

CINDY BERNARD

DIANNE BLELL

ELLEN BROOKS

NANCY BURSON

ELLEN CAREY

BARBARA KASTEN

PASCAL KERN

VERA LEHDORFF
&
HOLGER TRULZSCH

ALLAN McCOLLUM

MARK MORRISROE

GEORGE ROUSSE

DICK SCHLEFFER

DAVID SEIDNER

ANDRES SERRANO

THE SPIRAL OF ARTIFICIALITY

NOVEMBER 7 - DECEMBER 19, 1987

Visiting Curators: Paul Laster and Renee Riccardo

Illustrated catalogue with an essay by Deborah Bershada is available.

OPENING RECEPTION

Saturday, November 7th
9:00 P.M.

The tension between painting and photography, the fictive and the natural, still haunts us. It is precisely this tension which is exploited by the fifteen artists in **The Spiral of Artificiality**. While their photographs might be succinctly described as simulations or mimicry of painting, the factual element of photography; its "truth," is never relinquished.

Through lighting, colored gels, mirrors, scrims, pose, and other devices, the "painterly" image is created in existing space and then photographed. The fantasy of painting, encompassing mythologies and artifacts of Western civilization, is enacted and subsequently registered through the documentary lens of the photographer.

In **The Spiral of Artificiality**, photography's encounter with painting deliberately undercuts the traditional reception of the artwork. Although these photographs are frequently seductive, their assumed naturalism confounds our reading of them, eluding the facile decoding of content and the standard pleasures of form and color. The artists in this exhibition employ photography as a transcription of reality which they have forced to conform to their own vision. The juxtaposition of fiction and the "fact" of photography requires that we rethink the relationship between the painting and the photograph, the copy and the original, and the true and the false.

Paul Laster and Renee Riccardo are both artists and curators who have examined recent developments in contemporary photography and its relationship to critical discourse. They have been appointed Adjunct Curators of Photography by P.S. 1, N.Y.C., this fall and continue to independently curate exhibitions throughout the U.S.

The Spiral of Artificiality is the fifth exhibition made possible by Hallwalls Visiting Curators Program. It has been funded in part by the Museum Program of the National Endowment for the Arts, a Federal agency, and the New York State Council on the Arts.

Photo Credit (above): David Seidner, Caroline Ellen, 1986, silver print, 20 x 16", courtesy Bette Stoler Gallery, N.Y.

**NOVEMBER/
DECEMBER 1987**

NOVEMBER

October 30 - November 5
Friday - Thursday

Films by the Brothers Quay 7:30 p.m.



6 Friday
Performance:
David Cale 8:00 p.m.

7 Saturday
Exhibition: **The Spiral of Artificiality**
Opening Reception 9:00 p.m.
Video Viewing Room:
Family Extensions
Romance, Illness, and the Economy

8 Sunday
Performance:
Performance Hockey 5:00 p.m.

9 Monday
Video Editing Workshop 6:00 p.m.

11 Wednesday
Annual Members Meeting 6:30 p.m.

12 Thursday
Video: **Electromagnetic Politics** 8:00 p.m.

13 Friday
Performance:
Mark Anderson 8:30 p.m.

14 Saturday
Performance:
Mark Anderson
Workshop 2:00 p.m.

15 Sunday
Fiction/Diction: **New Fiction from the Boulder/Buffalo Pipeline** 7:30 p.m.

18 Wednesday
Video: **Family Extensions** 8:00 p.m.

19 Thursday
Music: **Greg Piontek and the Axis Ensemble** 8:30 p.m.

20 Friday
Music: **Tony Conrad** 8:30 p.m.

21 Saturday
Film: **Artie Shaw: Time is All You've Got** 8:30 p.m.

22 Sunday
Film: **Artie Shaw: Time is All You've Got**
4:00, 6:00 and 8:00 p.m.

23 Monday
Video Editing Workshop 6:30 p.m.



DECEMBER

1 Tuesday
DEADLINE FOR INFERMENTAL CONTRIBUTORS 5:00 p.m.

1 Tuesday
Film: **The All-Around Reduced Personality** 8:00 p.m.

2 Wednesday
Video: **David Blair** 8:30 p.m.

3 Thursday
Film: **La Ferdinanda** 8:00 p.m.

5 Saturday
Fiction/Diction:
Patricia Eakins 8:30 p.m.
Performance: **Ann Carlson**

6 Sunday
Performance:
Ann Carlson Workshop 1:00 p.m.

7 Monday
Video Editing Workshop 6:00 p.m.



8 Tuesday
Film: **Uliisses** 8:00 p.m.

10 Thursday
Film: **The Power of Feelings** 8:00 p.m.

13 Sunday
Performance:
Performance Hockey 5:00 p.m.

15 Tuesday
Film: **Willi-Busch Report** 8:00 p.m.

16 Wednesday
Video Editing Workshop 6:00 p.m.

17 Thursday
Film: **The Death of Maria Malibran** 8:00 p.m.

22 Tuesday
Film: **I Only Want You To Love Me** 8:00 p.m.



Photo: Paula Court



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

Non-Profit Organ.
 U.S. POSTAGE
 PAID
 Buffalo, N.Y.
 Permit No. 731

MEMBERS MEETING

HALLWALLS Annual Members Meeting will be held on **Wednesday, November 11, 1987**, at 6:30 p.m. at 700 Main Street, Buffalo, New York, in the Vault on the 2nd floor. A review of the preceding year's programming activities as well as the election of the Board of Directors will take place at this meeting. A list of the full slate of candidates running for the Board and their biographies is available for perusal in the office on the fourth floor.

All members are requested to attend.

SUBMIT VIDEOTAPES TO INFERMENTAL 7

DEADLINE: DECEMBER 1, 1987

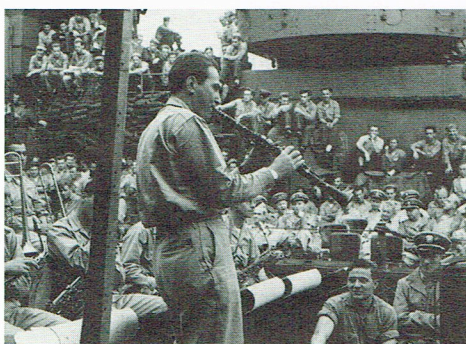
Hallwalls Video Program invites videotapes in any format (and films already transferred to video) up to 15 minutes in length for INFERMENTAL 7, an international exhibition which will tour in 1988. Contributors whose work is included will be paid a fee of \$50. Also 50% of the income from rental, sale or broadcast of INFERMENTAL 7 will be shared equally among the artists.

INFERMENTAL, an international video program which is edited in a different city/country each year, was initiated by Gabor and Vera Body in West Germany in 1980. Hallwalls Video Program is coordinating the 1988 exhibition, with editors Chris Hill, Peter Weibel, and Tony Conrad. Previous editions of INFERMENTAL originated in Berlin, Hamburg, Budapest, Lyon, Rotterdam, and Vancouver. INFERMENTAL 8 will be organized in Tokyo.

For INFERMENTAL 7 we are interested in work on the following subjects:

- PUBLIC IMAGES: RECONSTRUCTING & DECONSTRUCTING MEDIA
- DE-COLONIZED MEDIA: POLITICAL STATEMENTS & TRANSFORMATIONS
- EPIDEMICS: MEDICAL, TECHNOLOGICAL, ENVIRONMENTAL, CULTURAL
- SEXUALITY OR GENDER: WHERE IS THE BODY?—PSYCHOSOCIAL & CULTURAL TERRITORY
- ECCENTRICITIES: INDIVIDUAL VISIONS, SOCIAL MARGINS & RUPTURES

Please send tapes and SASE for returning the work before December 1, 1987 to: **INFERMENTAL 7, Hallwalls, 700 Main St., Buffalo, NY 14202.**



A still from *Artie Shaw: Time Is All You've Got.*

VIDEO EDITING WORKSHOPS

Basic 3/4" Video Editing is available at Hallwalls for independent and non-profit institutional projects. The facility is open Monday-Saturday 10:30-9:00 p.m. Access is by advanced proposal and is dependent upon prior knowledge of the editing system.

Basic Editing Workshops are offered twice monthly as an orientation to the equipment and basic editing.

Upcoming Workshop dates are

**Monday, November 9,
 Monday, November 23,
 Monday, December 7 and
 Wednesday, December 16**

Workshops run from 6-9 p.m. Advanced registration is required. Workshop fee is \$15.00. Contact Hallwalls' Editing Suite Coordinators for more information on fees and scheduling.

HALLWALLS CABLE TELEVISION

Hallwalls is initiating a show on public access television; it will appear regularly on Friday nights, at 10:00 p.m. Hallwalls will present a variety of programs, ranging from the latest video and films, music and performance, to gallery tours, interviews with artists, and special events, all keyed into an exciting format. *Squeaky Wheels*, a video and film presentation and access center, will present their program at 10:30 p.m. Watch this space for further details.

PERFORMANCE ANNOUNCEMENT

During January and February 1988, acclaimed Scottish performance artist Fiona Templeton will return to Buffalo for a three-week residency in order to create a new, site-specific work incorporating local performers. In addition to rehearsals for the performance, Ms. Templeton will be offering free, informal workshops, open to the general public. No previous performance experience will be necessary to attend the workshops. For more information on this unique project, watch for January's calendar or contact the curator of the Performance Program.

INTERARTS REGRANT

Hallwalls is the recipient of a \$24,500 "Program Initiative for Interdisciplinary Artists" regrant from the Rockefeller Foundation in conjunction with the National Endowment for the Arts. Hallwalls will award 10 grants — between \$1,000 and \$4,000 each — to artists working in an interdisciplinary fashion who reside in Upstate New York, Ohio and West Virginia. Deadline for applications is February 1, 1988; grants will be announced in March, 1988. For further information and applications contact Dawn Dumpert, Program Coordinator.

FILM REGRANT

Hallwalls is the recipient of a \$6,000 Film Regrant from the New York State Council on the Arts. Hallwalls will award 5-10 grants ranging from \$500 to \$1000 to filmmakers in the Western New York counties of Allegheny, Cattaraugus, Chautauqua, Erie, Genesee, Niagara, Orleans, and Wyoming. Deadline for applications is February 1, 1988; grants will be announced in March, 1988. For further information contact Steve Gallagher.

THE MEMBERS SHOW

— a call for entries!

This January the annual **MEMBERS' SHOW** will involve a thematic format. **SKIN!** is a potential metaphor for contemporary society. The implications may range from concern with surface and surface phenomena (the surface of the canvas, fashion, and so forth), to the outermost boundaries of the human body; the last resort, so to speak, of the organism confronting an often confusing environment.

We are asking HALLWALLS' members to submit works in all or any media including: painting, sculpture, performance, writing, film, and video.

All current members will receive a letter with all the details by the end of October. If you have work for this exhibition, and are not already a member of the gallery, just fill out the handy form on the back of this calendar.

HALLWALLS STAFF

Christine Tebes	Executive Director
Alan Sondheim	Artistic Director
Barbara Lattanzi	Technical Director and Associate Video Curator
Diane Wiedenbeck	Office Manager/Publicist
Cheryl Jackson	Education Coordinator & Technical Assistant
Catherine Howe	Exhibitions Curator
Edmund Cardoni	Fiction Diction Curator
Steve Gallagher	Film Curator
Don Metz	Music Curator
Ronald Ehmke	Performance Curator
Chris Hill	Video Curator
Armin Heurich	Video Editing Coordinator
Donna Kapa	Video Editing Coordinator

PROGRAM ASSISTANTS

Patrick Mills	Exhibitions Assistant
Dawn Dumpert	House Manager
Michael Huber	Interarts Grant Coordinator
	Performance

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 Council on the Arts; the New York State Council for the Humanities; Erie County, N.Y.; the City of Buffalo; Film/Video Arts, NYC; and by contributions from corporations and foundations including: Action Data Systems, Cameron Baird Foundation, Buffalo Foundation, Graphic Controls Corporation, Greater Buffalo Press, Half n' Half Trading Co., The Seymour H. Knox Foundation, Eckel Florist, M & T Bank, Metropolitan Life Foundation, Rockefeller Foundation, Tops Friendly Markets, and the Margaret L. Wendt Foundation. Hallwalls is a member of the National Association of Artists' Organization and Media Alliance.

SUPPORT HALLWALLS — BECOME A MEMBER!

Categories of Memberships: \$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 _____

Payment may also be made by MasterCard.

ACCOUNT NUMBER _____ EXP. DATE _____

SIGNATURE _____

EXHIBITIONS

The Spiral of Artificiality

Opening Reception: Saturday, November 7
9:00 P.M.

Curators: Paul Laster & Renee Riccardo

Gallery Hours: Tuesday-Friday: 12:00-6:00 p.m.; Saturday: 1:00-5:00 p.m.

FICTION DICTION

NEW FICTION FROM THE BOULDER/ BUFFALO PIPELINE

Alan Bigelow Jeffrey DeShell
Nicolette de Csipkay Theodore Pelton

Introduced by Raymond Federman

Sunday, November 15
7:30 p.m. \$3/\$1 Hallwalls members

A group reading by four fiction writers now residing in Buffalo who are all graduates of the Master's Program in Creative Writing of the University of Colorado at Boulder, a kind of mile-high anti-Iowa, long an outpost of experimental writing under the Dionysian tutelage of such renegade faculty members as Ronald Sukenick, Clarence Major, Steve Katz, and Edward Dorn. The writers will read from their own fiction, and each will select and read a favorite piece of writing by a Boulder mentor: Sukenick read by Jeffrey DeShell, Katz read by Ted Pelton, Marilyn Krysl read by Nicolette de Csipkay, and personal correspondence on the craft of writing by novelist Robert Steiner read by Alan Bigelow. Raymond Federman, a writer closely associated personally, temperamentally, and aesthetically with both generations of Boulder writers, will introduce the program.

PATRICIA EAKINS

Saturday, December 5
8:30 p.m. \$4/\$2 Hallwalls members

Patricia Eakins' magical, incantatory, richly textured fictions have appeared in *Fiction International*, *Chicago Review*, *Yellow Silk* (a magazine specializing in literary erotica), and over a dozen other magazines, as well as in her 1982 chapbook *Oono*. She is twice recipient (in 1982 and 1987) of Creative Writing Fellowships from the NEA, and of a 1979 CAPS grant for fiction. She has also written essays on art for magazines as diverse as *American Artist* and *Exquisite Corpse*, and is a part-time lecturer at NYU. Critic Robert Fromberg has said of her work "I was impressed by the focus on both an individual and a society. I don't know where I've encountered that kind of sweeping concern outside of Homer. And I like the sense of perpetual motion . . . the sense that even seemingly odd or random occurrences have a firm, but mysterious connection." Her collection of stories, *The Hungry Girls*, will be published this winter by Cadmus Editions.

Note: Patricia Eakins' reading will be presented as part of a double bill with Ann Carlson's performance; a single admission fee will be charged for both events. See PERFORMANCE for more information.



Photo credit: Gwyn Metz

FILM

FILMS BY THE BROTHERS QUAY October 30 - November 5

The Brothers Quay are 39-year-old identical twins, who dress alike, and keep their first names to themselves. They also make fluid, hypnotic puppet films rife with unsettling images, and utilizing a canon of highly personal symbols. Flapping butterfly wings, lengths of material pulled from thin air, floating scissors, palpitating meat, boys with the tops of their heads sliced off, maps and map pins, dandelion down, and oddball mechanical contraptions constitute some of the more prominent motifs.

Four short films, *The Cabinet of Jan Svankmajer*, *The Epic of Gilgamesh*, *Street of Crocodiles*, and *Nocturna Artificiala*, will be screened without intermission each night.

Friday-Saturday: 8, 9:30 p.m. Monday-Thursday: 7:30 p.m.

ARTIE SHAW: TIME IS ALL YOU'VE GOT

A film by Brigitte Berman

Saturday, November 21
8:30 p.m. (with Brigitte Berman present)

Sunday, November 22
4:00, 6:00 and 8:00 p.m.
\$3.00/\$1.00 Hallwalls members

This Academy Award-winning full-length profile of jazz great Artie Shaw, made by Toronto-based filmmaker Brigitte Berman, is a riveting look back at both the big band era and one of its bright lights.

Even in the flamboyant entertainment world, Shaw stands out as a classic character: painfully honest; salty and articulate, a man of high ideals, huge talent and broad wit, with an unexpected intellectual bent. He has been married eight times, including stormy matchups with Hollywood heartthrobs Lana Turner and Ava Gardner. He's the author of both a critically-acclaimed autobiography and a full-length novel. He was the hitmaker of "Begin the Beguine" and "Lady Be Good," the dashing and handsome star of some genuine tinsel town clunkers, and a victim of the House Un-American Activities Committee during the red scare. This biographical feature covers all that colorful turf, but zeroes in on Shaw's amazing musical career: his fight for artistry over show biz, for creativity over cash, and his uneasy bouts with celebrity.

Through interviews, home movie clips, Vitaphone band shorts and Berman's trips to places out of Shaw's past, we get a well-rounded picture of a driven man, an anti-hero who twice abandoned his successful career to pursue interests in writing, architecture, and fishing.

This is Brigitte Berman's second documentary feature. Her first, *Bix: 'Ain't None of Them Play Like Him Yet*," about the brilliant-but-doomed cornetist Bix Beiderbecke, was internationally acclaimed. Berman will be present for the Saturday screening.



SELECTIONS FROM NEW GERMAN CINEMA December 1 - January 14

An eclectic sampling of some of the most interesting films produced in West Germany in the last two decades. **These screenings are free to the general public**, and are made possible through the generosity of the Embassy of the Federal Republic of Germany, in conjunction with Goethe House, New York.

Tuesday, December 1
8:00 p.m.

**THE ALL-AROUND
REDUCED PERSONALITY**
1977/78, B&W, 100 min.
Directed by Helke Sanders

This feminist film, as earnest, clear and chilly as its elegant black and white photography is about Edda, a free-lance photographer in West Berlin and her struggle not only to support herself and her child, but at the same time seeking reassurance as an artist and a woman.

Thursday, December 3
8:00 p.m.

LA FERDINANDA
1981, Color, 90 min.
Directed by Rebecca Horn

"La Ferdinanda, in the film as well as in reality, is a Medici villa owned by a bourgeois family grown wealthy through industrial holdings. To maintain the villa, the family must rent it out for celebrations, gatherings and weddings. In the film the villa is a simulacrum of sumptuous, pleasurable life . . . where the pleasure of life is only an appearance. This is a ferocious parody, where staged phantasms always win out over the authentic."
— Germano Celant, *Artforum*

Tuesday, December 8
8:00 p.m.

ULISSES
1980/82, Color, 94 min.
Directed by Werner Nekes

Werner Nekes' *Ulysses* is a fascinating transposition of visual and verbal motifs from the respective *Ulysses* of Homer and James Joyce, as well as from Neil Oram's "The Warp," into what Nekes calls "a Homeric journey through the history of the pictures of light, ordinarily called photography and cinematography."

Thursday, December 10
8:00 p.m.

THE POWER OF FEELINGS
1983, Color, 115 min.
Directed by Alexander Kluge

A collage film abounding in ideas, details and associations which by means of staging dramatic scenes, documentary and archival footage, and borrowings from opera music, formulates perceptions about human feelings, their destructive capabilities and positive creative power.

Tuesday, December 15
8:00 p.m.

WILLI-BUSCH REPORT
1979, Color, 119 min.
Directed by Nikolaus Schilling

A small town newspaper publisher suddenly realizes that he can sell more papers and therefore enlarge his business by using sensationalism, corruption and the power of fiction, but his initial success turns eventually into his downfall.

Thursday, December 17

8:00 p.m.

**THE DEATH OF
MARIA MALIBRAN**

1972, Color, 113 min.
Directed by **Werner Schroeter**

During the early part of the 19th Century Maria Malibran was one of the most popular singers in Europe. However, the demands her audiences imposed on her very quickly exhausted her health and at the age of 28, following a strenuous da capo performance, she collapsed at an illustrious society gathering. A breathtaking parable about the devastating effects of pernicious seduction by one of Europe's most prolific and formally inventive filmmakers.

Tuesday, December 22

8:00 p.m.

**I ONLY WANT YOU
TO LOVE ME**

1976, Color, 114 min.
Directed by **R.W. Fassbinder**

During his entire life Peter has attempted to gain the love of those closest to him. After his marriage and move to the city he incurs difficulties and problems caused by furnishing an apartment and supporting a family, until he seemingly reaches a point "of no return." He commits a murder, which later is described as being senseless; indeed he finally draws attention to the senselessness of his life by an insensitive act.

MUSIC

GREG PIONTEK and the Axis Ensemble

Thursday, November 19

8:30 p.m.

\$3.00/\$1.00 Hallwalls members

Greg Piontek has been actively pursuing his professional career as a composer/performer in Buffalo for the last decade. He is presently composing and performing works for electric bass, cello and small ensemble specializing in contemporary, classical and ethnic musical forms.

Piontek is the founder and musical director of the Axis Ensemble and New Moon, two groups which specialize in contemporary classic and improvisational styles.

Tony Conrad performs EARLY MINIMALISM: January 1965

Friday, November 20

8:30 p.m.

\$3.00/\$1.00 Hallwalls members

Early Minimalism is a performance work created by Tony Conrad to reconstitute and reconfigure an important but lost body of work, comprising the establishment of a strong minimalist aesthetics during the early 1960's. The series of **Early Minimalism** works, of which "January 1965" is the second, features a solo violin performance by Conrad, who will be accompanied by a string quartet.

PERFORMANCE

PERFORMANCE HOCKEY

Sunday, November 8

and **Sunday, December 13**

5:00 p.m.

Free

A once-a-month movement/music/media jam session open to all interested performers and artists. Bring your own instruments (musical or otherwise).

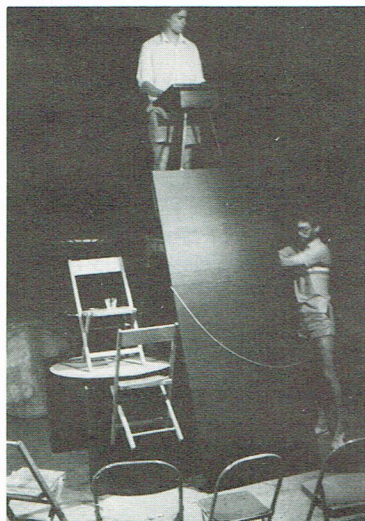


Photo credit: Richard Wicka

TALK/SHOW

November 6 and 13

"Just as performance art began to be understood by the general public as a multimedia fusion, an increasing number of performance artists seem to be choosing an entirely opposite form of the genre as their preferred method of getting their points across: the comic monologue. In its simplicity, its lack of pretention, and its homemade production style, this 'poor theater' cousin offers a kind of karmic balance to the complex, multisensory, and expensive-to-produce mixed-media performance.

... Solo turns by performance artists have been inspired by intellectual currents like semiotic and Lacanian investigations of the self, together with broad cultural trends like comedy in the popular media. This mode of performance locates its 'impure' show as the direct yet deceptively hidden display of the isolated self, working in the gray area where cultural stereotypes and esoteric concepts collide."

— John Howell, Artforum

The recent successes of **Spaulding Gray**, and **Eric Bogosian**, to say nothing of such disparate figures as **Garrison Keillor**, **Lily Tomlin**, and **Bob Goldthwaite**, have sparked renewed interest in the artist who uses only his voice and physical presence to reach an audience. While such a paring-down has certain undeniable economic benefits (it's much easier and cheaper to tour a monologue than, say, *Einstein on the Beach*), the move away from spectacle is often motivated by a desire to return the art of performance to its roots: the direct, unmediated, unpredictable confrontation between a live performer and an equally live body of spectators. The mini-series **TALK/SHOW** (to be continued in the spring) examines this phenomenon by presenting a pair of works by artists at the forefront of the "movement."

DAVID CALE presents THE REDTHROATS

Friday, November 6

8:00 p.m.

\$4/members \$3

Direct from a well-received run at New York's Second Stage, *The Redthroats* consists of three loosely connected, carefully constructed scenes featuring an enormous cast of personalities — all of them embodied by **David Cale**. Cale shifts freely and abruptly from third-person narrator to first-person participant, from grim realism (as he becomes a not-particularly-bright male prostitute working the streets of London) to hallucinatory comedy (as he describes a flight to America, with Karen Black in command of the plane, leading the passengers in a musical number) — "*Our Town* rewritten by Eugene O'Neill and staged by Monty Python," one critic wrote. Cale's stories from the life of "Steven Weird" rest ambiguously (and, therefore, uncomfortably) between autobiography and impersonation, thus teasing the listener with the riddle of the storyteller's own identity.

Born in Luton, England, **David Cale** moved to New York in 1979, where he began his career as a lounge singer, eventually developing a series of solo monologues. He was recently featured in Woody Allen's film *Radio Days*, and is currently developing work to be broadcast on the PBS series *Alive from Off Center* next season.

David Cale's appearance is a touring presentation of The Kitchen, 512 West 19th St., New York, NY 10011.



Photo credit: Paula Court

MARK ANDERSON presents SMALL WORLD

Friday, November 13

8:30 p.m.

\$4/members \$3

Milwaukee performer **Mark Anderson** has been called "the Pee Wee Herman of the Midwest," but he is perhaps closer in spirit to Andy Kaufman. Like Kaufman, Anderson sometimes looks and acts like a stand-up comic, casually tossing off one-liners and non sequiturs, except that — as in Kaufman's work — there is always an edge, a slightly disconcerting twist to the act. Declaring that he is "trying to act normal one day at a time," Anderson blends elements of performance art and "real life" so skillfully that the boundaries between the two are blurred, if not irreparably damaged. He pulls the spectator in with jokes, stories, ideas — and then changes the context, changes the *conditions* of the performance act. He becomes a therapist addressing a client, a teacher lecturing to his class, a nightclub comedian failing miserably. With each new shift, he brings the audience closer and closer to the immediacy of the moment.

Saturday, November 14

2:00 p.m.

Free

MARK ANDERSON

presents a
PERFORMANCE WORKSHOP

This workshop, which is free and open to the public, will deal with methods of generating and structuring performance material. No previous experience is necessary.



Photo credit: Kristine Larsen

ANN CARLSON performs excerpts from ANIMAL WORKS

Saturday, December 5

8:30 p.m.

\$4/members \$2

Critics across the country have recognized Ann Carlson as "a major emerging choreographer." Her dance-based performances contain images which are startling in their simplicity, immediacy, and sheer visual beauty. The subject matter and casts of these works are equally surprising: in her ongoing "Real People" series, for instance, Carlson has created choreography for basketball players, school crossing guards, fly fishermen and fiddlers, even a group of Manhattan lawyers. In this, her first appearance in Buffalo, Ann Carlson will present two solo pieces from a new performance series entitled ANIMAL WORKS.

Note: Ann Carlson's performance will be presented as part of a double bill with Patricia Eakins' reading; a single admission fee will be charged for both events. See FICTION DICTION for more information.



Photo credit: Robert Flynt

ANN CARLSON

presents a
MOVEMENT/PERFORMANCE
WORKSHOP

Sunday, December 6

1:30 p.m.

Free

This workshop, patterned after Ann Carlson's "Real People" series, will offer non-dancers a chance to experiment with movement techniques and choreography. (Dancers are, of course, welcome.) Please wear loose, comfortable clothing.

VIDEO

FAMILY EXTENSIONS ROMANCE, ILLNESS, AND THE ECONOMY

November 7 - December 24

Opening Reception: November 7

Evening Screening: Wednesday, November 18 8:00 P.M. \$3/\$1

Videotapes are available during gallery hours, free, in the Video Viewing Room.

New videos about familial bonding, as reflected in romantic, care-taking, social, and economic imperatives are featured in this exhibition. Nuclear and non-traditional families, and Western and Eastern mythologies are examined.

Mako Idemitsu's two recent tapes *Yogi*, *What's Wrong With You?* and *The Marriage of Yasushi* (1987) suggest gender and generational ruptures in the Japanese middle class "salaryman" family. Without much companionship or support from their socially-pressured wage-earning husbands, Japanese women are mostly abandoned to directing their children's lives and engineering their children's achievements. Idemitsu says her tapes, critical of the social fabric during the current economic boom, are considered "spiritual pornography" at "home" in Japan.

Chuck Solomon: Coming of Age (1987) by **Marc Huestis** and **Wendy Dallas** documents the 40th birthday celebration of a San Francisco actor and theater director who has AIDS. Solomon, who has lost a brother, a lover, and many friends to AIDS (and who died 6 months after the film was completed), is clearly a loving and respected member of an important extended family. His frankness, and the commitments that the tape documents, portray a bonding that our society must see and come to respect.

Armin Heurich's Last Rites (1987) stridently transgresses the father-son relationship. Through this tape the "child" has found new media tools with which to respond to his impatient father's tirade on tools and life's meaning.

Tony Oursler's Diamond: The Eight Lights (1986) uses the diamond, a "demented symbol bridging capital and romance" with additional allusions to perfection and the balance of nature, as a thematic center around which to spin stories concerning the roots of human bonding, romance and the marketing of social perfection. These stories were originally produced as part of a major installation in the Centre Pompidou in Paris.

Kappa (1986), by **Bruce and Norman Yonemoto**, blends Japanese mythology about the Kappa, a monkey-like imp whose sexual teases include hiding in outhouses in order to pinch young girls' behinds, with a distinctly suburban Los Angeles version of the Oedipal myth. Mike Kelley's performance as the Kappa, and Mary Woronov's (Warhol's *Factory* and *Eating Raoul*) Jocasta complicate this cross-cultural examination of desire and its attendant myths. *Kappa* was included in the 1987 Whitney Biennial.

This program was organized by Chris Hill.



Video still from Tony Oursler's *Diamond: The Eight Lights* (1986).

ELECTROMAGNETIC POLITICS

A talk by Robert Horvitz

Thursday, November 12

8:00 P.M. Free

The visible portion of the electromagnetic spectrum is a tiny portion of what is available. The politics of access and control of the invisible portion (covering radio, television, and related media) largely determines what we see and know. Horvitz will address these and other issues pertaining to the world information order.

Horvitz represents the Association of North American Radio Clubs in Washington, D.C. He has been working for citizen access to all facets of the spectrum. He was a certified observer, representing ANARC, at the World Administrative Radio Conference held this year in Geneva. He is also Art Editor of the *Whole Earth Review*.

DAVID BLAIR IN PERSON

Wednesday, December 2

8:30 P.M. \$3.00/\$1.00 Hallwalls members

Videomaker **David Blair** will screen recent work — diverse projects which reflect the artist's interest in narrative and image processing. Tapes include two works-in-progress — *Wax or the Discovery of TV Among the Bees*, an intended feature length narrative, and *The Elektrisches Teleskop*, an experimental narrative about German television in the 19th century and the Star Wars defense policy. Concerns with documentary material, science fiction, and a personalized, interior fiction are evident in *The Reverse of Deja Vu on Television with Slight Delay* (1986), *Note in the Box* (1984) and *Charlemagne Ptomaine* (1984). Blair was the recipient of a 1987 New York Foundation for the Arts Fellowship. He has also worked on residencies at the Experimental Television Center in Owego, N.Y.