr. Bass** will show slides of work from both biennials as well as his own painting. **Buffalo's New York International African Institute, Inc.**, founded in 1989 by **Dr. Sam Pittee-Polkah Toe**, operates the **Africana Research Museum** at 3071 Bailey Avenue, 2<sup>nd</sup> Floor, near Kensington. For information, call 862-9260 or 837-6164.

in the project rooms  
**The Moon is a Mobius**  
A Solo Exhibition of Prints: Parts 1 & 2  
by Jackie Felix  
Continues through March 24



in the main gallery  
**Blockbuster**  
The Year 2000 Members Show  
Continues through March 24



Food (oil, 1999), Francisco Amaya

# HALL WALLS

## CONTEMPORARY ARTS CENTER

2495 Main Street  
Suite 425  
Buffalo, NY 14214

**VISUAL ART**

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**VIDEO**

**NEW MUSIC**

**JAZZ**

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**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)

Major support for the 1999-2000 season has been provided by the New York State Council on the Arts (NYSCA), a state agency, The Andy Warhol Foundation for the Visual Arts, County of Erie Cultural Funding, the National Endowment for the Arts (NEA), a federal agency, the Members of Hallwalls, City of Buffalo Cultural Funding, Chase Manhattan Bank, the County Initiative Program (CIP) of the Arts Council in Buffalo & Erie County, The Rockefeller Foundation, The National Arts Administration Mentorship Program (NAAMP) and generous donations from individuals and local businesses.



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

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

### MARCH CALENDAR-AT-A-GLANCE

Wed.	1	VISUAL ART: <b>Alberto Bass</b> slide lecture 1999 Governor's Arts Awards on Channel 17	7:30 10:00
Tues.	7	VISUAL ART COMMITTEE Open Meeting MUSIC: <b>Sex Mob</b> at Nietzsche's	6:30 10:30
Fri.	10	FILM: <i>Salt of the Earth</i> with <b>Alex Blair</b>	8:00
Sat.	11	FILM: <i>Cinematic Cesspool: Pink Flamingos</i> & <i>Divine Trash</i> with <b>Kevin Heffernan</b>	7:30 9:30
Fri.	17	FILM: <b>Paul Sharits</b> Retrospective, Prog. 1	7:30
Sat.	18	VIDEO/MUSIC: <i>Music Works: Tambata/Hylozoa</i>	7:00
Sun.	19	FILM: <b>Paul Sharits</b> Retrospective, Prog. 2	2:00
Wed.	22	FILM: <b>Paul Sharits</b> Retrospective, Prog. 3	7:30
Fri.	24	Pick up Members Show work	3-7
Sat.	25	Pick up Members Show work MUSIC: <b>Genkin Philharmonic</b> @ Hallwalls MULTIMEDIA: <b>Zoe Beloff</b> @ Squeaky Wheel	12-5 8:00 8:00

#### First Week of April

Sat.	1	WRITERS: <i>Latina Spoken-Broken Word</i>	8:00
Sun.	2	MUSIC: <b>Calcutta Trio</b> SPECIAL EVENT: <i>New Works Spring</i> @ Just Pasta	1-3:30 5:30
Wed.	5	DEADLINE for <i>Artists &amp; Models</i> project proposals	6:00
Thurs.	6	MUSIC: Mark Dresser Trio Live with Silent Film @ Traif	8:00
Fri.- Sun.	7-9	FILM: <i>American Movie</i> (see April calendar or <a href="http://hallwalls.org">hallwalls.org</a> for show times)	

All film & video events are \$6 general, \$5 students & seniors, \$4 Hallwalls members