

HALL WALLS

A CONTEMPORARY ARTS CENTER

Continuing through March 22, 1986

EXHIBITIONS

POETIC RESEMBLANCE

Organized by guest curator Barbara Broughel

VIDEO VIEWING ROOM

THE MEDICINE SHOW

MARCH

- 7 MUSIC**
Friday \$3.00/\$1.00 members 8:30 p.m.
Ben Neill
"MUSIC FOR MUTANTRUMPET AND INSTRUMENTS"
- 8 MUSIC**
Saturday Free 2:30 p.m.
Rhys Chatham
A lecture
- 8 MUSIC**
Saturday \$3.00/\$1.00 Members 8:30 p.m.
Petr Kotik
A solo concert
- 9 MUSIC**
Sunday \$6 general/\$4 members/\$3 students 2:30 p.m.
S.E.M. Ensemble
The S.E.M. Ensemble performs work by Ben Neill, Rhys Chatham, Petr Kotik and Steve Reich
This event will be held at the Albright-Knox Art Gallery
- 11 FICTION DICTION**
Tuesday \$2.00 7:30 p.m.
TWO NEWCOMERS & A LOCAL GUY WHO WRITE
Doug Anderson, Ed Bak, and Jeffrey DeShell
- 14 FILM**
Friday \$2.00/\$1.00 members 8:30 p.m.
Yvonne Rainer *presents* THE MAN WHO ENVIED WOMEN
This is the second of a five program series entitled: RE/POSITIONS.
This program is co-sponsored by Black Mountain College II and is made possible with additional funds from Film/Video Arts, NYC.
- 15 MUSIC**
Saturday \$3.00/\$1.00 members 8:30 p.m.
SONG SYSTEMS WITH STORIES (1985-86)
William Lankin, James Kasprovicz, and David Stott
An interactive performance process integrating words of the American Indian and synthesized sound.
- 20 FICTION DICTION**
Thursday \$2.00 7:30 p.m.
FIRST PERSON PLURAL #1
First in a series of readings by writers' groups.
Paula Farkas, Karen, Norma Kassirer, Nancy Peskin, Michael Sticht, & Donna Wyszomierski
- 22 PERFORMANCE BENEFIT**
Saturday \$5.00 general admission 8:30 p.m.
HAL BARBER'S TALENT BONANZA — FINALE
This is a benefit for Hallwalls' Performance Program.
- 27 PERFORMANCE**
Thursday \$2.00 8:30 p.m.
Mike Osterhout *presents* DON'T FUCK THINK!
An evening of short performances by this visiting artist.
- 29 EXHIBITIONS**
Opening Reception
Saturday Free 9:00 p.m.
On View March 29 - April 26, 1986
- DOMICILES**
Installations by: Barbara Astman
Perry Katherine Bard
Amy Hautt
Andy Yoder
- HETERONYMIC**
Mo David
Kristan Kohl
Richard Mauwra
Mike Osterhout

"Mike Osterhout with painting by Kristan Kohl."

- 29 VIDEO VIEWING ROOM**
Opening Reception
Saturday Free 9:00 p.m.
On View March 29 - April 26, 1986
RECKONING WITH RETOOLING: VIDEO ARTISTS' RELATIONSHIP(S)
WITH THEIR INSTRUMENTS, 1970's & 80's
Tapes by Tony Conrad, Duvet Brothers, Enemy Within, Ernie Gusella, Mick Hartney, Ivekovic/Martinist, Ardele Lister, Steina Vasulka

APRIL

- 3 VIDEO**
Thursday Free 10:00 a.m. - 5:00 p.m.
PUBLIC ACCESS CABLE TV WORKSHOP
This free, one day workshop welcomes anyone interested in learning about the possibilities of public access cable TV and its present status in Buffalo. Tapes produced statewide as public access projects will be screened.
- VIDEOTAPE SCREENINGS** Free 7:00 p.m.
- 4 MUSIC**
Friday \$3.00/\$1.00 members 8:30 p.m.
Arthur "Junny" Booth
- 10 VIDEO**
Thursday Free 8:30 p.m.
RECKONING WITH RETOOLING: VIDEO ARTISTS' RELATIONSHIP(S)
WITH THEIR INSTRUMENTS, 1970's & 80's
An evening presentation of work.
- 11 FICTION DICTION**
Friday \$3.00 8:30 p.m.
Tama Janowitz
Nastasha Norelli
- 13 NORTH AMERICAN NEW MUSIC FESTIVAL**
88 Tangos, International Tango Marathon
Yvar Mikhashoff, pianist
Slide and film presentation by Bud Jacobs
Sunday 5:00 p.m.
- 18 Hugh Levick**
American premier of Kid Copy
Friday 8:00 p.m.
- 20 Arditti**
Sunday 5:00 p.m.
- 20 Amherst Saxophone Quartet**
Works by: Buffalo Residential Composers
Sunday 8:00 p.m.
Tickets are \$3 general admission, Festival passes are \$10, member and student passes are \$6.
- 11 NORTH AMERICAN NEW MUSIC FESTIVAL CABARET'S WITH THE BUFFALO NEW MUSIC ENSEMBLE**
Art Jarvenin percussionist, performance artist with California Ear Unit
Friday Donations Accepted 11:00 p.m.
- Violinist Tom Halpin
- 12 Saturday** Donations Accepted 11:00 p.m.
- Eugene Chadborn
- 18 Friday** Donations Accepted 11:00 p.m.
Guitar Shockability and Electric Rake
- 19 Buffalo New Music Ensemble**
Saturday Donations Accepted 11:00 p.m.
All concerts will be held at the Studio Arena Theatre.
- 15 VIDEO**
TranceForming Tools and Players
Tuesday \$2.00 8:30 p.m.
Scanners and scratchers Tony Billoni, Bill Henrich, Henry Jesionka, Brian Springer perform on hybrid media instruments.
- 16 PERFORMANCE**
Wednesday \$2.00/\$1.00 members 8:30 p.m.
Wendy Perron *presents* SEEDS OF CONTEMPORARY PERFORMANCE
JUDSON DANCE THEATER:
A lecture on the activities of this important collective, which encouraged multi-media work and shaped the course of modern dance/performance in the 1960's.
This lecture is co-sponsored by Black Mountain College II.
- 23 VIDEO**
Wednesday \$2.00 8:30 p.m.
Mary McFerran
Will screen tapes including *Homage to May 19* and *Classified*.
- 25 FILM**
Friday \$2.00/\$1.00 members 8:30 p.m.
Bette Gordon *presents* VARIETY
A feature-length film exploring female sexuality, narcissism, voyeurism and sexual fantasies.
From the screenplay by Kathy Acker.
This is the third of a five-program series entitled: RE/POSITIONS.
This program is made possible with additional funds from Film/Video Arts, NYC.

Hallwalls' programs of contemporary art 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 Institute of Museum Services; Erie County, N.Y.; the City of Buffalo; and by contributions from corporations and foundations including: Action Data Systems, Armor Box Company, Cameron Baird Foundation, Buffalo Foundation, Ed Carbeck, Accountant; Computer Task Group, Goldome Bank, Greater Buffalo Press, Half n' Half Trading Co., Seymour H. Knox Foundation, Music Mart, M & T Bank, Niagara Frontier Services, Wendt Foundation, Ron Willig, Attorney; Young Filmmakers.

Hallwalls is a member of the National Association of Artists' Organization.

HALL WALLS

700 MAIN STREET • BUFFALO, NEW YORK 14202 716 - 854-5828

HALLWALLS STAFF

WILLIAM CURRIE
CHRISTINE TEBES
BARBARA LATTANZI
PAMELA SHROPSHIRE
EDMUND CARDONI
STEPHEN GALLAGHER
CATHERINE HOWE
CHRIS HILL
DON METZ

Director
Development Director
Technical Director
Public Relations Director
Fiction Diction
Films & Performance
Exhibitions
Video
Music

INTERNS

MARK FRISCHMAN
DAVID HODSON
CHRISTINE KOLASNY
KASPAR LINDER
LESLIE PARKER
TIM REILLY

GALLERY HOURS:

12:00-6:00 p.m. Tuesday-Friday
1:00-5:00 p.m. Saturday
Open the second Sunday of the month for "Gallery Walk." Please call at other times.

ADMISSION TO EVENTS:

\$2.00, Members free — unless otherwise noted.

EXHIBITIONS

DOMICILES

March 29 - April 26, 1986

This month Hallwalls presents installations by four sculptors, all of whom use the man-made environment as a point of departure for the re-examination of familiar spaces.

Barbara Astman's *The "Places" Series* are recollections of rooms she has visited or actually inhabited. These intimately scaled constructions transcend literal representation, presenting us with an enigmatic dialogue between personal revelation and formal manipulation. In striving to imbue a rather pedestrian medium with poetry, Astman forces linoleum and other synthetic floor coverings into compositions which parallel the formal qualities of minimalist paintings, while referencing the artist's nostalgia for places in her memory: "Overlaid onto specific sets of colors, is the era of each floor tile. *The Collectors* uses terrazzo asphalt tile in tans and creams, white plastic marble, and rose quartz tiles — all materials redolent of the pale, *House and Gardens* interiors of people such as Robert and Ethel Scull, the archetypal art collectors of the 1960's, the period in which all these particular tiles were first manufactured."

In *Small Talk*, **Perry Katherine Bard** transforms a traditional living room setting into a life-threatening environment, thereby undermining her reference. The ever-popular easy chair is replaced with what would most likely serve as an instrument of torture, being fashioned of brick and spiked wood and sporting an electric burner as its seat. Protecting our feet from the cold, bare gallery floor is a carpet woven of electrical cords, complete with male plugs, which snake out from the circumference, ready to strike at the unsuspecting.

Amy Hauff's installations are frequently large-scale structures disguised as rooms. In *"Pleasure of Ruins,"* she creates a private space enclosed in walls of white fabric which, upon entering, one might engage in meditation. Hauff then penetrates the sterile, colorless confines of the "room" with various clues to a hiddle puzzle, accoutrements suggesting another agenda which endangers the illusion of privacy.

Autobiography provides the stimulus for **Andy Yoder's** work. He recreates the backyard of his youth, where the familiar playground structures became sinister and every-day chores held unexpected dangers. In exploring the larger-than-life fears of his childhood, Yoder forces us to engage in a memory reinvented with the hope of revenge.

Perry Katherine Bard, Amy Hauff and Andy Yoder all presently live and work in New York City. Barbara Astman lives and works in Toronto.

HETERONYMIC

March 29 - April 26, 1986

A group exhibition which includes the work of four New York City artists: **Mo David**, **Kristan Kohl**, **Richard Mauwra**, and **Mike Osterhout**.

Mo David is a N.Y.C. art dealer who recently closed his East Village Gallery in order to concentrate full time on his own work.

Kristan Kohl was a young German painter whose untimely death at thirty-three sent shock waves through the international art community, setting off an unprecedented price war for her work. Four recently discovered paintings will be exhibited here at Hallwalls.

Richard Mauwra is a writer and theologian. This is his first gallery show.

Mike Osterhout is a conceptual/performance artist who works regularly in N.Y. clubs such as Chandelier, and 8BC. He will be showing recent work.

FICTION DICTION

TWO NEWCOMERS & A LOCAL GUY WHO WRITE

Tuesday, March 11

Ed Bak has a BA in Journalism and English from Syracuse University and an MA in Media Studies from SUNY Buffalo. He has been writing, painting, filming and photographing "more or less seriously for ten years, as part of a program to elevate his soul from the muck and slime of adolescence . . . While unable to rid himself of lingering imprints, useless ideals and outmoded behavior patterns (accumulated like so much trash in his earthly wanderings), the intrepid Mr. Bak does find hope in the notion of catharsis (art therapy for the criminally handicapped) . . . At its most refined state, he sees this work as a sort of Finnegans Wake for lazy, stupid people." (E.B.)

Jeffrey Deshell was born in the town of government publications, Pueblo, Colorado. He received his MA in Creative Writing from the University of Colorado at Boulder, and has published his fiction, poetry and art reviews in ACCESSORIES, DAMAGE, CONTINENTAL DRIFT, NEW ART EXAMINER, FRACTURED GOAT, and elsewhere. His finished novel is called IN HEAVEN EVERYTHING IS FINE, and he is at work on another long fiction, tentatively entitled L'AMOUR MAL. He is in the Ph.D. program in English at SUNYAB. He won the 1983 Henfield-TRANSATLANTIC REVIEW Prize for fiction." (J.D.)

Doug Anderson got his BA in History from the U. of Texas in 1972, and an MFA in Writing from U. of Mass/Amherst in 1982. In Austin, he founded the magazine THICKETS, and has published stories, poems, and articles in Texas and Massachusetts. He has also worked as an actor, including a role in the London cast of APPLAUSE with Lauren Bacall. He has written four as yet unpublished novels and a work in progress entitled NOO, and was recently appointed as a Professor of English at Medaille College, specializing in writing. "I keep writing about the same things: painters, musicians, circus bareback riders, cats & rats, lying, greed, and prisons — real and psychological. In the last books I have also written about Americans abroad and their values clashing with Third World cultures . . . I try to tell an interesting story, so I write about solving murders and falling in love with someone new." (D.A.)

FIRST PERSON PLURAL

Thursday, March 20

"Writing groups are good for the loneliness of writing. Our voices, interests and critical viewpoints are diverse; we've been meeting bi-weekly for the past five years." (D.W.)

Paula Farkas is an artist and writer of poetry and prose with a particular interest in satiric humor. Since completing her degree in Creative Writing in 1981, she has published locally, conducted writing workshops, and read prolifically from her work in Buffalo. **Norma Kassirer**, who writes novels and stories, also does public reading. **Nancy Peskin** writes short stories, was Curator of Fiction Diction in 1983-84, and is editing ANGLE OF REPOSE, an anthology of that season's writers, to be published this year. **Michael Sticht** has published in the working-class writers issue of UAW SOLIDARITY, and received a 1981 UAW Creative Writing Award. He has read here before, and in Writer's Cramp's first season at Bethune Gallery, and has exhibited artwork at Hallwalls and Peopleart. **Donna Wyszomierski** has published fiction in TOP STORIES and IMPULSE, received her MA in Creative Writing from SUNYAB in 1981, and is a former Fiction Diction Curator.

TAMA JANOWITZ

Friday, April 11

Tama Janowitz recently published three excerpts from her forthcoming novel, SLAVES OF NEW YORK (Crown, 1986), in the NEW YORKER magazine, and was interviewed about the book on NPR's "Morning Edition," in their recent series on life in New York City. She has written the semi-regular column, "Awful But True," for Andy Warhol's INTERVIEW, and a recent profile of Bruce Springsteen for SPIN. Her first novel, AMERICAN DAD (Putnam), came out in

1981, and she has published fiction in the PARIS REVIEW, MISSISSIPPI REVIEW, AGNI REVIEW, NEW YORK/BERLIN, EAST VILLAGE EYE, and BOMB, and articles for MADEMOISELLE and the PHILADELPHIA INQUIRER. She got her MFA from Columbia on a Benchley Fellowship, where she studied with Elizabeth Hardwick and Francine du Plessix Grey, and fellowships from the Yale School of Drama's playwriting program and the Fine Arts Work Center in Provincetown. She has won most of the available fiction-writing awards, including CAPS and NEA grants, and has been a visiting writer or guest editor at the West Side Y, Rutgers, Cornell, Breadloaf, MADEMOISELLE, and other places too numerous to name but equally impressive. She is either extraordinarily lucky, or one of the most interesting and hardworking of the younger generation of serious and funny writers. I think it's the latter. See her while you can.

NASTASHA NORELLI

Friday, April 11

Nastasha Norelli lives in Buffalo. Her work in poetry, prose, performance and film "uses the single object or scene as a focal point, approached from different states of mind, with different endpoints (?) of desire . . . the new work of people like Peer Bode and Paul Sharits. That's where it's at. It has no name, no category. It is, though, of full blooded strong heritage, respect and horror and playfulness we as young artists must see and see and see. And speak to . . . just as certain oranges are fictions, so are certain statements . . ." (N.N.)

FILM

YVONNE RAINER

Friday March 14

Yvonne Rainer was a seminal figure in the development of "modern" dance and performance throughout the 1960s, whose early emphasis on the presentation of minimal "task-like activity" that-could-be-performed-by-anyone developed into increasingly complex, multi-media performances, such as *Grand Union Dreams*, which introduced individual "characters" (invested with real emotions) and fictional plot strategies. This emphasis on narrativity (particularly her attention to issues of sexuality, power and emotions), has come to emblemize Rainer's work in films.

She began making films in 1971 (before which she had used films as backdrops in her performances), and has since completed 5 feature films (*Lives of Performers*, 1971; *Film ABOUT A Woman Who . . .*, 1974; *Kristina Talking Pictures*, 1976; *Journeys From Berlin/1971*, 1980; and *The Man Who Envied Women*, 1985). "Rainer's films are rife with Brechtian distancing devices, deliberate disjunctures, premeditatedly (I think) bad acting [or non-acting], and a mocking wit that undercuts her own ostensible arguments as well as the obvious targets on screen. Rainer punishes voyeurs, and by betraying conventional expectations about cinematic narrative she delights in driving audiences toward, more or less, their own discoveries and judgements about the ways they are implicated in the viewing."

In *The Man Who Envied Women* Yvonne Rainer offers a variety of different female "voices" and male "characters" reflecting a number of conflicting opinions — none of which can easily be attributed from personal and sexual to global politics. The film offers a richly complex portrait of male/female relations. "Rainer is engaged in the intertwining tasks of excavating the social sources as well as exploring the psychic depths of your average intellectual's inability (or unwillingness) to act in the private sphere in a manner even remotely related to his/her dearest and clearest political convictions. Neither political analysis nor psychoanalysis offers sufficient answers or more than a temporary refuge from a messy, multi-leveled reality into which the true believer's nose will sooner or later be rubbed." (Chicago Header)

Hollis Frampton, who this film is dedicated to, once said that he was least interested in something akin to the chemistry of cobalt, which is a refined mineral that does not exist in its pure state in nature; instead, he claimed that he would undertake something closer to an investigation of the chemistry of dirt — a project far too complex for most scientists. Yvonne Rainer gets her hands dirty in *The Man Who Envied Women*. "The challenge of filmmaking," she has said, "has to deal with the illusionism of the medium. To break that illusion, break the narrative, make one aware of how the medium acts on you, is one of the formal — one of the political — challenges for me . . . I'm trying for a film that encompasses all kinds of address: fantasy, political statement, documentary, all kinds of analysis."

FILM

BETTE GORDON

Friday, April 25

Bette Gordon will present *Variety*, "a film about looking," which observes the experience of Christine (**Sandy McLeod**), an attractive, hip young woman who, desperate for a job, takes one selling tickets at Variety, a pornographic film house. There she gradually becomes obsessed with the sounds and images that surround her and develops an unexplained fascination with one of the customers, Louie, who she secretly follows over the course of several months — an inversion of the usual male-originating voyeuristic gaze. Always unseen [except by us], she holds him under her gaze as he rendezvous with an unidentified associate under a bridge, enters sleazy sex arcades and enters a cheap motel. At the film's close she phones him, reveals her knowledge of his movements and demands that he meet her at a desolate intersection in lower Manhattan. "Money isn't an issue," she insists, "just be there." Existing outside any context, *Variety's* final shot of a dark, deserted intersection gives no indication of whether Louie or Christine materialized for their rendezvous or the repercussions of their encounter — it's an utter enigma.

The basic mechanism of narrativity, in its building up of tension and its demand for conclusion (and which parallels the mechanism of sexual desire itself), are here thwarted — denying the viewer the quasi-sexual satisfaction of resolution and narrative closure. In most pornography narrativity exists primarily to primarily propel the reader from one sexual stimulus to the next; it establishes a reality from which fantasy can depart. For *Variety's* heroine, the fantasy of pornography, her own fantasies, serve as a liberating means to selfhood and power.

Bette Gordon, who speaks from what she calls "the gap between my sexual identity and my sexual fantasy — who I am and who I am in my head —" urges us to look deeper, to savor complexity and to consider sexuality in all its profound variety.

MUSIC

BEN NEILL

Friday, March 7

Ben Neill is a trumpeter and composer who has been performing and composing with the S.E.M. Ensemble since 1984. He has worked closely with LaMonte Young, assisting with the revision of scores and performing Young's music. His most recent performance was at the Kennedy Center in Washington, D.C.

RHYS CHATHAM

Saturday, March 8

Rhys Chatham, a native New Yorker, studied compositions with Morton Subotnick and LaMonte Young in the late sixties. He founded the music pro-

gram at the Kitchen in 1971, and went on to produce over 200 concerts of music by living composers. Chatham has collaborated with artists Robert Longo, Michael Zwack, and Joseph Nechvatal.

PETR KOTIK **Saturday, March 8**

Petr Kotik's compositions are based on linearly structured polyphony, sometimes chromatic, sometimes diatonic. From 1971-1982, the work existed in the form of independent parts, controlled by musicians during the performance. In 1982 his concern for greater control, tonality, and varied rhythm, resulted in traditional notated rhythm.

ARTHUR "JUNNY" BOOTH **Friday, April 4**

Born in Buffalo, Booth has emerged as one of the leading bass players Jazz and New Music. He has performed and recorded with such leading composer/performers as Chuck Mangione, Art Blakey, A. Ayler, Freddy Hubbard, Tony Williams, Elvin Jones, Jon Luc Ponty, Thelonius Monk, McCoy Tyner, Chick Corea, and many others. He has recently spent 5 months in Europe researching jazz bass players who best represent the post bop era.

PERFORMANCE

HAL BARBER'S TALENT BONANZA! **Saturday, March 22**

Last season, HALLWALLS presented "The Hal Barber Variety Show," a live, closed-circuit video broadcast which played to a large, enthusiastic "studio" audience. The audience's view of the live performance was obscured by a wall of video and audio equipment — which separated the audience from the "real" performance. The audience, in fact, was able to watch the proceedings on 3 video monitors (corresponding to the three camera simultaneously recording the event).

The performance used the format of the TVVariety show (not unlike "Late Night" with David Letterman) as a vehicle to present acts by 8 different performers. Each was given an 8 minute time slot which they could divide as they chose between performing and being interviewed by the show's host Hal Barber (played by local artist Mike Huber). Every eight minutes the show broke for commercial interruptions (most of which were fabricated by local video artists especially for the show). Steve Renaldo and His Orchestra provided musical entertainment before and after the commercials.

The entire cast and crew of the original Hal Barber "Variety Show" returns this season with "Hal Barber's Talent Bonanza!" — which is for all intents and purposes identical to the "Variety Show," with the exception that the various performances are being judged by a panel of "celebrities."

The top two performers in each "Talent Bonanza" will participate in this Finale, at which thousands of dollars in cash and donated prizes will be awarded. The "Talent Bonanza" tapes, in turn, will be edited and offered to a number of different "Public Access" and cable stations around the country for broadcast.

MIKE OSTERHOUT **Thursday, March 27**

Mike Osterhout will perform from **Missionary (the extended family as sculpture)**, a poetic narrative that chronicles Osterhout's conceptual pieces (such as: attending Seminary, adopting a boy, and establishing a church), and from **Song of the Sireen**, Osterhout's most recent work, a collection of poems on politics, drugs and love.

Mike Osterhout is a conceptual/performance artist who is closely associated with Mo David Gallery in NYC, an affiliation which began while he was living and working in San Francisco in the late 70's. Perhaps best known for organizing **The Motel Tapes**, a collection of "adult TV. movies" created by artists for viewing in a motel room environment, he has frequently published articles on art criticism and performance art, and is an active curator in NYC.

VIDEO VIEWING ROOM

RECKONING WITH RETOOLING: VIDEO ARTISTS' RELATIONSHIP(S) WITH THEIR INSTRUMENTS, 1970's & '80's **March 29 - April 26**

Videomaking tools — cameras, image synthesizers, recording, editing, transmitting, and control equipment — have been designed and built by artists, have been designed, built, and distributed by electronics, entertainment, and communications industries, are in our homes, have been made available through public access programs, have been extremely cheap for independents, have been prohibitively expensive for independents, have been the subject of artists' work, have been theorized to be a kind of language, have been appropriated from the independent sector by the commercial sector, have been appropriated from the commercial sector by the independents. This video exhibition looks at aesthetic projects and values that have been explored and are emerging from video artists' relationship(s) to their instruments.

Tapes include early (1970's) and recent work by **Steina Vasulka**, (*Violin Power*, work-in-progress); **Ernie Gusella** (*Exquisite Corpse*, *Mexican Tapes*) and **Tony Conrad** (*Cycles of 3's and 7's* and *Ipsa Facto*), each of whose work has at some time involved the designing of his or her own instruments. Reflecting similar concerns, a selection of 1970's work by British maker **Mick Hartney** also calls attention to who or what is controlling the framing devices. Tapes which enlist 1980's "state of the art" (or thereabouts) industry tools include **Ardele Lister's Hell** and **Ivekovic/Martinis' Chanoyu**, both exploring a technological patina while invoking classical themes as the descent into the underworld and the Japanese tea ceremony. And in Great Britain, from the production studio editors themselves have emerged "scratch videos", described (by Jeremy Welsh in *Afterimage*, 1/86) as "Piracy? Popular Art? Posture? . . . the surface is of primary interest, peel back the image and there's another one behind it . . . they pose the question of whether to think or to get up and dance." Scratch videos in the exhibition include *Strike* by **Enemy Within** and *Blue Monday* by the **Duvet Brothers**. The exhibition can be seen daily through April 26 and an evening presentation will be held April 10.

Also included is *Unnecessary Fuss* by the People for the Ethical Treatment of Animals, a surveillance project.

VIDEO

PUBLIC ACCESS CABLE TV WORKSHOP AND SCREENINGS **Thursday, April 3**

It has been said that freedom of the press belongs to those who own presses. Public access cable television can be the exception. It is free channel time on cable TV available to the public on first-come, first-served basis — the only place on television where the public can communicate directly, uncensored, and at no cost. In Buffalo, the Common Council will soon designate the city's own public access center where anyone can go for training, equipment, or cable TV coverage. Hallwalls, PARTICIPATE, Sunship Communications, Buffalo Black Media Coalition, Lockport Community Cable Commission, and the Buffalo & Erie County Public Library Extension Services are sponsoring a free, one day workshop examining the promise and pragmatics of public access cable TV. DeeDee Halleck, a producer of *Paper Tiger Television*, George

Stoney, cable access activist, Jabari Simama, from Atlanta Center for Community TV, and David Rutecki, Buffalo Common Councilman are among the invited speakers. Screenings of videotapes produced for NY State public access TV will be shown in the evening.

TranceForming Tools and Players **Tuesday, April 15**

Buffalo video artists/musicians will present an evening of video performance and channel scanning on their variety of interfacing hybrid media-inspired instruments. **Brian Springer** will be toying with telephones and transmitters, **Tony Billoni** may be mixing eggs and flour as well as records and rapping, **Bill Henrich** will be scanning televised and cabled channels, and **Henry Jesionka's** film loops will be mobile as well as projected. Lines will be crossed. Channels will be scanned all evening. Songs will be sung. This will be an evening of new media performance.

MARY McFERRAN **Wednesday, April 23**

McFerran will screen tapes including *Homage to May 19*, a pseudo-documentary about Kathy Boudin, former Weatherperson and accused bank robber, *Power Plays*, which explores the semiotics of the office, juxtaposing media pictures of powerful men performing ceremonial gestures with women 'dressed for success', and *Classified*, which considers the current government's restrictions on information and our subsequent alien natures. Her work has been shown at the Kitchen and at Anthology Film Archives in NYC. She has worked with Colab's *Potato Wolf Show*, has curated video exhibitions in NYC laundromats, and is planning one in a beauty parlor this spring.

HALLWALLS RECEIVES MARGARET L. WENDT FOUNDATION GRANT

We are pleased to announce that the Margaret L. Wendt Foundation has awarded Hallwalls a \$5,962 seed grant. The grant provides funding for the first year's rent and the installation of a security system for The Vault, our new second floor performance space.

SUPPORT HALLWALLS — BECOME A MEMBER!

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

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

Your membership will help match the preparation portion of our NEA Advancement Grant.

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HALLWALLS
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A scene from *Variety* by Bette Gordon.