

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

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

TO:

# Emergency Call

## a day of art & action against AIDS

Friday, December 1—FREE

*"As Camus recounts, when the plague has passed, all that remains is the behavior of people in its grip. What we do now will reverberate for the rest of our lives. This is the greatest civil liberties emergency of our generation. This is the long distance call."* (Richard Goldstein)

The World Health Organization has designated December 1, 1989 "AIDS Awareness Day," a national time of action and mourning in response to the AIDS crisis. VISUAL AIDS, an organization of art professionals united against the epidemic, has issued a call to museums, galleries, and other cultural institutions across the country to devote the day to special programming. In observance of "AIDS Awareness Day," Hallwalls will offer a full afternoon and evening of guerrilla theater events, videotapes, and live performances.

The AIDS epidemic has already achieved global significance; as of mid-1989, it has taken more American lives than the Vietnam war. Its consequences in the arts community are particularly widespread. Some of those effects are obvious and immediate: artists are dying. Indeed, countless painters, filmmakers, writers, and performers who have presented their work at Hallwalls over the years have become ill or died; the number seems to escalate every day. But there are other, more subtle ramifications as well. Many insurance companies throughout the nation now consider arts organizations "high-risk" operations and have refused coverage to dance companies, theaters, and galleries. Media coverage of AIDS-related art events and demonstrations portrays people with AIDS as victims ("innocent" or otherwise) and obscures the specific content of the material represented. More-

over, the recent Congressional restrictions against NEA funding for works depicting homoeroticism, sadomasochism, or individuals engaged in sex acts could conceivably be employed to suppress certain artistic explorations of the disease and its milieu. The community cannot remain silent in the midst of such circumstances.

Hallwalls is currently planning a day-long program of events, to begin with a lunch-hour surprise performance, spanning the length of Main Street from Church Street to Michael Bennett Lane. Other programs to take place at Hallwalls at 6, 8, and 10 p.m. will include *Apology*, a performance by Steve Griffith; *Beach Story*, a work-in-progress by performer Ronald Ehmke; Safe Sex education tapes from the West German Health Department; films by David Weisman (*Songs from an Angel*), Tom Kallin (*Lost to Vision*), and Larry Brose; and selections from VIDEO AGAINST AIDS, curated by John Greyson and Bill Horrigan, which will also be on view all day (and permanently thereafter) during gallery hours in the Video Viewing Room. Also tentatively scheduled will be films by underground New York filmmaker Jack Smith, who recently died of AIDS. Watch *Gusto* or call Hallwalls for exact schedule.

**HELP US PLACE THE CALL:** Anyone interested in participating in the large-scale outdoor group performance/political action to be staged in downtown Buffalo should contact Ronald Ehmke at Hallwalls by Thursday, November 30. Performers should be available from 11 a.m. to 1 p.m. on December 1.

**VISUAL AIDS**

**HALLWALLS**  
CONTEMPORARY ARTS CENTER



Diana Kahn of Hollys Comets photo, Hugh Craig

**NOV/DEC**  
**1989**

an evening with  
Holly's Comets  
Friday, November 3

# Literacy on the Table

## Cultural Fluency and the Act of Reading

Curt Belshe/Lisa Prown  
Chris Bratton  
Annik Brunet  
Martha Burgess  
Sarah Drury  
Daphne Fitzpatrick/Kathy Clarke

Kathy Grove  
Felix Gonzalez-Torres  
Edgar Heap of Birds  
Betti-Sue Hertz  
Carol Jacobson  
Robin Michals

Sherry Millner  
Yong Soon Min  
Steve Schiff  
Clarissa Sligh  
Ann Turyn  
Randy Williams

What is literacy? Literacy for whom and to what end? What is empowerment? Who is to be empowered and for what purpose? These are among the questions addressed in paintings, sculptures, photographs, and videotapes by the 20 artists included in *Literacy on the Table: Cultural Fluency & the Act of Reading*.

The American culture industry has produced a condition in which the fundamental importance of the act of reading is either paid lip service to as a national policy or dismissed entirely. The artists in this exhibition attempt to comment on and problematize the ideologically encoded manifestations characteristic of this societal malaise. Disdainful of a simplified notion of reading and writing, the artists in this exhibition focus on images and texts culled from anthropological, literary, art historical, educational, and popular sources to incite a dialogue which broadly recognizes that an individual's literacy determines his or her role in society and relationship to the dominant culture. With a self-proclaimed "Education President" in office who may well prove to be that in name only, the American public has no choice but to seriously consider the issue of literacy for its very survival.

Although reading may be understood in its colloquial sense, there are underlying assumptions concerning cultural literacy embedded within the work of art itself. As a result, a double-bind operates within this exhibition. The roles of the artist and viewer are brought to the fore in this examination of reading as a concept.

If fluency in a common cultural language is a primary requisite for participation in and consumption of that culture, how does this impact on the visual representation of reading and our understanding and appreciation of cultural artifacts? *Literacy on the Table* posits a critique not only of our ability to genuinely intuit cultural texts, but also of our reading of these texts as they relate to issues of class, race, and gender.

A mini-symposium in conjunction with the exhibition will be held Saturday, November 18, 7-8:30 p.m. in the gallery. Participants will include Betti-Sue Hertz, artist, Richard Huntington, art critic of the *Buffalo News*, Bob Smiths, instructor, Literacy Volunteers of America/Buffalo & Erie County, and Randy Williams, artist and educational consultant to the Metropolitan Museum of Art.

This exhibition and mini-symposium has been organized by the New York-based curatorial team *Argumenta* as a Hallwalls collaboration with the Bronx Council on the Arts/Longwood Arts Project at P.S. 39 and Franklin Furnace Archives, Inc. Funding for this project has been provided by the National Endowment for the Arts, the New York State Council on the Arts, the New York Department of Cultural Affairs, Avon Products Foundation, and Bronx Borough President Fernando Ferrer.

# Night of the Shooting Stars

an evening with  
Holly's Comets

Friday, November 3  
7:30 p.m.  
\$5 / \$3 members & seniors



Holly's Comets photo: Ruth Craig

"We find that, having survived a good number of crises during our long lives, we have necessarily had to suppress a good bit of what we feel. In our workshops, we encourage each person to feel those feelings now, in a safe environment, and to validate them. . . . This is a joyous time. . . . [a time to] reinvent ourselves."—Holly Beye

Holly's Comets are a group of twelve retirees between the ages of 60 and 80 who have been doing improvisational theater pieces for the past three years inspired by events in their own lives. Based in Woodstock, New York, the Comets meet each Monday morning for workshops and discussions under the direction of founder/playwright Holly Beye and dancer/dance therapist Naomi Leaf Halpern. (Beye was involved in radical politics in the 40's and Halpern appeared in both the Ziegfeld Follies and the World's Fair of 1939.) Their sketches explore subject matter ranging from lost dentures, unwanted house guests, and the difficulties of finding a public restroom during the tourist season, to romance, cohabitation, loss, and the politics of the family.

In addition to their Friday evening performance in the Vault, the Comets will conduct a week of workshops for students at the Bennett Park Montessori School and will perform at the Schofield Residence, a multi-care facility in Kenmore. Throughout the week, Buffalo audiences of all ages will enjoy several opportunities to encounter the work of this unique ensemble.

(Hallwalls regulars should note the special starting time of the Friday evening performance.)

## FIRST NIGHT: THE END OF THE WORLD AS WE KNOW IT

(the last Hallwalls event of the decade)

Sunday, December 31  
8:30 p.m. live performance  
9:30 p.m. video screening  
10:30 p.m. live performance (repeated)  
Free admission with \$4 First Night button

As part of downtown Buffalo's New Year's Eve celebration, Hallwalls drops a ball of its own:

**\*LIVE! MS. BIRDIE LAYS SCRAMBLED EGGS FROM SATELLITE STAR** Ms. Birdie (Heather Connor), the human incarnation of a satellite dish link-up, will eat live feed before your very eyes. This living transmitter will sing her interpretation of cross-continental, trans-temporal events from the tail end of the eighties as she picks them up over the airwaves and drops them in your lap.

**\*Steve Griffith presents HISTORY AND THE METRIC SYSTEM**, a one-man/one-mannequin verbal/visual exploration of our numerical division of time and the undying fad of decade-think. As we enter the nineties and heat up for the 21st century, perhaps it's time to throw away our linear conception of time altogether. Perhaps.

\*Last but certainly not least, **FRITZ BACHER DRINKS HIMSELF TO DEATH**: a fun-packed evening of bad poetry, obscure videos, and a rousing, never-to-be forgotten version of "Auld Lang Syne," accompanied by his band, The Royal Canadians.

**FIRST NIGHT** is a city-wide festival of the arts involving dozens of organizations, to be presented at various locations throughout downtown Buffalo on New Year's Eve. Besides the performances listed above, Hallwalls will serve as the site for First Night performances by dancer Verniece Turner and the East Buffalo Media Association. In addition, the 4th-floor gallery will be open to the public throughout First Night, with the exhibition *Literacy on the Table* on view. A single admission fee (\$4) covers all First Night events; for more information, call 878-8560.

# EXHIBITIONS

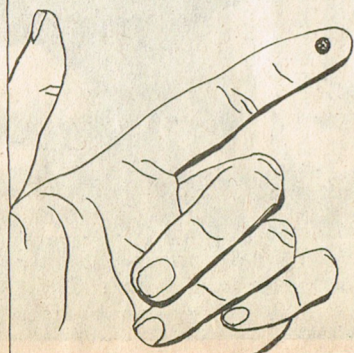
November 18—December 22 & December 31 (for First Night) Opening Reception: Saturday, November 18, 9 p.m.

## AMERIKARMA

John Currin  
Jessica Diamond  
Felix Gonzalez-Torres  
John Miller  
Cady Noland  
Steven Parrino

Raymond Pettibon  
Donald Powley  
Richard Prince  
Al Ruppberg  
Jim Shaw

WHAT MORE COULD BE NEEDED TO SUFFUSE THE WORLD WITH THE DEEPEST MEANING AND BEAUTY?



SUPPOSE THE NOVEL ON WHICH MARY WAS WORKING SHOULD TURN OUT TO REVEAL WIDER GIFTS THAN MY OWN?

Artist Advisory Board  
Open Slide  
Presentation  
& Discussion  
Tuesday, November 7  
8 p.m. FREE

The Hallwalls Artist Advisory Board (AAB), a group of area artists, will hold its second meeting of the 1989-90 season to review and discuss new slide submissions to the ARTIST SLIDE FILE and their own recent work. The group is currently seeking new members and urges interested Buffalo-area artists to attend this open forum to discuss current art issues, exchange ideas, and otherwise have fun.

PERFORMANCE



Heather Connor photo by Wicka

# FILM

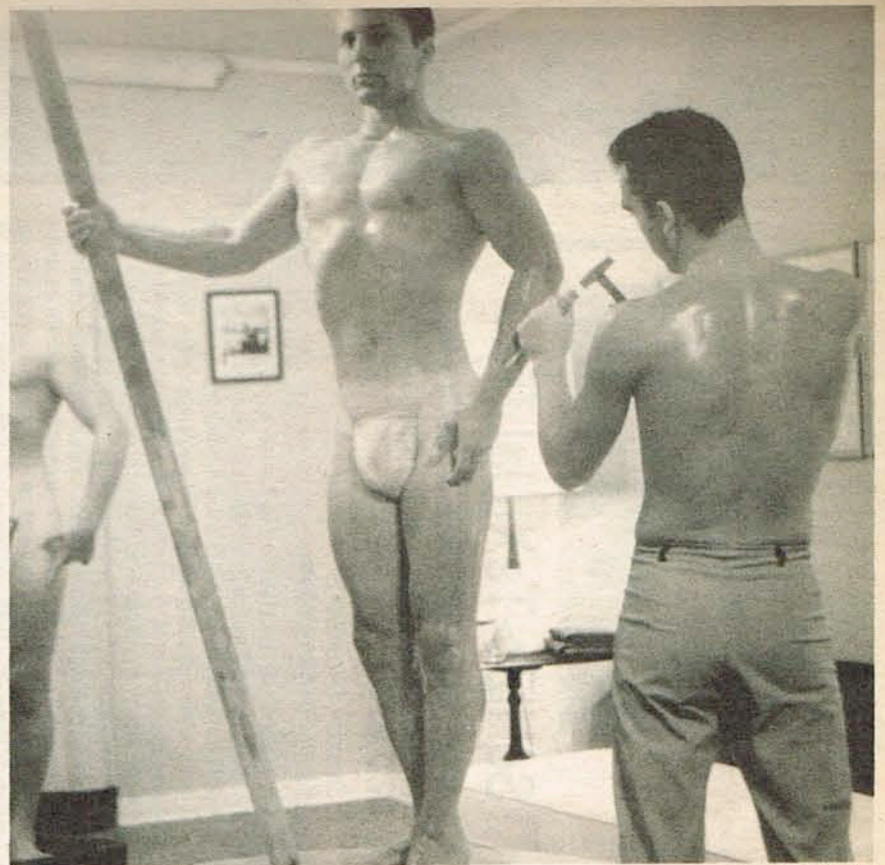
## HISTORECTOMY & OTHER MODERN METHODS FOR AGE OLD PROBLEMS

An evening of work by San Francisco-based artist  
Lynda Williams  
including films, video, & a performance piece

Sunday, November 5  
8 p.m. \$4/\$2 members

Independent film, video, and performance artist Lynda Williams will present an evening of exciting work from the Bay Area. She will present "The Go-Go Show," featuring Dr. Zeriod and her alien gang of go-go dancers, followed by her new performance piece *Historectomy & other modern methods for age old problems*, a 30 minute video. The evening will conclude with a selection of short films from San Francisco, selected by Lynda Williams.

Lynda Williams's appearance is made possible with additional funds from the Film Bureau at Film/Video Arts.



Scene from "Marble Illusion"

## HEINZ HERRMANN'S presents AN EVENING OF NEW FILMS FROM GERMANY

Sunday, November 12  
\$4/\$2 members (one admission for two shows)

8 pm: **CROSSING THE BORDER**  
This evening of Super 8 and 16mm shorts, selected from the 1989 Interfilm 7 Festival in Berlin, provides an exceptional opportunity for Western New York to view the latest work being produced by film artists in Germany, Austria, and Australia.

10 pm: **HAIL THE POPE—HAIL THE NEW PURITANS**  
*Am Rande von Harmageddon* (Germany, 1987)  
A film by Andreas Piontkowitz, Wolfgang and Bernhard Carduck  
German with English voice-over

In this highly-acclaimed comedy the Pope's son is persuaded by two swindlers to travel with them to Rome to meet his father. A film to challenge your personal lifestyle and to foresee the future.

Interfilm 7 Director Heinz Herrmanns will introduce both programs and discuss this year's Festival, where Hallwalls presented a program of recent films and videos.

## NEITHER/AND/NOR: EXPERIMENTAL/ DOCUMENTARY

Surname Viet Given Name Nam  
A new film by Trinh T. Minh-ha

Monday, November 13  
7 p.m. FREE

Woldman Theater, U.B. Amherst Campus

"Of marriage and loyalty: 'Daughter, she obeys her father/ Wife, she obeys her husband/ Widow, she obeys her son.' What role do women play in the task of building a new society and of transmitting cultural heritages? Using reenacted interviews with women in Vietnam, the words and experiences of Vietnamese women in the U.S., archival footage and folk poetry, the filmmaker crafts a profoundly personal documentary of women's role and women's resistance in Vietnamese culture, before and after the war."

This screening of *Surname Viet Given Name Nam* is co-sponsored by the University of Buffalo's Departments of Media Study, English, and Anthropology, the Vietnamese Student Association, the Graduate Group for Feminist Studies, C.E.P.A., and Hallwalls Film Program.



Surname Viet Given Name Nam by Trinh T. Minh-ha



Tony Buba lives and makes films in Braddock, a dying steel town in Pennsylvania. His magnum opus, *Lightning Over Braddock*, takes a half-comic, half-serious look at the relationship between a director and his star. The film is surreal kind of fantasy-documentary, a whimsical personal odyssey in which a very funny, foul-mouthed street hustler named Sal competes with striking steelworkers and the filmmaker himself for star billing. Buba juxtaposes old footage and new material in a way that is both engaging and entertaining.

Tony Buba will be present to introduce and to discuss his film.

Tony Buba's appearance was made possible with additional support by the Film Bureau at Film/Video Arts.

## Spike Lee's *Joe's Bed-Stuy Barbershop: We Cut Heads* and Making "Do the Right Thing" a film by St. Clair Bourne

Sunday, December 3  
8 p.m. \$4/\$2 members

Just as young filmmaker Spike Lee's *Do the Right Thing* looks at the social activity surrounding a pizzeria in the midst of Brooklyn's Bedford-Stuyvesant neighborhood, *Joe's Bed-Stuy Barbershop: We Cut Heads* turns its attention to the corner barbershop, an institution, according to Lee, "second only in importance to the church in the black community." The drama here rises from the owner's decision to keep his establishment free of a growing numbers racket, otherwise known as "the poor man's stock market."

Produced in 1983 as Lee's master's thesis project, on a budget of a mere \$13,000, the film features the sassy wit and urban humor which has become the filmmaker's trademark. Appropriately, the film bops to a lively jazz score, composed and performed by the filmmaker's father, renowned bassist Bill Lee, who is joined on the soundtrack by notable tenor saxophonist George Coleman and drummer Joe Chambers.

*Making "Do the Right Thing"* is St. Clair Bourne's narrative documentary of the production of Lee's most recent film. This look "behind the camera" includes interviews with the film's crew, actors, and director, as well as with local residents, who comment on Lee's hiring of Fruit of Islam security men to close a nearby crack-house. Bourne, whose credits include *Let the Church Say Amen!*, has had the contributions of his 20-plus years of documentary-making recognized in recent retrospectives at the Whitney Museum and the American Film Institute.



Spike Lee's *Joe's Bed-Stuy Barbershop*



Making *Do the Right Thing* by St. Clair Bourne

## LIGHTNING OVER BRADDOCK: A RUSTBOWL FANTASY

An evening of "Continuing tales of American glory and despair"  
by Tony Buba

Friday, December 8  
8 p.m. \$4/\$2 members

## THE ALMANAC

An evening of Super 8 work reflecting the year of 1988. Presented by organizer Owen O'Toole.

Friday, December 15  
8 p.m. \$4/\$2 members

*The Almanac* is a collaborative film/mail-art project involving 250 filmmakers. Conceived as an homage to filmmaker Hollis Frampton, the film takes the form of a calendar in which each filmmaker contributed footage shot on a given day in 1988. O'Toole's own *Frames for Frampton* and *Anti-Almanac* will also be screened.

Owen O'Toole will be present to introduce the program.

This evening is made possible with additional support from the Film Bureau at Film/Video Arts.

# The Politics & Poetics of Feminism, Sexuality, & Reproductive Freedom

The final two events in this six-part series which began in September will feature presentations by two visiting artists and a panel discussion on feminist media art and politics on the brink of the 1990's.

## PROGRAM 5: VIDEO ARTIST LAURA KIPNIS, IN-PERSON

Wednesday, November 8  
7:30 p.m. \$4/\$2 members  
(Note early starting time)

Laura Kipnis will present two video works: *Ecstasy Unlimited* and *A Man's Woman*.

*Ecstasy Unlimited* focuses on three primary intersections of sex and money, three sites where the flow of desire meets the flow of capital: prostitution and its most current permutations—massage parlors and telephone sex; advertising, as the social engineering of desire; and sex therapy, which constitutes "disorders of desire" as its object of knowledge and treatment.

*A Man's Woman* offers an intriguing analysis of the ideological and social implications of the anti-feminist women's movement. This flashback narrative opens with the assassination of Clovis Kingsley, a powerful pro-family, anti-feminist, right-wing ideologue who is the author of a book called *The Power of Total Submission*, which promotes traditional gender roles and submission to men, and trains wives in how to merge kinky sex and traditional Christian values—her answer to the proto-feminist question, "How are women to achieve power in the world?"



Laura Kipnis "A Man's Woman"

## PROGRAM 6: FILM ARTIST LORI HIRIS, IN-PERSON, & A PANEL DISCUSSION

Thursday, November 9  
8 p.m. \$4/\$2 members

Lori Hiris will present her new film *With A Vengeance* (1989), a documentary about revolution. The process involves young women rediscovering the truth and power of women's liberation. The action is the fight for reproductive freedom.

"At the corner of 52nd Street and 5th Avenue there is an advertisement on a bus stop. In sepia toned black and white print a mother in her early 30's poses with her two sons. Good Housekeeping presents, 'The New Traditionalist: She started a revolution with some not-so-revolutionary ideals.' What happened to the Women's Liberation Movement? Although I was not a part of it, I am too young, they tell me there was bra-burning, witch-hexing, sit ins, speakouts and consciousness raising. They tell me 'we've come a long way baby'... This documentary is the voice of a younger generation of feminists in pursuit of new propaganda in the fight for reproductive freedom. It is the search for the fire that drives revolutionary ideals and creates social movements..." (from a statement by Lori Hiris)



Lori Hiris "With a Vengeance"

## A Panel Discussion on Feminist Media Art & Politics

Videomakers Chris Hill and Laura Kipnis will join filmmaker Lori Hiris in a discussion of strategies of representation in a feminist context. How has materialist feminism (feminism defined as struggle against all forms of patriarchy and sexist oppression) been reflected in stylistic moves of film- and videomaking? Is it possible to identify a materialist feminism which draws on the aesthetics of post-modernism? And in what way do style and aesthetics matter—in the sense of risking political commitment?

## SAMPLING AMERICA: MUSIC & VIDEO

Hallwalls media curators Chris Hill (video) and Jurgen Bruning (film) recently curated a program of US INDEPENDENT MUSIK VIDEOS for Musik Fest Bremen, some made for MTV, as well as experimental and social commentary music videos produced by independent artists for more localized and intimate settings such as art galleries, media arts centers, gay cabarets, and public-access cable. Artists in the program included Stetsasonic, Tom Rubnitz, John Sex, Jem Cohen, Butthole Surfers, Rob Danielson, Aqua Velveeta, John Sanborn, 14 Karat Soul, De La Soul, Mary McFerran, the Swans, Los Microwaves, Richard Foreman, Jessica Harper, and Christian Marclay.

# Fauna of Mirrors

## A SELECTION OF VIDEO JOURNALS

Exhibition in the Video Viewing Room  
November 18—December 22  
Opening Reception: Saturday, November 18, 9 p.m.  
Available for viewing FREE during regular gallery hours.

### Evening Screenings

PROGRAM 1:  
*The Police Tapes* by Alan & Susan Raymond  
Tuesday, December 5, 8 p.m., FREE

PROGRAM 2:  
*Berlin: A Tourist Journal* by Ken Kobland  
*One Year in a Life of Crime* by Jon Alpert, Maryann De Leo, & Janet Storti  
Wednesday, December 6, 8 p.m., FREE

In his *Book of Imaginary Beings*, Jorge Luis Borges describes the "fauna of mirrors" and the imprisoned "mirror people" who, in legendary times, used to travel unhindered between the specular and the human worlds. This fundamental harmony was destroyed when they attempted a failed bid for power and were condemned, as a result, to the labor of repeating all human actions as mere slavish reflections. Nonetheless, a day will come when the magic spell will be shaken off and the mirror people will break through the metal and glass to attack the human world in a great invasion.

The videotapes in this exhibition have been assembled as contrasting "reflections" on individual experience in a social framework. If the intention of journalistic activity is to provide a meaningful reflection of "our" world and "our" experience, how does that reflection construct us, the viewers, as its own intentional formation? And to what degree does a viewer's reception of these tapes conflict with and readjust the tapes' capacity to reference (and reflect) the world? (Notes by Barbara Lattanzi, curator of this exhibition.)

*The Police Tapes* (1979) by Alan & Susan Raymond The production of this journalistic classic began in the spring of 1976 when Alan and Susan Raymond spent three months riding along with police officers in the South Bronx. Experimenting with what was, at that time, a new technology of special light-sensitive equipment, the Raymonds candidly report on the round-the-clock life of a police precinct.

*One Year in a Life of Crime* (1989) by Jon Alpert, Maryann De Leo, & Janet Storti Described (by critic Amy Taubin) as a "corrective to the currently ubiquitous true-crime genre," this tape presents an intimate look at three sleazy shoplifters.

*Berlin: A Tourist Journal* (1988) by Ken Kobland A collection of impressions of a place haunted by both the present and the past, the tape invokes the landscape that isn't there as well as the one which is.

## NEW ART MOVEMENTS IN YUGOSLAVIA & THE U.S.S.R.

An evening of slides, audio, video tapes, & discussion with Miran Mohar & Afrika

Tuesday, November 14  
8 p.m. \$4/\$2 members

Afrika, an outspoken young Leningrad painter (an interview with whom appeared in *Infermental 7*), and Miran Mohar, member of IRWIN, the visual art branch of the Ljubljana-based *Neue Slowenische Kunst* ("New Slovenian Art") a collective, artist-formed "state" which also includes the controversial band Laibach, the theater ensemble Red Pilot, and the all-female band Germania—will present slides, audiotapes, and videotapes (including footage of Laibach), and will discuss the "states" of art in the U.S.S.R. and Yugoslavia.

A tour of Afrika's studio in *Infermental 7* (1988) featured this important young Soviet artist posing as the astronaut Yuri Gagarin, working within a kind of internationalist psychedelic/primitive setting. His own work and remarks on the current Soviet cultural scene have been featured over the last few years in international magazines such as *Flash Art*.



Laibach Album



Laibach Album

IRWIN's Slovenian version of post-modernism seems to confuse Western European and American critics with their appropriations from Russian Constructivists, visual emblems from the Nazi occupation, and Slovenian nationalist and folk histories. Kim Levin remarks: "Can they really want to 'bring back authority to institutions and convention,' 'oppress new artistic practices,' 'conserve permanent values'? Are they cynical satellite-state satirists or totalitarian Conceptualists? Could it be possibly that they're absolutely sincere?" (*Village Voice* 10/1/88). *Neue Slowenische Kunst* has said, "We are looking for strong images, and we are particularly interested in taboos. Of course we provoke certain thoughts; raising questions is part of the creative process. If art doesn't raise questions, it isn't functional, it has no impact. We believe that the paradox is a very strong method" (from an interview with IRWIN member Andrej Savski in New York, September 1989).



Afrika from "Afrika as Gagarin"

NOV

2 Thursday, November 2, **FIRST THURSDAY TRIBUTE TO AL TINNEY** At the New Trafalmore Jazz Institute 8 p.m.

PERFORMANCE Holly's Comets Friday, November 3, 7:30 p.m.

3

5 Sunday, November 5, **FILM Lynda Williams** 8 p.m.

Artist Advisory Board meeting 8 p.m. The Vault Tuesday, November 7, 7

Wednesday, November 8, **Annual Members Meeting** 6:00 p.m.

8

8 Wednesday, November 8, **THE POLITICS & POETICS OF FEMINISM, SEXUALITY, & REPRODUCTIVE FREEDOM PROGRAM 5** LAURA KIPNIS 7:30 p.m.

9 Thursday, November 9, **THE POLITICS & POETICS OF FEMINISM, SEXUALITY, & REPRODUCTIVE FREEDOM PROGRAM 6** LORI HIRIS & panel discussion 8 p.m.

12 Sunday, November 12, **FILM HEINZ HERRMANN'S** 8 p.m. & 10 p.m.

13 Monday, November 13, **FILM Trinh T. Minh-ha** At Waldman Theater, U.B. Amherst Campus 7 p.m.

14 Tuesday, November 14, **NEW ART IN YUGOSLAVIA & THE U.S.S.R** 8 p.m.

16 Thursday, November 16, **FILM QUEASY STOMACHS TENDER GROINS Program 1: Amateur Enthusiasts** Upstairs at Mr. Goodbar 8:30 p.m.

17 Friday, November 17, **FILM QUEASY STOMACHS TENDER GROINS Program 2: Trade Workers** Upstairs at Mr. Goodbar 8:30 p.m.

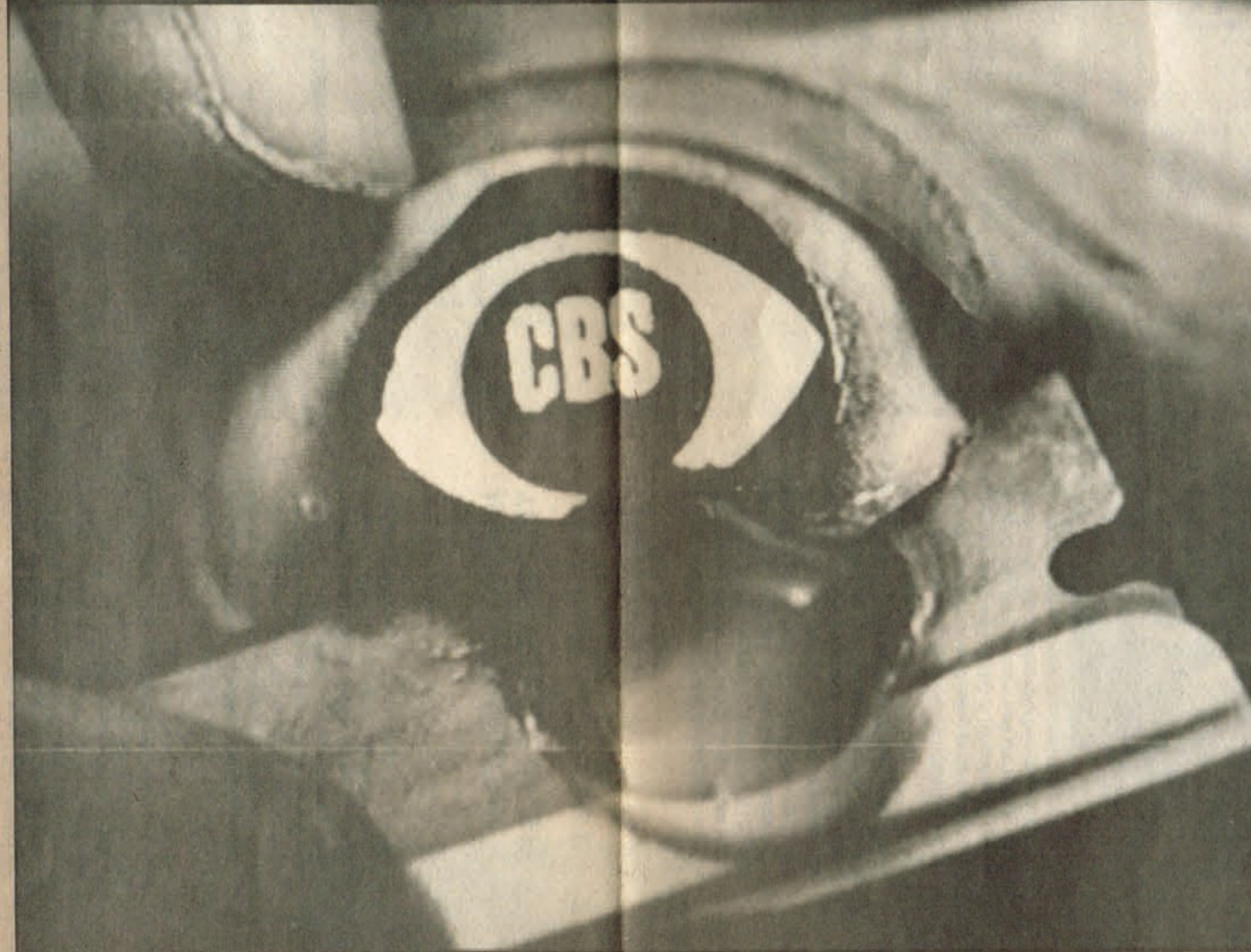
18 Saturday, November 18, **LITERACY ON THE TABLE & AMERIKARMA** Exhibitions opening 9 p.m. **FAUNA OF MIRRORS** Video Viewing Room opening 9 p.m.

20 Monday, November 20, **VIDEO WITNESSES DEADLINE**

22 Wednesday, November 22, **FILM QUEASY STOMACHS TENDER GROINS Program 3: History** Upstairs at Mr. Goodbar 8:30 p.m.

24 Friday, November 24, **"THE HOUSE" & "TALK OVER TV" DEADLINE**

# NOV/DEC 1989



FILM **QUEASY STOMACHS TENDER GROINS** Program 4: *Inside & Outside the Industry* Upstairs at Mr. Goodbar 8:30 p.m. Friday, November 24, 24

30 Thursday, November 30, **WRITERS** Raymond Federman & William T. Vollmann 8 p.m.

# DEC

1 Friday, December 1, **EMERGENCY CALL** A day of art & action against AIDS

2 Saturday, December 2, **PERFORMANCE SCHIZO-TEXTUALITY** Andy Soma & Fritz Bacher 8 p.m.

3 Sunday, December 3, **FILM Spike Lee Program** 8 p.m.

5 Tuesday, December 5, **VIDEO FAUNA OF MIRRORS Program 1: The Police Tapes** 8 p.m.

6 Wednesday, December 6, **VIDEO FAUNA OF MIRRORS Program 2** 8 p.m.

7 Thursday, December 7, **FIRST THURSDAY NOISE BOYS** 8 p.m.

8 Friday, December 8, **FILM Tony Buba** 8 p.m.

15 Friday, December 15, **FILM Owen O'Toole** 8 p.m.

16 Saturday, December 16, **VICTIMS OF THE LATEST DANCE CRAZE** At Gemini Dance Studio 10:30 p.m.

31 SUNDAY, DECEMBER 31, **FIRST NIGHT** Heather Connor, Steve Griffith, & Fritz Bacher 8:30, 9:30, 10:30 p.m.

## DROP OFF WORK FOR MEMBERS SHOW

2 Tuesday, January 2 & Wednesday, January 3, 1990

3

## CATCH ARTWAVES

Public Access Cable TV EVERY MONDAY 10:30 P.M. TCI CHANNEL 10 (in Buffalo) EVERY WEDNESDAY 10:30 P.M. IN CHANNEL 10 (Adelphia International) AN CHANNEL 3 (Adelphia Niagara Frontier)

Nov. 8 TCI/10 10:30 p.m. Dec. 4 TCI/10 10:30 p.m.  
Nov. 8 IN/10 & AN/3 10:30 p.m. Dec. 6 IN/10 & AN/3 10:30 p.m.  
SPIRITUAL PORNOGRAPHIES & MATERIAL LIVES Weather Diary #4 by George Kuchar  
Tapes by Mary Ann Capehart, Chris Hill, Kate Horsfield, and Ellen Spiro Dec. 11 TCI/10 10:30 p.m.  
Nov. 13 TCI/10 10:30 p.m. Dec. 13 IN/10 & AN/3 10:30 p.m.  
Nov. 15 IN/10 & AN/3 10:30 p.m. The Best of Skin and Sin, Part 1  
A Man's Woman, Part 1, by Laura Kipnis Video performances by local artists  
Nov. 20 TCI/10 10:30 p.m. Dec. 18 TCI/10 10:30 p.m.  
Nov. 22 IN/10 & AN/3 10:30 p.m. Dec. 20 IN/10 & AN/3 10:30 p.m.  
A Man's Woman, Part 2, by Laura Kipnis The Best of Skin and Sin, Part 2  
Video performances by local artists  
Nov. 27 TCI/10 10:30 p.m. Dec. 25 TCI/10 10:30 p.m.  
Nov. 29 IN/10 & AN/3 10:30 p.m. Hallwalls Yule Log  
Born to Be Sold, Martha Rocker Reads the Strange Case of Baby M. Dec. 27 IN/10 & AN/3 10:30 p.m.  
Tapes by Tony Labat

# HALLWALLS

CONTEMPORARY ARTS CENTER



Raymond Federman photo by Margot

**Raymond Federman**  
&  
**William T. Vollmann**

After a year in Berlin on a DAAD fellowship, Federman's back in Buffalo (briefly) with suitcases bursting at the hinges with new fiction. He'll read selections from his forthcoming novel, *Spieltexte* ("Playtexte"), and fill us in on his European exploits before leaving us again in January for yet another sojourn in Germany, where recent translations (and sumptuous editions) of his major novels *Double or Nothing*, *Take It Or Leave It*, *Smiles on Washington Square*, and *The Twofold Vibration* have made him nothing less than a literary sensation. This reading could be Buffalo's only chance to see one of its favorite raconteurs for a long time, so don't miss it.

Thursday,  
November 30  
8 p.m.  
\$4/\$2 members

Joining Federman will be this year's most critically acclaimed (and, for a change, justifiably so) new American novelist, William T. Vollmann, author of the ingenious epic novel *You Bright and Risen Angels* (1987) and the recently published collection *The Rainbow Stories* (Atheneum, 1989), portions of which have been appearing in such magazines as *Bomb* and *Conjunctions*. The 13 mostly long stories range from "Violet Hair," a lushly lyrical and lightheartedly rigorous philosophical tale (Heideggerian to be precise) narrated in the first person by a love-struck Holy Ghost battling Beelzebub and a powerful but false TV god for the souls of two sisters in a San Diego apartment, to gritty investigations falling somewhere "in between fiction and non-fiction" into the darker fringes of Bay Area life: Tenderloin drunks, skinheads, streetwalkers, serial killers, and Survival Research Laboratories. Vollmann's forthcoming books include *The Ice Shirt*, about "Norsemen in 10th-century Greenland," and *Whores for Gloria*, a further study of street prostitution. Vollmann's reading will be accompanied by slides of photos taken by his collaborator Ken Miller, who documents visually the street life Vollmann has recorded in his writings.



photo by Ken Miller



## FIRST THURSDAY A TRIBUTE TO AL TINNEY

(Program 8 of FREE FALL:  
A Series of Musical Improvisations)

Thursday, November 2  
8 p.m. \$6/members FREE

At the New Tralfalmore Jazz Institute, Theater Place

Since 1968, Al Tinney has lived in Buffalo, N.Y., where the jazz scene has been enriched time and again because of his presence. The 69 year old pianist was a pivotal figure in early 1940's be-bop revolution in jazz. Although that fact has certainly been overshadowed by the prominence of Charlie Parker, Dizzy Gillespie, and others who remained entrenched in the developing scene while Tinney left to join the Army and get away from the drug dramas being played out on the sidelines, his importance has been well-documented.

Tinney led the house band at the legendary "Monroe's Uptown House" on W. 134th St. in Harlem for almost three years, starting when he was only 19 years old. Due to his talent for organizing and developing, what might have remained directionless blowing sessions evolved into brainstorming experiments in improvising that attracted the best musicians in New York City. Of course, the eventual result was the birth of be-bop, the richest and most complex form of African-American improvisational music developed to that era.

Many of the local players called over the years to Tinney's tutelage will pay tribute tonight with their continued respect and admiration for the musician's presence and example.

## FIRST THURSDAY: NOISE BOYS

Thursday, December 7  
8 p.m. \$4/members FREE

### SOUND WORDS

gary barwin  
Kevin Connolly  
Stuart Ross

### SOUND PERFORMANCE

Seth Tamrowski  
Al Griffin  
& company

### ROCK SOUNDS

Chemical #5



Chemical No. 5

## VICTIMS OF THE LATEST DANCE CRAZE

A reading by Cornelius Eady  
and two new dance works based on  
poems by Cornelius Eady, choreographed  
by Steve Porter.

Saturday, December 16

8 p.m. \$3/\$2 members

At Gemini Dance Studio

560 Franklin Street

Co-sponsored by NIA Writers Workshop/Langston Hughes Institute, Gemini Dance Theater, and Hallwalls Writers Program.

## MAPLE LEAF RAGS

three writers from Ontario alternative publishing

gary barwin  
Kevin Connolly  
Stuart Ross

## FIRST THURSDAY, December 7

8 p.m. \$4/members FREE

As its contribution to the December FIRST THURSDAY, the Hallwalls Writers program presents a trio of writers from Toronto and St. Catharines, all of whom are active in various alternative literary pursuits.

gary barwin, born in 1964 in Belfast, Northern Ireland, moved to Canada in 1973. He has published poems, stories, and visual and concrete texts in over thirty magazines in the U.S. and Canada, including *Industrial Sabotage* and *The Journal of Wild Culture*. From his terminal in Southern Ontario he communicates via modem with writers across Canada, and has published chapbooks, broadsides, and postcards (often using computer technology) with his own serif of Nottingham press and other small Canadian alternative presses. Currently a doctoral student in the Music Department of SUNY at Buffalo, barwin has performed with the experimental music ensemble *Platypus Rex* and the sound poetry/performance ensemble *The Wigmaker Collective*.

Toronto poet Kevin Connolly was a founding editor of *what* magazine, a free literary tabloid, and edits the magazine/chapbook series *The Pink Dog*. As a freelance critic, he has published over fifty reviews, essays, and interviews with such writers as Don DeLillo and Robert Bly for magazines like *Brick* and *Mondo Hunkamooga: a Journal of Small Press Reviews* (founded by Stuart Ross in 1983), and is a regular poetry reviewer for the *Toronto Star*. He was co-coordinator (with Stuart Ross) of the 1988 Toronto Small Press Book Fair, part of that year's National Book Festival.

Stuart Ross, a prominent figure in Toronto's small press and sound poetry communities, is probably best known to the average Torontonian as the guy who sells his books on the street wearing funny signs. Amazingly, he has sold 5,000 copies of his books this way, including the novels *Wooden Rooster* and *Father, the Cowboys Are Ready to Come Down from the Attic*, a 1982 winner in Pulp Press's annual 3-day novel writing contest. His poetry/short story collections include *Bad Glamour*, *Skip & Biff Cling to the Radio*, *Bunnybaby: the Child with Magnificent Ears*, and (with his sound-poetry partner Mark Laba), the serialized mystery novel *The Pig Sleeps*. Ross has given over 130 readings both solo and with Laba. In 1988, the team was chosen as the closing act of the 4-day Toronto Mini-Festival of Sound Poetry, documented in a live recording entitled *Preacher Explodes During Sermon*.

(Also on the First Thursday bill with barwin, Connolly, and Ross will be a sound performance by Seth Tamrowski, Al Griffin, and others, and the rock band Chemical #5.)

FIRST THURSDAY



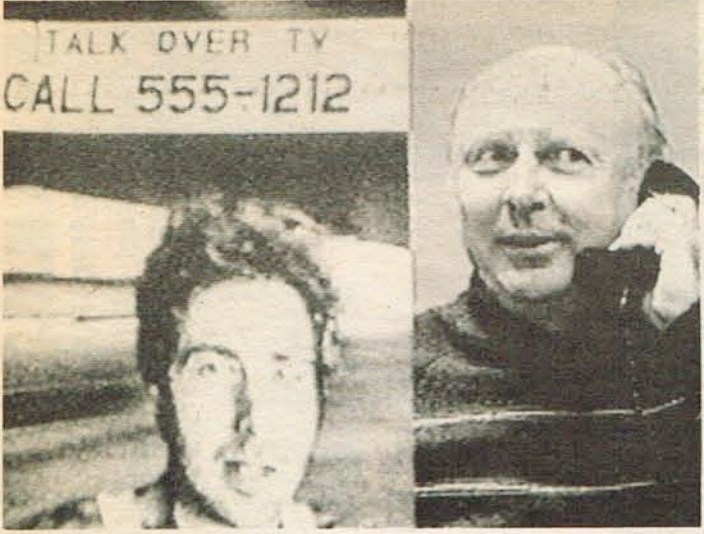


photo: Springer/Hill

## ARTIST BROADCAST NETWORK: CALLS FOR PROPOSALS

From our current "Artwaves" programming to our upcoming special presentations, the **Artist Broadcast Network** is producing razor-sharp, eye-opening TV. **ABN** gives artists the tools and resources to create public-access cable TV, and this season **ABN** is issuing calls for proposals for its two new programs, "The House" and "Talk Over TV."

### The House

**ABN's** much-ignored, yet fervent Statistics Department has calculated that 56% of all television is broadcast from a home setting. The folks here at **ABN** want you to find out why by probing the depths of domesticity through its television series, "The House." Artists are invited to submit proposals for occupying **ABN's** new home for half-hour, live cablecast shows. Tenants will be given cash and time to develop multi-media performances exploring the obsessions various rooms of **The House** evoke. Spaces at **The House** available for occupancy include: the living room, dining room, bedroom, bathroom, family room, kitchen, basement, attic, and yard. Each room in **The House** comes with a telephone for viewer call-ins, and priority will be given to projects which capitalize on the live broadcast format. Artists who are unable to occupy **The House** for an entire program can submit proposals for cameo appearances or short, taped sections (commercials, etc.).

### Talk Over TV

The cloistered, yet intrepid Market Research Department at **ABN** will give you lots of money to uncover the demographics of our audience. Due to plummeting ratings, ravaged **ABN** executives have been forced to explore the multiple sensibilities of our cable viewers. They invite you to host an episode of "Talk Over TV," a live call-in show that presents your selected videotaped material designed to evoke viewer response. Video art, commercial TV, photos, drawings, home videos alike are fair game. Your live image will be juxtaposed with the tapes as you interpret and contextualize the material. Call-in viewers will have the opportunity to voice their opinions and to discuss yours as well. From commercials to the alternative values of artists' work, "Talk Over TV" probes the depths of the televised mind.

One-page proposals for "The House" and "Talk Over TV" should be submitted by November 24, along with your address and phone number, to:

**ABN c/o Hallwalls**  
700 Main Street, 4th Floor  
Buffalo, NY 14202

Any questions regarding proposals for "The House" and "Talk Over TV" should be directed to Brian Springer, Hallwalls Cable TV Producer, at (716) 854-5828.

## MAKING NEWS: CALL FOR PROPOSALS

### A Regional Video, Photography, & Digital Art Production Project

**Hallwalls**, **Squeaky Wheel**, and **CEPA** are cooperating in a video, photography, and digital art project, supporting the first 20 people who agree to produce projects dealing with the theme **MAKING NEWS**. Participants are not required to have had past experience with video equipment, computers, or photographic equipment. In fact this project was designed to help inexperienced people with all the training and assistance needed to produce a completed project. The sponsoring organizations will provide workshops and the limited free access to equipment required to complete their projects. Work will be shown at **Hallwalls**, **Squeaky Wheel**, and **CEPA**, as well as on Public Access TV (cable channel 10) as part of **Hallwalls'** and **Squeaky Wheel's** weekly cable shows.

The theme **MAKING NEWS** should be interpreted as you like, and presented as a videotape, digital art, or photographs. Tapes, graphics, and animations might involve "simulating" news events, analysis of trends in TV news, self-censorship, etc.

The deadline for all work is January 15, 1990. For more information, call **Squeaky Wheel** at (716) 884-7172.

## VIDEO WITNESSES: A National Festival of New Journalism

### DEADLINE FOR ENTRIES: November 20, 1989

This video festival will reflect on and celebrate a new genre of videomaking evolving out of the growing availability and common use of low-cost consumer video equipment, both nationally and globally. Social, civic, and political events are now scrutinized not only by the mainstream commercial media, but also by individuals—determined videographers—who record events, using "low-profile" consumer technology with which they can avoid harassment or censorship. These "newshounds" and "video witnesses" help make visible the events that mainstream television may ignore. Another intention of this festival is to reflect on the notion of the "newsworthy" event. What is "newsworthiness"? Who decides? Based upon what criteria? Also, how will this concept change as the tools for producing video journalism are broadly disseminated to various publics?

**Hallwalls** invites you to submit your videotapes (any format, maximum length 20 minutes) for this competition! You must include either a self-addressed stamped envelope or \$5 shipping/handling fee for the return of your tape. Mail your videotape(s) with a brief (100 words or less) descriptive statement to:

**Video Witnesses**  
**Hallwalls Contemporary Arts Center**  
700 Main Street, 4th floor  
Buffalo, New York 14202

Categories of videotapes for which the **VIDEO WITNESSES** project is seeking work include **The Investigative Report**, **Candid Camera**, "On-the-Scene" **Event Document**, **Event Aftermath**, **Surveillance**, **Agit-Prop Document**, **News Story Re-enactment**, **Staging "News" That Never Happened**, **News Analysis**, and **Video Political Cartoon**.

# CALLING ALL MEMBERS! CALLING ALL ARTISTS! DECADE'S OVER. THE YEAR IS, TOO. IT'S THAT TIME AGAIN!

## HISTORY

### The Hallwalls Members Show 1990 In the Gallery & Video Viewing Room, January 6-February 2 Members Marathon, First Thursday, January 4

The French Revolution, 1789. The Stockmarket Crash, 1929. World War II, 1939. Woodstock, 1969. The Overthrow of Samoza, 1979. Now **Hallwalls** adds to the anniversarymania with its own celebration: 15 years as **Buffalo's** outpost at the frontiers of contemporary art. In the coming year, we'll be looking back at **Hallwalls'** history, from its origins in December 1974 as a makeshift exhibition space on the walls of the hall (hence the name) connecting several artist studios in a former Essex Street ice house to its current reputation as one of the art world's leading alternative spaces for visual, performance, and media arts.

To mark the occasion, the theme and title chosen for this year's January **MEMBERS SHOW** and **FIRST THURSDAY MARATHON** is **HISTORY**: our history, your history, her history, his herstory, world history, art history, historicity, historiography, historical personages, personal histories, people's history, oral history, recent history, ancient history, prehistory, the end of history, myth and history, the history of the past fifteen years, the history of postmodernism, the history of the future. Is history bunk? Does history repeat itself? Are those who fail to remember it condemned to repeat it? Could you repeat the question?

To celebrate our 15-year history, and to critique the idea of history in general, we invite all **Hallwalls** members old and new to submit work to our 1990 **Members Show, HISTORY**. Revivals of mid-70s through late-80s art movements and fashion, homages to (and parodies of) the **Hallwalls** founders, and the unfolding history of the world's trouble spots as seen through the eyes of **Ted Koppel** in half hour segments every night at 11:30 are just the beginning of what this show could be about. What have we learned? Where are we now? How did we get here? How long do we have to stay? And are these questions multiple choice or essay? Submit your

## ANNUAL MEMBERS MEETING Wednesday, November 8 6:00 p.m. in the Gallery

As mandated by our by-laws, the second Wednesday in November is the date of the annual members meeting. This is the meeting at which members get together with the staff and Board of Directors to discuss past accomplishments, present activities, and future plans. All members are encouraged to attend, and new members are invited to join. In addition, all current members of at least 18 months standing are eligible to vote for the members of the Board of Directors for the coming year. A slate of nominees being proposed by the Nominating Committee of the present Board, along with their qualifications, will be available to voting members prior to the meeting.

answers in the form of paintings, drawings, sculptures, photographs, collages, assemblages, films, videotapes, and proposals for performances by the dates listed below.

**DATES TO DROP OFF VISUAL ART WORK:**  
Tuesday, January 2  
Wednesday, January 3  
9 a.m. to 6 p.m.  
(Large work requiring use of the freight elevator must be dropped off 9 a.m. to 12 noon or 1 p.m. to 3:30 p.m.)

**MATERIALS FOR THE FIRST THURSDAY MEMBERS MARATHON MUST BE SUBMITTED TO THE APPROPRIATE CURATOR BY 6 P.M., WEDNESDAY, JANUARY 3:**  
Performance: submit artist(s) name(s), title, length, program notes, etc. to **Ron Ehmke**  
Video: submit tapes to **Chris Hill** or **Barbara Lattanz**  
Film: submit films to **Jurgen Bruning**  
Music: submit performer(s) name(s), etc. to **Don Metz**  
Writing: submit reader(s) name(s), etc. to **Ed Cardoni**

## PLUS, A MEMBERS SHOW FIRST: HISTORY: the exhibition catalog

As a catalog for this season's **Members Show**, the curators will assemble a book containing up to two pages from each artist of art work, writing, or whatever else contributors would like to submit that is reproducible in 8 1/2x11 format. Each artist wishing to contribute should make 250 multiples (photocopies, prints, original drawings, etc.) of either one or two 8 1/2x11 pages, and submit all 250 copies (yes, that's half a ream!) of each page by January 3. 250 copies of the catalog will then be collated and bound, with the number of pages to be determined by the number of artists contributing. Each contributing artist will receive 2 free copies of the catalog, with the remainder to be sold. Don't be left out of this historic document. Add your page to the book of **HISTORY**.

The **Hallwalls** video editing facility was established to serve primarily independent media art projects by offering access to 3/4" editing at low, subsidized rates. Access is by proposal and depends on prior knowledge of the equipment. Workshops are offered regularly in **BASIC EDITING**, using the Sony RM440 system, and **ADVANCED EDITING**, using the digital timebase corrector (TBC) and character generator. To reserve editing time or space in a workshop, or for further information, contact **Video Editing Coordinators** **Brian Springer** or **Marion Ware** at **Hallwalls**, 854-5828, Monday through Friday, 4 to 7 p.m.

## VIDEO EDITING WORKSHOPS IN NOVEMBER & DECEMBER:

**Basic Video Editing with 3/4" & RM440 System:**  
Wednesday, November 8 6 - 9 p.m.  
Wednesday, November 22 6 - 9 p.m.  
Monday, December 11, 6 - 9 p.m.  
Fee: \$15.00

**Advanced Editing with Video Typewriter & Digital TBC:**  
Monday, November 13, 6 - 9 p.m.  
Monday, November 27, 6 - 9 p.m.  
Wednesday, December 6, 6 - 9 p.m.  
Monday, December 18, 6 - 9 p.m.  
Fee: \$10.00



# HALLWALLS

**GALLERY & VIDEO VIEWING ROOM/4th floor**  
HOURS: Tuesday through Friday, 12 noon to 6 p.m.  
Saturday, 1 to 5 p.m.  
ADMISSION FREE

**OFFICES/4th floor**  
HOURS: Monday through Friday  
9 a.m. to 5 p.m.

**THE VAULT/2nd floor**  
Performance & screening space  
see listings for times & ticket prices  
(Hallwalls accepts Arts Council vouchers)

TELEPHONE (716) 854-5828

# STAFF

<p>Elnora Banks Jurgen Bruning Edmund Cardoni Paul Dickinson Ronald Ehmke Alex Gelencser Christine Hill Barbara Lattanz Don Metz Zonya J. Rivera Kathleen Sherin Brian Springer</p>	<p>Office Manager Film Curator Program Director &amp; Writers Curator Technical Director Performance Curator House Manager Video Co-Curator Video Co-Curator Music Curator Cafe-Teatro Coordinator Exhibitions Assistant Cable TV Producer &amp; Video Editing Coordinator Publicist Executive Director Technical Assistant &amp; Cable TV Intern Video Editing Coordinator &amp; Cable TV Assistant Producer Exhibitions Curator</p>
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Hallwalls' programs in the contemporary arts 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; the City of Buffalo; Film/Video Arts, NYC; and by contributions from businesses, corporations, and foundations, including Metropolitan Life Foundation, Computer Task Group, Inc., Independent Health, Meet the Composer, National Heritage Trust, The Buffalo Foundation, Greater Buffalo Press, Half & Half Trading Co., Eckel Florist & Garden Center, Wehle Electric, Lawley Service Inc., Matthews, Bartlett & Decker, Inc., Swiss Chalet, Walton Associates/SKYLINE, Philip Morris Companies, Inc., USAir, The Seymour H. Knox Foundation, The Rockefeller Foundation, Tops Friendly Markets, and the Margaret L. Wendt Foundation. Hallwalls is a member of NAAO (the National Association of Artists' Organizations), Media Alliance, NAMAC (the National Alliance of Media Arts Centers), Media Network, and CCLM (the Coordinating Council of Literary Magazines), and an associate member of Canada's ANNPAC (the Association of National Non-Profit Artists Centres).

### SUPPORT HALLWALLS: BECOME A MEMBER!

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

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE, ZIP \_\_\_\_\_

TELEPHONE \_\_\_\_\_

CATEGORY \_\_\_\_\_