

# HALL WALLS

## CONTEMPORARY ARTS CENTER

### FEBRUARY

**2 VIDEO**  
Monday \$15.00 6:00 P.M.

**Video Editing Workshop**  
Advance registration is required.

**FILM**  
**OF ANGELS & APOCALYPSE: THE CINEMA OF DEREK JARMAN**

Co-sponsored by Hallwalls and UUAB Film Program, in conjunction with the Walker Art Center, Minneapolis

**3 Tuesday\*** 8:00 P.M.

**"HOME MOVIES"**

including **REMOVAL PARTY** (1976), **BROKEN ENGLISH** (1979), **T.G. PSYCHIC RALLY IN HEAVEN** (1980), **PIRATE TAPE** (1982), and **IMAGINING OCTOBER** (1984).

**5 Thursday Woldman Theater, SUNYAB 7:00, 9:00 P.M.**

**SEBASTIANE** (1976, 85 min.)

Jarman's first feature employs Latin dialogue (with English subtitles) and a Sardinian setting to explore the intertwining relationship between a group of Roman soldiers garrisoned at the edge of the Roman empire.

**6 Friday Woldman Theater, SUNYAB 7:30, 9:30 P.M.**

**THE ANGELIC CONVERSATION** (1985, 70 min.)

Judi Dench's reading of Shakespeare sonnets acts as a springboard for a melancholy reverie about sexual desire.

**6 PERFORMANCE**  
Friday Pfeiffer Theater, 681 Main St. 8:00 P.M.

**YOSHINO CHUMA & THE SCHOOL OF HARD KNOCKS present**

**THE BIG PICTURE**

a performance opera created in collaboration with **Nona Hendryx** and **Yvonne Jacquette**.

Co-sponsored by UUAB Cultural & Performing Arts, UB Theater and Dance Department, and Black Mountain College II.

Reserved tickets (\$8 Adults/\$5 Students and Senior Citizens) may be purchased at all Ticketron outlets and the UB Capen Ticket Office.

**7 FILM**  
Saturday Woldman Theater, SUNYAB 9:00 P.M.

**CARAVAGGIO** (1985, 93 min.)

One of the highlights of last year's Berlin Film Festival, and more than seven years in the making, Jarman's **CARAVAGGIO** explores the life of the sixteenth-century artist through close examination of the paintings that reveals the relationship of the artist's social and sexual life to his work. **All proceeds from this screening will benefit the Western New York AIDS Program.**

**7 EXHIBITIONS**  
Saturday 9:00 P.M.

**Opening reception**

**RE-ANIMATORS**

an exhibition of installations and viewer-activated sculpture, featuring work by

**Steve Barry Henry Jesionka Dean McNeil**

*Solo exhibitions*

**M. R. Clark Barry Gray**

**VIDEO VIEWING ROOM**  
VIDEO/AUDIO/IMBROGLIO

*Guest-curated by Louis Mang and Paul Dickinson*

Audio and video tapes by **Tony Billoni, Ted Conrad, Nolan Curtis, Rob Danielson, Paul Dickinson, Mark Freeland, Bob Kotas, Louis Mang, Bill Manspeaker, George Scherer, Southern Tier Sampler, Scott Sweeney, and Christopher Wargin.**

**11-13 PERFORMANCE\***  
Wednesday through Friday 8:30 P.M.

**The Visiting Directors Series presents**  
**IN THE GREY WORLD**

a brand new performance created by visiting director **James Bergeron** in collaboration with **Alex Gelencser, Janet Lundeen, Sean Mackowiak and Steve Griffith.**

**19 MUSIC\***  
Thursday 8:30 P.M.

**DIVERS MUSICKS**

Music of **Bruce Penner**, including *Don Juan Collage, Winter Songs, and Trade Winds*

**21 FICTION DICTION**  
Saturday 8:30 P.M.

**BLATANT ARTIFICE & ANGLE OF REPOSE**

Readings & Reception

**24 VIDEO**  
Tuesday \$15.00 6:00 P.M.

**Video Editing Workshop**

Advance registration is required.

**26 VIDEO\***  
Thursday 8:30 P.M.

**Dan Walworth and Ahmed Damian present**

**NAZARETH IN AUGUST**

a documentary, produced by **Walworth, Damian and Norman Cowie** in 1986, which examines the tension between the resident Palestinian Arabs and the state of Israel, and the effects of U.S. policy in the region.

This event is co-sponsored with **Squeaky Wheel**. Squeaky Wheel will screen a videotape of **Gillo Pontecorvo's BURN** (1969), a rarely shown film about the 19th-century sugar economy in the Caribbean (featuring Marlon Brando), on **Wednesday, February 25, 7:30 P.M., at 585 Potomac Ave.**

**27-28 FILM\***  
Friday and Saturday

**INDIE 500!**

a festival of films produced by local independent filmmakers.

With special guest, **Lewis Klahr**, who will screen his Super-8 series **PICTURE BOOKS FOR ADULTS** (1983-85, 40 min.), and other short films on **Friday, February 27**, beginning at **9:00 P.M.** The schedule for the remainder of the film festival — featuring over 25 filmmakers — is listed on the reverse side.

This event is co-sponsored by **CEPA Gallery** and the **Center for Media Studies**, and is made possible with additional funds from **Film/Video Arts, NYC.**

James Bergeron, IN THE GREY WORLD. See "Performance," February 11-13. Photograph by Moira McCarthy.

**700 MAIN ST. BUFFALO, NY 14202 (716) 854-5828**

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 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, M & T Bank, Metropolitan Life Foundation, Rockefeller Foundation, Tops Friendly Markets, Margaret L. Wendt Foundation. Hallwalls is a member of the National Association of Artists' Organization and Media Alliance.

#### HALLWALLS STAFF

William Currie Director  
Christine Tabes Acting Director  
Barbara Lattanzi Program Director  
Joan Posluszny Education Coordinator  
Catherine Howe Exhibition Curator  
Edmund Cardoni Fiction Diction Curator  
Stephen Gallagher Film Curator  
Don Metz Music Curator  
Ronald Ehmke Performance Curator  
Chris Hill Video Curator  
Steve Griffith Interarts Regrant Coordinator  
Armin Heurich Video Editing Coordinator  
Donna Kapa Video Editing Coordinator

#### INTERNS

Charles Agro - Exhibitions  
Byron Brown - Film  
Dawn Dumpert - Film  
David Epstein - Video  
Alex Gelencser - Performance  
Brian Nicholas - Exhibitions

#### VOLUNTEERS

Carol Lathrop

#### GALLERY HOURS:

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

#### ADMISSION TO EVENTS:

\$3.00, Members \$1.00 - unless otherwise noted.

\*This event will take place in The Vault, 2nd floor

## EXHIBITIONS

### RE-ANIMATORS

Steve Barry

Henry Jesionka

Dean McNeil

February 7 - March 20

This three-artist exhibition features objects and installations which use machinery, audio, projected film, video and/or sculpture to question our relationship with power, technology, and the art object.

**Steve Barry** creates viewer-activated objects which bring to mind such unlikely combinations as Greek mythology and amusement park rides. In **CIRCE**, Barry offers the contemporary viewer the chance to resurrect the mythological enchantress who turned any man who succumbed to her wiles into a swine. The viewer must first sit down on the small seat to trigger the device, and then take his chances.

**Henry Jesionka's INTRAVENOUS DIVINITIES** is a film/video installation within a sculptural "set". He combines a spectacle of multi-layered sight and sound with new iconographies. The corporate entity replaces the spiritual entity and the codes become mixed. The religious icons of power are replaced by the terrestrial icons of domination: the advertising logo. Within this context, our relationship to this barrage of "icons" becomes menacing.

**Dean McNeil's** machine sculptures are often strangely human in character. They writhe and jerk as though crippled, provoking an uneasy sympathy from the viewer. In two installations for Hallwalls, **BLA 1567891011** and **AM 111**, McNeil explores the tension between function and esthetic. His works frequently refer to domestic or industrial function but then dispel any belief in their usefulness by misbehaving, or simply rattling away feverishly to no apparent end. They may remind us of that unidentifiable humming that comes from the basement when everything else is quiet.

Both Steve Barry and Dean McNeil work in New York City; Henry Jesionka works in Buffalo.



"Nestor" (1985), by Steve Barry.

## SOLO EXHIBITIONS

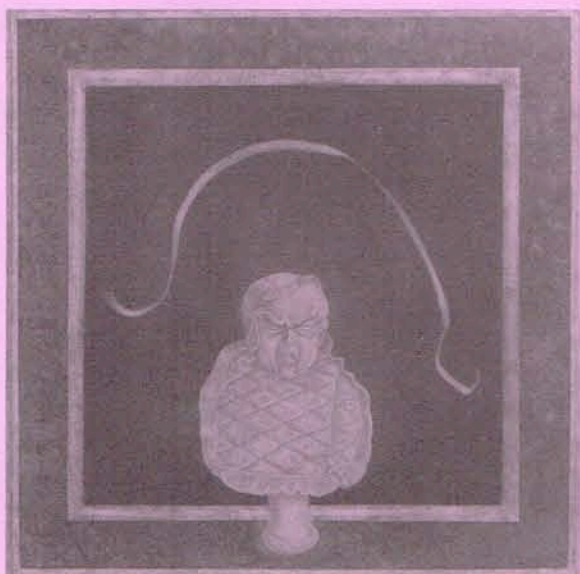
M. R. Clark

Barry Gray

Hallwalls presents two solo shows of paintings by M.R. Clark and Barry Gray. **Ms. Clark** paints mysteriously ancient looking works which use illusionary veneers, marble-like surfaces, and nostalgic subject matter. Through repetitions and shifts of perspective, her multi-paneled pieces suggest beauty, monotony, and decay.

**Barry Gray's** oil paintings successfully combine a range of archetypal images with a contemporary affinity for critical representation. He juggles "classical" references to the nude and still life genres as if they were part of his own history. These works take possession of a glorious past.

M. R. Clark and Barry Gray both work in New York City.



"Sweet and Sour" 1985, (detail), by M. R. Clark.

## FICTION DICTION

February 21

A reception for the recent publication of volumes I and II of the Fiction Diction annual anthology of short fiction, featuring refreshments and readings by contributors Raymond Federman, Norma Kassirer, Martin Pops, Alan Bigelow, Nancy Peskin, Donna Wyszomierski, Susan Dix, Ronald Ehmke, Welch D. Everman, and Carole Southwood. Admission to the event is FREE, but don't forget your checkbook or enough cash to buy books for signing by contributors, each only \$5.95!

## FILM

### OF ANGELS & APOCALYPSE: THE CINEMA OF DEREK JARMAN

January 23 - February 7

This 5-program film festival highlights the work of **Derek Jarman**, a leading British filmmaker whose films occupy a fascinating position within independent cinema. This retrospective series is being presented locally by Hallwalls and UUAB Film Program, in association with the Walker Art Center, Minneapolis. The exhibition has been made possible with support from the British Council and the British Film Institute.

While Derek Jarman's feature films — **SEBASTIANE**, **JUBILEE**, **THE TEMPEST**, **THE ANGELIC CONVERSATION**, and now **CARAVAGGIO** — have received international critical acclaim, his continued experimentation with super-8 and video places him in the forefront of artists who challenge the technology and techniques of commercial cinema.

"Jarman is a troublesome case and appears to relish his role as a thorn in the official flesh of the British cinema. He is no less troublesome to the avant-garde. Jarman has been underestimated and disregarded as a member of the glitterati, jester to a fashionable milieu, lacking apparently that seriousness of intent and that political urgency that have been considered the essential pre-requisites of the British filmmaker over the last ten years . . . Disregarding the often puritanical templates on offer from the 'counter-cinema' Jarman has instead, in utopian spirit, sought out angels, while celebrating visual pleasure and luxuriating in an excess of theatricality and painterly effect. It is a most productive irony that it is the same filmmaker who has uttered the passionate denunciations and outraged cries of **IMAGINING OCTOBER**, evoking an apocalypse that is only too immanent and raging against the current state of Albion." (Simon Field, "The Troublesome Cases")

In conjunction with this retrospective film series, **Bethune Gallery** will host an exhibition of photographs by **Gerald Incandella**, and didactic panels from the British Film Institute, relating to the production of Derek Jarman's **CARAVAGGIO**. This exhibition will run from January 23 through February 6. Bethune Gallery is located at 2917 Main Street.

## FILM

### INDIE 500!

February 27 - 28

a festival of films produced by local independent filmmakers, including work by:

February 27: **Paul Dickinson, Michael Hamilton, Biff Henrich, Henry Jesionka, and Ken Rowe** (8:00 P.M.)

**Lewis Klahr** (9:00 P.M.)

**Mark Frischman, Eric Jensen, Terry Klein, Barbara Lattanzi, and Paul Sharits** (11:00 P.M.)

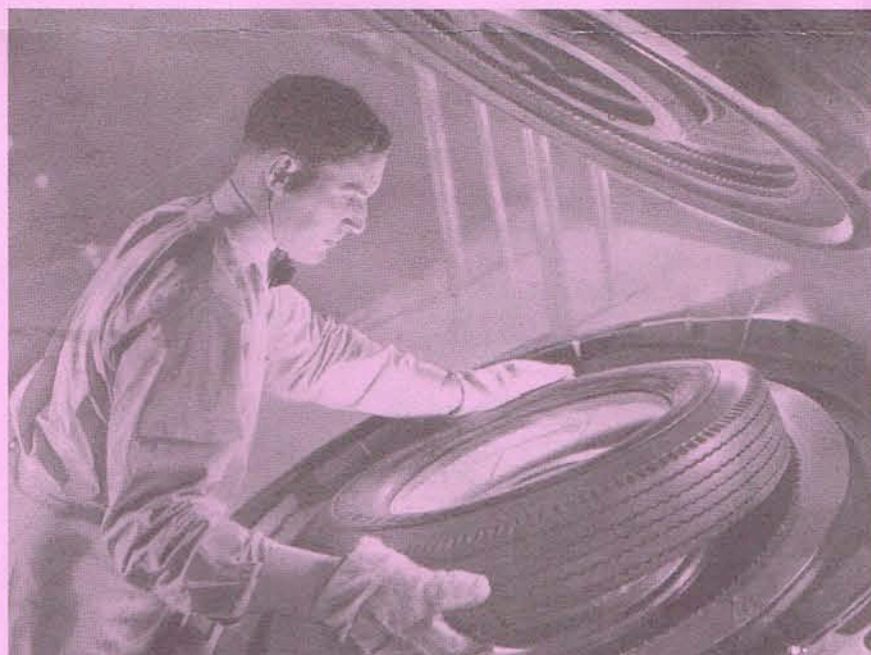
February 28: **Lawrence Brose, John Dombrowski, Carmen Einfinger, Jon R. Hand, and Patty Wallace** (8:00 P.M.)

**Donald Brennan, Tony Conrad, SoYoung Kim, Gary Nicard, Amaresh Sinha, and Jam Vafai** (9:00 P.M.)

**Kevin Fix, Steve Gallagher, Louis Mang, Joel Resnikoff and Rachel X. Weissman** (10:30 P.M.)

Special guest, **Lewis Klahr**, from NYC, uses Super-8mm found footage and paper cutouts for their association with domesticity and childhood. The images collected from old encyclopedias and text books are images intended for children, but these images are clearly created by adults who aim to seduce childhood imagination into paths of acculturation and socialization. Klahr unmasks these original, oppressive, "educational" functions, liberating the images, and rediscovering in them a potential for dreaming and adventure.

"Klahr's triumph . . . is that these **PICTURE BOOKS FOR ADULTS** allow both a voyage of child-like wonder as well as the personal and often anguished struggle the confrontation with this mass of imagery entails," (Tom Gunning)



A still from "Picture Books for Adults" (1983-85) by Lewis Klahr.

## MUSIC

### MUSIC OF BRUCE PENNER

February 19

**Bruce Penner** studied composition with Donald Bohlen and William Kothe. He has conducted the U.B. Percussion Ensemble, Wind Ensemble and Symphony Band.

Penner is concerned with the relations of composer and society, and co-founded the Composers' Alliance of Buffalo, which he serves as an officer. Under Alliance auspices, he has presented a lecture on his music at the Buffalo Central Library, and has programmed other members works in a series of concerts given at the Burchfield Art Center on the Buffalo State College campus. He is also active in the public school aesthetic education program of the Western New York Institute, a program replicating work done by the Lincoln Center Institute in New York.

## PERFORMANCE

### THE BIG PICTURE

February 6

Bessie award-winning choreographer **Yoshiko Chuma** and her **School of Hard Knocks** are already well known to Hallwalls' audiences; this season they return to Buffalo to present their most ambitious production thus far: **THE BIG PICTURE**, an investigation of flight as a metaphor for our society's obsession with constant motion. Twenty separate scenes capture a sense of instantaneous change to create both logical progressions and jarring discontinuities across time and space. Painter **Yvonne Jacquette's** epic-scale sets present a series of images suggesting the view through the window of an airplane; the musical score composed and performed on tape by **Nona Hendryx** provides the impetus for frenetic movement by company members **Donald Fleming, Dan Froot, Harry Whittaker Sheppard, and Gayle Tufts**.

Please note: the location of this event is the newly renovated **Pfeiffer Theater** (formerly the Center Theater), across the street from Hallwalls.

**IN THE GREY WORLD**

February 11-13

The Performance Program initiates its **Visiting Directors Series** (designed to unite emerging theater directors from around the country with Buffalo-based performers in the spirit of mutual experimentation) with the world premiere of **IN THE GREY WORLD**, conceived and directed by **James Bergeron**. Bergeron, who now lives in San Francisco (where he has created a number of solo performance works incorporating dance and video), was a founding member of the performance collective Zoot Friends in Houston, Texas in the early 1980s. With Zoot Friends, Bergeron experimented with a hybrid form of theater, one which replaced scripted dialogue with structured improvisation, ultimately abandoning traditional acting styles in favor of characterizations derived from the personalities of the performers themselves. The new performance, created in a series of collaborative workshops with local performers, attempts to extend this technique through its collage of jokes, stories, rituals, movement, and live music. (**IN THE GREY WORLD** also features an environmental set created by **Anne Wayson** in collaboration with the director.) As the play unfolds over the course of its three-night run, its elements changing subtly from night to night like variations on a theme, **IN THE GREY WORLD** becomes, at least in part, a work "about" its own process of creation.

**VIDEO VIEWING ROOM**

**VIDEO/AUDIO/IMBROGLIO**

February 7 - March 22

After too many imbroglios we are now resigned to letting our teenage son decorate his room however he wants.

Video and audio tapes by artists working in both media, curated by **Louis Mang** and **Paul Dickinson**. Tapes by **Tony Billoni**, **Ted Conrad**, **Nolan Curtis**, **Rob Danielson**, **Paul Dickinson**, **Mark Freeland**, **Bob Kotas**, **Louis Mang**, **Bill Manspeaker**, **George Scherer**, a **Southern Tier sampler**, **Scott Sweeney**, and **Christopher Wargin** will be screened daily in the Video Viewing Room, and at a Buffalo night club (to be announced).

**VIDEO**

**DAN WALWORTH and AHMED DAMIAN**

February 26

**Walworth** and **Damian** will present **NAZARETH IN AUGUST**, a documentary produced in collaboration with **Norman Cowie** in 1986 concerning the Palestinian Arabs within the state of Israel and their efforts as Israeli citizens to gain equal rights. This often neglected aspect of the Palestinian question is analyzed by officials, activists, and workers, both Arab and Jewish. Nazareth, the largest Arab city in Israel, is presented as a metaphor for other Arab towns in Israel and the occupied territories. Every August since 1976, a voluntary work camp brings together thousands of Nazareth's supporters to help repair and rebuild this city that has been systematically underfunded by the state. With humorous anecdotes and articulate analyses, this tape weaves through the streets of Nazareth, Beirut, and New York City.

This event is co-sponsored by **Squeaky Wheel**, who will screen a videotape of **Gillo Pontecorvo's BURN** (1969) — featuring Marlon Brando as a British agent in this powerful and rarely seen narrative film about 19th century colonial influence on the sugar economy in the Caribbean — at **585 Potomac** on **Wednesday, February 25 at 7:30 p.m.**

**CALL FOR PROPOSALS: PERFORMANCE**

The Lo-Cal Performance Series announces a new project for Buffalo-based performers of all kinds: **Vaulted Ambitions (The Site-Specific Show)**, to be held March 13-14. Artists selected for this show will be invited to present works of any length (from an easily repeatable minute-long "bit" to an hour-long ongoing activity) tailored to our second-floor performance space and the area immediately surrounding it. (For instance, artists may propose to transform a portion of the Vault into a stage of their own design, or to produce a spectacle in the parking lot of the building, etc.) Visual artists with no performance experience are especially encouraged to submit proposals.

Proposals should include some awareness of technical needs, audience capacity, and safety requirements. Honararia will be awarded to all accepted participants. For further information, contact **Ron Ehmke** at the gallery. All proposals must be received no later than **March 1, 1986**.

**INTERARTS REGRANT**

Hallwalls is the recipient of a \$28,500 "Program Initiative for Interdisciplinary Artists" regrant from the Rockefeller Foundation in conjunction with the National Endowment for the Arts. Hallwalls will award 6 to 9 grants — between \$2,500 and \$4,000 each — to artists working in an interdisciplinary fashion who reside in Upstate New York, Western Pennsylvania, Eastern Ohio and West Virginia. For information and applications contact **Steve Griffith**, Program Coordinator.

**EXHIBITION OPPORTUNITY: SPACES**

Hallwalls will exchange artists with **SPACES**, an art center in Cleveland, in June of this year. All Western New York Artists are urged to send ten slides, a resume, and s.a.s.e. to Hallwalls by Feb. 20th. Artists who sent slides for the Toronto exchange will automatically be considered. **SPACES** will review all slides and choose eight artists.

**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 \_\_\_\_\_



A still from "Nazareth in August" (1986) by D. Walworth, A. Damian and N. Cowie.

**VIDEO EDITING WORKSHOPS**

February 2 & 24

Hallwalls' Video Editing Coordinators will offer workshops on a regular basis to introduce new users to Hallwalls' Video Editing Facility. This facility, which includes a 3/4" editing system with additional Beta and VHS playback, is available by proposal for upstate independent artists' projects. Project proposal forms are now available at the gallery. Potential users of the facility must demonstrate a working knowledge of the equipment. Anyone who would like to participate should contact Hallwalls at least one week in advance of a scheduled workshop. Early registration is encouraged since workshop size is limited.

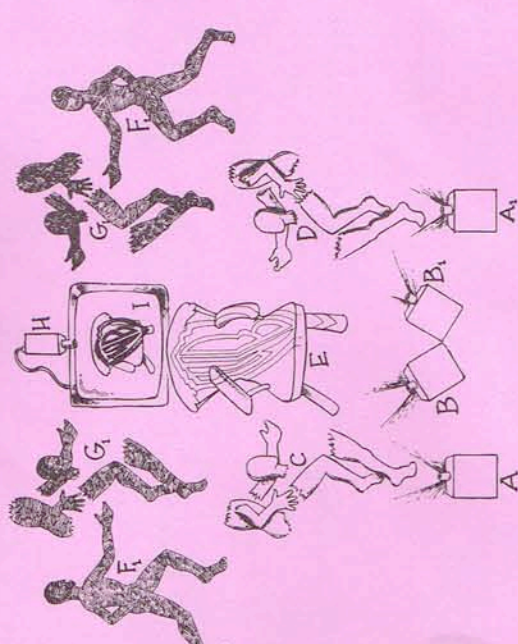
**ANNOUNCEMENTS**

**EDUCATION PROGRAM**

The Hallwalls Arts-in-Education Program will begin a playwriting project in February at School #19, the Native American Magnet School. A student visit and tour of the Darwin Martin House will highlight the Architecture program at the Waterfront School. **Public Domain** will perform at the Buffalo Academy for the Visual and Performing Arts. A video highlighting the educational program events from 1986 is available for viewing. Contact **Joan Posluszny** at Hallwalls for further information.

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**HALLWALLS  
 CONTEMPORARY ARTS CENTER  
 700 MAIN STREET, 4TH FLOOR  
 BUFFALO, N.Y. 14202 716-854-5828**



"Intravenous Divinities" (drawing for installation), by Henry Jesionka.

**FEBRUARY 1987**