

HALL WALLS

CONTEMPORARY ARTS CENTER

MARCH

EXHIBITIONS

Ongoing, through March 20

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

Ongoing, through March 20

VIDEO/AUDIO/IMBROGLIO

Guest-curated by Louis Mang and Paul Dickinson

3

VIDEO

Tuesday

\$15.00

6:00 P.M.

Video Editing Workshop

Advance registration is required

4

EXHIBITIONS

Wednesday **Buffalo State College**

1:00 P.M.

Critical Issues Series presents

GLENN O'BRIEN

Artforum art critic and *Interview* magazine rock music critic talks on new art, new music and criticism.

Co-sponsored by the Visual Arts Board, SUNYCAB. This event will take place in Room 230, Upton Hall, Buffalo State College

4

FICTION DICTION/PERFORMANCE*

Wednesday

8:30 P.M.

GLENN O'BRIEN

Reading fiction and non-fiction on art, culture, and rock & roll, along with new recorded music picks from "Glenn O'Brien's Beat" on the mighty Vault sound-system.

5

VIDEO*

Thursday

8:30 P.M.

John Bewley presents

PROJECTS UK

a collection of videotapes and performance documentation by British artists.

10

FILM*

Tuesday

8:00 P.M.

CHRISTINE CHOY

acclaimed documentary filmmaker will present a program of her short films, including *BITTERSWEET SURVIVAL*, *FEI TEIN*, *INSIDE WOMEN INSIDE*, *INDEPENDENCE NOW*, and her most recent film, the dramatic narrative *PERMANENT WAVE*.

13-14

PERFORMANCE*

Friday and Saturday

\$4.00 donation

8:30 P.M.

The Lo-Cal Performance Series presents

VAULTED AMBITIONS: THE SITE-SPECIFIC SHOW

two evenings of performance in/around/about the Vault, Hallwalls 2nd Floor space. This event is a benefit for the Hallwalls' Performance Program.

FILM

March 19 - April 30

REVIEWING HISTORIES: SELECTIONS FROM NEW LATIN AMERICAN CINEMA

Guest-curated by Coco Fusco

a 10-program series featuring some of Latin America's finest films of the last twenty-five years. This series is co-sponsored by the Buffalo and Erie County Public Library, and UJAB Cultural and Performing Arts, SUNYAB, and will be accompanied by a major publication, edited by Coco Fusco.

19-20

Thursday and Friday

THE HOUR OF THE FURNACES (1968, Argentina, 260 min.)*

Directed by Fernando Solanas and Octavio Getino

a timely, impassioned, three-part presentation of the liberation struggle being waged throughout Latin America, using Argentina as a historical example of the imperialist exploitation of the continent.

Thursday: Part I: 6:00; Part II: 8:00; Part III: 10:30 P.M.

Friday: Part I: 7:00; Part II: 9:00; Part III: 11:30 P.M.

21

MUSIC*

Saturday

8:30 P.M.

THE STRING TRIO OF NEW YORK

Charles Burnham - Violin; **James Emery** - Guitar; **John Linberg** - Bass

"New York musicians beyond categorization." (Robert Palmer, New York Times)

24

FILM

Tuesday

6:00, 8:15 P.M.

VIDAS SECAS (1963, Brazil, 115 min.)

Directed by Nelson Pereira Dos Santos

The second film in the series *Reviewing Histories*, **VIDAS SECAS** — generally considered the founding film of the Brazilian Cinema Novo movement — is set in the early 1940's, and describes two years in the life of an itinerant cowhand's family trying to eke out an existence in the desolate *sertao* of Brazil's Northeast.

26

VIDEO

Thursday

\$15.00

6:00 P.M.

Video Editing Workshop

Advance registration is required.

26

FILM*

Thursday

Public Library

7:30 P.M.

ANTONIO DAS MORTES (1968, Brazil, 100 min.)

Directed by Glauber Rocha

A hitherto unseen form of revolutionary aesthetic, **ANTONIO DAS MORTES** is a Brazilian folk-epic with operatic, expressionistic, melodramatic overtones derived from equal parts of folk-history, mysticism, superstition, political repression, and social injustice. "An awesome primitive, a savage epic poem, a nightmare of terminal violence." (Elia Kazan)

This screening is free to the public, and will take place at the Buffalo & Erie County Public Library, Lafayette Square.

EXHIBITIONS/VIDEO

March 28 - April 25

FLOATING VALUES

a survey of recent gendered investigations in visual art and artist's video.

This exhibition, which will be held at both Hallwalls and Buscaglia-Castellani Gallery in Niagara Falls (where it opens April 3), features painters, photographers, performance and video artists who examine questions of sexuality and representation, authority and ownership, and the psychological dynamic of subject/object.

28

Saturday

Free

9:00 - 11:00

Opening reception

FLOATING VALUES

PERFORMANCE*

Saturday

\$6.00/Members \$4.00

11:00 P.M.

Karen Finley presents

THE CONSTANT STATE OF DESIRE

a late-night encounter, in conjunction with the *Floating Values* exhibition.

31

FILM*

Tuesday

7:00, 8:30 P.M.

ONE WAY OR ANOTHER (1974, Cuba, 78 min.)

Directed by Sara Gomez

Sara Gomez died shortly after she finished shooting **ONE WAY OR ANOTHER** — the fourth film in the series *Reviewing Histories*. The impressive result, completed by Tomas Gutierrez Alea and Rigoberto Lopez, fuses analysis and spontaneity, fiction and documentary, Eisenstein and Neo-Realism into a forceful, roughedged style.

Karen Finley in performance. Photo by Dona Ann McAdams. Finley will perform "The Constant State of Desire" in conjunction with the *Floating Values* exhibitions.

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 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 Tebes	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

Louise Barone	Audio-Video Technical Support
Robert Weinstein	Development
Diane Wiedenbeck	Development
Charles Agro	Exhibitions
Brian Nicholas	Exhibitions
Bryon Brown	Film
Dawn Dumpert	Film
Alexandria Gelencser	Performance
Christopher Joy	Publications
David Epstein	Video

GALLERY HOURS:

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

OFFICE HOURS:

Mondays through Fridays, 10 a.m. to 6 p.m.

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.

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.

EXHIBITIONS/VIDEO

FLOATING VALUES

March 28 - April 25

FLOATING VALUES surveys a range of visual art and video from the 1970s and '80s which call attention to gender politics, or which utilize gender as a powerful focusing agent for examining the assignment of meaning. Using a variety of strategies and postures, the work in these tandem exhibitions — at Hallwalls and Buscaglia-Castellani Galleries — often threaten existing cultural expectations from gendered subjects, and question notions of sexuality and representation, authority and position, and the psychological dynamic of subject/object.

FLOATING VALUES opens at Buscaglia-Castellani Gallery in Niagara Falls on Friday, April 3. Look to Hallwalls' April calendar for additional information and special events.



"Meat Weapon," 1984, Cibachrome, 30" x 40", by Andres Serrano (above), and "Untitled," 1985, oil on canvas, 36" x 48", by Janet Cooling (below) will be featured as part of the *Floating Values* exhibition.



FICTION DICTION/PERFORMANCE/EXHIBITIONS

GLENN O'BRIEN

March 4

Glenn O'Brien is one of the most prolific and versatile writers on the New York City art and culture beat. His monthly column in *Artforum*, "Like Art," offers art-critical takes on iconography in advertising and mass media, and trenchant readings of the gloss and glut of American commerce and culture. He is also a regular contributor of exhibition reviews to the back pages of *Artforum*. He is perhaps even better known for "Glenn O'Brien's Beat," his monthly survey of the rock music scene in Andy Warhol's *Interview* magazine. He has also published writings in the fictive mode, including a story in the 1985 fiction anthology *Wild History*. He will talk on art critical issues in an afternoon lecture at Buffalo State College (open to the public, and co-sponsored by the Visual Arts Board/SUNYCAB); he will also read from his mixed bag of writings in the Hallwalls' Vault later that evening, punctuating the words with his personal selections of the hottest in new recorded music.

FILM

CHRISTINE CHOY

March 10

Christine Choy has become one of the foremost Asian American filmmakers working today. Her documentary about the Chinese American experience, **FROM SPIKES TO SPINDLES** was a highlight of the first Asian American Film Festival sponsored by Asian Cinevision in 1978. Her other critically-acclaimed and highly-awarded works have included **BITTERSWEET SURVIVAL** (1980), **TO LOVE, HONOR AND OBEY** (1981), and **MISSISSIPPI TRIANGLE** (1983). She recently completed a short dramatic narrative entitled **PERMANENT WAVE**, which is a deceptively simple soap-opera-like story in which a young Asian woman working in a beauty parlor successfully defends herself from the sexual advances of the landlord. She is currently working on a documentary about the Vincent Chin murder case.

Christine Choy, born in the People's Republic of China, lived in Korea before emigrating to the United States, where she attended Columbia University and was an early member of the political film group NEWSREEL. With the breakup of NEWSREEL, Choy founded Third World Newsreel, which is one of the most active producers and distributors of third world, minority, and political advocacy films and videotapes in the country. She has been a Guggenheim and American Film Institute Women Directors Fellow, and currently commutes from NYC, where she lives and works, to teach documentary filmmaking at SUNYAB's Center for Media Studies.

Choy will be present to screen and discuss a program of her shorter films — both documentary and narrative — including **PERMANENT WAVE**, **BITTERSWEET SURVIVAL**, **FEI TEIN**, **INSIDE WOMEN INSIDE**, and **INDEPENDENCE NOW**.

REVIEWING HISTORIES: SELECTIONS FROM

NEW LATIN AMERICAN CINEMA

March 19 - April 30

Guest-curated by **Coco Fusco**

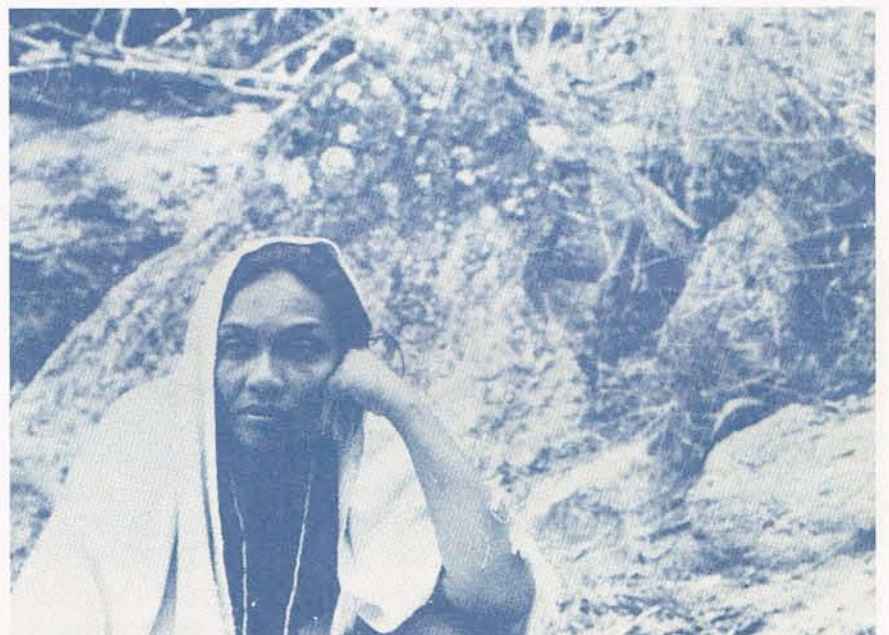
Images of Latin America proliferate in the United States now, perhaps, more than ever before, appearing everywhere from network news to avant-garde film. Some of the structures in which they are produced allow for more overt self-questioning; some makers more actively incorporate the problems of perspective and historical representation into the image-making process. Though mainstream media rarely allows space to their views, these issues are just as crucial, if not more, within the "other" America.

The New Latin American Cinema movement, from its early use of Neo-Realism to subsequent syntheses of other avant-garde and documentary modes of address, has consistently intertwined its filmmaking efforts with the larger cultural, and in some instances political, project of decolonization. It is not the only cinema produced in Latin America, nor can it be conceived of as stylistically unified after over thirty years of work in more than a dozen countries. Nonetheless, the variety and often provocative nature of its views provide critical insights into the problem of representing "other" cultures, calling into question First World paternalism and concomitant notions of underdevelopment.

New Latin American Cinema's reflections on history and its making have changed not only in style but in relation to time and place. While the more recent documentaries give alternative views to the organizing themes of current event such as democratization, dictatorship and opposition culture, and U.S. Central American policy, they are imbedded in antecedent questions and practices that the older films helped to establish. Each of the films included in **REVIEWING HISTORIES: SELECTIONS FROM NEW LATIN AMERICAN CINEMA** touches upon the questions of history in its own way — from such disparate revisions of colonial historiography as **THE LAST SUPPER** (Cuba, 1977) and **THE HOUR OF THE FURNACES** (Argentina, 1968), to explorations of myth, legend and popular culture in **ANTONIO DAS MORTES** (Brazil, 1968) and **ONE WAY OR ANOTHER** (Cuba, 1974); from a more straightforward documentary whose very subject matter questions the "official" versions of history — **BLOOD OF THE CONDOR** (Bolivia, 1969) — to a film that plays on its appearance as historical document — **REED: INSURGENT MEXICO** (Mexico, 1971).

It is our hope that the overtly historical and thematic character of these programs will suggest possibilities for critical reading of all the films, and that it will provide an historical dimension to New Latin American Cinema's present questions and answers. Finally, we hope that the programs will further understanding of cultures which, though misunderstood, are already part of our own.

This series is made possible through co-sponsorship with the Buffalo and Erie County Public Library — where many of the screenings will take place (free to the general public) — and UUAB Cultural and Performing Arts/SUNY at Buffalo. The series will be accompanied by a major publication, edited by Coco Fusco.



A still from *Vidas Secas* by Nelson Pereira Dos Santos. See "Film" March 24.

MUSIC

THE STRING TRIO OF NEW YORK

March 21

The String Trio of New York was founded in 1977 and conceived of as a composer's collective with the expressed purpose of performing and recording original works by the three members. Their unique eclectic approach has produced a repertoire of over fifty works that range from jazz to new music, from folk to "beyond categorization," and results in a broad-based creative concept that reaches out to audiences of all sorts.

PERFORMANCE

VAULTED AMBITIONS: THE SITE-SPECIFIC SHOW

March 13-14

Much of the critical discussion concerning contemporary performance has centered on the element of *time*: some artists have stretched their work out, creating productions that run twenty-four hours or more; others have moved in the opposite direction, making thirty-second "epics." But an equally important element of live performance is *space*: the territory the work is presented in. **VAULTED AMBITIONS** offers adventuresome performers and audiences the chance to explore this dimension in more depth. Audience members will be issued a map of the "playing field" — Hallwalls' Vault space and environs, divided into a number of small performance spaces, each the site of one or more activities over the course of the two evenings. Rather than sitting in one privileged space and passively waiting for The Spectacle to unfold, audience members will move from one location to another, occasionally having to choose between two simultaneous events. Performers for this event include **Steve Griffith, Michael Huber, Steve Rinaldo, Roger Bourdeau, Barb Golazewski, Josh Brewster, Ronda Olinsky, Tony Billoni**, and a host of others.

KAREN FINLEY

March 28

"Onstage, Karen Finley represents a frightening and rare presence — an unsocialized woman. . . . Her monologues are obscenity in its purest form — never just a litany of four-letter explicatives but an attempt to express emotions for which there are perhaps no words. An attempt to approach the unspeakable. . . . Finley presents a persona that has shattered, a self unable to put a face on things. . . . The result is both fascinating and horrifying to behold, because audiences can't help but recognize their own most mortifying obsessions in the fast-flowing bile." (C. Carr, *The Village Voice*)

Since the publication of last summer's *Village Voice* cover story excerpted above, Karen Finley has found herself catapulted into international notoriety: banned in Britain, satirized in *Donesbury*. But it is safe to say that far more people have heard about Finley than have actually seen her work. **THE CONSTANT STATE OF DESIRE**, scheduled to coincide with the opening of the **FLOATING VALUES** exhibition, is certain to raise questions about the role of female sexuality in "polite" society, and particularly about the representation of such subject matter onstage.

VIDEO

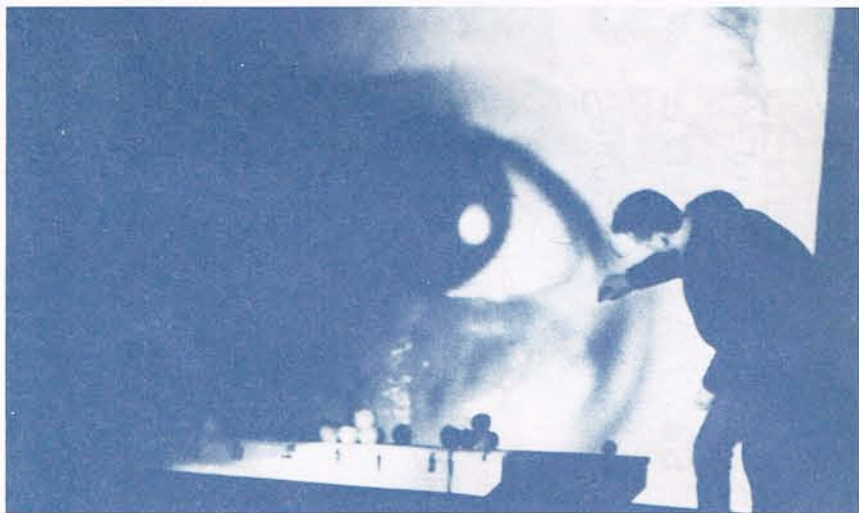
JON BEWLEY

March 5

Bewley, a media/performance artist and programmer for Projects UK, an exhibition and "enabling art agency" in Newcastle, England, will show videotapes and performance documentation that have appeared or were commissioned through Projects UK and Newcastle Media Workshops. He is also interested in meeting Western NY media and performance artists and seeing work during his two day stay (March 4 and 5).

Bewley is concerned with making connections between media/performance and audiences, educational institutions, and political and social contexts, and has taken on the task of encouraging documentation and education around "third area art" (film, video, performance): "It should never be assumed that performance work can necessarily be obvious to people within the context of their ordinary lives . . . in a society where people are already bewildered by what is being done to them by outside forces." (Rob le Frenair, "New Work, Newcastle '86'").

Among the tapes screened will be **THE JUGO BEAT** by **Jez Welsh**, with three spoken accounts of a difficult journey from England to Yugoslavia; **AROUND ENFIELD** by **Val Timmis**, where TV conventions are exploded on the journey from home to work; **I REALLY**, by **Steve Littman**, which looks at high tech and video artists; **PASSION RATION** by **Zoe Redman**, a tape which contends with the story of a doomed teenage relationship; **IN AN UNGUARDED MOMENT** by **Peter Savage**, a political work questioning the value of rhetoric—surely socialism begins on a personal level; and **DEFINITIONS** by **Jon Bewley**, a "rather paranoid piece," in which body language is taken literally.



Jon Bewley in performance. Photo: Steve Collins/Projects U.K. See "Video" March 5.

VIDEO VIEWING ROOM

VIDEO/AUDIO/IMBROGLIO

through 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, featuring tapes by **Tony Billoni, Roger Bourdeau, Tom Burke, Ted Conrad, Nolan Curtis, Rob Danielson, Paul Dickinson, Mark Freeland, James Grimaldi, Michael Kelly, Denis Kitchen, Bob Kotas, Louis Mang, Bill Manspeaker, Keith McCormack, Alex Meyer, Francis Preve, George Scherer, a Southern Tier sampler, Scott Sweeney, Seth Tamrowski, and Christopher Wargin**. These tapes will be screened daily in the Video Viewing Room, and at the Continental, 212 Franklin Street, by request through March 22.

ANNOUNCEMENTS

Hallwalls announces that its long-time Director William Currie has been granted a leave-of-absence from his position through April 30th, 1987, at which time he will leave Hallwalls to pursue other opportunities.

Since 1978, under his leadership Hallwalls has established a steady pattern of growth and achievement that has taken it from a small "alternative space" gallery on Buffalo's West Side to its current, widely-recognized status as one of the nation's leading artists' organizations.

A Search Committee comprised of Hallwalls' Board and Staff members has been formed for a nation-wide search for a new Director. Hallwalls welcomes its members to make suggestions and recommendations to this committee. Please send such information to Hallwalls, marked to the attention of the Search Committee.

VIDEO EDITING UPDATE

Hallwalls Editing Facility Coordinators offer basic editing workshops on a regular basis to introduce new users to the Hallwalls Editing Facility. This facility, which includes a 3/4" editing system with additional Beta I, II, III, and VHS playback, is available for independent artists' and non-profit organizations' projects. Project proposal forms are available at the gallery. Users of the facility should have a working knowledge of the equipment. Anyone who would like to participate in a basic editing workshop should contact Hallwalls at least one week in advance of a scheduled workshop. The workshop fee is \$15.00.

A special Upstate Tech Net-Working Workshop will be held on Saturday, April 25. More information will be available about this special session in April calendar.

The Editing Facility Coordinators have established regular office hours: **Monday and Wednesday, 10:30 A.M. - 2:00 P.M.; Tuesday and Thursday, 4:30 - 9:00 P.M.** Users must still submit proposals, but it is anticipated that the new schedule can better accommodate emergency use and information requests.

Users update: **Fred Bacher** completed his post-nuclear examination of pre-dental immediacy entitled **INSIDE OF CHRISTMAS FROM A GREEN CHAIR**. **Donna Kapa** embarked upon a yet-untitled journal of vignettes from real life. **Pat Obermeier** is continuing her work on a documentary concerning music and ballet in Buffalo. **Joe Tarats** and **Joel Resnikoff** have been working on a computer animation cartoon, edited on videotape.

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 resides in Upstate New York, Western Pennsylvania, Eastern Ohio and West Virginia. For more information and applications contact Steve Griffith, Program Coordinator.

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 _____

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

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



A still from *The Hour of the Furnaces* (1968), which will open the series *Reviewing Histories: Selections From New Latin American Cinema* on March 19-20.

MARCH 1987