

# HALLWALLS

Robert Creeley presents

Saturday Sept. 5 • 8 pm

Robert Creeley

with Steve Swallow, David Torn,  
Chris Massey, & David Castiglione

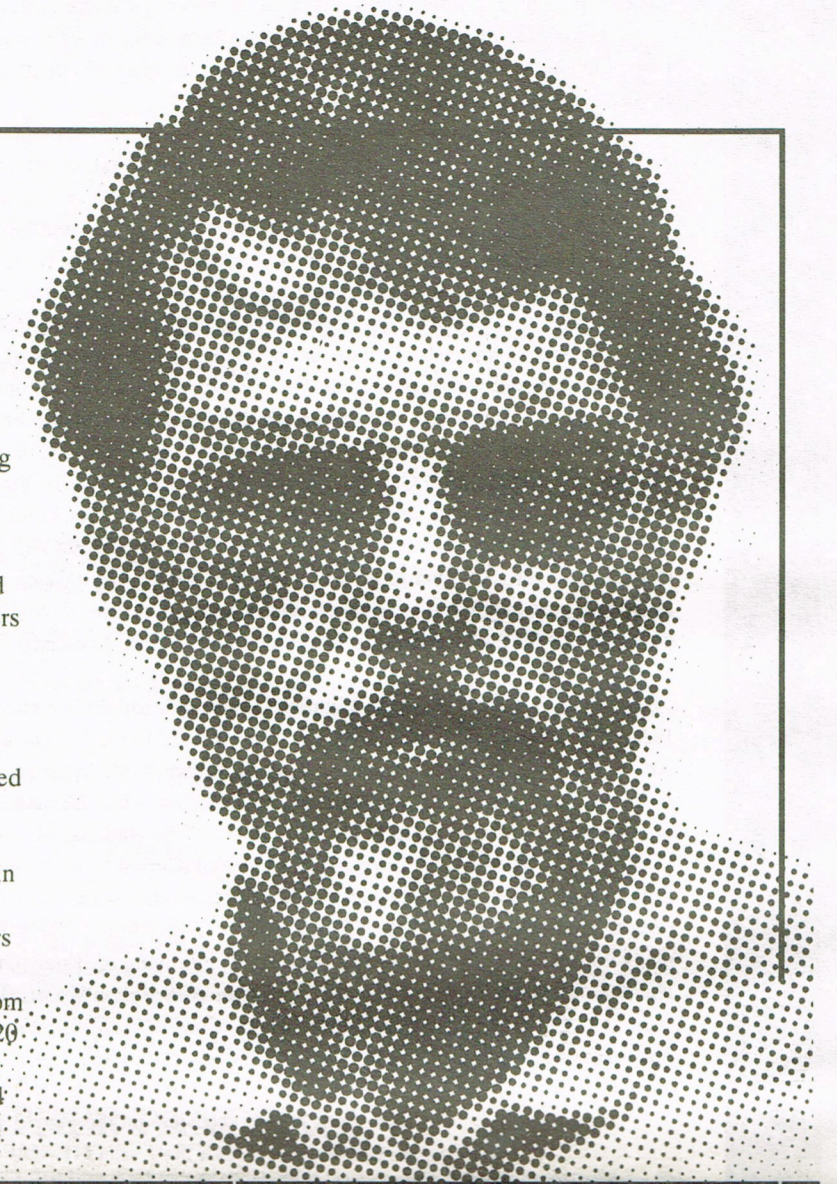
Hallwalls Black 'n' Blue Theater

\$8 General, \$5 Members & Students

Sponsored by the Samuel L. Capen Chair of the University at Buffalo

To kick off the new season of jazz at Hallwalls, beloved Buffalo poet **Robert Creeley** will treat Buffalo's jazz and poetry devotees to a rare evening of some of his favorite music. Drummer (and Tonawanda-native) **Chris Massey** and the other members of his touring trio **Forever, Sharp & Vivid**—"avant-guitarist" **David Torn** and reed artist **David Castiglione**—will be joined by special guest, celebrated composer and bassist **Steve Swallow** for a rare quartet performance, as well as some numbers as a quintet with Creeley's own distinctive voice providing language and vocals.

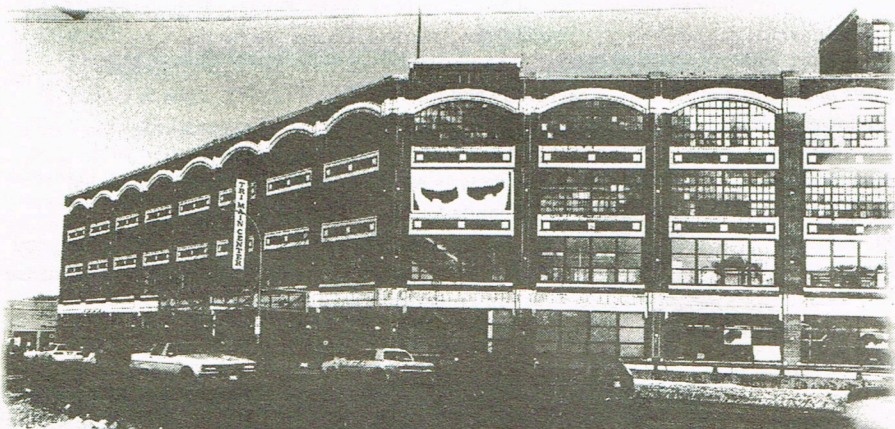
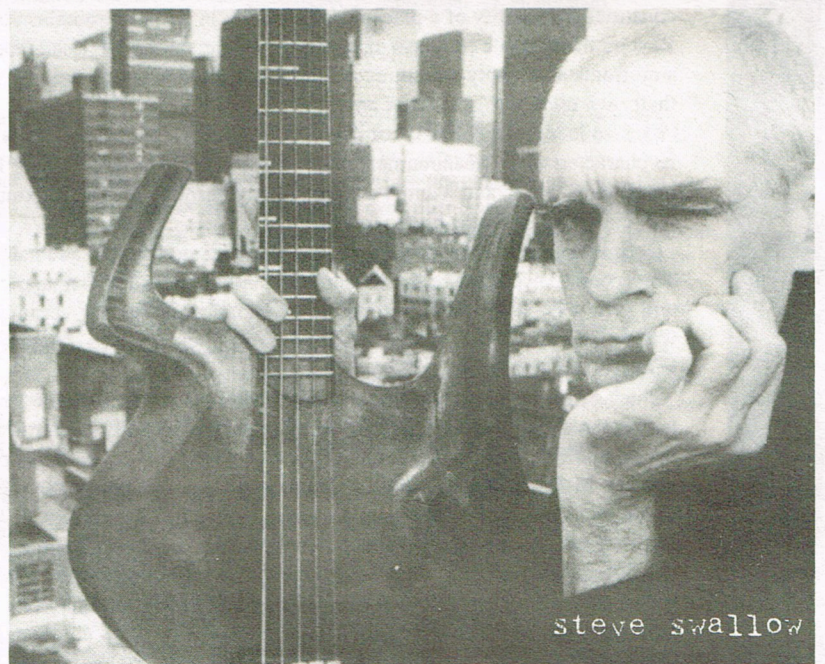
**Steve Swallow** has won *Downbeat's* Readers & Critics polls as best electric bassist nearly every year since 1983, and since 1960 has performed or recorded with artists as diverse as Jimmy Giuffre, Eric Dolphy, Thad Jones, Joao Gilberto, Dizzy Gillespie, George Benson, Herbie Hancock, Paul Bley, Pat Metheny, Jack DeJohnette, Steve Kuhn, Dr. John, and James Taylor, and in bands led by Benny Goodman, Marian McPartland, Chico Hamilton, Zoot Sims, Clark Terry, Chick Corea, and Carla Bley, with whom he still tours and records. (She wrote her 1985 album *Night-Glo* to feature him.) In 1964, **Swallow** joined the Art Farmer Quartet, toured with the Stan Getz Quartet from 1965 to 1967, and in 1968 joined Gary Burton's quartet where he stayed for 20 years. In 1976 he received a grant from the NEA to set poems by **Creeley** to music which resulted in the ECM album *Home*. **David Torn** was named 1994 Best Experimental Guitarist in *Guitar Player* magazine's Readers Poll, and in



## an Evening of Jazz

1979 toured internationally with Lou Reed's Everyman Band featuring Don Cherry. As a soloist on guitar, slide guitar, loops, and organ, **Torn** has provided the distinctive texture to the soundtracks of such feature films as *Reversal of Fortune*, *Short Cuts*, *Storyville*, and *Kalifornia*. A mainstay of the NYC "Downtown" scene, **David Castiglione** has worked with Don Cherry and John Zorn. On bass clarinet and tenor sax, **Castiglione** is described as the "foil for Creeley, a parallel voice in space and time... matching with Creeley's deep, rich voice." **Chris Massey**, who with Creeley has put together this extraordinary night of words and music, has worked with Sun Ra, and has recorded an unreleased CD with **Creeley** entitled *Un-expected Images*. Buffalonians may recall his live performance with **Creeley** at UB's Bethune Gallery in the mid 1980s.

This event is provided as a community service by the Samuel L. Capen Chair of SUNY at Buffalo.



HALLWALLS

### HALLWALLS CONTEMPORARY ARTS CENTER

2495 Main Street  
Suite 425  
Buffalo, NY 14214

- VISUAL ART
- FILM
- VIDEO
- NEW MUSIC
- JAZZ
- PERFORMANCE
- WRITING

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## cloud-net / illapa

### A New Installation by Cecilia Vicuña

September 26–November 7, 1998

Opening Reception: Saturday, September 26, 9–11 pm, Poetry Performance: Sunday, September 27, 2:00 pm

Hallwalls Contemporary Arts Center, DiverseWorks ArtSpace (Houston), and Art in General (NYC) have jointly developed a touring solo exhibition of the work of internationally recognized Chilean visual artist and poet **Cecilia Vicuña**. Vicuña will exhibit pivotal historical works along with three installations designed specifically for the three organizations and their environments. Her exhibition in Buffalo will be accompanied by a reading sponsored by **just buffalo literary center**. This multi-state consortium project has received major support from the National Endowment for the Arts, a federal agency.

The exhibition as a whole takes a layered, archaeological approach to this artist and poet who weaves across barriers and between media, (particularly between visual art and language). Her work is a powerful fusion of a knowledge of a colonial Chilean and local Andean culture and the quest for a global avant-garde. As we approach the beginning of a new millennium, such union of seeming oppositions is an artistic pursuit, as well as an intercultural conversation that will have a profound impact on world culture and create new ways of engaging with knowledge.

In one of her first spatial works titled *El Khipu que no ne recuerda nada* (*The Khipu that Remembers Nothing*, 1965) she outlined a bare thread around her own bedroom. A *khipu* is an Incan instrument consisting of knotted woolen cords that registered events and numerals. This form of recording was used to the first period of the conquista, replaced later by written systems. The entire *khipu* contains meaning: length, form color, number of knots, knots which were endlessly tied and retied, a means of inscribing that is never fixed. The act of doing and undoing offers many beginnings and endings, and many pathways in between.

In a 1994 outdoor weaving, *12 hilos en un corral* (*The Corral Grid*), a grid of string crosses a mestizo trapezoid-shaped corral, a space surrounded by an ancient wall that is regularly repaired with new stones as the old ones crumble. Works such as this establish a profound connection between processes of working the loom and working the earth, both providing necessities of life such as food and clothing. Words in the language of Quechua (spoken by 4 million people in Peru, Ecuador, Bolivia and Argentina) is telling of this connection. *Pampa* is both an agricultural plain and large single-color sections of textiles. *Khata* is both a furrowed field ready for planting as well as the warp ready to be worked upon. Weaving and agriculture are entwined in language. The warp and woofs are open, close to the ground, protective. The grid of thread mimics the archaeological method for site mapping. In Western culture, it is also a tool used since the Renaissance to master three-dimensional space on a two-dimensional plane. In Andean and other ancient cultures, the grid is the fundamental structure upon which all architecture and weaving is based. *12 hilos en el corral* suggests the overlay of modernism and Andean culture, in a new complex whole.

In her projects for Art in General, DiverseWorks, and Hallwalls, **Vicuña** will create mappings that are particular to the cities and the spaces in which these organizations are located (a manufacturer of hardware, a cotton warehouse, a factory for Model-T Fords). **Vicuña** has been commissioned to create a new work which will be exhibited in conjunction with earlier works, creating a context for her current activity. **Vicuña** will participate in just buffalo literary center's education programming in the Buffalo public schools. She will return to Buffalo in early October to present a series of workshops. (Watch Hallwalls' October calendar for details.) Hallwalls, Art in General and DiverseWorks will collaborate with the artist on a post-exhibition publication documenting the entire three-city project. The Buffalo presentation of Vicuña's work is co-sponsored by just buffalo literary center and El Museo Francisco Oller y Diego Rivera. The exhibition is available for touring to other cities.

Born in 1948 in Chile, **Cecilia Vicuña** is a visual artist, performance artist, and poet. Her work has been exhibited in *Latin American Video* at The Museum of Modern Art in New York in 1981, *The Decade Show* at the New Museum in 1990, the Center for Contemporary Arts in Santa Fe, N.M., the Royal Museum in Antwerp, the Museum of Fine Arts in Santiago, and the University Art Museum in Berkeley. Recent major exhibitions include *INSIDE the VISIBLE: An Elliptical Traverse of 20th Century Art: in, of, and from the Feminine* (which traveled to the ICA, Boston, The National Museum of Women, and the Whitechapel Art Gallery in London) and the 1997 Whitney Museum of American Art Biennial. Currently an exhibition of her work is being circulated by the Kanaal Art Foundation, Belgium, which also co-published a book devoted to her work titled *The Precarious, The Art and Poetry of Cecilia Vicuña*, (Wesleyan University Press, 1997). In 1996 she received the Pollock-Krasner Award, and The Fund for Poetry Award. She is the author of many books, including *Unraveling Words & The Weaving of Water* (Graywolf Press) and *Word & Thread* (Morning Star Publications). Her poems have been included in *Poems for the Millennium Vol. II*, (University of California Press) *Veinticinco Anos de Poesia Chilena*, (Fondo de Cultura Economica, Chile) and *You Can't Drown the Fire, Latin American Women Writing in Exile*, (Cleis Press). She reads and performs from her work extensively throughout Europe, North and South America. Vicuña lives and works in New York and Chile.

Her work is also accessible on the **World Wide Web** at <<http://wings.buffalo.edu/epc/author/vicuna/>>

## remnant / referent

### Mary Lum with Beth Tauke Exhibition & Residency

September 26–November 7, 1998

Opening Reception: Saturday, September 26, 9–11 pm, Artist's Talk: Saturday, September 26, 8 pm

In this installation, **Mary Lum** and **Beth Tauke** will employ the space in the back two galleries at Hallwalls as a carrier for physical remnants of work. Through found objects and found texts, several questions will be asked. What happens to work? How does work construct the identity of a place and the people in it? What remains after a file is discarded, a building is closed, a worker retires? Beyond the tangible products of work, what is left when all is said and done? Are there vestiges of work remaining in the vacated storefronts and empty structures in Buffalo? This installation will ask the viewer to look through the objects and texts presented to find their own relationship to work and its remnants.

This collaboration grew out of discussions between **Lum** and **Tauke** about the nature of late 20th-century urban space and structure, its characteristic of abandonment, and its relationship to labor. Using Buffalo as a model, Lum and Tauke will study ways in which occupation, place, and identity are interrelated through the recontexturization of remnants of labor. After the installation, the research will culminate in a new book work.

Definitions (i.e. occupation, place, labor, work) are mutable and subject to interpretation. We live in a highly described world. The accepted symbols for the modern city and its structures—maps, architectural plans and photographs, census statistics, monuments—will give way, in this project, to the less definable concepts of vacancy, displacement, and reuse. Labor, as a distinctive aspect of place, will be examined through want ads, obituaries, files, job logs, found objects, and other factions of public record. The fragile relationships between fact and fiction will be tested.

Much of **Lum's** work examines the public domain and the nature and function of artmaking. What exists in the public domain (such as newspapers) that can be reconstructed to find new meaning? What subtleties can we observe from a daily observation of certain parts of the newspaper? Lum examines labor and how one's work defines identity through sampling the obituaries of common citizens. In *Occupational Bands*, she links obituary headlines to form long streams of job titles, in which only the size of the type distinguishes one job from another. In *The Millennium Project*, Lum is saving something with the date on it for every day between 1991 and 2001. For example, in 1991 she saved the expiration dates from food packaging, and in 1994 she bought a dated lottery ticket each day. In *Matters of Record*, Lum has been layering photos of ordinary objects with police reports from local papers.

**Beth Tauke's** work analyzes the structure and content of movement between various modes. In her article, "Crossing Between the Physical and Televisual," in *Representation*, she examines electronic technologies and the environments that support or resist them, concentrates on the experiences between these parallel states, and discusses the conditions generated by their relationships. Her series of "Trans" essays, published in various journals and proceedings, presents the notion that concepts derived from the prefix *trans* - (such as transformation and translation) are moving and linking models that foster an understanding of various modes and the movement/space between them.

Her video *Is/Isn't* portrays how the representational world and seemingly unreal life experiences ambiguate an individual's sense of reality. Her exhibition sited in a construction zone at Carnegie Mellon University questioned ideas of commodity, ownership, authorship, and permanence as they relate to activities of physical making.

**Mary Lum** is a Chinese-American artist who currently lives and works in Hornell, New York. Solo exhibitions include *Printed Matter* in New York, *Southern Exposure* in San Francisco, and *INTAR Gallery* in New York. Her work was recently included in *Artist/Author*, a travelling exhibition organized by the American Federation for the Arts, *Reader* at Curt Marcus Gallery, *Obsession—What, How, and Why People Collect* at Nexus Contemporary Art Center, *Little Things* at Art in General, and *Multiple World, an International Survey of Artist's Books* at The Atlanta College of Art. Artist's books include *The Final Results of Psychoanalytic Treatment* (1991) and *Current Events* (1984). Awards include a Saltonstall Fellowship in Painting, MacDowell Colony residency, NEA Individual Artist's Fellowship, NYFA Fellowship, and NYSCA Individual Artist's Sponsored Project. Her work has been reviewed in *Artforum*, the *Village Voice*, and *Art in America*. Lum is a Professor of Painting at the School of Art and Design, Alfred University.

**Beth Tauke** is an Associate Professor and Interim Associate Chair in the Department of Architecture at SUNY at Buffalo. Her scholarly research combines the areas of visual perception, language, and interpretation; color theory; spatial analysis; and design education. Currently, she is working on a text entitled *TRANS: Across, Beyond, and Through Design*, which explores the concepts of transformation, transposition, transmission, transition, translation, transference, and transcendence in relation to design thinking and practice. Awards include the National Institute of Architectural Education Faculty Essay Competition First Place Award for "IMAGinING the City" an essay on representations of the city, urbanism, and civic structure; the Lilly Endowment Teaching Fellowship; and the SUNY Chancellor's Award for Excellence in Teaching.

September 18, 19, 25, & 26, and Oct 2 & 3, Fridays & Saturdays • 8 pm,

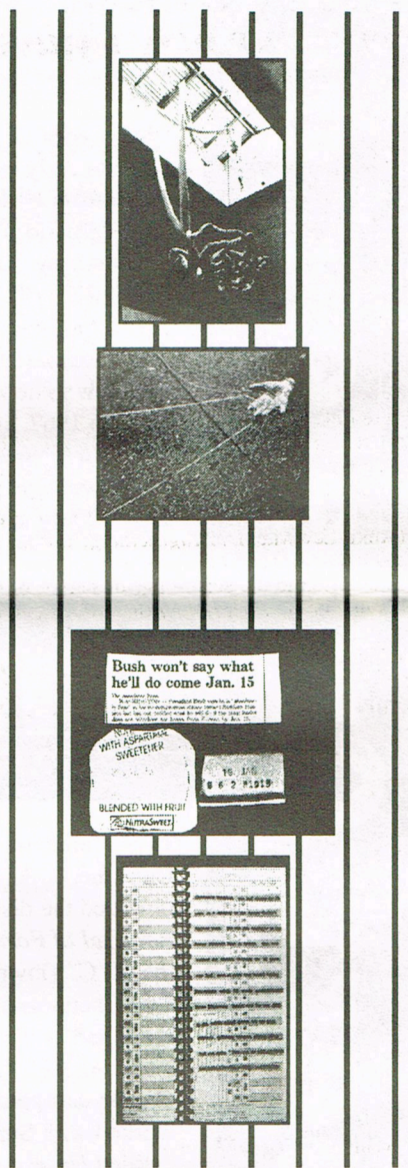
HAG Theatre presents

Gertrude Stein and A Companion, A Play by Win Wells

PERFORMANCE

"That is the way it was, and that is the way I am, and I did and I do."

This is the love story of Gertrude Stein and Alice B. Toklas told in dialogue in a combination of Gertrude Stein's own words and those of **Win Wells** in imitation of her style. But most of all this work is about Alice—Ernest Hemingway would not call her Alice by name, but rather "a companion." The play not only gives Alice her name but reveals her as she really was—a witty woman with a sharp brain and cutting tongue. The pair are portrayed by **Alysse Sikes** as Alice and **Juanita Evans** as Gertrude with great humor in this theatre piece which gives insight into the Paris which stood on the threshold of a new era of the arts in 20th Century.



Friday Sept. 25 • 8 pm

## FILMS BY JENNIFER REEVES

**IN PERSON:** Jennifer Reeves

Co-sponsored by Squeaky Wheel  
& the Central N.Y. Programmers Group

Jennifer Reeves, now living in San Diego, is a young experimental filmmaker who over the last eight years has accumulated an impressive body of work that is getting a lot of attention. Most of the films in this program combine some form of manipulated imagery—hand processing, optical printing or animation—with a personal anecdotal voice-over to create synthetic fantasy worlds. “Her experimentation is sometimes coupled with a playfulness, sometimes with a sense of wonder, and often with a curiosity about the particularities of women’s experiences” (Kathy Geritz, Pacific Film Archives). While Reeves’s bisexuality is often explored, each of her films has a different subject and style depicting such highly charged subjects as mental illness, sexual abuse, and female sexuality. Included is her newest film *We Are Going Home*, hand processed, solarized, chemically treated, and optically-printed to invoke a surreal mood for the wanderings of several characters and their ghosts through a pastoral setting, and her most ambitious film the award-winning *Chronic*, an expressive narrative exploring a young woman’s struggle with so-called mental illness and the things that lead her to rituals of compulsive self-mutilation.



*Elation's in Negative* (16mm, 1990, 5 min.)

*Girls Daydream About Hollywood*

(16mm, 1992, 5 min.)

*Configurations 20* (16mm, 1994 12 min.)

*The Girl's Nervy* (16mm, 1995, 10 min.)

*We are Going Home* (16mm, 1998, 10 min.)

*Chronic* (16mm, 1996, 38 min.)



Wednesday Sept. 9 • 8 pm

## THE FAT BOY CHRONICLES:

### Part I & Part II

an Appropriated Video Diary In Three Parts

written, directed and conceived by René Broussard

**IN PERSON:** René Broussard

Former Hallwalls Film curator René Broussard, who left Buffalo to start his own alternative cinema and artspace in his native New Orleans, Zeitgeist Alternative Arts Center, returns triumphantly with a program of his own video work with which has traveled the world over. *The Fatboy Chronicles* is an extremely personal view into Broussard's “narcissistic masturbatory fantasy world” from kindergarten to present day. The videos in the chronicles are three distinct documents (Broussard is working on part 3) of truths tempered with hindsight and self-editing, exploring the origins of Broussard's life-long attraction to other fatboys and men, with side trips through the many incidents, feelings and fetishes that have sculpted his queer self-image. “...Director René Broussard has searched all of film history and found all of these lovely little butts and combined them with photos from his own childhood to create his autobiographical study *The Fatboy Chronicles*” (Anke Lewwke, *Die Tazzeitung*, Berlin, 2.6.95). *Part II: The Boy With A Bugle* was selected for the “Best of the Fest” program of this year's NYC MIX Festival. In addition to the screenings of Parts I & II, Broussard will perform the monologue from his upcoming *Part III: Norman Rockwell Never Painted A Fat Kid*

Part I: *René, René, Qu'est-ce-Que C'est?* (video, 1995, 24 min.)

Part II: *The Boy With A Bugle* (video, 1997, 28 min.)

Friday Sept. 18 • 8 pm

## NEW VIDEO TAPES BY ANDREW DEUTSCH PLUS A LIVE SOUND PERFORMANCE

**IN PERSON:** ANDREW DEUTSCH

1998 NYFA FELLOW FOR VIDEO

This screening is co-sponsored by Artists & Audiences, a public service program of NYFA.

A recipient of a 1998 New York Foundation for the Arts (NYFA) Video Fellowship, Andrew Deutsch is an Alfred-based video maker whose video and sound work involves the use of technology in an intuitive and improvisational context. “Working with a variety of digital and analog tools, I have generated a body of work which extends the practice of ‘real-time’ video image processing. To work in real time means to work live, processing the video image as it moves. I believe that there are aspects of the world that can only be revealed through the apparatus of video.” Deutsch will be presenting a program of three experimental landscape-based tapes and performing *Synthaphone*, a 30-minute electroacoustic saxophone piece inspired by moving water and rain.

*Magnetic North* (video, 1998, 7 min.) is an experimental documentary about a possible link between Inuit culture and native tribes in Northern Japan. The tape, shot in Igloolik Canada, with the help of Igloolik productions and the Tariagsuk Video Center, combines electronic drawings—“pictographs”—with the Arctic landscape. Combining hand written letters from the late 1800s with corn fields shot in upstate N.Y., *Arched and Varied* (video, 1998, 7 min.) is a nostalgic look back at beauty, communication, the U.S. postal service and agriculture while providing a critique of current communication through purely electronic means. *Alaska* (video, 1998, 19 min.) is an abstract and densely layered tape based on the subtundra landscape of Denali, Alaska.

Thursday Oct. 1 • 7 pm

## Youth Video Art:

### Hallwalls' 2nd-Annual Youth-In-Residence Screening

80 minute screening, Reception to follow - meet the artists

This exciting event highlights the third year of Hallwalls' Youth-In-Residence Project, a program of video production workshops led by local video artists and teens, run collaboratively with neighborhood community centers and youth services groups.

Approximately 40 youths have taken part in this past year's workshops, producing creative, high-quality videos that incorporate—and challenge—a variety of genres.

Selections from the 1997-98 projects which will be screened include collaborative projects with youths from the National Inner City Youth Organization, the Girl Scout Council, the PS3 After-School Video Club, and Bennett Park Montessori After-School Video Club. Video workshop leaders for 1997-98 were Jorge Fiedler, Jody Lafond, Robin Smith, and Dwaine Terry.

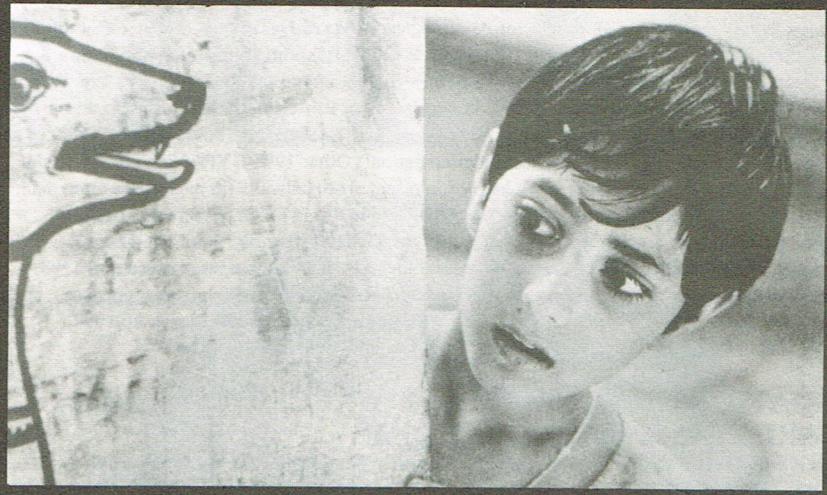
Hallwalls' Youth-In-Residence Project has been made possible by a grant from the Cultural Incentive Funding Program (CIFP).

The CIFP is supported by funds from public agencies, charitable foundations, and private corporations, and is administered by the Arts Council in Buffalo & Erie County.

## Artwaves NEW TIME: 9:00 pm!

Artwaves now airs on BCTV (TCI Channel 18) Saturdays at 9:00 pm. Produced at Hallwalls by our media interns, the show highlights Hallwalls' music events, presentations by visiting artists, community activities, and the work of independent media makers.

BY POPULAR DEMAND  
3 MORE BY SATYAJIT RAY  
IN NEWLY RESTORED PRINTS



## The Apu Trilogy

September 11–October 3, 1998

Due to the incredible audience response to the five Satyajit Ray films screened last season, we are pleased to be bringing Ray's most celebrated achievement... the *Apu Trilogy*, which remains one of the cornerstones of international cinema.

“In their accomplishment and influence, the three Apu films rank with the great works of world cinema, and in these newly restored prints are imperative viewing” (Cinematheque Ontario).

“One of the greatest cinematic experiences of my life.” Martin Scorsese

“One of the greatest post-war filmmakers... There is no one to replace the maker of the Apu Trilogy... masterpieces of world cinema that transcend national boundaries and reach hearts and minds everywhere.” Derek Malcolm

“Satyajit Ray's films can give rise to a more complex feeling of happiness in me than the work of any other director.” Pauline Kael

“Satyajit Ray is by far India's greatest filmmaker and—with Renoir and De Sica— one of the supreme masters of humanist cinema” (*The New Yorker*). For a long time, because of the scarcity of good prints, Ray's films—one of the most important bodies of work in world cinema—were in danger of disappearing. Thanks to the dedicated efforts of The Merchant & Ivory Foundation, nine of Ray's most important films—including the *Apu Trilogy*—have been restored for major re-release and have been playing to both Ray devotees and a new generation of filmgoers across the country.

Friday Sept. 11 • 8:00 pm

Saturday Sept. 12 • 7:30 pm & 9:45 pm

## PATHER PANCHALI

India, 1955, 115 min. Cast: Kanu Bannerjee, Subir Bannerjee

“Ray's first film ranks as one of the most celebrated film debuts. It had an incredible impact when it was released and went on to win many international prizes. Its reputation continues to grow. In 1992 a *Sight and Sound* critics poll (conducted every decade) voted it one of the top ten greatest films ever made. “A flowing poetically intense portrait of an impoverished Brahmin family living in rural Bengal, the film focuses on their son Apu as he apprehends the beauty and cruelty of the world around him—the poverty, hunger and shame of his family, the mysteries of nature. Of the many marvelous things in the film, most famous is the opium-addicted, 80-year-old stage actress Chunibala, who came out of retirement to play ‘Auntie,’ a vivid embodiment of ancient craftiness and vitality.” *Cinematheque Ontario*. “One of the ten greatest films in the history of world cinema... A serene heart-wrencher... [the] last masterpiece of neorealism” (J. Hoberman).

Saturday Sept. 19 • 7:30 & 9:30 pm

Thursday Sept. 24 • 8:00 pm

## APARAJITO (THE UNVANQUISHED)

India, 1957, 108 min. Cast: Pianki Sen Gupta, Smaran Ghosai

Winner of the Grand of the Grand Prize at the Venice Film Festival, the second film of the Apu Trilogy is regarded by many critics as even finer than *Pather Panchali*. The film follows Apu as his family leaves the medieval village of Pather Panchali and moves to the city of Benares. We see Apu's growth from a boy into a man and his immersion in the intellectual life at the University of Calcutta, where he inevitably grows apart from his mother. “Ray creates one of the most profound treatments of parent-child relationships on film” (*Cinemateque Ontario*). As his mother Karuna Banerji gives one of the most memorable performances in Indian cinema. “Aparajito reveals Ray's growing artistry in its delicate but emphatic observations, and its sophisticated treatment of a classic neorealist subject” (*Cinematheque Ontario*). “No other movie, from any other nation or in any language, has so keenly captured the inevitable alienation that comes from shuttling between a traditional home and college” (Michael Sragow, *Atlantic Monthly*).

Friday Oct. 2 • 8:00 pm

Saturday Oct. 3 • 7:30 pm & 9:30 pm

## THE WORLD OF APU (APU SANSAR)

India, 1959, 100 min. Cast: Soumitra Chatterji, Sarmila Tagore

“In the optimistic and moving conclusion to the *Apu Trilogy*, Apu finishes university at the age of 23 and to his own surprise becomes a husband at his cousin's wedding when the bridegroom is suddenly unable to marry, and the bride is forced by superstitious tradition to find a replacement on the spot. (The bride is played by the 14-year-old great-granddaughter of Rabindranath Tagore.)” (*Cinematheque Ontario*). The central part of the film is a lively romantic comedy that depicts the love that grows between Apu and his wife as married strangers. But the mood of the film poignantly shifts as tragedy befalls the young couple. “Surpasses *Pather Panchali* and *Aparajito* with its transcendent poignance” (Gene Moskowitz).



The Masterpieces of Satyajit Ray

The Masterpieces of Satyajit Ray

## CONGRATULATIONS NYFA FELLOWS!

Hallwalls congratulates all of this year's New York Foundation for the Art Fellows, but in particular the notably large number of Fellows in all disciplines who are or have been closely associated with Hallwalls, especially as members, staff, and Board. **Fred Bacher**—an award-winning performance artist and filmmaker for whom language has always been central—has had his writing for the page recognized with a Fellowship in the Fiction category. Long-time Hallwalls member (and Righteous Babe Records staffer) **Mary Begley** received a Fellowship for Painting, as did **Mark Dean Veca**, whose cartoony 3-D mural was the hit of our *Relay: Drawn to Readymade* show last spring. UB professor and former Hallwalls Board member **Marion Faller** is a 1998 Fellow in Photography. And three, count 'em, three past staff members received 1998 Fellowships in Video: **Barbara Lattanzi** (living in Buffalo, teaching at Alfred), **Andrew Deutsch** (living and teaching in Alfred), and **Kathy High** (now living in NYC). (It's good to know there is artistic life after arts administration!) Other 1998 NYFA Video, Playwriting, and Music Composition Fellows whose work has been presented at Hallwalls (in most cases more than once) include **Jean Carlomusto**, **Ayoka Chenzira**, **Jem Cohen**, **Shari Fritot**, **Art Jones**, **Lenora Champagne**, **Sharon Jane Smith** (of WOW Café), **Muhai Richard Abrams**, **Jane Ira Bloom**, **Glenn Branca**, **John Lindberg**, and **Myra Melford**. We heartily congratulate these successful 1998 applicants and urge all WNY sculptors; drawing, artist book, & printmakers; filmmakers; poets & non-fiction writers; and performance, multidisciplinary, computer, & craft artists to pick up 1999 applications at Hallwalls and submit them by the October 5, 1998 deadline. Good luck!

## FOUNDATION GRANT FUNDS NEW RECEPTION AREA & HEARING ASSISTANCE SYSTEMS

Hallwalls is very pleased to announce that **The Community Foundation for Greater Buffalo** (formerly The Buffalo Foundation) has awarded us a capital grant of \$10,000 for the design, fabrication, and installation of a new reception area in the gallery and the installation of wireless FM listening systems in both our cinema and Black 'n' Blue Theatre that will make our film, video, music, performance, and spoken-word presentations accessible to hearing-impaired audiences. This grant—the full amount we requested—ensured that we were able to meet the matching requirement for a grant in the same amount awarded earlier this year by the Capital Aid program of the **New York State Council on the Arts (NYSCA)**. The reception area (whose cabinetry and laminate countertops are being custom made right here in the neighborhood by Ken-Ton Fabricators), will incorporate all functions related to serving visitors and audiences, including box offices to accommodate simultaneous events, a service counter (with hot and cold running water) for refreshments, info racks and bulletin boards, storage, and lighting. The cabinetry was designed and will be installed on site by **David Grundy** of **The Home Planet**, another contractor from right here in the immediate neighborhood. The hearing assistance systems will be installed by **Joseph Barone** of **Keyboard Repair** in Rochester, with special thanks to **Don Van Auken**, who obtained bids for us, and Hallwalls Board member **Kathy Hassan** (a volunteer ASL interpreter), for hooking us up with Don. We are particularly grateful to **The Community Foundation for Greater Buffalo**, its Board, and its Executive Director, **Gail Johnstone**, not only for this latest grant to help us put the finishing touches on our facility at Tri-Main, but for our very first capital grant five years ago that paid for the materials for our gallery walls, transforming a vast former factory floor into the Hallwalls we know and love today. The ceremonial unveiling with a special public reception for donors and others involved in the project will be held at 7:30 P.M. sharp on Saturday evening, September 26, preceding **Mary Lum's** artist talk at 8:00 and the openings of *cloud-net/illapa* and *remnant/referent* in the gallery at 9:00.

## SPECIAL THANKS & ACKNOWLEDGEMENTS

Hallwalls was recently awarded a grant from **The Chase Manhattan Bank** in partial support of our 1998-99 Hallwalls Artists in Residence Project (HARP). This support comes from Chase's 1998 Competitive Grants Program in Arts & Culture.

In late May, a generous corporate gift to Hallwalls was made in honor of **Ani DiFranco** and **Andrew Gilchrist** by **Fleming Tamulevich & Associates, Inc.** (FTA), an artist representatives/entertainment consultants firm based in Ann Arbor, Michigan. Earlier in May, an equally unexpected and generous donation was made by the not-for-profit **Western New York Training Consortium** in memory of their long-time colleague and friend **Dan Kurdziel**, artist and Hallwalls member who died suddenly last year.

In June we were notified that a 1998-99 grant in the amount of \$30,000 was awarded and approved by the **National Endowment for the Arts (NEA)** in partial support of the second year of HARP. As you may recall, a 1997-98 grant recommended by two consecutive NEA panels in support of the first year of this ongoing project was ultimately rejected by the National Council, which left us with no federal funding for the first time in two decades. Thanks to grants from **The Andy Warhol Foundation for the Visual Arts**, **NYSCA**, **The Foundation for Contemporary Performance Arts**, and **The Fromm Music Foundation of Harvard University**, all but one of the residencies that would've received NEA support last year took place anyway, albeit in reduced scale. The first projects sharing funding from the 1998-99 NEA grant are *remnant/referent*, the installation by **Mary Lum & Beth Tauke** which opens September 26, and the residency by **Maria Elena Gonzalez**, scheduled to take place from mid-October through Thanksgiving, with an installation set to open on November 21. Also opening November 21 will be the installation by HARP artist-in-residence **Maria Magdalena Campos-Pons**, the last of the artists from the Warhol-funded first series of residencies. Although we still believe that all the artists we proposed for 1997-98 were equally deserving, we are grateful to the NEA, the Creation & Presentation staff, and the Multidisciplinary panel for this year's generous grant, as well as the agency's support for multi-state consortium grants to SPACES in Cleveland and DiverseWorks in Houston in which Hallwalls is a partnering organization.

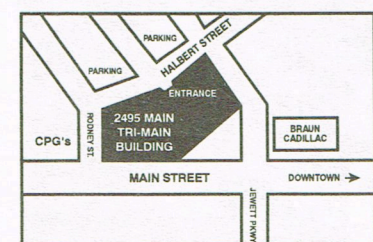
**Hallwalls Staff:** Chris Borkowski / Technical Director, Edmund Cardoni / Executive Director, Sara Kellner / Visual Arts Director, Anne Borden & Jody Lafond / YIR Project Coordinators, Polly Little / Administrative Director, Gail Mentlik / Media Staff Consultant, Margaret M. Smith / Director of Development, Publicity & Performance, Roger Trietley / ARE:WNY Coordinator, Gala Garrels / Development Associate

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**Assistants, Interns, & Volunteers:** Wilson Lamar, Tara Lisoy, Sarah Haykel, Carly Hill

To be put on the Hallwalls mailing list call (716) 835-7362. Would you like to receive our monthly calendar by e-mail? We have an e-mail notification list that keeps you advised about upcoming events, schedule changes, grant opportunities, calls for work, and general announcements. E-mail us at [hallwall@pcc.net](mailto:hallwall@pcc.net) to let us know.

The Main Gallery, The Black 'n' Blue Theatre and The Paul Sharits Cinema are available for rental for private & community functions. For more information and details call Margaret Smith at (716)835-7362.



**Directions:** Hallwalls is located in North Buffalo at 2495 Main Street, fourth floor, in the Tri-Main Center, between Rodney and Jewett. Entrance at rear of building on Halbert. Take Metro Rail to Amherst station and walk one block south, or take #8 Main Street Metro Bus to Jewett. Parking: Available on Halbert (lighted at night)

Major support for the 1997-98 season at Hallwalls is provided by The Andy Warhol Foundation for the Visual Arts, the Members of Hallwalls, the New York State Council on the Arts, the Cultural Incentive Funding Program, County of Erie, City of Buffalo, Arts Council in Buffalo & Erie County CIP Program, M & T Bank, Chase Manhattan Bank, The Mid-Atlantic Arts Foundation, The ArtsLink Partnership, and the National Endowment for the Arts.

Hallwalls 2495 Main Street, Suite 425 Buffalo, New York 14214 Phone (716) 835-7362 Fax: (716) 835-7364	Gallery Hours: Tuesday through Friday from 11 am to 6 pm., during events, and by appointment. Admission to the gallery is free.	Hallwalls Calendar Editors: Hallwalls Staff Design: Keller Graphics Printer: Buffalo Newspress Mail House: Niagara Frontier Vocational Rehab	State of the Arts  NYSCA
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Sunday, Sept. 27 • 2 pm

## just buffalo literary center presents A Reading by Cecilia Vicuña, Pablo Medina, & Jorge Guitart

\$6, \$5 students, \$4 members



**Cecilia Vicuña** is a Chilean poet, filmmaker, performance artist and sculptor who, working in the tradition of High Andes oral poetry, brings forth a poetic universe of ancient resonance and new forms. While expatriated by the 1973 Chilean military coup, she was active in opposition movements, and published her first book of poetry, which was the subject of a BBC documentary. Recipient of many honors, including the Human Rights Award from the Fund for Free Expression, **Vicuña** is the author of 7 books of poetry. Her poetry was recently the subject of a one-hour documentary in the *Poet Vision* series; a volume of critical essays on her work is forthcoming. In 1980 she moved to New York City, where she continues to live.

Poet and novelist **Pablo Medina's** *Pork Rind and Cuban Songs* was the first collection of poems written directly into English by a Cuban-born writer. His other works include the poetry collection *Archiving into the Afterlife*, a memoir (*Exiled Memories: A Cuban Childhood*), a novel (*The Marks of Birth*), a verse drama (*A Trumpet Sounds*), and a collaboration with Carolina Hospital on a collection of translations from Spanish of Cuban dissident Tania Diaz Castro. As poet-in-residence for the chamber music co-op, based in central New Jersey, Medina also explores the ways in which poetry and music meet, support, and enrich each other. He has received grants and fellowships from the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund. Medina is acting director of the writing program at Eugene Lang College of The New School.

Poet **Jorge Guitart** is a winner of the 1997 just buffalo WNY Writers in Residence competition. He is the author of *Film Blanc* and *Foreigner's Notebook*. His poetry has appeared in a variety of literary magazines, including *Carolina Quarterly*, *Kiosk*, *Chain*, *Tinfish*, and *First Intensity*, as well as the *Buffalo News*.

## Artists & Models 15: Legends, Lies & Myths...

was made possible by everyone listed here. We thank each and every one of you. You are the Best!

Jack Cullen, Steve Bryan, & Joe Smith, Multisorb Technologies, Inc.; Anne Curran & Ciminelli Development; Tony Billoni; Rich Wahl & Tina Chadury & 103.3 The Edge; David Gorski & Amy LaFond of The Metropolitan Restaurant; Chuck Brunelle; Chad & Mark from Audio Arts; Pat Elwood & Peter John from Certo Bros.; Doug Beach; Kurt Weber from Boston Beer Company; Bill Mack from Frontier Liquor; Mickey Gross from Dolci; Niagara Frontier Vocational Rehab; Don Keller of Keller Graphics; Rich Petit, John Hardiman from Petit Printing; Nancy Abramo from Media Partners; Jamie Moses, Deborah Ellis, Elizabeth Licata, Nancy Parisi, & Alison Mehr from Artvoice; Richard Huntington from the Buffalo News; Kevin Hosey & Nightlife; Eric Gay News; ALT; Tom Dooney & Outcome; Kingsnake Lounge; Virgil Tobacconists; Kathy Hassan; Richard Wicka; Debbie Hill; Patricia Carter; John Ryan; Melanie Wilemski; Wilson Lamar; Greg Piotroski; Celeste Lawson, Executive Director, Arts Council in Buffalo & Erie County; Debbie Sims & WBFO; Communique; Mike's Ice; Marty & Govindan at New World Record; Jamie at SPoT Coffee; everyone at Talking Leaves Books; Buffalo Audio Visual; AIM Corrugated; Precision Molding & Millwork; VFW Post 18; John DiSciullo & Off Beat Cinema; Robbie Butler, Mike Drisgula, & Squeaky Wheel/Bufalo Media Resources; Reed & Cowpök; Nancy Davis at Don Apparel; The City of Buffalo; Linda & A Party Extravaganza; Visniak; Linda & Douglas Anderson; Barry Ballister; Derek Bateman; Dianne Bennett; Lenore Bethel; Kathy Blum; Jim Busch; Judie Champlin; Donna Cioppa; Cyd Cox; MaryAnne Coyle; Anthony Croce; Laura Dalfonso; Joe Dimini; Gerry Evans; Adva Epstein; Stacy Farrar, Jackie Felix; Alan Feller, Lucinda Finley; Eric Gansworth; Ellen Gotthelf; Jonathan Grassi; William Graebner; Nancy & Russ Gullo; Carol Harrington; Dana Hatchett; Julie Hatchett; Sarah Haykel; Jeff Heller; Rachel Herman Gross; Donna Iovero; Cheryl Jackson; Billy Jobling; Melissa Kellner; Brian Kindzierski; Meg Knowles; Richard Clark; Jim McLeod; Larry Cook; Tony Grajeda; Scott Propeack; Phyllis Reusch; John Ryan; Marc Retalaff; Vicki Williams; Diane Korn; Jaime Kosich; Jody Lafond; David Lanfer; Catherine Linder; Kenn Morgan; Nick Paterno; Edward & Chris Pierce; Sharon & George Pierce; Wendy Pierce; Christina Pu; Hilda Ramos; Sue Reuss; Sarah Reifsteck; John Ryan; Kathy Sherin; Susan Smith; Judy Swister; Tony Trincherà; Patricia Wnek; Robin Wiktorski; Terri Lee & Vicki Williams; Chris Jefferson; Marsha Foster; Lynn Wilson; Anne Murphy; Sarah Haykel; Cyd Cox; Bruce Adams; Renée Adams; David Butler; Holly Cappello; Serge M. Domkowski; Elizabeth Eisenhauer; Julia Dzwonkowski; Bill Howe; Jennifer Keller; Conn Keogh; Kyle Knobel; Martin McGee; Kristi Meal; Anna Kaarina Nenonen; Donna Bonner; Bud Redding; Sarah Rahner; Leah Rico; Terence Fregoe; Greg Sierlace; Marcos Udagawa; Jennifer Udagawa; Julie C. Watson; Michael J. Baumann; Penka Skachkova; Wanda Jones; Jason Gazda; Rebecca Salvado; Jen Greenwood; Janelle James; Sam "the art department" Sturniolo; Jody Lafond; Polly Little; Mark Lavatelli; Anna Lavatelli; Timothy Sexton; Geraldine Duskin; James Thrasher; Mark Hitchcock; Al Conrad; Susan Craig-Redding; Kerry Komniarek; Rodney Bailey; Pete Cicero; Jackie Gannon; Mike Ruggerio; Eric Herbert; Norm Sinski; Frank Smithere; Ben O'Brian; Amy Lee; Robin Smith; Marc Moscato; Greg Mikosz; Ron Leisten; Pam Swartz; Jim Lesinski; Gwen Kierz; Paula Wachowiak; Jim Elmore; Valia Vulcheva; Diana Kanazireva; Chris Schorb; Seth; Don McGreevy; Mark Kennedy; Mark Eisenhart; Clint Burke; Leja Jensen; Craig Steinburger; Mark Klesen; Renee; Jason Isla; B. Jones; Bill Logan; Alisha Logan; Rozz Demco; Emil Latimer Landong; Mike Ambrose; Elizabeth Jones; Jamie Kubala.

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### RESTAURANT DONORS:

Ambrosia, Tim's Rendezvous, Maryelizabeth's: Gourmet Baker to the Southern Tier, Danny Ocean's, Katrina's, The Metropolitan, Le Métro Café, Vito's, Pizza Plant, Just Pasta, and Dolci.

We wish to congratulate Richard Huntington and Wendy Attea on the successful rescue and adoption of the famous Artists & Models Legends, Lies & Myths stray dog...BETTY. We are truly sorry about the unusually large litter, although, you did acquire her at ARTISTS & MODELS! Congratulations and Good Luck!

## SEPTEMBER CALENDAR AT A GLANCE

<b>Sat. 5 • Robert Creeley Presents an Evening of Jazz</b>	<b>8pm</b>
<b>Wed. 9 • Fat Boy Chronicles</b>	<b>8pm</b>
<b>Fri. 11 • Pather Panchali</b>	<b>8pm</b>
<b>Sat. 12 • Pather Panchali</b>	<b>7:30 &amp; 9:45pm</b>
<b>Fri. 18 • Video Tapes by Andrew Deutsch</b>	<b>8pm</b>
<b>Sat. 19 • Aparajito</b>	<b>7:30 &amp; 9:30pm</b>
<b>Fridays &amp; Saturdays 18, 19, 25, 26 &amp; Oct. 2 &amp; 3</b>	
<b>HAG Theatre Presents: Gertrude Stein and A Companion</b>	<b>8pm</b>
<b>Thurs. 24 • Aparajito</b>	<b>8pm</b>
<b>Fri. 25 • Films by Jennifer Reeves</b>	<b>8pm</b>
<b>Sat. 26 • Mary Lum / Beth Tauke Artists Talk</b>	<b>8pm</b>
<b>Sat. 26 • Cecilia Vicuña Opening Reception</b>	<b>9pm</b>
<b>Sat. 26 • Mary Lum / Beth Tauke Opening Reception</b>	<b>9pm</b>
<b>Sun. 27 • Cecilia Vicuña, Pablo Medina, &amp; Jorge Guitart</b>	<b>2pm</b>

## OCTOBER UPCOMING

<b>Thurs. 1 • Youth Video Art</b>	<b>7pm</b>
<b>Fri. 2 • The World of Apu</b>	<b>8pm</b>
<b>Sat. 3 • The World of Apu</b>	<b>7:30 &amp; 9:30pm</b>
Oh Yeah...Ways In Being Gay 1998...presenting Peggy Shaw, David Sedaris, Tony Kushner and more... Ways In Being Gay 1998 needs your support. Call Margaret Smith at 835-7362 to ask how you can help.	
<b>Every Sat. • Artwaves</b>	<b>9pm</b>