

HALLWALLS

CONTEMPORARY ARTS CENTER

APRIL

Ongoing

EXHIBITIONS/VIDEO VIEWING ROOM

March 28 - April 25
FLOATING VALUES

A survey of recent visual art and artists' video which explores sexuality and gender representation. This joint exhibition, organized by Hallwalls, is on view at Hallwalls and at Buscaglia-Castellani Art Gallery, Niagara Falls, N.Y.

On exhibition at Hallwalls is work by: JANET COOLING, AME GILBERT, LEE GORDON, DANIEL LEVINE, BONNIE LUCAS, GRACE GRAUPE-PILLARD, JODY PINTO, ANDRES SERRANO, BETTY TOMPKINS, DAVID WOJNAROWICZ and KEVIN WOLFF.

On exhibition at Buscaglia-Castellani Art Gallery is work by: IDA APPLEBROOG, ANN FESSLER, JEDD GARET, MITCHELL KANE, BARBARA KRUGER, MIKE LOVE, ADRIAN PIPER, CINDY SHERMAN and CAROLIEN STIKKER.

For a listing of artists and titles in the Video Viewing Room please see listings for April 7 and 29, below.

Ongoing

FILM

March 19 - April 30

REVIEWING HISTORIES: SELECTIONS FROM NEW LATIN AMERICAN CINEMA

Guest-curated by Coco Fusco

A ten-program series featuring some of Latin America's finest films of the past twenty-five years. Co-sponsored by the Buffalo & Erie County Public Library, Lafayette Square, and UUAB Cultural and Performing Arts, SUNY at Buffalo. See listings below.

- 1** VIDEO*
Wednesday
ANNIE GOLDSON
will present her videotapes *Tender Detachment* (1986), *Supplemental Nights: Domestic Arrangements* (1986), and *Mujeres del Mercado* (1986). She will talk about her involvement with gender issues and her experience of working in Nicaragua. 8:30 P.M.
- 2** FILM
Thursday
Public Library, Lafayette Square
THE LAST SUPPER (1977, Cuba, 110 min.)
Directed by Tomas Gutierrez Alea
A pious slaveholder decides to instruct his slaves in the glories of Christianity by inviting twelve of them to participate in a reenactment of the Last Supper. The centerpiece of the film is the brilliantly-sustained supper scene, a sardonic tour-de-force that combines the blasphemous ironies of Bunuel's *Viridiana* with an ominous undercurrent of imminent political reckoning.
This event is free to the public. 7:30 P.M.
- 3** EXHIBITIONS
Friday
Buscaglia-Castellani Art Gallery
Opening reception
FLOATING VALUES 7:30-10:00 P.M.
- 3-4** FILM*
Friday-Saturday
CHILE, I DON'T TAKE YOUR NAME IN VAIN (1984, Chile, 55 min.)
Directed by Colectivo Cine-Ojo
This film chronicles the emergence of mass opposition to the military dictatorship in Chile during 1983.
and
THE PROMISED LAND (1973, Chile, 106 min.)
Chile's first film spectacular, a folk tale featuring stunning photography and a vibrant musical score, is based on historical events during the 1930's when the worldwide depression created social and economic upheaval throughout Chile and eventually lead to the establishment of the first, shortlived, socialist republic. 8:00 P.M. 9:15 P.M.
- 5** PERFORMANCE*
Sunday
Free
THE LAB: Preliminary Investigations
An afternoon of experiments in the process of performance. 2:00 P.M.
- 7** VIDEO*
Tuesday
Free
FLOATING VALUES — Program #1
This program surveys work that engages personal and social constructions of gender. Included are Vito Acconci's *Under-tone* (1972), Lynda Benglis' *Female Sensibility* (1974), Lyn Blumenthal's *Doublecross* (1986), Hermine Freed's *Art Herstory* (1974), Richard Fung's *Chinese Characters* (1986), Joan Jonas' *Vertical Roll* (1972), Alan Sonzheim and Kathy Acker's *Untitled* (1973), Martha Wallner and Miriam Loaisiga's *Con Guerra O Sin Guerra* (1987), Bruce and Norman Yonemoto's *Vault* (1984), Julie Zando's *I Like Girls For Friends* (1987). 8:00 P.M.
- 8** FICTION DICTION
Wednesday
Knox 109, SUNYAB/Amherst Campus
ARIEL DORFMAN
Author of *Widows*, *How to Read Donald Duck*, *The Empire's Old Clothes* and *The Last Song of Manuel Sendero*.
Presented with additional funding from the New York Council for the Humanities, GSA, and UUAB; and co-sponsored by the UB Greens, American Studies, Modern Languages & Literatures, Poder Latinos Unidos, the Literature & Society Program (SUNYAB English Dept.), the Latin American Cultural Association, the Carmen Quintana North American Committee for the Disappeared, and Students in Solidarity with the People of Latin America.
This event is free to the public. 8:30 P.M.
- 9** FILM
Thursday
Public Library, Lafayette Square
REED: INSURGENT MEXICO (1971, Mexico, 110 min.)
Directed by Paul Leduc
Before writing *Ten Days That Shook The World*, radical journalist John Reed joined Pancho Villa's army and penned the work on which this semi-fictional film is based.
and
BLOOD OF THE CONDOR (1979, Bolivia, 72 min.)
Directed by Jorge Sanjines
An impassioned, dramatic account of the U.S.-imposed population control program that sterilized Quechua Indian women without their consent or knowledge.
These screenings are free to the public. 7:00 P.M. 9:00 P.M.

9 VIDEO
Thursday \$15.00
Basic Video Editing Workshop
Advance registration is required. 6:00 P.M.

10-11 FILM*
Friday-Saturday
HYPOTHESIS OF THE STOLEN PAINTING (1978, France, 67 Minutes) 8:00 P.M.
Directed by Raul Ruiz
Originally produced for French television, *Hypothesis* follows an art collector as he tries to decipher the significance of a group of 19th century paintings. But his explanation hinges on a missing artwork, the existence of which he cannot prove. *Hypothesis* parodies art historical interpretation, while commenting on the ways that many institutions safeguard meaning by mystifying it.

and

OF GREAT EVENTS AND ORDINARY PEOPLE (1979, France, 60 min.) 9:15 P.M.
Directed by Raul Ruiz
What was conceived as a report on the 1978 French presidential election becomes a meditation on documentary narration and the irony of Ruiz's own situation: exiled from a country ruled by a dictator (Chile), he finds himself estranged by the spectacle of the electoral process in a European democracy.

11 MUSIC*
Saturday
JIM STALEY and JOHN ZORN
will perform an evening of duo improvisations. 11:00 P.M.

13 EXHIBITIONS
Monday
Artists Talk on Art presents
JANET COOLING
This California-based artist (included in the *Floating Values* exhibition) will present a slide-lecture on thematic concerns in her work. 8:30 P.M.

15 FICTION DICTION*
Wednesday
JAMAICA KINCAID
Author of *Annie John* and *At the Bottom of the River*.
Co-sponsored with Just Buffalo. 8:00 P.M.

21 FILM*
Tuesday
Susana Munoz will screen and discuss
THE MOTHERS OF THE PLAZA DE MAYO (1985, Argentina/USA, 64 min.)
Directed by Susana Munoz and Lourdes Portillo
The Mothers is a documentary about the protests of the mothers of the 30,000 people who disappeared in Argentina during the wave of kidnappings, tortures, and murders that occurred during the 1970's "dirty war" of the Argentine military against "left-wing subversives." Co-sponsored by Women's Studies (SUNYAB) with additional funds from Film/Video Arts, N.Y.C. 8:00 P.M.

MUSIC

April 21-30

NORTH AMERICAN NEW MUSIC FESTIVAL

Including performances by Philip Glass, John Cage, Scott Johnson, Joe Celli, Vivian Fine, Earl Howard, Robert Aitkin, Ralph Shapely, David Moss, Otto Luening, the Buffalo Philharmonic Orchestra (conducted by Jacob Druckman) and many others. Schedule and locations to be announced.

Sponsored by Hallwalls and the SUNYAB Music Department

28 VIDEO
Tuesday \$15.00
Basic Editing Workshop
Advance Video registration required. 6:00 p.m.

29 VIDEO*
Wednesday \$1.00
FLOATING VALUES — Program #2
This program features a range of gender-related imagery which have appeared in artists' videotapes over the past 15 years, including gender-specific social issues such as abuse and women-in-poverty.

Featured tapes are Max Almy's *Modern Times* (1979), Ayoka Chenzira's *Secret Sound Screaming* (1985), Phyllis Christopher's *Say Bye Bye* (1986), Valle Export's *Remote, Remote* (1972), and *Unzuch* (1986), Annie Goldson's *Tender Detachment* (1986), Owen Land's *Noll Me Tangere* (1984), Pier Marton's *Like Men* (1986), Martha Rosler's *Vital Statistics of a Citizen, Simply Obtained* (1977), and Lisa Steele's *The Gloria Tapes* (1979).

30 FILM
Thursday
Public Library, Lafayette Square
CULTURAL INSURRECTION (1981, Nicaragua, 57 min.) 7:30 P.M.
Directed by Jorge Denti

This documentary follows the literacy campaign inaugurated by the Sandanista government, interweaving Nicaraguan history, archival footage, testimonies, and a narrative musical track by Nicaraguan singer Luis Mejia Godoy.
and

CENTRAL AMERICA: A DEFIANT VOLCANO (1985, El Salvador, 60 min.) 8:45 P.M.
Directed by Collectiva Radio Venceremos

The Salvadoran Radio Venceremos Collective's most ambitious project to date, combining an investigative analysis of Latin America's political situation and the Western media's role in El Salvador's civil war, with a profound questioning of U.S. policy in the region.

These screenings are free to the public.

This event will be followed by a joint reception for the series "Reviewing Histories" and the "North American New Music Festival" at Hallwalls, featuring CARRIBEAN EXTRAVAGANZA, and other surprise guests (10:30 P.M.).

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
Christine Tebes
Barbara Lattanzi
Joan Posluszny
Catherine Howe
Edmund Cardoni
Stephen Gallagher
Don Metz
Ronald Ehmke
Chris Hill
Steve Griffith
Armin Heurich
Donna Kapa

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Acting Director
Program Director
Education Coordinator
Exhibition Curator
Fiction Diction Curator
Film Curator
Music Curator
Performance Curator
Video Curator
Interarts Regrant Coordinator
Video Editing Coordinator
Video Editing Coordinator

INTERNS

Louise Barone - Audio-Video Technical Support
Robert Weinstein - Development
Diane Wiedenback - Development
Charles Agro - Exhibitions
Brian Nicholas - Exhibitions
Terresa Ford - Exhibitions
Byron Brown - Film
Dawn Dumpert - Film
Alexandria Geleenser - 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

FLOATING VALUES

March 28 - April 25

This exhibition, organized by Hallwalls, is on view in our galleries and at Buscaglia-Castellani Art Gallery in Niagara Falls, New York. Floating Values surveys a wide range of visual art from the 1970's and 1980's which calls attention to the politics of gender, or which utilize gender as a powerful focusing agent for examining the assignment of meaning. Using a variety of strategies and postures, the paintings, photographs, and mixed media works in these tandem exhibitions often threaten existing cultural expectations and question notions of sexuality and representation.



Bonnie Lucas, *Running Mother*, 1983, assemblage on fabric. From the exhibition "Floating Values." Photo: D. James Dee. Courtesy of Avenue B Gallery.



Ame Gilbert, *Untitled*, 1985, charcoal and colored pencil on paper. From the exhibition "Floating Values." Courtesy of the artist.

FICTION DICTION

ARIEL DORFMAN

April 8

Ariel Dorfman is probably best known in this country as co-author (with Armand Mattelart) of *HOW TO READ DONALD DUCK*, a notorious critique of "imperialist ideology in the Disney comic" which has been banned in Chile, seized by U.S. customs, published in 13 languages worldwide (including 22 Spanish-language printings in Mexico alone), and called by critic John Berger "a handbook of decolonisation" which "precisely and profoundly . . . illuminates a global situation." His novels available in English include the highly-regarded *WIDOWS*, a novel of the disappeared, and the recent, critically-acclaimed *THE LAST SONG OF MANUEL SENDERO* (Viking Penguin, 1987). But he has also been moved by circumstances in his country to become a "professional dictator molester," a role he shoulders bravely but reluctantly: "I'm not a politician, I write fiction. One of the selfish reasons I have for wanting Pinochet to go is because I want to be left alone so I can write." In fact his high-profile position as one of Chile's best known opposition intellectuals and organizers, and as a leading cultural worker, literary scholar, and media producer during the short-lived democratic government of Salvador Allende until its overthrow by the U.S.-backed military dictatorship in 1973, has made him one of Pinochet's most visible and effective opponents. During an incident last year in which a young Chilean-born U.S. resident, Rodrigo Rojas, was burned to death by soldiers, Dorfman, who happened to be in Chile at the time, first worked on the scene to get the incident investigated, then returned to the U.S. to publicize it here, writing numerous articles for such publications as the Village Voice, New York Times, and Washington Post, and appearing on ABC's Nightline. In a recent essay in *The Nation*, Dorfman denied rumors circulating in Chile that he himself had been killed. He has, however, written movingly of the condition of exile. He is fluent in English, having grown up speaking it in New York City, where his father was an economist in the UN until Ariel was 12 years old. He has written in the Spanish language for the past 20 years, and has produced 16 books which have been translated into 21 languages, selling a total of over a million copies worldwide. In a collection of critical essays, *THE EMPIRE'S OLD CLOTHES*, he examines "what The Lone Ranger, Babar, and other innocent heroes [and the Reader's Digest] do to our minds"; he is an authority on the figure of the American cowboy; and he has been a research scholar and teacher of literature in Santiago, Berkeley, Amsterdam, Washington, DC, Paris (at the Sorbonne), and Durham, NC, where he now resides. Amnesty International published his volume of poems on *los desaparecidos*, and Jacobo Timmerman has called him "one of the six greatest living latinamerican novelists."

FICTION DICTION

JAMAICA KINCAID

April 15

Jamaica Kincaid was born in St. John's on the island of Antigua. Her stories and reminiscences of her island girlhood have appeared originally in *Rolling Stone*, *Paris Review*, and the *New Yorker*, where she is a staff writer. They have also been widely anthologized and collected in her own award-winning 1983 book *AT THE BOTTOM OF THE RIVER*, and in her acclaimed 1985 novel *ANNIE JOHN*. She lives between New York City and Vermont, where she is on the faculty of Bennington College. Her appearance at Hallwalls is presented in co-sponsorship with Just Buffalo/Literary Center, and by special arrangement with Miriam Dow of Nichols School.



Jamaica Kincaid. Photo: Thomas Victor.

FILM

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 a 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 UAB Cultural and Performing Arts/SUNY at Buffalo. The series will be accompanied by a major publication, edited by Coco Fusco.



A still from *The Promised Land* by Miguel Littin. Photo courtesy of Julianne Burton.



Jorge Sanjines (right) during the filming of *Blood of the Condor*. Photo courtesy of Julianne Burton.

PERFORMANCE

THE LAB: Preliminary Investigations

April 5

THE LAB is:

- not a performance.
- not a workshop.
- not a party.
- not a spectator sport.
- not a bad idea.

People who attend THE LAB should:

- wear comfortable clothes.
- bring a sheet of paper describing one experiment involving live performers.
- avoid placing themselves (or their LABmates) in precarious situations.
- not expect the unexpected.

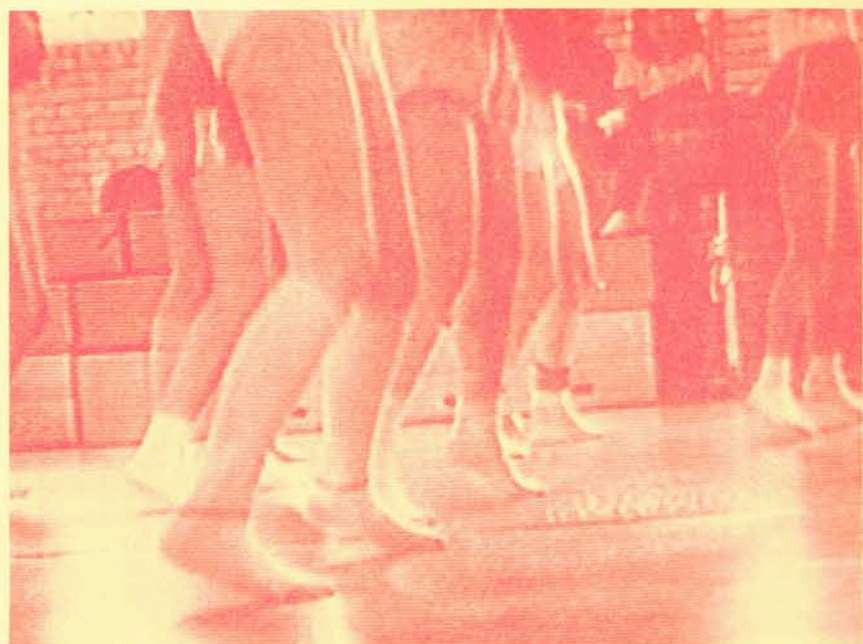
VIDEO

ANNIE GOLDSON

April 1

Goldson will be screening recent work which insightfully presents women's/girls' experiences, with both social and psychodynamic reflections on those experiences. Tapes include *Tender Detachment* (1985), which references urban teenagers in a gym class ("this is the story of a betrayal . . . happens all the time . . . be my friend, be me . . . reduce my sense of difference . . .") and *Gender Gap* (1983), which deals with the internal dialogue of a relationship. **Supplemental Nights:** *Domestic Arrangements* (1987) was part of a recent exhibition at Artists Space on the psychodynamics of the fairy tale, and creates a discourse around Scheherazade, story-teller of the *Arabian Nights*, as a sexual and cultural "other." *Las Mujeres del Mercado* (1986) was produced with Ann Crenovich in Nicaragua as part of a skills and work exchange program.

Goldson, formerly a journalist and radio/television producer in New Zealand, has taught video documentary and editing at Global Village (NYC) for the past three years, and has recently exhibited her own work at the Kitchen and Artists Space (NYC), and a number of spaces in Europe. She curated with Carlos Pavam of Xchange TV an exhibition of television programs made by Sistema Sandinista de Television in Nicaragua (which will be shown at Hallwalls in May).



A still from *Tender Detachment* (1986), by Annie Goldson.

VIDEO VIEWING ROOM

FLOATING VALUES

daily and April 7, April 29 eves

Floating Values offers a survey of video projects which assert and expand upon issues directly bonded to gender including social and psychodynamic models and abuses. Because gender identification is primary in establishing a viewer's personal orientation to a work, as well as (re)presenting investments in language and social constructions, the audience's own gender-inspired/informed reading of the work will be frequently engaged or challenged by this exhibition.

Approximately one-third of the tapes in this show were made between 1972-75, including some recently restored and rarely seen work from the US and Europe. Tapes from the 1980's feature both established artists and less-known videomakers whose work represent an inquiring and open engagement with the subject of gender. *Floating Values* also includes work which references television directly, or was made for TV—in the US, Central America and Europe.

Tapes will be on view daily at both Hallwalls Video Viewing Room and Buscaglia-Castellani Art Gallery during April. The entire exhibition will also be shown over two evening screenings at Hallwalls.

Tuesday, April 7—Program #1: Vito Acconci *Undertone* (1972), Lynda Benglis *Female Sensibility* (1974), Lyn Blumenthal *Doublecross* (1986), Hermine Freed *Art Herstory* (1974), Richard Fung *Chinese Characters* (1986), Joan Jonas *Vertical Roll* (1972), Alan Sondheim and Kathy Acker *Untitled* (1973), Martha Wallner and Miriam Loaisiga *Con Guerra o Sin Guerra* (1987), Bruce and Norman Yonemoto *Vault* (1984), Julie Zando *I Like Girls For Friends* (1987).

Wednesday, April 29—Program #2: Max Almy *Modern Times* (1979), Ayoka Chen-zira *Secret Sound Screaming* (1985), Phyllis Christopher *Say Bye Bye* (1986), Valie Export *Remote, Remote* (1972), and *Unzuch* (1986), Annie Goldson *Tender Detachment* (1986), Owen Land *Noli Me Tangere* (1984), Pier Marton *Like Men* (1986), Martha Rosler *Vital Statistics of a Citizen, Simply Obtained* (1977), and Lisa Steele *The Gloria Tapes* (1979).

VIDEO EDITING WORKSHOPS

April 9 and 28

Hallwalls Editing Facility Coordinators offer **Basic Editing Workshops** on a regular basis to introduce new users to Hallwalls' Editing Facility. Users of this facility should have a working knowledge of 3/4" editing on a RM-440 editor. Anyone interested in a Basic Editing Workshop should contact Hallwalls at least one week in advance of the scheduled workshop. \$15.00 payable the day of the workshop.

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

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A still from *Las Madres: The Mothers of the Plaza de Mayo*, a film by Susana Munoz and Lourdes Portillo. Included in the series "Reviewing Histories: Selections From New Latin American Cinema," March 19 - April 30.

APRIL 1987