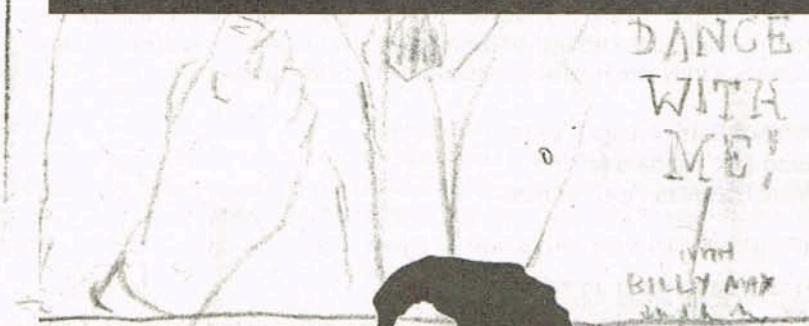


HALLWALLS

contemporary arts center
visual arts/jazz/film/new music/performances/video/writing



CHARLES GOLDMAN
30 REVOLUTIONS PER MINUTE
SEPTEMBER 16 - OCTOBER 27 2000



September 2000 Calendar

HALLWALLS BOARD LAUNCHES ENDOWMENT CAMPAIGN; WARHOL FOUNDATION MAKES MAJOR CONTRIBUTION

This month, Hallwalls launches its formal campaign to solicit further additional contributions to its endowment, named the **Chuck Brunelle Hallwalls 25th Anniversary Fund**. The fund was established in the Fall of 1999 with a substantial bequest from Hallwalls Board member **Chuck Brunelle**, who died on January 23 of that year at the age of just 45. Although most major arts institutions—museums in particular—have long-established endowments, a portion of whose annual income provides them to varying degrees with an assured source of operating income, very few artist-run alternative spaces of Hallwalls' size and type anywhere in the country have any endowment at all. This all but unique opportunity for Hallwalls to establish an endowment was made possible only by Chuck's caring, thoughtfulness, and generosity, which will live on in this endowment as well as in the hearts of his family, his friends (including his fellow Hallwalls' Board members and our staff), and all the countless others whose lives he touched.

It was Chuck's wish and it is our goal to build on (as well as invest) his establishing bequest of \$75,000 to accumulate a principal that—while continuing to grow—will produce a meaningful level of annual income in perpetuity, income that will help support Hallwalls' mission through its programs and operations, as Chuck intended. The five-year goal for total principal established by our Board of Directors is \$250,000, to be attained by a combination of investment, reinvestment of all earnings (i.e., no drawing down of income) for the initial five-year period, and—most importantly—the raising of additional one-time major gifts or multi-year pledges from Hallwalls' friends and supporters.

We are thrilled to announce that this month a major contribution to the **Chuck Brunelle Hallwalls 25th Anniversary Fund** has been made that helps get us substantially closer to our five-year goal. The **Andy Warhol Foundation for the Visual Arts**, as part of its new initiative to help visual artists' spaces build their organizational capacity, has designated \$60,000 as an outright contribution to our endowment. With other gifts we have received in the past year, along with earnings accrued in 1999 and 2000, this new contribution of the **Warhol Foundation** will increase our endowment principal to over \$147,000 by the end of this month, a near doubling of Chuck's initial bequest in just the first year of our self-imposed five-year time-line.

Now we need you, the friends and supporters of Hallwalls' mission and programs, our members, donors, artists, and audiences. In order to meet our goal, we have four more years to raise another \$103,000. If we meet our goal before August 31, 2004, all the better, because then we can start to draw income (under 5% per year) to support Hallwalls' annual needs that much sooner. So in addition to your membership or annual gift this year, we are soliciting separate one-time contributions (or pledges that may be paid in annual installments over the next four years) specifically earmarked for the endowment. Spontaneous donations will be gratefully accepted, and we'll be sending out a letter in the near future. This is a special gift that will continue to help Hallwalls over its next 25 years and beyond, and we hope you can participate in the same spirit that inspired **Chuck Brunelle** to initiate this process, and which the **Warhol Foundation** has deemed worthy of such a major investment of its own funds.

WARHOL INITIATIVE TO SUPPORT HALLWALLS TECHNOLOGY PLAN

As announced in the Spring, Hallwalls is one of just eight organizations nationally selected to participate in the first year of the three-year **Warhol Initiative of The Andy Warhol Foundation for the Visual Arts**. (Other peer organizations across the country identified by the Foundation will be invited to apply and selected to participate in 2001 and 2002.) Working individually with a consulting firm engaged by the Foundation, participating organizations conducted "facilitated self-assessments" to determine the best use for Warhol Initiative funds in respect to their own needs and circumstances as well as the objectives of the Initiative. Other organizations used their grants for capital purposes (building funds) or to establish "working capital" cash reserves. Hallwalls was unique among the eight participating organizations in having recently established an endowment (or having one at all), and the Foundation designated the major part of Hallwalls' grant to augmenting its principal to enhance future returns. As proposed by Hallwalls and directed by the Foundation, the remainder of funds (\$50,000) was dedicated to a donor-restricted Technology Fund for immediate and future purchases of digital video and other digital arts equipment and software, to enhance our capacity for supporting artists' residencies, video productions, gallery installations, and the creation and dissemination of web-based, multimedia projects.

HALLWALLS RECEIVES NYFA ARTS & TECHNOLOGY PLANNING GRANT

Hallwalls is one of only 11 organizations across the state to be awarded a 2000-2001 Arts & Technology Planning Grant from the **New York Foundation for the Arts (NYFA)**. (Out of those 11, the only two Buffalo awardees are from this same address, since our upstairs neighbor **Buffalo Arts Studio** also received a grant in this round!) Hallwalls will use grant funds in the amount of \$13,000 to plan major enhancements in our media arts, Internet, music recording, and database technology, much of which can then be implemented with technology acquisitions made possible by **Warhol Initiative** funds.

OTHER NEW FOUNDATION & CORPORATE SUPPORT

Hallwalls is also pleased to announce a grant of \$6,150 from the **Community Foundation for Greater Buffalo** to support the design and printing of a new Hallwalls brochure and to conduct a survey of current and potential members and audiences in order to assess and enhance our programs and services. Hallwalls also recently received a grant of \$2,500 in general operating support (the hardest support to come by) from **The Chase Manhattan Bank**, part of its Competitive Grants program in Arts and Culture for 2000. Hallwalls is also pleased to have received a grant of \$2,000 from the **Arts Council in Buffalo & Erie County**, part of its new **Cultural Advancement Stabilization & Technology (CAST)** grant program. Hallwalls' **CAST** grant will help support the Spring 2001 artist's residency of jazz saxophonist and composer **Odean Pope** (postponed from Spring 2000), which is also made possible in part by a grant of \$2,500 contributed this year by **M & T Bank**. We thank all of these generous funders, their trustees and peer panelists for their critical support of our projects and programs.

HALLWALLS PARTICIPATES IN NATIONAL MENTORSHIP PROGRAM

Hallwalls is one of six arts organizations nationally selected to participate in a pilot project called the **National Arts Administration Mentorship Program (NAAMP)**. This program places talented young aspiring arts administrators in paid, six-month mentorships with organizations where they can gain hands-on experience in all aspects of arts administration from the curatorial to the managerial. Eighty percent of salary costs for participating individuals is being paid for by a grant from NAAMP. **Kara Olidge**, who already has a great deal of professional experience with arts organizations in the south, most recently as Education Coordinator for the **Tulane Shakespeare Festival**, will be moving to Buffalo from New Orleans for her six-month mentorship at Hallwalls. We are extremely pleased to be welcoming Kara to Buffalo and to have her working with us at Hallwalls for the next six months.



Ximena Cuevas

BOARD OF DIRECTORS

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8th ANNUAL CONSUMING PASSIONS

Saturday, October 21 • 7-9:30 P.M. at Hallwalls

Mark your calendars for our fall fundraiser **CONSUMING PASSIONS**. Help celebrate an evening of art, delectable wines and sumptuous hors d'oeuvres & delicious deserts donated by some of the best restaurants in Buffalo along with wines from Finger Lakes wineries and local wine distributors. Accompanying the wine samples and hors d'oeuvres will be live music, great conversation and exhibitions by **Micah Lexier** and **Charles Goldman**. This is our most popular fundraiser of the year held at Hallwalls itself and a guaranteed good time for all. Tickets may be purchased over the phone at 835-7362. Advance tickets are \$25; tickets at the door are \$30.

Become a member of Hallwalls!

Membership to Hallwalls gives you the lowest ticket prices for all events, opportunities to meet artists, invitations to gallery openings, and advance notice of special events. Your membership represents an investment in Buffalo's cultural well being by realizing the work of many artists, and is a vote for artistic freedom.

- \$30 **Basic-Individual**
- \$20 **Artist/Student/Senior**
- \$50 **Household**—All benefits for you and your mate, immediate family, or household, plus one of our new reusable frosty plastic shopping bags, a specially-commissioned, limited-edition multiple artwork by **Nancy Dwyer**.
- \$100 **Friend**—All above benefits plus 2 free passes to Hallwalls events.
- \$150 **Supporting**—All above benefits but 2 frosty bags, plus a copy of *Consider the Alternatives: 20 Years of Contemporary Art at Hallwalls* [1996, 276 pages]
- \$200 **25th-Anniversary Sponsor**—All above benefits but 4 free passes and special acknowledgement in the 1999-2000 Annual Report.

Name _____

Street _____

Phone _____ Fax _____ E-Mail _____

Visa/Master Card/Amex/Discover Card No. _____

Exp. _____ Signature _____

Make checks payable to: Hallwalls, 2495 Main Street, Buffalo, New York 14214

Hallwalls gratefully acknowledges your generous support. Your tax deductible contribution keeps contemporary alternative art visible for everyone.

VIDEO

Saturday September 30 • 8:00 P.M.

Ximena Cuevas, in-person

Presented by Hallwalls, El Museo, Squeaky Wheel, UB Media Study Program, & the Central New York Programmers' Group (CNYPG)

"Mexican video artist Ximena Cuevas is the fairy godmother of a new melodrama as explosive as that of the classic Mexican cinema but boldly defying taboo subjects with the lightness and a self-conscious sense of humor. She examines life's intimate quotidian pleasures and sorrows with a passion that distinguishes her from all of her contemporaries both inside and outside her native Mexico. With a unique, child-like sense of curiosity and wonder, she invests magic in familiar subjects that surround her. Her hyper-layered, exquisitely scored, and intensely personal videos are ferociously surprising and imaginative."

-Sergio De La Mora *Senses of Cinema*,
Online Journal January 2000

Cuevas' cinema education began at age thirteen when she began viewing an average of four films a day for two years straight, while cutting classes from junior high school in Paris. During this period she also perfected the technique of hiding in bathrooms during the interlude between film screenings. At sixteen, she had her first hands-on contact with film, repairing old movies in the Cineteca Nacional in Mexico City. At eighteen, she worked as art assistant on *Missing* by Costa Gavras and studied film at both the New School for Social Research and Columbia University in New York City.

Between 1980 and 1990 she worked on more than 20 feature films and held such diverse jobs as script supervisor, assistant director, art director, and stand-in.

In 1991 she bought a video 8 home movie camera and retired from film. She states, "When I was a child, my favorite game was to climb over fences, to hide under tables, and to listen to the everyday conversations of strangers. From that invisible perspective, I would reconstruct the lives of those people. The video camera continues to exert over me that fascination with secrets, and I wouldn't change the private act of video for the big apparatus of film."

Ximena Cuevas' work has shown in festivals such as The New York Film Festival, Sundance, Berlin, and Montreal, and museums, including MoMA in New York and the Guggenheim in Bilbao. Among the many grants she has received are those from the FONCA (Mexican National Endowment for Culture and the Arts), the Rockefeller Foundation, and the MacArthur Foundation.

VISUAL ART

In the Main Gallery

September 16 - October 27

Increment of One, 2

A Solo Exhibition by

Micah Lexier

Opening Reception: Saturday, September 16 • 9 - 11 P.M.

Performance in cinema • 10 P.M.

Canadian-born artist Micah Lexier will present a selection of works from the past five years consisting of two related series: the *Life Expectancy* series and the newer *Age in Years* series. Lexier's work examines the quantification of human experience in temporal terms, incorporating a range of media including pencil, perforated lines, and geometric wooden objects. Through indexical units of measure such as years, Lexier's work questions the notion of measurement itself.

Micah Lexier is living in New York City, and has exhibited extensively throughout North America. The exhibition is made possible with a major grant from the Andy Warhol Foundation for the Visual Arts.



In the Project Rooms

September 16 - October 27

33 Revolutions Per Minute

An installation by

Charles Goldman

NY artist Charles Goldman created a new installation at Hallwalls during his Hallwalls Artist in Residence Project (HARP) residency, June 3 - 28, 2000. For his installation entitled *33 Revolutions Per Minute*, Goldman videotaped himself working in the space and produced hundreds of drawings of album covers from his own collection. His intent is to explore various notions of time as determined by a mild obsession with popular music. In today's world, music functions as the soundtrack to our lives. Songs often become stand-ins for real, lived experience. The same song could be playing while we are falling in love or while we are staring at the ceiling. But invariably, the real life situation plays out differently than the recorded one. Goldman is interested in how growing up with popular music has warped the expectations we have of our emotions, our lives, and of time in general.

Recent solo exhibitions include *Scrapwood* at De Chiara/Stewart, and a 4 x 8 x 8 at Corbett C.E. in New York. Group exhibitions include *From the Soil to Rain in NY, Making Change* at The Jewish Museum in San Francisco, and *Almost at The Living Room* in Los Angeles. HARP is made possible with major grants from The Andy Warhol Foundation for the Visual Arts and the National Endowment for the Arts (NEA).

MUSIC

Friday September 8 • 10:00 P.M.

Hallwalls & Jimmy T present

Matt Darriau's Paradox Trio

Nietzsche's 248 Allen St., Buffalo

Paradox Trio 10:00 P.M.

The Slip 12:00 A.M.

\$10 general, \$8 Hallwalls members, students and seniors

Matt Darriau (clarinet, flutes, alto/soprano saxes, Bulgarian bagpipe)
Selido Salifoski (drumbeats, percussion)
Brad Shepik (guitar, saz, Portuguese guitar)
Kurtis Cappadonna (five-string electric cello)

Matt Darriau's Paradox Trio is a New York-based quartet (hence the paradox) that has distilled downtown jazz esthetics into a mix of Klezmer, Balkan, and Eastern European music traditions. The open-minded and versatile Darriau is one of New York City's most eclectic musical visionaries. *Jazziz* magazine recently named him as one of the most influential jazz musicians of the last fifteen years. He is active as a composer and musician in the Klezmatics, the Celtic band *Whirligig*, the big band *Orange Then Blue*, and the early Ellingtonian swing band *Ballin' the Jack*. Darriau's Paradox Trio will feature Macedonian-born percussionist and dumbek virtuoso Selido Salifoski, who has performed extensively with some of the greatest Eastern European artists, including Bulgarian clarinetist Ivo Papazov and saxophonist Yuri Yunakov. Guitarist Brad Shepik appeared at Hallwalls last February in an incredible performance by Shepik's own cross-cultural ensemble, *The Commuters*. The fourth member of the group, Kurtis Cappadonna, anchors the ensemble with his unique extended cello/bass technique on five-string electric cello. This will be the first concert of a truly inspiring season of music at Hallwalls.

The Slip is a diligent and accomplished trio which is "...as much steeped in the improvisational freedom of jazz as it is in deep-grooved rhythms and the melodic catch of pop, all while maintaining a greater unified composition." This group exhibits a truly rare level of communication and interplay.

Andrew Barr - drums & voice
Brad Barr - guitars & voice
Marc Friedman - electric bass

Friday September 29 • 8:00 P.M.

Quagmire

Hallwalls Black 'n' Blue Theatre

\$15 general, \$12 Hallwalls members, students, & seniors

Jin Hi Kim (Komungo)
Oliver Lake (alto/soprano saxophones, flute)
William Parker (contrabass)

Jin Hi Kim is highly respected both as a komungo (Korean fourth century fretted board) virtuoso and for her distinctive trans-Pacific compositional approach. Over the last twenty years Kim has built upon the music philosophy of "Living Tones," a concept rooted in traditional Korean court music, which uses heterophony, ornamentation, irregular phrasings, and microtonal shadings. "My compositions begin with the assumption that each tone is alive, embodying its own individual shape, sound, texture, vibrato, glissando, expressive nuances, and dynamics. The precise timbral persona of each tone is treated as its own philosophical mandate, with reverence for the "life" of the tone, and respect for the color and nuance granted each articulation." It is in this transitory moment of each individual sound that music exists. Kim has joined forces with two of the most brilliant improvisers living today to accompany her in the exploration of these concepts. Saxophonist Oliver Lake and bassist William Parker. Lake, one of the founding members of the World Saxophone Quartet, possesses a fiercely unpredictable and awe-inspiring musical creativity, a true descendant of such musical luminaries as Eric Dolphy and saxophonist Roland Kirk. William Parker has been described by the Village Voice as "the most consistently brilliant free jazz bassists of all time." He has worked with countless musicians including Cecil Taylor, Ed Blackwell, Don Cherry, Milford Graves, Billy Higgins, Muhal Richard Abrams, Roscoe Mitchell, Charles Gayle, David S. Ware, the list goes on and on. This promises to be a truly monumental meeting of musical minds. Do whatever it takes to witness this rare performance.

Friday October 6 • 8:00 P.M.

The Fonda/Stevens Group

Michael Jeffery Stevens (piano)
Joe Fonda (contrabass)
Harvey Sorgen (drums)
Paul Smoker (trumpet)

(Watch for more details in our October calendar.)

PERFORMANCE

Friday September 8 • 8:00 P.M.

HAG Theatre & HARP

present

It's a Small House and We Lived In It Always

A collaboration of Split Britches and The Clod Ensemble

Performed by

Peggy Shaw & Lois Weaver

Directed by Suzy Wilson

Music by Paul Clark

Costumes by Sarah Blenkinsop

\$18, \$15 members

For reservations call 879-0935

Two explorers lay claim to the same territory. They have known each other for a long time. They occupy a house the size of a small stage, a house that has been divided and subdivided by time and bad habits. They sit on the porch, watch the horizon, and wait for the weather to change. Their only hope is an audience.

It's a Small House and We Lived In It Always was devised between March 1999 and March 2000 by Suzy Wilson, Lois Weaver, Peggy Shaw, and Paul Clark. It was commissioned by the South Bank Centre, London, and was performed first in 1999 as part of the British Festival of Visual Theatre and again at Performance Studies International in Tucson, Arizona. The production was made possible by the support of Queen Mary and Westfield College, English National Opera Studio, and the Royal National Theatre.

Since 1981 Split Britches Company (founded by Weaver, Shaw, and Deb Margolin) has written and performed in trio, in duet, and solo as well as collaborated and performed with other artists. Split Britches Company has created five pieces in trio (*Split Britches, Beady and the Beast, Upwardly Mobile Home, Little Women, and Lesbians Who Kill*), collaborated with other artists and companies (*Holly Hughes in Dress Suit to Hire, Bloolips in Bella Reprieve, and Gay Sweatshop in Lust and Comfort*), and completed several solo works including *Shaw's You're Just Like My Father and Menopausal Gentleman* (which she performed at Hallwalls in the 1998 *Ways In Being Gay* festival), and *Weaver's Faith and Dancing*. The company has received numerous awards including three *Village Voice "Olive" awards*. Their collections of scripts, *Split Britches: Feminist Performance/Lesbian Practice*, edited by Sue Ellen Case, won the 1997 Lambda Literary Award for Drama.

The Clod Ensemble was set up in 1994 by Suzy Wilson and Paul Clark to create visual theatre set entirely to music. They have now staged five productions that have been performed in theatres across England and the Czech Republic, including *The Metamorphoses* (after Ovid), *The Overcoat* (after Gogol), *Lady Grey*, and *The Silver Swan*. The Clod Ensemble also stages concerts of contemporary music, most recently Schoenberg's *Pierrot Lunaire*, and has an extensive education and community program whose clients include Trinity College of Music, Dartington College of Arts, Guys Hospital, London University, and the Royal Festival Hall.

September 1-15

HAG/HARP Collaborative Residency
with Peggy Shaw & Lois Weaver

Under the auspices of the Hallwalls Artists in Residence Project (HARP), funded in part by a grant from the National Endowment for the Arts (NEA), Split Britches and HAG Theatre will explore the representation of the feminine on stage by looking at the phenomenon of the showgirl through history and up to modern times. Company members will be researching examples of these representations in the Paris music hall of the 1920s, American burlesque of the '30s and '40s, the strippers of the '50s and '60s, and the contemporary Las Vegas showgirl. Some examples include *Mistinguett*, Mata Hari, Maud Allan, Colette, Gypsy Rose Lee, Georgia Southern, Betty Page, and Dixie, the renowned owner and operator of *Exotic World*, a museum of strippling. The residency will also investigate how the representation of femininity is challenged and transformed over time, how it interacts with the "masculine," and will look at how this functions both on and off stage. In this two-week collaborative residency, the internationally acclaimed Split Britches and Buffalo's own HAG Theatre will work together to research types of "entertainment personalities and/or couples." Each participant will locate and research a character, recreate aspects of that character's "acts," and then create a performance in response to those acts. This performance will eventually be developed into solo and ensemble formats for presentation by HAG Theatre.

Also coming this Fall to Hallwalls' Black 'n' Blue Theatre, in conjunction with *Ways In Being Gay 2000*:

Thursday-Sunday October 5-8

Holly Hughes in

Preaching to the Perverted

Hallwalls favorite Holly Hughes presents four performances of her latest solo show, inspired by her almost decade-long fight for artistic freedom as one of the notorious "NEA Four," a struggle that took all the way to the U.S. Supreme Court. (Watch for more details in our October calendar.)

November 3, 4, & 5; 10, 11, & 12

Alexis De Veaux & Renée Armstrong in

Evidence of Letters

Co-sponsored by HAG Theatre, SHADES, UB Department of Women's Studies, & UB Institute for Research on Women and Gender. For reservations call 879-0935.

Originally presented as a staged reading to a sold-out house during *Ways In Being Gay 1998*, its development supported in part by a Theater Commission grant from the Individual Artists program of the New York State Council on the Arts (NYSCA) and a SOS grant from the Arts Council in Buffalo & Erie County, *Evidence of Letters* returns as a fully realized production created and performed by artists Alexis De Veaux and Renée Armstrong. It is based on the real life letter correspondence between two black women who lived in Hartford, Connecticut in the nineteenth century, and follow their relationship as it is affected by the slavery question, the Abolitionist Movement, and the Civil War. Combining historical and contemporary perspectives, it moves back and forth between the 19th and 20th centuries as it explores the homo-erotic aspect of black women's friendships. Both De Veaux and Armstrong have more than twenty years each of artistic experience. They also have a shared commitment to creative exploration that brings black women's lives to the stage. (Watch for more details in our November calendar.)

Visual Art Committee Meeting

Hallwalls' Visual Art Committee is a group of artists from the Buffalo area who have expressed a strong interest in Hallwalls' exhibitions program. Those on the committee participate by volunteering their time, ideas, and energy towards maintaining the high standards of the program and assuring that the artists of this area have a voice. Any artist can join the VAC merely by stating their interest and attending the six to eight yearly meetings. If you are interested in becoming a member of the VAC, and have questions, contact Kara Odile at Hallwalls, or just come to our next scheduled meeting.

Wednesday September 20 • 6:00 P.M.

Open Slide Forum

Join us for our first slide forum of the season! Hallwalls' new Visual Art Committee members Leah Rico and Michael Baumann have invited four young and emerging artists to present slides of their work. Craig Reynolds, editor of *Bast! Magazine*, performance curator of Big Orbit Gallery, and organizer of *Murder the Word* (a multi-media celebration) will present his visual and sound text installations, as well as other new work. Joy Patterson-Wurthman manipulates the connotations of fashion and clothing in her pieces of wearable art. She will present new and past work, including pieces from *No Fills*, the event she created as a forum for young designers. Local video artist Kara Odile will show samples of her new work. Julian Montague will present old and new work from his ongoing investigation and documentation of stray shopping carts. Artists interested in participating in future Open Slide Forums should contact Kara Odile at 835-7362.

Wednesday September 20 • 7:30 P.M.

Open Slide Forum

Join us for our first slide forum of the season! Hallwalls' new Visual Art



www.hallwalls.org

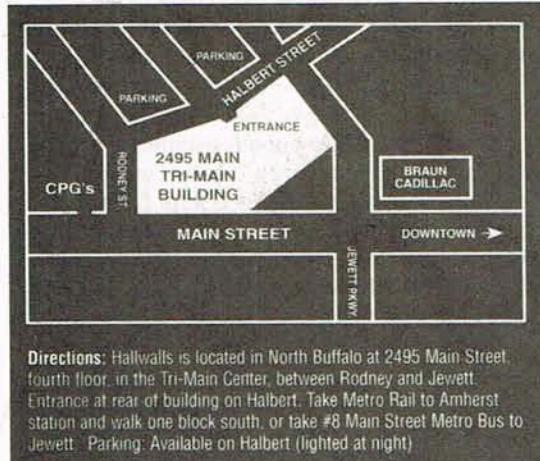
HALLWALLS

contemporary arts center
2495 Main St. Suite 425 Buffalo NY 14214

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www.hallwalls.org



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)

The Andy Warhol Foundation for the Visual Arts

Major support for Hallwalls 2000-2001 season has been provided by the New York State Council on the Arts (NYSCA), a public agency, The Andy Warhol Foundation for the Visual Arts, Erie County Cultural Funding, the National Endowment for the Arts (NEA), a federal agency, City of Buffalo Cultural Funding, the New York Foundation for the Arts (NYFA), the National Arts Administration Mentorship Program (NAAMP), Community Foundation for Greater Buffalo, M & T Bank, Chase Manhattan Bank, the Arts Council in Buffalo & Erie County, the members of Hallwalls, and generous donations from individuals and local businesses.

Hallwalls

2495 Main St., Suite 425
Buffalo, New York 14214
Phone: (716) 835-7362
Fax: (716) 835-7364

Gallery Hours:

Tuesday through Friday
from 11 A.M. to 6 P.M., during
events and by appointment.
Admission to the gallery is free



CALENDAR AT A GLANCE

| SEPTEMBER | | OCTOBER | | NOVEMBER | |
|-----------|----|-----------------|-------|-------------|--|
| Friday | 8 | PERFORMANCE | Music | PERFORMANCE | It's a Small House and We Lived In It Always |
| | | | | | Peggy Shaw & Lois Weaver.....8:00 P.M. |
| | | | | | Matt Darriau's Paradox Quartet.....10:00 P.M. |
| | | | | | The Slip.....12:00 A.M. |
| | | | | | @ Nietzsche's |
| Saturday | 16 | GALLERY OPENING | | | Increment of One, 2 by Micah Lexier |
| | | | | | 33 Revolutions Per Minute by Charles Goldman |
| Wednesday | 20 | | | | Visual Arts Committee Meeting.....6:00 P.M. |
| | | | | | Open Slide Forum.....7:30 P.M. |
| Friday | 29 | MUSIC | | | Quagmire.....8:00 P.M. |
| | | | | | Hallwalls Black 'n' Blue Theatre |
| Saturday | 30 | VIDEO | | | Ximena Cuevas, In Person.....8:00 P.M. |
| | | | | | |
| Friday | 6 | MUSIC | | | The Fonda/Stevens Group.....8:00 P.M. |
| Thursday | 5 | PERFORMANCE | | | Preaching to the Perverted by Holly Hughes.....8:00 P.M. |
| Friday | 6 | | | | October 5, 6, 7.....2:00 P.M. |
| Saturday | 7 | | | | October 8.....2:00 P.M. |
| Sunday | 8 | | | | |
| | | | | | |
| Friday | 3 | PERFORMANCE | | | Evidence of Letters.....November 3, 4, & 5; 10, 11, & 12 |