

Hallwalls

CONTEMPORARY ARTS CENTER

700 Main Street, 4th Floor,
Buffalo, NY 14202
716-854-5828

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BUFFALO, N.Y.
Permit No. 731

DOWNTOWN DEPRESSION, SUBURBAN HORROR

A Festival of Films Spotlighting Buffalo

May 11 & 12

Friday, May 11

Installation Opening: 6:00 p.m., FREE
Film Screenings: 8:00 p.m., \$4/\$2 members

Saturday, May 12

Installation: Noon-8:00 p.m., FREE
Film Screenings: 8:00 p.m., \$4/\$2 members

The Queen City. The City of Good Neighbors. The Nickel City. The City of Snow.
The Shut 'em Down, Move 'em Out City. The City Sans Mass Transit.

Buffalo. Our City.

Downtown Depression, Suburban Horror presents two exhilarating evenings of short works by local filmmakers who have trained their lenses on the city they call, for better or for worse, home. Made over the last thirty years, by a wide variety of filmmakers, these gems provide an unusual opportunity for collective self-reflection, with all the pride and the pain, the humor and the humiliation, which such an act always entails. For anyone who has ever lived in Buffalo, or its surrounding environs, this program is a definite "must-see."

Opening the Festival is *X Marks the Spot*, a multi-media installation by Scott Sweeney and Jeff Sherven which examines images of urban decay, as easily Buffalo as anywhere else. By combining audio, video, film, painting, and sculpture, the installation envelops the viewer in a "Skin of Media" and creates an ephemeral environment where images are passed from one surface to another, constantly diverting one's attention. The consequences are sinister, as the natural landscape is ultimately replaced by one of abstract media.

At 8:00, the rollercoaster ride through thirty years of Buffalo history commences, with two completely different programs slated for each evening. Prepare yourself to traverse all kinds of terrain—geographical, industrial, historical, and aesthetic—from the bowels of Buffalo to the sanitary suburbs, from home-movie reels to slick, professional productions, and from ancient images in black and white to blurry colors and loud noises. With more images of Buffalo than any sane suburbanite would ever dare to face, and a range of films simply dizzying, this festival itself promises to make local history. A celebration not to be missed—don't forget the Advils, Tylenols, or whatever else you may need to last these crazy nights.

So far we have confirmed screenings of work by Larry Brose (*That's Life*), Terry Klein (*The Dead District*), Kevin Fix (*Suburbia*), Tony Bannon (*Arteffects*), Bill Brown (*The Castle of Adventure*), Edward J. Healy (*Buffalogos*), Douglas W. Adams (1999), John Christopher (*House That Jack Built*), the Buffalo Chamber of Commerce (*Buffalo, USA*), Don Owen (*Galleria: A Vision of Time*, produced by the Albright-Knox Gallery), and other artists. The 1961 made-for-tv production, *Buffalo Means Business* will also be shown. A complete schedule will be available at Hallwalls during the week preceding the Festival; call 854-5828 for details. Additional work, submitted to Film Curator Jurgen Bruning by May 4, will be considered for inclusion.

Hallwalls would like to thank Robert Gurn and the Buffalo & Erie County Public Library for their assistance in programming this event.

HALLWALLS

CONTEMPORARY ARTS CENTER



VIDEO/PERFORMANCE/TEXT:
Writer Constance DeJong and video-maker Tony Oursler (pictured here in his *Diamond: The Eight Lights*) present two evenings of recent work produced individually and collaboratively. Friday, May 4 and Saturday, May 5, 8 pm in Hallwalls' Vault. See page 2 for details.

M A Y
1 9 9 0

exhibitions

BUTTER WOULDN'T MELT IN MY MOUTH

Continuing through May 18
In the Gallery
FREE

A collaborative installation by
Nancy Barton & Michael Glass
offering an insightful and humorous
parody of the mythology of
"Success."

Nancy Barton & Michael Glass

DISCONSOLATE REVELATIONS

May 26—July 15

Opening Reception: Saturday, May 26
9:00 p.m.
In the Projects Room
FREE

Shelly Lichtenwalter-Barron
Danial Burke
Joel Peter Johnson
Dick Robideau
Mindy Tousley

This exhibition of paintings, drawings and mixed media assemblages has been curated by a panel of local artists serving on Hallwalls' Artists Advisory Board. The work was selected from a number of sources, most notably from slides submitted to the *Western New York Slide File*.

Each of the artists in this exhibition evidences a dark vision. Some utilize organic forms suggesting ecological or environmental concerns: images of death and decay, weathered surfaces and discarded manufactured debris. Others suggest allegorical strategies which reflect human anxiety in the face of such seemingly overwhelming problems.

All the works exhibited are by artists living and working in "Rust Belt" cities of the eastern end of Lake Erie, and as such they present the recurring themes and perennial concerns of many of this region's artists.

The American consumer is literally bombarded each day by advertisements and promotions for that special product that will prove invaluable to his or her very existence. And at times, perhaps, we take at least some stock in these commercial pronouncements, purchasing an array of liquids, gels, creams, and other substances that will do the job. More often than not, however, we take the contents of our household cupboards and medicine chests for granted, failing to recognize the basis of our attraction to these products, the major role they play in our everyday lives, or their impact on the environment.

Humanifoldensity, a large-scale installation work by Brooklyn-based artist Charles Long enlists an elaborate network of pumps, sculptural containers, glass vessels, and miles of transparent tubing to circulate such seemingly banal household fluids as mouthwash, fabric softener, anti-freeze, shampoo, and dish and laundry detergent, creating a sort of household ecological environment to spark our own material awareness of the luminosity, fragrance, and viscosity of these mundane consumer goods.

These fluids are the maintenance of our lives, our bodies, and their extensions, such as the car, clothes, dishes, etc. As secretions distilled from the environment, they flow through our homes and our bodies, blending with our own secretions only to be returned to the sea and to landfills.

Long's suggestively provocative rendering of these products as they function in our lives and their estrangement from their origin and destination is carried even further by a metaphorical play on their brand-names. Common names like *JOY*, *ALL*, *SCOPE* and *HERBAL ESSENCE* appeal to impulses and desires that fall outside of our actual use of the product—they allude to who we are and who we would like to be. As a result, *Humanifoldensity* posits a poetics of American consumer culture, recognizing its many offerings as both phenomena and commodity.

This installation was commissioned by Hallwalls with a special grant from the Inter-Arts Program of the National Endowment for the Arts, a federal agency.



HUMANIFOLDENSITY

Humanifoldensity Gallery Installation by Charles Long

performance

FEELS LIKE A HUNDRED

Buffalo native Rosemary K. Lyons pays homage to her mother's dining-room table and continues her family's tradition of storytelling around that table in *Feels Like a Hundred*, an installation and series of live performances in the Projects Room. This Mother's Day, the artist invites you to bring your own mother (or the mother-figure of your choice) to sit with her and share her tales, some coffee, and a cookie or two. The performance will be repeated on Friday, May 18 to mark the closing of the installation.

Gallery installation & performance by
Rosemary K. Lyons

Gallery Installation
Available for viewing through May 18
in the Projects Room
FREE

Special Mother's Day Performance
Sunday, May 13
4:00 p.m., FREE

Final Performance!
Friday, May 18
8:00 p.m., FREE

Note: seating capacity for these very intimate events will be quite limited. No advance reservations will be accepted; come early

PERFORMANCE UPDATE: Robbie McCauley's The Buffalo Project



Robbie McCauley photo: Wendy Jane Workman

New York-based writer/director Robbie McCauley plans to return to Hallwalls in late May to begin rehearsals for "The Buffalo Project," her long-awaited performance exploring the history and lasting repercussions of the so-called "Buffalo Riots" of 1967. McCauley will be in residence for three weeks, conducting workshops with her 14-member cast, drawn from Ujima Theater, Theater of Youth, and other notable area ensembles. Performances are tentatively scheduled for June 21-24; see next month's calendar for more details. Witnesses to the events of 1967 are still being sought; if you have memories of life in Buffalo during the era of the "riots" and are willing to be interviewed by a cast member, contact Brian Jon (Mondays, 11:30 a.m. to 2:30 p.m.) or Ronald Ehmke (weekdays) at Hallwalls, 854-5828, as soon as possible.

By popular demand! The eternal return of PERFORMANCE HOCKEY

Sunday, May 13
7:00 p.m., FREE

The performance phenomenon which took the world by storm in those now-forgotten wonder-years of the late 80s is back with a vengeance. *Performance Hockey—the Beast they couldn't kill*, the Thing that wouldn't leave—rears its lovely head for the first time in almost two years.

You've read about it, you've seen it advertised on teevee, now it's time to live the adventure. Cancel your lambada classes and get your body down to Hallwalls for an evening of improvisation with no holds barred. You are the audience, you are the performer (if you want to be), you make it happen (whatever it is). Contact improvisation? Musical jam session? High-impact aerobics for the sedentary intellectual? Zen cooking lesson? You will decide, you and a roomful of friends and strangers bearing instruments, objects, and ideas.



Thema Schwarz: This is not a travelog

A Multimedia Performance by
Anne Moss

An Appearance by
Ladies of the Lake

A Vault Installation by
Katrin Jurati

Thursday, May 3
8:00 p.m. \$4/members FREE

Thema Schwarz ("Theme Black") was an early 70s "black canvas" art movement which erupted as a reaction by art students against the hierarchical traditions of the Munich Art Institute. In this new piece of the same name, Buffalo performance artist **Anne Moss**, the only non-German participant in the movement, recreates its spirit through fragments of her poetry and journals, anecdotes, newsflashes, music, maps, and slides of actions and artworks from the period. In this performance, the American observer, clad in black GI jumpsuit, becomes in turn an order-obsessed German schoolteacher, sensual woman, political commentator, and *Angst*-ridden European avant-garde nihilist. There is an impulse towards unmaking Art as Authority, a distrust of words, and a desire to shake up language, to relearn and recombine its elements. Language is always playing with something else, even if that something is itself.

Anne Moss was born in St. Louis and grew up in Paris, Manchester, England, and Chicago. She studied poetry at the University of Iowa Writers' Workshop, and in 1968 moved to Germany, where she became involved with the *Thema Schwarz* group and lived until 1985. Throughout that period she was a teacher, textbook author, television writer, street singer, poet, translator, performer, and feminist and peace activist. In 1985 she appeared on Italian television as a commentator on American politics, providing, in her words, "an alternative American voice to that of President Reagan." Since returning to the U.S., she has taught at Columbia University, Hunter College, and the University of Rochester.

According to their press release (naughty word), *Ladies of the Lake* are a group of *real* Ladies who willingly sacrifice their home life (with hubby's permission, of course) to spread the word on the joys and rewards of true femininity through songs and skits (nice word). **Mrs. A. E. Looya** leads the chorus of Ladies, which features the world-famous girl gospel group, the *Sh-rills*. Also worthy of note are the *Angelbrites*, **Lily White** and her daughter **Pearly White**, fresh from their sold-out appearance on the Grand Ole Opry-ration Rescue Show. Then there is **Mrs. Ernest Mildew**, the perfect role model for the sisters of BAKA BETA PIE, the Moral Sorority. The so-called feminists (like that Anne Moss up there) have much to learn from the stellar examples embodied (not a nice word) by these model Ladies. *Ladies of the Lake* is the Buffalo chapter of Ladies Against Women.

An untitled Installation by Buffalo artist **Katrin Jurati** will feature hanging constructions made from found objects. The work will remain on view in the Vault throughout the month.



Action S218 Munich, 1972
photo: Anne Moss



Katrin Jurati



The Sh-rills sing *Stop in the Name of God!*
photo: Tricia Goodrich



A member of the Sisterhood of St. Fallopia photo: B. Conant

performance

CONSTANCE DE JONG & TONY OURSLER

VIDEO/PERFORMANCE/TEXT
CONSTANCE DEJONG & TONY OURSLER

Constance DeJong & Tony Oursler
collaborate in
Relatives

Friday, May 4
8:00 p.m., \$5/\$3 members

Relatives—writer Constance DeJong's captivating performance with a media projection produced by videomaker Tony Oursler—recounts the personal histories of a fictitious family by way of the media representations these relatives produced or participated in. An older sister dubs Kung Fu movies into English in the seventies and great grandmother appears to have been a model for a painting by Albert Pinkham Ryder. "Their oblique portrayals serve to celebrate and evoke the interrelationships between technological evolution and successive generations" (New Langton Arts). DeJong's timing and uncanny ability to engage with what is present and not present in the projected tale transfixed audiences who encountered this collaboration in the 1989 Whitney Biennial. *Relatives* was produced by the CAT Fund.

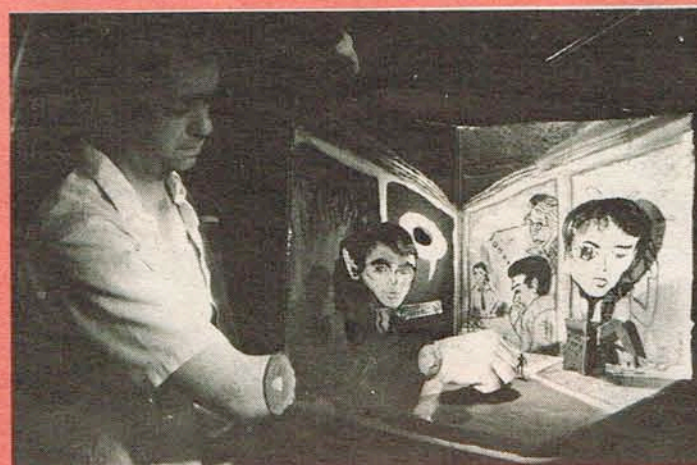


Constance De Jong performing in *Relatives*

The video component of *Relatives* and the artists' other tapes will be presented on Hallwalls' recently-acquired large-screen projection system.

Screening of Recent Work
by Oursler & DeJong

Saturday, May 5
8:00, p.m., \$4/\$2 members



Tony Oursler's *Diamond: The Eight Lights* (1986)

DeJong is well known for her writing, which includes the books *Modern Love* and *I.T.I.L.O.E.* (published in Buffalo as part of *Top Stories*), the book and libretto for Philip Glass' *Satyagraha*, and the memorable performances of her writing, which she often treats as scripts to be memorized and performed, preserving the immediacy of presentation. Oursler's tapes and video installations are both visionary and perverse. He consistently reconfigures the often sterile electronic space of the video monitor into a pulsing, glowing organic presence, subverting the authority of the machine and capturing the viewer within his always inventive distortions of conventional narrative devices.



from *Diamond: The Eight Lights* (1986) by Tony Oursler

Saturday night Oursler and DeJong return to screen a selection of recent videotapes including their collaboration *Joy Ride*™ (1988), a tape in which visitors to a disneyesque world take a rollercoaster ride through a land of logos and other consumer fantasies, guaranteed to delight and edify.

DeJong will also perform a spoken text accompanying the videotape *In Shadow City* (1988), a collaborative project with Ken Feingold, supported by the Seattle Zoo. Oursler will screen tapes from *Diamond: The Eight Lights* (1986), a sequence examining permanence, investments, and the family, which was originally installed at the Centre Georges Pompidou in Paris, *Spillchamber* (1988), and *Krypt Kraft* (1989), which premiered recently at the World Wide Video Festival in The Hague.

These programs are co-sponsored by Hallwalls' Video, Writers, and Performance Programs.

Letter to the Next Generation:

A Look at Kent State 20 Years Later
A new film by James Klein

Sunday, May 6 through Wednesday, May 9, 8:00 p.m.
Thursday, May 10, 7:00 p.m.
\$4/\$2 members



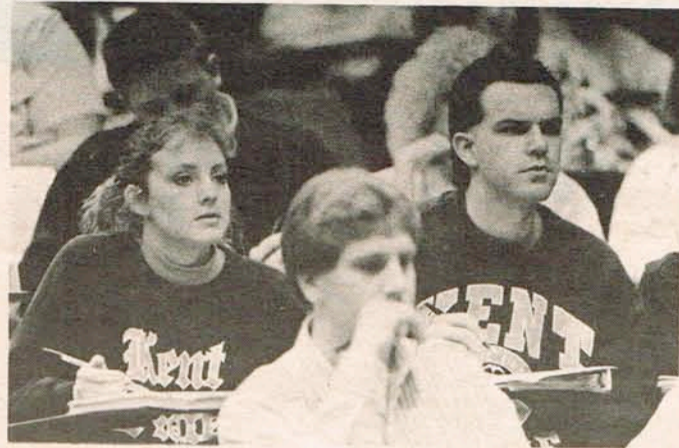
National Guard Firing at Kent State photo: John Darnell

On May 4, 1970, four students were shot dead by members of the Ohio National Guard during an anti-war demonstration. Two of the students were part of the demonstration, one was walking toward a dorm, one was a ROTC cadet lounging between classes. The nation still bears the bloodstained memories of this tragic event, the only time in U.S. history that American troops have fired on American students. Twenty years later, James Klein's *Letter to the Next Generation* (1990, 78 min.) looks at the tensions that exist today between the legacy of that past and the present day reality of American college life. Powerful archival material from 1970 and in-depth coverage of the anniversary of the shootings provide the core of this moving new film.

In 1970, college students felt they were at the center of what was happening in American society. They came of age with a sense they would shape the future, not be shaped by it. College students were a liberalizing, perhaps even radicalizing influence on the whole country. Now, twenty years later, a different generation is in college. They are not the inheritors past generations might imagine. They are more conservative, materialistic, and traditional. While the sixties generation grew up with the civil rights movement and the Vietnam War, these kids are veterans of the Iranian hostage crisis. They watched "America Held Hostage" for over a year, incorporating deep into their consciousness the picture of an impotent America held siege by another country.



Filmmaker Jim Klein photo: Tim Black



Kent State Students photo: Tim Black

James Klein—a forty year old filmmaker and university professor, and a college student in the 60s—spends time with a wide variety of students. Whether going to the bars with Eric—who chose Kent because the drinking age in Ohio was 19—or spending time with Lorrelei—who applied because she figured Kent would be politically hip, based on its past—the results are sometimes extremely funny, and almost always thought-provoking. The film also looks at the university professors, counselors and administrators, who began their careers at the time of the shootings. We see in their faces, and hear in their voices, the impact of teaching students today. In the end, *Letter to the Next Generation* forces both generations—those who lived the past and those coming of age now—to ask themselves the question, "what about the future?"

Klein has been an independent filmmaker since 1970. Along with Julia Reichart, his partner on previous projects, he has chosen to explore the unseen corners of American history and social life. They made the first documentary about women from a feminist perspective, *Growing Up Female* (1971); one of the first oral history films, the Oscar-nominated *Union Maids* (1977), the first film to challenge government policies on heroin addiction, *Methadone: An American Way of Dealing* (1974); and the first documentary on American Communists, *Seeing Red* (1984), which brought their second Academy Award nomination.

Roberto Echavarren
presents his film
ATLANTIC CASINO

Thursday, May 10
9:00 p.m., FREE
following the special 7:00 p.m. screening of
Letter to the Next Generation

Atlantic Casino (1989, 16mm, 42 minutes) attempts to bring the "scarce non-narrative poetical tradition" of Cocteau, Schroeter, and Tarkovski into the realm of rock video. (Other detectable influences are Warhol, Kenneth Anger, and Ken Jacobs.) Although voiced on-screen by the film's "actors," the script by Uruguayan poet Roberto Echavarren—who also produced, edited, and co-directed the film with Felipe Paz—makes no attempt to mimic theatrical dialogue, let alone natural speech. Rather, the flow of imagistic, unsyntactical but writerly utterances provides a lush (maybe even overripe) choral counterpoint to the hard-edged, "ultra-glam," heavy-metal ambiance. Photographed in chiaroscuro against a Jersey-Shore-gothic background of empty casinos, deserted beaches, backstage dressingrooms, and studio interiors by Guillermo Conte, the film is a fascinated 45-minute rhapsody on glitter-metal culture from the inside out, from its dark imaginative core (as articulated in Echavarren's neo-Symbolist poetry) to its likewise dark leather and mascara exterior.

The film's subject is, in the words of its maker, "the fully-fledged historical syndrome of the rock era: an ultra-glam, non-gender, non-identity category of American-invented eroticism and sensibility. Style is understood here as collective adventure, opposed to work attire and designer-prescribed fashion. Style asserts itself against job market pressures and conservative inertia, through music, and the music business, as the practice and consciousness of freedom" (R.E.). The film's score features 19 songs by four New York-based glitter-metal bands: *Flash Cooney & the Deans of Discipline*, *Lethal Lipstick*, *Smiling Jack*, and *Steve Fraser & the Wildhearts*. The film won the award for Best Experimental Film at Philadelphia's International Film Festival and leading prize at the Poetry Film & Videopoeem Festival of the National Poetry Association in San Francisco.

Mr. Echavarren's appearances for Hallwalls are made possible with support from the Literature and Film programs of the New York State Council on the Arts.

CORRECTION

Our April calendar and the program for the North American New Music Festival inadvertently neglected to credit the Mid Atlantic Arts Foundation as a major cash sponsor of the festival. We would like to take this belated opportunity to acknowledge the generous award of \$1,250 from the Touring Arts Program of the Mid Atlantic Arts Foundation for the concert by the Philadelphia-based Sun Ra Arkestra. Thanks in part to their support, as well as major public funding from the music programs of the New York State Council on the Arts and the National Endowment for the Arts, we were able to present this standing-room-only concert at the Marquee at the Tralf, as well as seventeen other concerts, at ticket prices too low to be believed, not to mention free admission to four late-night cabarets and five "encounters" with composers. Our thanks to the Mid Atlantic Arts Foundation and all previously acknowledged contributors to the festival.



Drawing by Janet Lundeen

film



Public Access Cable TV
EVERY WEDNESDAY 10:30 p.m.
TCI Channel 32 (in Buffalo)
JN Channel 10 (Jones Intercable)
IN Channel 10 (Adelphia International)
AN Channel 3 (Adelphia Niagara Frontier)

Reaffirming Hallwalls' commitment to the use of public-access cable-television as a means for presenting new work produced by local artists and activists, *Artwaves* is pleased to feature five new programs in May, including three produced/post-produced for cable television. Three were made in Buffalo by regional artists for *Artwaves*, and two demonstrate collaborative efforts in the area. Collectively they reflect just a few of the many creative ways that public-access cable can be used constructively to serve its constituents.

This series opens on May 2 with the inimitable Jody LaFond's *The Squall Line*, a controversial expose which charts the climatic crisis of a mid-career weatherwoman. *True Stories Window*, airing on May 9, presents selected works from a New York Media Decentralization Institute production project which features local video-artists cajoling the public from the confines of the tv. On May 16, Mark Frischman and John Welksnar join forces in *A Greasy Film* to probe "that pesky annoying layer... that nothing seems to cut."

Erza Jesionka sums up *King Arthur's Nights In The Pit Hole*, the May 23 feature, with this cryptical blurb: "They were fighting for bread. Maybe they will save a princess. This is a fight against evil beasts and evil people. This movie has action." And closing this month's series on May 30, from the *Back to The Home of The Future* series comes a new episode, *The Rhythm of The Road*, another collaborative effort, this time featuring Heather Connor, Ronald Ehmke, Elizabeth Evans, Alex Gelencser, Karen Greenspan, Janet Lundeen, Fred Mohr, Debra Steckler, Ann Wayson, and Richard Wicca.

Now some of Western New York's most innovative video work is as convenient as your television remote control. No excuses—don't miss it!

video

Hallwalls

CONTEMPORARY ARTS CENTER

3

Thursday
FIRST THURSDAY
Anne Moss & Ladies of the Lake
Installation by Katrin Jurati
8:00 pm, \$4/FREE
(p. 2)

4

Friday
VIDEO/PERFORMANCE/Writers
Relatives by
Constance DeJong & Tony Oursler
8 pm, \$5/\$3
(p. 2)

5

Saturday
VIDEO/PERFORMANCE/Writers
Recent Work by
Constance DeJong & Tony Oursler
8 pm, \$4/\$2
(p. 2)

6-9

FILM
*Letter to the Next Generation:
A Look at Kent State 20 Years Later*
8 pm, \$4/\$2
(p. 3)

10

Thursday
FILM
*Letter to the Next Generation:
A Look at Kent State 20 Years Later*
7 pm, \$4/\$2
(p. 3)

WRITERS
Café Teatro: Roberto Echavarren
At Swan Street Community Center, 281 Swan Street
7 pm, FREE
(p. 6)

FILM
Roberto Echavarren's Atlantic Casino
9 pm, FREE
(p. 3)

11

Friday
FILM
Downtown Depression, Suburban Horror
Buffalo Film Festival
Installation Opening: 6 pm, FREE
Film Screenings: 8 pm, \$4/\$2
(p. 8)

**ONGOING GALLERY INSTALLATIONS
THROUGH MAY 18**
FREE

Butter Wouldn't Melt in My Mouth
By Nancy Barton & Michael Glass

Feels Like A Hundred
By Rosemary K. Lyons
(p. 1)

**ON-GOING GALLERY INSTALLATIONS & EXHIBITIONS
MAY 26—JULY 15**

Humanifoldensity
By Charles Long

Disconsolate Revelations
Curated by Hallwalls' Artists Advisory Board
(p. 1)

ON-GOING VAULT INSTALLATION
May 3 - 31
By Katrin Jurati
(p. 2)

12

Saturday
FILM
Downtown Depression, Suburban Horror
Buffalo Film Festival
Installation: 12-9 pm, FREE
Film Screenings: 8 pm, \$4/\$2
(p. 8)

13

Sunday
PERFORMANCE
Feels Like A Hundred
By Rosemary K. Lyons
4 pm, FREE

PERFORMANCE WORKSHOP
Performance Hockey
7 pm, FREE
(p. 1)

18

Friday
PERFORMANCE
Feels Like A Hundred
By Rosemary K. Lyons
8 pm, FREE
(p. 1)

25

Friday
WRITERS
Mark Leyner & Catherine Texier
8 pm, \$4/\$2

26

Saturday
WRITERS
Abiodun Oyewole
At Langston Hughes Institute, 25 High Street
8 pm, \$3/\$2
(p. 6)
EXHIBITION
Opening Reception: *Humanifoldensity*
Opening Reception: *Disconsolate Revelations*
9 pm, FREE
(p. 1)

29

Tuesday
GRANTS DEADLINE
"New Forms" Grants
Application Deadline



Public Access Cable TV
EVERY WEDNESDAY 10:30 p.m.
TCI Channel 32 (in Buffalo)
JN Channel 10 (Jones Intercable)
IN Channel 10 (Adelphia International)
AN Channel 3 (Adelphia Niagara Frontier)

May 2: *The Squall Line* by Jody LaFond. A re-premiere of this controversial expose which charts the climatic crisis of a mid-career weatherwoman.

May 9: *True Stories Window*. Selected works from NYMDI's (New York Media Decentralization Institute) *True Stories Window*. This NYMDI production project features local video-artists cajoling the public from the confines of the tv.

May 16: *A Gossy Film*. Mark Frischman and John Welksnar probe that pesky annoying layer... that nothing seems to cut.

May 23: *King Arthur's Nights In The Pit Hole* by Erza Jeslonka. They were fighting for bread. Maybe they will save a princess. This is a fight against evil beasts and evil people. This movie has action.

May 30: *Back to The Home of The Future*. (This episode, *The Rhythm of The Road*). An other collaborative effort, this time featuring Heather Connor, Ronald Ehmk, Elizabeth Evans, Alex Gelencser, Karen Greenspan, Janet Lundeen, Fred Mohr, Debra Stecker, Ann Wayson, and Richard Wicca.

SPACE
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1.000-100.000 S.F.
856-0810

MAY

1990

Hallwalls Contemporary Arts Center
700 Main Street, Fourth Floor
Buffalo, New York 14202

writers



CAFÉ TEATRO
presents
ROBERTO ECHAVARREN

Thursday, May 10
7:00 p.m., FREE
at Salon Pucho Olivia
Swan Street Community Center
261 Swan Street



At long last, Café Teatro debuts—at a new location—with a reading by distinguished Uruguayan poet and filmmaker Roberto Echavarren. Echavarren was born in Montevideo, Uruguay, and received his doctorate in Spanish-American literature from the University of Paris, France. He currently resides in New York City, where he is associate professor of Spanish and Portuguese at NYU. He has published books of poetry in Uruguay, Venezuela, Mexico, and Barcelona, including *El mar detrás del nombre*, *La planicie mojada*, *Animalaccio*, and *Aura Amara*. His poems have also appeared in *Los paraguas amarillos*, the 1983 anthology published by Ediciones del Norte, and in the acclaimed 1988 "Latin American Writers in New York" issue of *The Portable Lower East Side*. He has also written numerous books of literary criticism, including one on Manuel Puig published in Chile in 1986 and *Marco de ficción en Hispanoamérica*, to be published in Madrid in 1991.

At the Swan Street location, at 7 p.m., Echavarren will read from his poetry in Spanish, with English translations provided. At 9 p.m. the same evening, he will be present in the Hallwalls Vault to introduce a screening of his award-winning English-language film, *Atlantic Casino* (see page 3 for program details).

Café Teatro will continue in June with the following readings tentatively scheduled: David Ortiz Angleró (June 1), Jacobo Morales (June 8), Angélie Davila (June 15). Check next month's calendar for details.

Readings from New Novels by

MARK LEYNER & CATHERINE TEXIER

Friday, May 25
8 p.m., \$4/\$2 members



Catherine Texier photo: Raymond Hendricks

When Mark Leyner last visited Hallwalls in October 1984, he had published one hilarious book of totally unconventional short stories, *I Smell Esther Williams*, and read us pieces from a bizarre, fragmentary novel then in progress entitled *My Cousin, My Gastroenterologist*. Catherine Texier appeared at Hallwalls a month later. Although she had published a first novel in her native France, she had been invited to read at Hallwalls on the strength of powerfully erotic and darkly lyrical stories of hers that were then regularly appearing in the Lower East Side fiction magazine *Between C & D*, the most notable and enduring literary organ of the neighborhood's then flourishing art scene, of which she was also a co-editor with Joel Rose. Now, five and a half years later, both Leyner and Texier have hot new novels out from major publishers, and will be returning to Hallwalls to read from them.

My Cousin, My Gastroenterologist (a Harmony paperback published by Crown) has been appearing in tantalizing bits and pieces since as far back as 1984, most notably in *Harper's Magazine* (November 1988) and *Esquire* (August 1989). The section entitled "I Was an Infinitely Hot and Dense Dot" appeared in the Fall 1988 "cyberpunk" issue of *Mississippi Review*, beside pieces by such writers as William Gibson. The novel's last (perhaps most cyberpunk-like) chapter, "Lines Composed After Inhaling Paint Thinner," was published by Hallwalls in the first *Blatant Artifice* (1986). Other sections have appeared in *Between C & D*, *Rampike*, and *Fiction International*. According to the latter magazine's editor, Larry McCaffery, the completed novel "establishes Mark Leyner as the most significant young prose writer in America." Novelist David Foster Wallace has written that Leyner's novel "will blow away your expectation of what late-modal literature has to be. Unified by obsessions too eerie not to be real, this gorgeous rearrangement of our century's mental furniture is testimony to a new talent of Burroughs/Coover/Acker scale."

The plot of *My Cousin, My Gastroenterologist*, if it exists at all, is impossible to describe, which may make the book hard for critics to get a handle on, given the plot-summarizing conventions of book reviewing. Let's just say the novel reinvents itself from sentence to sentence, or rather from the beginning of each sentence to its end, or maybe from one word to the next, in head-spinning velocity. It's the first novel of the microchip age, the first piece of literature with speed to match the machine it was composed on. And if the comic one-liner was once (like the atom) the smallest unit of comic matter, Leyner's the first humorist to split it in two, with all the explosive energy that implies.

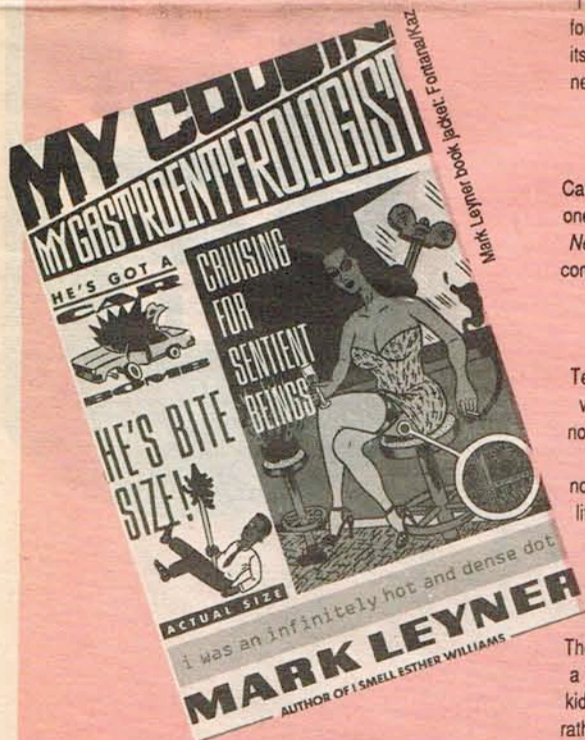
Catherine Texier published *Love Me Tender*, her first novel in English, as a Viking Penguin paperback back in 1987. It was one of the most controversial and widely reviewed books of the year, not least because it was so sexy. In her review in the *New York Times Book Review*, Emily Prager called it "a strange, haunting novel that both seduces and spurns . . . Texier combines in one woman questing intelligence and guiltless passion. The result is modern, strangely powerful and definitely a turn-on." *The Village Voice* called it "a novel made up of equal parts Kerouac and Proust . . . She writes beautiful English, in concise, sculpted sentences."

Texier's new novel, *Panic Blood*, has been called by *Publishers Weekly* "a buoyant, erotically energized novel." *PW* also ventured this perfectly plausible (but misinformed) remark: "French-born Texier, now living in New York, dedicates the novel to her compatriot Celine, whose visceral frankness and sordid vision of urban life clearly inspired her." Actually, the dedication is to Texier's and Rose's daughter, whose first name is Celine. An honest mistake, for the reviewer was nonetheless correct in describing Texier's book as frankly visceral and inspired by a journey-to-the-end-of-night vision of life in her adopted city. Unlike Celine's writing, however, the visceral quality is distinctly female, starting with the book's shocking opening passage (a passage all the more remarkable in that it appears immediately after the author's acknowledgement of the NEA, from which currently-beseiged agency, in pre-Helms amendment days, she received a fellowship for her fiction).

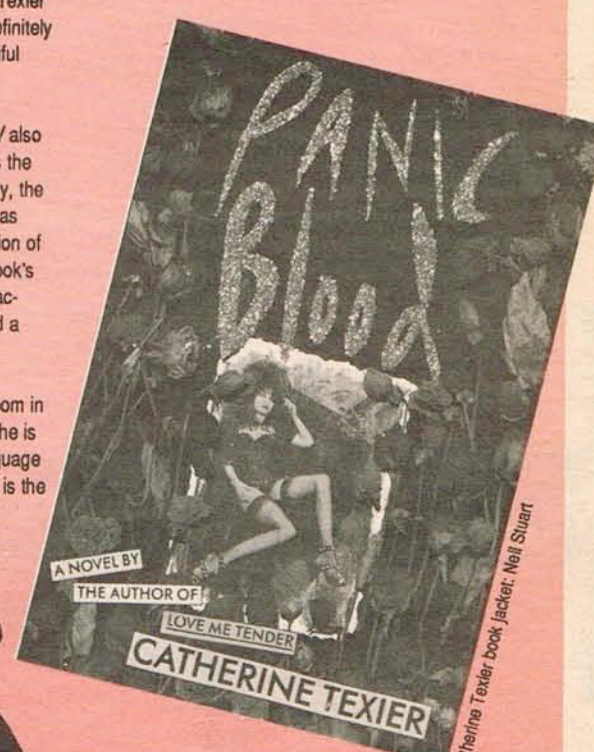
The plot involves French expatriate Eva, a cabaret singer and single mother who runs a phone sex line out of her room in a Times Square hotel, and her cross-country search for her 6-year-old daughter when, in the course of the novel, she is kidnapped by the father. It also involves a serial rapist at large in Times Square, but like Leyner's novel, it's the language rather than the plot that makes *Panic Blood* one of the year's two most artful as well as sensational novels. Leyner's is the other one.



Mark Leyner



Mark Leyner book jacket: Catherine Keizer



Catherine Texier book jacket: Neil Stuart

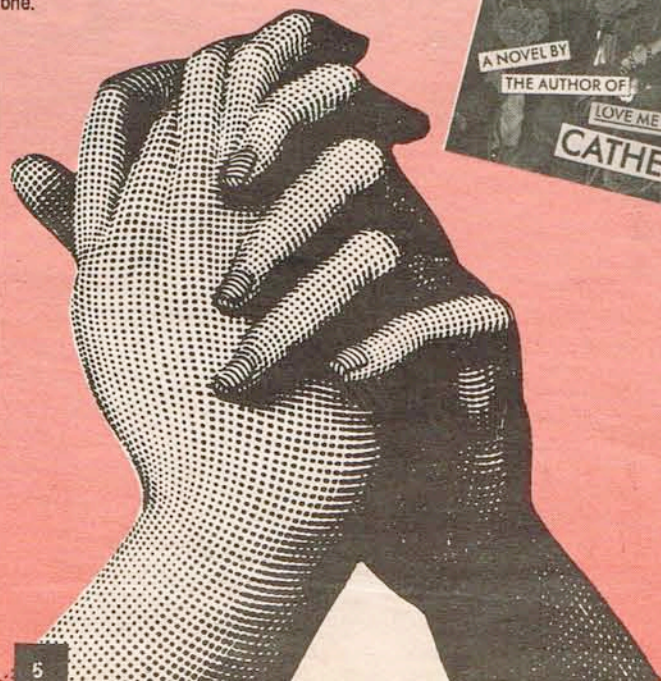


Hallwalls Contemporary Arts Center
& NIA Writers Workshop/Langston Hughes Institute
present

A Solo Poetry Reading by
Abiodun Oyewole

Saturday, May 26
8:00 p.m., \$3/\$2 members of Hallwalls, Langston Hughes, students,
& seniors
At Langston Hughes Institute, 25 High Street

Abiodun Oyewole performs his work both solo and with The Last Poets, a group known since the sixties for their provocative poetry, including such well-known pieces as "New York, New York" and "When the Revolution Comes." This event is the second in a mini-series of co-presentations by Hallwalls and the Langston Hughes Institute, organized by Akua Kamau, director of NIA Writers Workshop, and supported with funds from the Literature Program of NYSCA.



A CALL FOR WORKWAYS IN BEING GAY

Hallwalls Contemporary Arts Center is seeking contributions from performers, writers, musicians, and media artists for its second biennial festival of work by and about lesbians and gay men, to be presented in the fall of 1990. Interested artists should submit a proposal, resume, and documentation of past or present work to: **WAYS IN BEING GAY**, c/o Hallwalls Contemporary Arts Center, 700 Main Street, Buffalo, New York 14202. The deadline for submissions is June 10, 1990. The series is being collectively curated; proposals will be forwarded to the appropriate programmer. Works which are not selected for inclusion will also be considered for possible presentation at a future time. Artists who would like their supplementary materials returned should include a SASE.

OPEN CALL FOR SUBMISSIONS WESTERN NEW YORK SLIDE FILE

Under the auspices of the Artist Advisory Board, Hallwalls Contemporary Arts Center maintains a registry of works by artists from Buffalo and Western New York. Utilized by the Exhibitions Curator, as well as regional curators and gallerists, this valuable resource is updated on an ongoing basis. Area artists are invited to submit a representative selection of slides and/or photos along with a biography which will be retained and placed on file. All submissions should be addressed to **WESTERN NEW YORK SLIDE FILE**, c/o Hallwalls Contemporary Arts Center, 700 Main Street, Buffalo, New York 14202.

TWO JOB OPENINGS AT HALLWALLS

Two key, full-time positions will be available at Hallwalls starting September 1, 1990. A national search will be carried out to fill the position of **FILM CURATOR**, a position currently held by Jurgen Bruning, who will be returning to Berlin to assume his new position at the German Cinematheque. The Film Curator should possess broad critical knowledge of the field of contemporary filmmaking and have prior experience in practical aspects of programming and screening films. Within Hallwalls' general mission of supporting and presenting innovative work by emerging artists to diverse audiences, the Film Curator determines the specific artistic direction and aesthetic emphases of film programming at Hallwalls. (It should be noted that at Hallwalls, unlike many media centers, the film program is distinct from the video program, which has its own separate curators.) Since Hallwalls is predominantly (although not exclusively) artist-curated, filmmakers with an interest in programming are especially encouraged to apply.

Also available starting September 1 (or possibly earlier in the summer), will be the position of **TECHNICAL DIRECTOR**, currently held by media artist and musician Paul Dickinson. The Technical Director is in charge of the operation and maintenance of all Hallwalls technical facilities and equipment, and serves as chief sound and lighting technician for an active, stimulating, albeit often exhausting schedule of performances, video and film screenings, concerts, readings, and installations. The T.D. is also responsible for video, audio, and/or still photo documentation of all Hallwalls presentations, and for training and supervising a technical assistant. The minimum requirement for this position is a detailed working knowledge of video and audio equipment, stage lighting, and film projection, and the ability to work under pressure of a heavy schedule and performers' often complicated technical requirements. Media artists or musicians with the requisite skills are especially encouraged to apply.

Anyone interested in being considered for either of these two positions should send a resume and cover letter to Edmund Cardoni, Program Director, no later than **May 31, 1990**.

INTERNSHIPS FOR COURSE CREDIT AVAILABLE

Hallwalls is offering internships for the summer and the fall semester for students interested in gaining valuable work experience in the areas of visual arts exhibition, media presentation and production, performance, public relations, graphic design, and general arts management. Interns will be expected to devote approximately ten hours per week and can earn 3 academic credits for their work, by prior arrangement with their college or university faculty members. Selection will be based upon prior experience, references, and commitment to the arts. Internships will be supervised and evaluated by the Hallwalls staff. Interested students should send a cover letter and a resume with references to Edmund Cardoni, Hallwalls Contemporary Arts Center, 700 Main Street, Fourth Floor, Buffalo, NY 14202.

HALLWALLS ARTS-IN-EDUCATION PROGRAM

Three projects of Hallwalls' ongoing Arts-In-Education program at two Buffalo public schools will be taking place during the period of April 23 through May 23. In addition, a special Artist-In-Residence project will take place at Calasancius School and the Buffalo Seminary, with a special grant from the AIR program of the New York Foundation for the Arts.

April 23-27, Philadelphia performer and media artist **Homer Jackson** will work with several groups of students at the Bennett Park Montessori Center. Jackson, who performed readings and presented videotapes from his award-winning multi-media performance *Affirmative Actions: A Variety Show* at Hallwalls on April 20, has worked extensively with incarcerated youths in Philadelphia-area prisons, including one project in which participants wrote and produced their own low-tech rap videos on African-American historical figures.

April 30-May 4, New York City performance artist **Marty Pottenger**, who last appeared at Hallwalls in the sold-out WOW Cafe event during the First International Women Playwrights Conference in October 1988, will conduct workshops at both the Montessori Center and the Buffalo Academy for the Visual & Performing Arts. On the weekend of May 5-6, she will work with students at Calasancius and Buffalo Sem on the NYFA-AIR project, to be coordinated locally by Squeaky Wheel director Cheryl Jackson, Calasancius art and performance teacher Rosemary K. Lyons, and Buffalo Sem art teacher Kathie Simonds. The topic of Pottenger's workshops, involving both story improvisations and movement exercises, will be "What it is to be growing up female/growing up male."

Finally, Buffalo-based jazz drummer and bandleader **John Bacon Jr.**, along with flutist/saxophonist **Ray Scott**, will conduct a six-session workshop over a three-week period May 9-23 at Montessori. Programs at Montessori are coordinated by music teacher Teddy Strauss.

Planning for the 1990-91 school year is already underway. Artists in all disciplines interested in working in the schools and schools interested in having visiting artists should contact the Hallwalls Arts-In-Education coordinator. Hallwalls' ongoing program of visiting artists in the schools is supported with a grant from the AIE Program of the New York State Council on the Arts.

During the Spring 1990 semester Hallwalls gathered its largest-ever group of interns who assisted the staff in the areas of exhibition, film, cable tv, performance, computer programming, and publicity. We would like to thank each one for his or her invaluable contribution to our spring programming and to the general spirit of Hallwalls. We wish you the best in the future.

GRANT NEWS

NEW YORK STATE GRANT PROGRAM
FOR ARTISTS' PROJECTS IN

NEW FORMS

LAST CHANCE FOR 1990 "NEW FORMS" GRANTS!

For the fourth consecutive year, Hallwalls will be administering a program of grants for innovative artists' projects in the visual, media, literary, and creative performing arts with funds provided jointly by the Rockefeller Foundation and the Inter-Arts Program of the National Endowment for the Arts. Hallwalls is one of 13 organizations across the nation chosen to distribute these funds to artists in 49 states, Puerto Rico, and D.C., as part of the newly rechristened *New Forms Regional Initiative*.

Formerly called the "Grant Program for Interdisciplinary Artists," grants this year are being offered for projects in "New Forms." Interdisciplinary and collaborative projects are still a priority of this program, but only one priority among several. The revised designation "New Forms" also embraces groundbreaking single-discipline projects and projects by individual artists which use contemporary or traditional arts media innovatively, or which address emerging currents in the arts or society. Another explicit goal of the program is that projects funded and artists served should reflect the cultural diversity of the nation as a whole and of each region in particular. As such, projects by artists working innovatively or in contemporary terms with specifically ethnic or folk forms, as well as creative multi-cultural collaborations across genres and disciplines, are especially encouraged. Projects of research and development in emerging arts technologies are also a priority of this program.

In past years, Hallwalls administered this program in Ohio and West Virginia, as well as upstate New York. In 1990 the regions have been redrawn so that Hallwalls now serves New York State only, but the entire state of New York, with the exception of the five boroughs of NYC proper. This means that artists in Long Island and other downstate areas in proximity to NYC previously excluded are now eligible to apply. Hallwalls hopes to reach artists in the cities and rural regions of Western New York, central New York (including the Finger Lakes), upstate (including the Catskills, Capital District, Adirondacks, and Canadian border region), Yonkers, and other downstate communities outside the five boroughs, and the entire length of Long Island from the suburbs to Montauk. Since the five boroughs of NYC, with the world's densest population of artists, will be included in the 1991 New Forms Regional Initiative, without a commensurate increase in the total funds available statewide, 1990 is the best chance the state's artists outside NYC have to receive support.

Eight to fifteen grants will be awarded, ranging in amount from \$1,000 to \$3,000, for a total of \$21,000. **THE APPLICATION DEADLINE FOR THIS PROGRAM IS TUESDAY, MAY 29, 1990.** Application forms with all new guideline revisions are now available. To receive mailings or for further information on this program, write Cheryl Jackson, New Forms Grant Coordinator, Hallwalls, 700 Main Street, Buffalo, NY 14202, or call 716/854-5828.

HALLWALLS OFFERS THIRD ANNUAL FILM REGRANT FOR WESTERN NEW YORK FILMMAKERS

Hallwalls is pleased to announce that five to nine grants in amounts ranging from \$1000 to \$2000 each will be awarded to independent filmmakers residing in Allegheny, Cattaraugus, Chautauqua, Erie, Genesee, Livingston, Monroe, Niagara, Orleans, or Wyoming Counties. Grants are for development, production, and/or post-production of specific film projects. Hallwalls' Film Regrant Program, now in its third year, is funded in part with a grant from the Film Program of the New York State Council on the Arts. To receive an application form or further information, contact Jurgen Bruning at Hallwalls, (716)854-5828. Please note that VHS format is preferred for work samples submitted on videotape. The application deadline is June 30, 1990.

Hallwalls CONTEMPORARY ARTS CENTER

VIDEO EDITING

HALLWALLS VIDEO EDITING WORKSHOPS

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 MAY:

Basic Video Editing with 3/4" & RM440 System:

Monday, May 7 6 - 9 p.m.
Monday, May 21 6 - 9 p.m.
Fee: \$15.00

Advanced Editing with Video Typewriter & Digital TBC:

Monday, May 14 6 - 9 p.m.
Fee: \$10.00

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, the Margaret L. Wendi Foundation, the Electronic Arts Grants Program of the Experimental Television Center, and the John D. and Catherine T. MacArthur Foundation. Hallwalls is a member of the National Association of Artists' Organizations (NAAO), Media Alliance, the National Association of Media Arts Centers (NAMAC), 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 _____

STAFF

Elnora Banks	Office Manager
Jurgen Bruning	Film Curator
Edmund Cardoni	Program Director & Writers Curator
Paul DeFrain	Photo Documentarian
Paul Dickinson	Technical Director
Ronald Ehmke	Performance Curator
Alex Gelencser	House Manager
Christine Hill	Video Co-Curator
Cheryl Jackson	New Forms Grant Coordinator
Barbara Lattanzi	Video Co-Curator
Randy Loudenslager	Gallery Coordinator
Don Metz	Music Curator
Zonya J. Rivera	Cafe-Teatro Coordinator
Brian Springer	Cable TV Producer & Video Editing Coordinator
Jon Stout	Publicist
Christine Tebes	Executive Director
Maria Elena Venuto	Technical Assistant
Marion Ware	Video Editing Coordinator
Charles A. Wright Jr.	Exhibitions Curator

INTERNS

Kate Anderson	Cable TV Intern
Brian Jón	Performance Intern
Karen Lichtman	Publicity Intern
Nathan MacFadyen	Computer Intern
Orrin Pava	Publicity Intern
Nick Pietrocarlo, Jr.	Film Intern
Tracy Sadeghian	Exhibitions Intern
Jennifer Thomas	Performance Intern
Paul Vanouse	Exhibitions Intern
Julie Zabinski	Exhibitions Intern