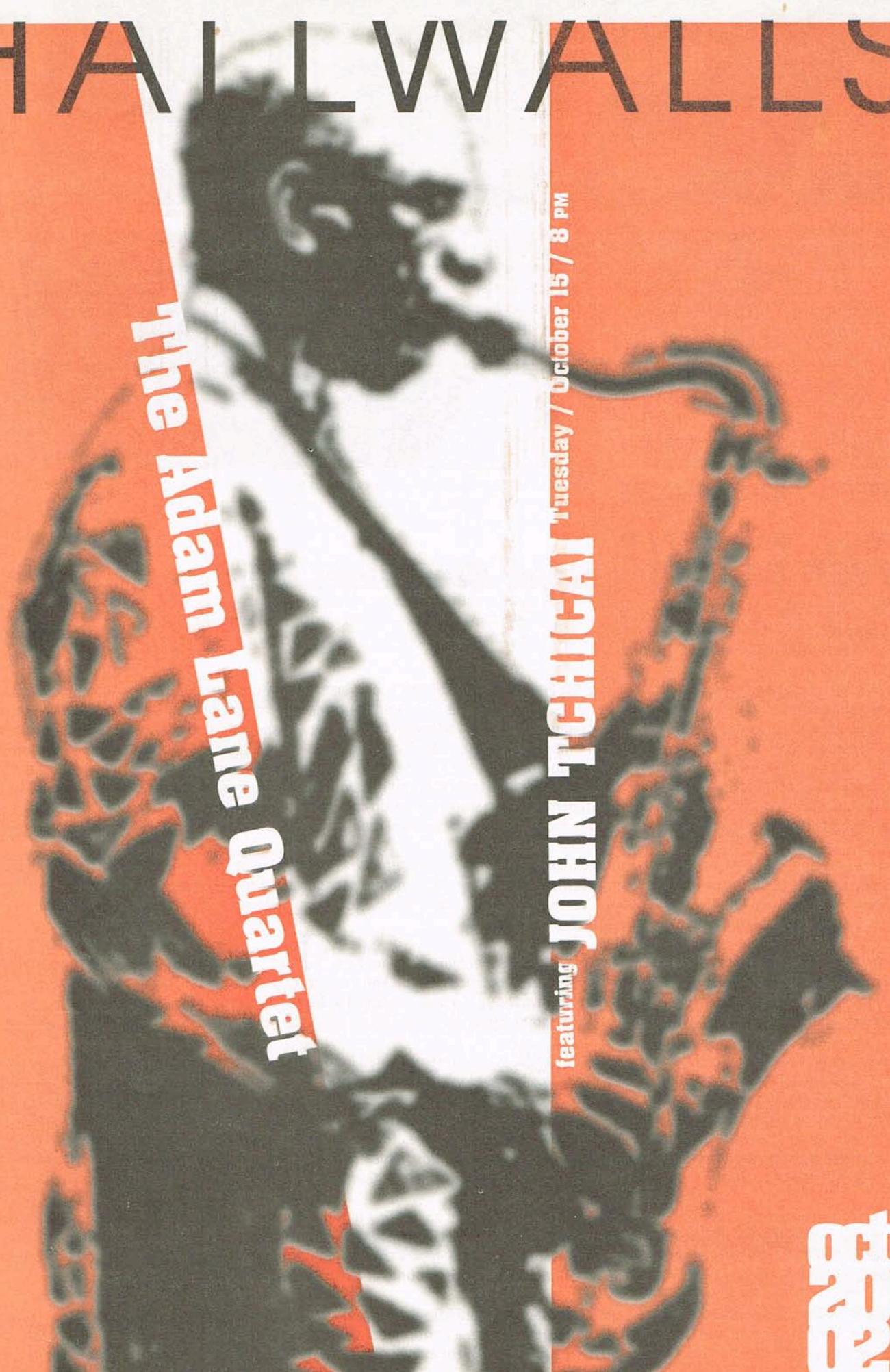


# HALLWALLS



The Adam Lane Quartet

featuring JOHN TCHICAI Tuesday / October 15 / 8 PM

808

# FILM / VIDEO

**SATURDAY / OCTOBER 19 / 8 PM**

Squeaky Wheel, Hallwalls, Funhouse Cinema, & The Oregon Dept. of Kick Ass present

## Lucky Bum Film Tour

Bill Daniel & Vanessa Renwick in person

Film screening, video installation, & photo exhibit at **Squeaky Wheel**, 175 Elmwood Avenue  
\$5 general, \$4 members

Bill Daniel will present a dual-projector film/audio installation on the myths and histories of hobo graffiti entitled, *The Girl on the Train in the Moon*. The practice of "chalking up"—i.e., drawing one's moniker on boxcars—is a hundred-year-old tradition among tramps and rail workers. This art form has been taken up by a new breed of young artists who are adding another layer of images and reference to the rolling steel canvases. The installation environment is constructed to resemble a hobo camp, complete with a campfire and moon, actually rear-projected video screens that flicker with images of freight-hopping trips and interviews with tramps and rail graffiti artists. *The Girl on the Train in the Moon* features legendary box car artists Herby, buZ blurr, and Bozo Texino, plus a tribute to Matokie Slaughter, a mysterious banjo-playing woman, whose beautiful drawings are seen on the side of freight trains from coast to coast. Daniel will also exhibit a one-night-only photography show of b&w photos of squatter houseboats, beater RV's, tour vans, graffiti, early 80s punk shows, and shots from the road. Daniel's work has shown in festivals and galleries nationwide since the 1980s, and has received awards from Film Arts Foundation, Texas Filmmaker Production Fund, Pioneer Fund, and Western States Media Alliance. He was an artist-in-residence at Headlands Center for the Arts in Sausalito, CA. A veteran of the road, Daniel has toured with San Francisco filmmakers Craig Baldwin and Greta Snider, and with Sarah Lewison's *Fat of the Land* bio-diesel video project. He has produced a weekly screening series, *Funhouse Cinema*, in Austin, Texas, and is recognized for his collaborations with Baldwin, having worked as cinematographer and editor on *O No Coronado*, *Sonic Outlaws*, and *Spectres of the Spectrum*.

Vanessa Renwick's films, videotapes, and installations reflect an interest in place, urban transformation, and the relationships between bodies and landscapes, as well as the relationship between desire, ethics, and responsibility. Her works have screened at such venues as Cinematheque in Brighton, England, The Kitchen (NYC), Montreal Film Festival, Smartcinema (Amsterdam), New York Underground Film Festival, The Andy Warhol Museum (Pittsburgh), Portland Institute of Contemporary Art (PICA), and The Smithsonian. Her credits as a videographer include *Miranda July's Nest Of Tens*.

Renwick's 70-minute program of short films, *Go Baby Go*, begins with early experimental and activist works. Working beneath even an "independent filmmaking" production scale, Renwick is prolific with a minimum of financial resources, calling her work "Undependant Film." •••••

## Thursday/ October 24 / 7 PM Señorita Extraviada

(Missing Young Women)

• Buffalo City Honors High School \$20/ticket, \$5/student

*Señorita Extraviada*, a new documentary by Lourdes Portillo, unfolds like the unsolved mystery that it examines—the kidnapping, rape and murder of over 230 young women in Juárez, Mexico. Visually poetic, yet unflinching in its gaze, the film unravels the layers of complicity that have allowed these brutal murders to continue.

Following the film there will be a panel discussion by three panelists working for social justice in Mexico. The event will be used as a fundraiser for the **Coalition for Justice in the Maquiladoras**. Not recommended for children under 14 years of age.

### Richart (video, 2001, 23 min.)

Co-directed by Dawn Smallman. A tour through the mind of obsessive collagist and front-yard artist Richard Tracy. Confined to a psychiatric ward at age 50, Richart made this discovery: "If you want to get out of the hospital, start making artwork like this; they will get rid of you immediately!"

Bonus Video: *State of the Union* by Bryan Boyce  
Baby Bush addresses Tubbyland in the SF video tweaker's patriotic pledge.

The *Lucky Bum Film Tour*'s Buffalo stop is made possible with additional support from UB Dept. of Media Study & Experimental Television Center. Programs at Squeaky Wheel and Hallwalls receive major support from the Electronic Media & Film (EMF) program of NYSCA.

### ► GO, BABY, GO! Program:

*A Nice Ass* (b&w, 16mm to video loop, 1998)  
A feather boa and a nice ass make for a mesmerizing eyeball orgasm.

*Warning* (video, 1997, 4 min.)  
This collage of audio and visual warnings is a wake-up call against censorship.

*Worse* (video, 1994, 5 min.)  
An interview with a staunch pro-lifer who has been picketing an abortion clinic for 666: 6 years, 6 days a week, 6 hours a day. Gospel provided by the Ladies' Accordion Gospel Team singing "The March of the Pro-lifer."

*MINE* (video, 1998, 1 min.)  
This is all-out panting desire tasty, mmmm.

*Food Is A Weapon*  
(16mm & 8 to video, 1998, 4 min.)  
Haunting logging footage from the 1940s Northwest reveals old growth treasures looted for the war effort. A eulogy for trees.

*The Yodeling Lesson* (video, 1998, 3 min.)  
Yodeling bagpipe bicycling booty. Xtra Tuf 'zine writer Moe Bowstern bombs Mississippi Ave. Hill in Portland. No Hands! No Brakes! No Clothes!

*OLYMPIA* (8 to video, 1984/1998, 10 min.)  
Viscerally filmed in grainy b&w super-8 to show the beauty and terrifying reality of a homebirth. A pulsating abstract soundtrack takes you to the fainting point.

*Westward Ho* (video, 2001, 2 min.)  
Hot Pro-Classic Rodeo action. This video unzips the latent homoerotic potential underlying the macho cowboy posturing at the Pendleton Oregon Round-up.

*The Ugly Movie* (video, 1999, 10 min.)  
A candid documentation of a film shoot gone hideously bad with novelist William T. Vollmann drawing a prostitute in a Tenderloin hotel. Ugly.

*Crowdog* (super 8-video, 1984/1998, 7 min.)  
Reading about the American Indian Movement (AIM) makes me pick up and hitchhike out to Pine Ridge Rez in SD during a period in my life where I went barefoot for over 2 years.

*Toxic Shock* (16mm, 1983, 3 min.)  
Penetration up the wazoo, blood, fire, gas, needles, tampons, liquid power, and cocktails of the burning sort. My experimental response to sweating out near death with Toxic Shock Syndrome.

# POETRY

**Sunday / October 20 / 7:30 PM**  
**The Trampoline Hall Lecture Tour**

Admission: \$6 general;  
\$5 seniors/students;  
\$4 just buffalo & Hallwalls members  
Call 832-5400 for information

*Trampoline Hall* is a cabaret-style reading /event presented by 25-year old Canadian novelist Sheila Heti to promote her new book, *The Middle Stories*, published by McSweeney's. The show, a unique mix of entertainment, literature, audience-participation and absurdity, has grown into a cult favorite in Toronto over the past year, drawing capacity crowds every month.

**Thursday, October 24, 7:30 p.m.**

## GARRET KALLEBERG & TED PEARSON

Admission: \$6 general; \$5 seniors/students; \$4 just buffalo and Hallwalls members  
Call 832-5400 for information

Garrett Kalleberg is the author of *Some Mantic Daemons*, *Psychological Corporations*, and *Limbic Odes*. His poems and reviews have appeared in *Sulfur*, *First Intensity*, *Denver Quarterly*, *Mandorla*, *American Letters & Commentary*, and in *An Anthology of New (American) Poets* (Talisman House). He lives in Brooklyn, New York, where he publishes the online literary journal *The Transcendental Friend*, and audio CD imprint *Immanent Audio*. Kalleberg is also a principal in the theatrical company Brooklyn Drama Club, whose "The Situation Room" is premiering in New York in December.

Ted Pearson is among the premier lyric poets of his generation. Often called a "poet's poet," his work, collected in 15 books to date, has earned the respect of readers and fellow poets both here and abroad. He has said that "writing, for me, is a form of meditation....it is above all the practice of mindfulness." Recent poems have appeared in *Hambone*, *Inscape*, and *Chicago Review*, and his many books include *Evidence: 1975-1989*, *Planetary Gear*, *Acoustic Masks*, and *The Devil's Aria*. A former Buffalo resident and curator at just buffalo literary center, Pearson now lives in Detroit where he teaches at Wayne State University.

These readings are presented by just buffalo literary center

# ANNOUNCEMENTS

**HEY AMERICA, YOU'RE SO FINE.  
YOU'RE SO FINE YOU BLOW MY MIND.  
AMERICA.**

## The 2003 Hallwalls Members Exhibition

**HOW THE MEMBERS EXHIBITION WORKS:** All paid members of Hallwalls are free to drop off a work for inclusion in the annual members exhibition on the dates specified. The members exhibition is non-juried and if you are a member, we encourage you to participate.

**WHAT'S WITH THE THEME?** You are free to ignore it and merely drop off an example of your work, irrespective of the suggested theme. **HOWEVER**, we encourage you to think about the theme and consider whether something in your body of work may appropriately address some texture of it. Or, given that you now have about three months until the drop-off dates (see below), we hope that perhaps you'll find that sufficient to produce a new work that speaks to this year's theme.

**THIS YEAR'S THEME:** While "HEY AMERICA, YOU'RE SO FINE. YOU'RE SO FINE YOU BLOW MY MIND. AMERICA." is an improvised Pledge of Allegiance, we are not suggesting a members exhibition of full-blown jingoism, although that is entirely your choice and we will not turn away a work whose palette is exclusively red, white and blue. We are suggesting that America remains fine enough to blow our minds, for good or ill.

By any stretch of the imagination, it has been a tough year. No Annus Mirabilis. Which is why we are asking our members to comment on the state of the Union. Where are we and where are we going? An admittedly relative question, but always worth asking, every once in a while. "HEY AMERICA..." is by no means intended as a post-9/11 remembrance exhibition. We know that you haven't forgot. But it also won't surprise us to find this obscene event staining the texture of the question we are asking. And perhaps coloring the responses.

We are not merely asking you to consider the political landscape, the question of homeland security, or the confidence wrought by a President who is at least well-rested and physically fit. We are asking you to consider the cultural landscape. We want your take on personal freedom today, how much have we already conceded, and how much more will we concede in exchange for a greater sense of safety? If your thoughts cannot help but veer toward 9/11, maybe you can tell us whether you think we've even emerged from the fog of shock yet. Are things really back to "normal"? Is Normal even possible anymore? Was anything ever Normal in the first place?

America has never failed to be a land of vast beauty and troubling contradictions. In 1988, French philosopher Jean Baudrillard struggled with his attraction for and cynicism about America. He came closest to articulating the heart of this dichotomy in his musings about, appropriately enough, New York City:

*"It is a world completely rotten with wealth, power, senility, indifference, Puritanism and mental hygiene, poverty and waste, technological futility and aimless violence, and yet I cannot help but feel it has about it something of the dawning of the universe..."*

So, how is America blowing your mind? Are you filled with wonder or disbelief? Are we tumbling through the abyss or is dawn breaking across the universe?

**DROP OFF DATES:** JANUARY 2, 3, 4, 6, 7, 8 between 11 am and 5 pm.

**OPENING:** Saturday, January 11, 2003, 9-11 pm

Joanna's paternal great-grandparents emigrated from Poland to Buffalo circa 1900, and her paternal grandmother was born here in 1905, establishing her U.S. citizenship. The family returned to Poland following WWI, however, where Joanna's parents were born. After participating in the Uprising, her father continued fighting in the resistance, was taken prisoner by the Nazis, escaped, fought with free Polish troops in Italy, and eventually made his way to New York to rejoin his brother and mother (whose husband, Joanna's grandfather, had died in the war). In NYC, Joanna's grandmother produced Polish-language broadcasts for Voice of America. Her son (Joanna's father) was educated in the U.S., but in the late '60s was assigned by the American company he worked for to England, where he remained for 16 years and where Joanna was born, making her a dual U.S./U.K. citizen. Before meeting her father, her mother was a prima ballerina in Warsaw. Joanna is 100% Polish by ancestry and fluent in the Polish language. She was educated at universities in both the U.S. (BA's in English, Women's Studies, & Visual Arts) and England (MA in Documentary Film). We welcome Joanna as her family's first Buffalonian this century, and as a new member of Buffalo's media arts community, as well as Buffalo's Polonia.

## Media Program Has New Director

Hallwalls is pleased to welcome Joanna Raczyńska as our new Media Program Director, the key staff person in charge of curating all film & video programs and series, presenting in-person appearances by visiting artists, coordinating HARP media arts residencies, and all other film, video, & digital arts activities. A filmmaker herself, as well as a published critic, Joanna recently moved to Buffalo from Maryland, where, in the D.C./Baltimore metro area, she worked in both public and commercial TV (production, camera, film & video editing, etc.) and at visual arts institutions, including the Baltimore Museum of Art (public relations), the Corcoran Gallery (authored web-page text), and School 33 and Maryland Art Place, alternative spaces in Baltimore. She was also an editor and contributor for *Link: A Critical Journal on the Arts in Baltimore & the World*. In addition to crew work on many independent film and video projects by other artists and producers (including the U.S. State Dept.), she has produced several non-traditional documentary projects of her own, ranging from short 16mm films to a 30-minute video documentary entitled *Seeing Warsaw*, which she shot in Warsaw in 2001 on the anniversary of the 1944 Polish Underground Army Uprising (in which her father participated as a boy of 15) and completed earlier this year.

## PERFORMANCE

### Thursday-Sunday / November 7-10 / 8 PM KAREN FINLEY in THE DISTRIBUTION OF EMPATHY

\$20 general, \$18 students, \$15 members  
To purchase advance tickets by phone call 835-7362

Performance artist Karen Finley will return to Buffalo to present four performances of her newest one-woman show, *The Distribution of Empathy*, in Hallwalls' Black 'n' Blue Theatre. This is Finley's first new show since the honey-splashed, sold-out, and critically acclaimed *Shut Up and Love Me*, which Hallwalls presented in January 2001. *Empathy* premiered as a work-in-progress at The Cutting Room in NYC on June 11, the 9-month anniversary of the attacks on the World Trade Center, and ran through July 30. It recently played to critical acclaim at InterAct Theatre Co. as part of the Philadelphia Fringe Festival, Aug. 30-Sept. 8. The four performances at Hallwalls coincide exactly with the 20th anniversary of Finley's first Hallwalls appearance on November 10, 1982.

With *Empathy*, Finley addresses the emotional burden on New Yorkers following their experience of 9/11/01. In her inimitable style, Finley tackles the life-changing events and all of their surrounding taboos with equal parts sex, humor, and pathos. She enacts the conflict between post-tragedy vulnerability and the quintessential New York character, as well as childhood conflict, heightened sexual tension, national mourning, an affair with Charles Bukowski, pregnancy with his child, and a visit to the slums of São Paulo, to name but a few of the show's topics. The result is a release, a cathartic experience created for New Yorkers by a New Yorker.

Though residing in New York for most of the past 20 years, Karen Finley was born in Chicago and attended the San Francisco Art Institute. She exhibits and performs her work internationally. Her provocative performances have galvanized audiences with rage, emotional politics, feminine instinct, challenging visions, and social commentaries. She is the author of five books: *Shock Treatment*, *Enough Is Enough*, *Living It Up*, *Pooh Unplugged*, and *A Different Kind of Intimacy*. She also edited the recently published anthology of erotic writings and photographs, *Aroused*. (Talking Leaves will make her books available after all shows for sale and signing.)

Finley has been both *Ms. Magazine's* 1998 Woman of the Year and appeared the following year in a six-page pictorial in *Playboy*. She was a regular guest on Bill Maher's *Politically Incorrect* until Maher was fired by ABC for, ironically, politically incorrect statements he made following 9/11/01. In a recent interview with theater critic J. Cooper Robb in *Philadelphia Weekly* (9/4/02), Finley admits that "she did have an initial concern that the play's topic would lead some to perceive that she was somehow exploiting the tragedy."

"I don't attempt to say that I have the answer for why this happened," Finley says, adding that she also eschews the "maybe-something-good-will-come-out-of-this-tragedy" rhetoric [that was] attached by many 'AIDS vampires' to the epidemic. Instead, she purposefully kept *[Empathy]* as relaxed and accessible as possible, staging it as a lounge act during which drinks and food are served, including such delicacies as 'Dead Man Fingers' and the 'Ground Zero Hero.'

Finley's risky strategy works for another Philadelphia critic:

"With a new performance piece as disjointed, vivid, and intense as a bad dream, the renowned performance artist—one of the Manhattan-based artists who witnessed the World Trade Center attack from only a few blocks away—brings us back to, and through, that experience as perhaps only she can. Different voices seem to blow through her as she approaches and then careens away from the horror of that day. Hysterical and sometimes incoherent post-9/11 rants—relating her experiences in airplanes, an airport, and elsewhere—come out in pressurized, overtone-rich blasts. In the heart of the performance, where she allows the past grief from her father's suicide to fuse with reaction to the work of the suicide bombers, Finley's voice sounds possessed, too big for her body. When she veers into other memories—including entertaining personal recollections of Bukowski and Brautigan—she calls on singing, high keening, and some welcome stretches of plain talking from her hydra-headed vocal arsenal. For oracular, raw-nerve performance, Finley is still the go-to artist; if you care about such things, this show is not to be missed" (Miriam Seidel, "Riveting Piece by 9/11 Witness," *Philadelphia Inquirer*, 9/4/02).

Finley credits her 1982 appearance at Hallwalls as her professional debut, and has since performed at Hallwalls four more times: in 1987, 1992, 1997, and 2001. November 2002 will be her sixth appearance in that 20-year span.

Karen Finley in *Shut Up and Love Me*, Hallwalls, January 2001. Photo by Nancy J. Parisi.



Karen Finley



Fred Bacher

### SPECIAL PERFORMANCE EVENT

#### Friday / October 25 / 8 PM FRED BACHER - Major Statement Man

Live performance & CD release party  
At Soundlab, 505 Pearl (Saturn Bldg.)  
\$10. Proceeds benefit Hallwalls

In the 1980s and early '90s, multitalented artist Fred Bacher launched a long insurrection of more than 20 multimedia assaults on Hallwalls and other galleries and clubs in the U.S. and Canada. His early solo performances, mixing writings and improvised rants, original songs, and his own experimental films, gained international attention from audiences and critics. In solo and ensemble works such as *Vomit*, *Serenade to CNN*, *Contest of Phantoms*, and *The Hunchback of Television* which he created and performed at the height of that era's performance art explosion in Buffalo, Toronto, and NYC, Bacher shared affinities with a group of experimental artists (Finley, Anderson, Bogosian) who were reshaping language for new theatrical and electronic environments. Like them, and on some of the same stages, Bacher developed dramatic or musical personas that were rich in pop culture references, smashed the boundaries between mass media and high art, and could be at times even more in-your-face political than theirs.

A powerful and haunting work three years in the making, *Major Statement Man* is a collection of 15 original songs dealing with the major political events of our era: the events and aftermath of 9/11, recent corporate scandals, and anti-WTO protests in Seattle and elsewhere. These works are not simply "protest songs" in the traditional sense. Their music forms intense and complex poetic structures blending punk, rock, mock country, and cinematic soundtrack elements.

The *Major Statement Man* of the CD's title is, of course, Bacher himself, he reveals, "but told through a cross section of the pop music of the last 30 years. Imagine telling your life through the corpse of rock and roll and you got it. So much that is being sampled today is just musical form, sonic texture. That sort of bores me. I always thought it was supposed to be about history and psychology, things that really hurt. Eminem is on the right track. If he would just read some history he would be an absolute genius instead of what he is, an asshole genius."

"We have all imagined ourselves as the hero of a movie. Major Statement Man is someone who has fashioned from his own personage a rupture-machine unleashed in commercial movies (basically what I used to do on stage). One day Major Statement Man wakes to find that he has exhausted both film and theater. He is not even a real person anymore, just some stupid rupture machine. He wakes alone with his guitar. Where does he go? He goes into his radio and disappears. He wants nothing to do with the avant-garde ever again, nothing but pure sound. But like the aged Michael Corleone in *Godfather III*, every time he tries to get out of the avant-garde, it keeps pulling him back in. So Major Statement Man decides to record this CD called *Major Statement Man*, which is about finding his own voice through various pop events, such as the collapse of punk rock in a room at the Chelsea Hotel. Sort of *Forrest Gump* as a musical, only not as hokey."

"I have one long song called "The Ghost of Sid Vicious" that is something like the memory of punk music told through a slow hangover of Rostropovich. There's definitely that shot-of-vodka-over-the-Siberian-snow-at-midnight kind of string section, with those factories-closing-in-your-pint-of-Murphy's-at-the-pub kind of guitar. Though it's dead misery to listen to, I think this song serves to remind us that revolution is still possible in our lifetime if one is really committed to drinking vast amounts of alcohol in Buffalo, New York."

Bacher has received numerous awards, fellowships, and grants from arts agencies and organizations in Canada and the U.S., including NEA, NYSCA, Canada Council, and Ontario Arts Council. His work as a performance artist and as a fiction writer earned him separate fellowships in different years from the New York Foundation for the Arts (NYFA). For many years a resident of Buffalo, he currently lives in his native Canada.

## VISUAL ARTS



Kevin deForest

### September 14 — October 31, 2002

HARP (Hallwalls Artists in Residence Project) Exhibitions, produced on-site during four-week residencies in July-August 2002

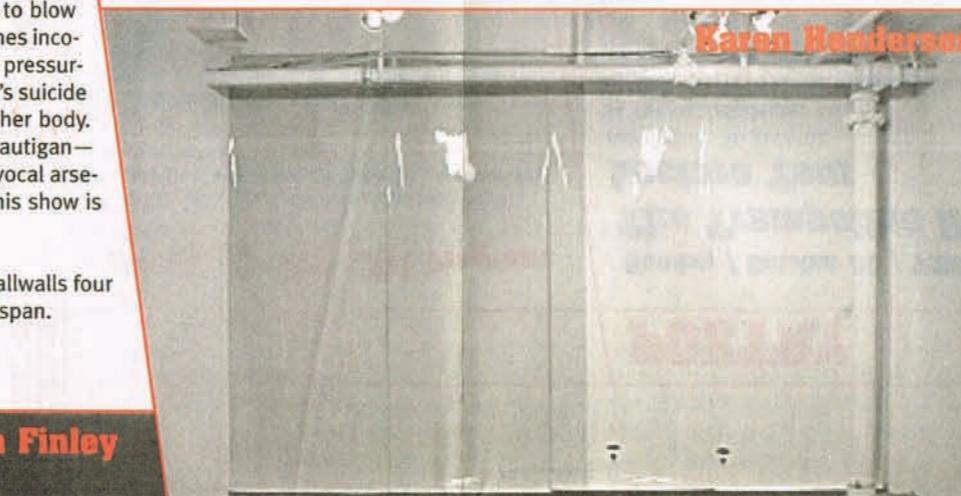
main gallery:

#### KEVIN deFOREST An Architecture of Hybridity

The architecture of Kevin deForest's hybridity collapses separate and distinct references into something that both reverses and subverts its original forms of reference. It is a multi-headed psychological hydra and an actual physical space. Japanese interior décor collides with the brash styles of popular culture. Album cover art segues with applied painterly concerns. A meditative space doubles as hallucinogenic cosmos. Anxiety and uncertainty coexist with desire.

For his residency project at Hallwalls, deForest has constructed a new version of a form which he has previously explored, the "tatami mat," the most common design element of Japanese interiors. While deForest holds true to the general principle of the tatami, his rendition involves intentional disruptions of the traditional form. deForest disrupts its normally placid appearance by covering the surface with an array of glam fabric patterns and fitting them with grills, behind which five separate audio tracks play a selection of sampled and recorded sounds: improvised piano lines; ambient sounds recorded throughout Buffalo during August 2002, including a walk-through at the Albright-Knox Art Gallery; the audio track to the 1974 disaster epic *The Towering Inferno*; and the artist's verbal monologues describing his impressions of a month spent in Buffalo as a friendly outsider.

Despite the quantity of sounds emanating from deForest's floor, its overall volume is kept low and muted, a cacophony that still aspires to the contemplative quality of the form in which it is encased. These multifarious works are the poetic landscape that Kevin deForest uses to demarcate his place in time and space. He concedes to his inescapable hybridized identity, collapsing visual and aural reference points into a style that nudges the viewer between hybridized psychological spaces. Sensory overload here. Contemplation and quietude there. Near-boredom lurking just beneath the surface.



project rooms:

#### KAREN HENDERSON Gallery cameras: a pinhole between two rooms

For her Hallwalls residency project, Karen Henderson proposed to use the two adjoining project room spaces as cameras obscura to photograph one another. Like much of Henderson's previous work, final outcomes are almost impossible to predict. Certain parameters are established and reasonably strict methodologies employed. The final work can be said to have found itself. The artist has steered it toward this point with a minimum of manipulation. The sections of wall captured on the photographic paper are entirely a result of the position of the doorway—and the pinhole—between the project rooms to each far wall.

Henderson's final images are accurate documents, real things photographed in this place. On the other hand, they are somehow simultaneously fictional. They allude to the space as much as document it. They are almost like abstracted wall paintings, suggesting as much as they represent. To devise a manner in which the galleries could effectively document and exhibit themselves is to create a subtle homage to the idea of space itself. This is where it all goes up. And this is where it all goes down.

The visual aspects of Henderson's art have always eschewed the merely pictorial and instead have usually alluded to something physical. Her work has always reiterated that the visual is not merely a snapshot frozen in linear time but something that moves through an actual—and for most purposes, verifiable—space. It is a thing not only of duration, but also of volume.

### COMMUNITY EVENTS

On the barwills

October 6 to 31, 2002

Opening Reception:

Sunday, October 6 2-5 PM

Deaf Art: Culture, Communication,

Connection

Organized by Deaf Adult Services of Western New York, this exhibition will include a selection of Western New York's most talented members of the Deaf community. Participating artists include Beatrice Fegal, Alice Guinane, Ren Jenetti, Melissa Mantione, Judy Picun, Denise Sansonee, Jacqueline Schertz and select students from St. Mary's School for the Deaf for this event.

Deaf Adult Services is dedicated to making the general public accessible to the Deaf and hard of hearing community through advocacy, education, client and interpreting services. It began as Western New York Services for the Hearing Impaired in 1983, as a program of the Buffalo Hearing and Speech Center. Since 1993, DAS has been an incorporated, independent, non-profit agency supported by the United Way, individuals, grants from corporations, foundations, state agencies and fees for services. A Deaf Adult Volunteer Advisory Committee serves DAS in the best interest of the Deaf Community. DAS' services are also available in Allegany, Cattaraugus, Chautauqua, Genesee, Niagara, Ontario, Orleans and Wyoming Counties, along with Ontario, Cattaraugus and the Pennsylvania counties of Warren and McKean.

Deaf Adult Services is located in Suite 450 of the Tri-Main Center, 95 Main Street in Buffalo / office@wyndas.org / www.wyndas.org

## MUSIC

Friday / October 4 / 8 PM

### COOPER-MOORE/TOM ABBS/ CHAD TAYLOR TRIO

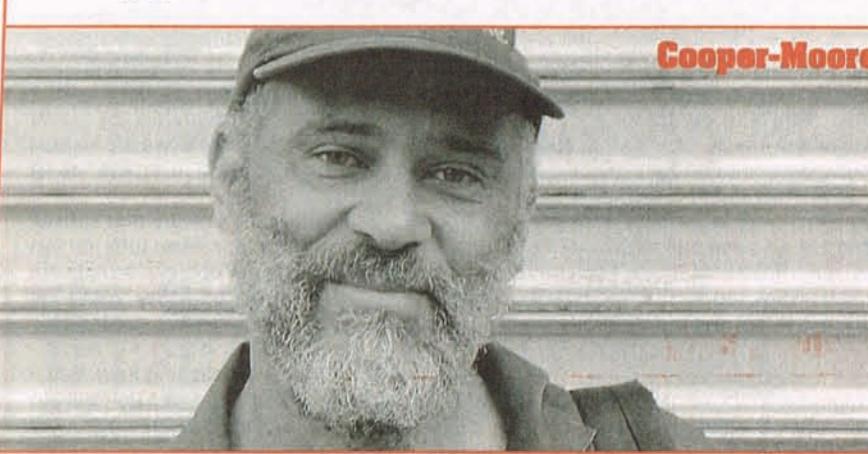
Hallwalls Black 'n' Blue Theatre  
\$12 general, \$8 Hallwalls members, students and seniors

Cooper-Moore (piano, homemade instruments)  
Tom Abbs (contrabass, tuba)  
Chad Taylor (drums)

Cooper-Moore is a composer-improviser, instrumentalist, designer and builder of musical instruments, and music educator living and working in New York City. A native of the Piedmont area of the Blue Ridge Mountains of Virginia, Cooper-Moore began studying piano at age eight. Four years later, he was listening to Monk, Mingus, and Ornette and working on improvisation.

Moving to New York in 1973, Cooper-Moore took over the five-floor 501 Canal Street building and transformed it into an artist living/work space, making a wealth of experimentation between performing and visual arts possible. While his attention was focused on piano performance in New York clubs and touring abroad, Cooper-Moore began designing and building musical instruments and played them in collaboration with all kinds of artist at lofts, galleries, artist spaces, museums, and in the streets of New York City.

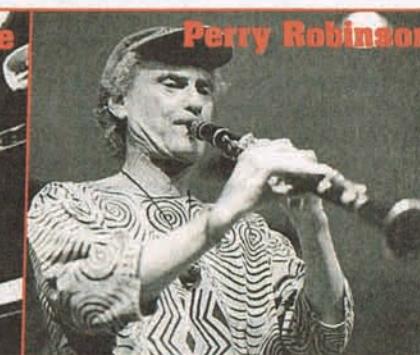
Over the years, Cooper-Moore has built an extensive instrument collection using such material as paper, bamboo, metal, wood, and acrylic. He most often performs with his ashimba (a type of xylophone), diddy-bow, and horizontal hoe-handle harp. Cooper-Moore is also respected as the official storyteller of Prospect Park in Brooklyn.



Cooper-Moore



Burton Greene



Perry Robinson



Jay Rozen



Kevin Norton

Friday / October 11 / 8 PM

Resurrection Music presents:

### KLEZ-JAZZ

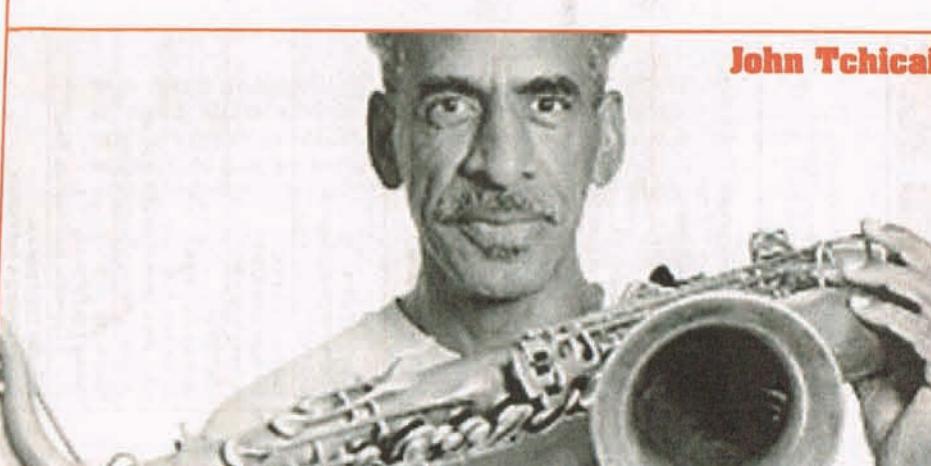
Hallwalls Black 'n' Blue Theatre  
FRFF CONCERTI

Burton Greene (piano)  
Perry Robinson (clarinet)  
Jay Rozen (tuba)  
Kevin Norton (drums)

Born in Chicago on June 14, 1937, pianist/composer Burton Greene is a gifted musician who has made a life-long commitment to improvised music. He has produced over 35 recordings in jazz, electronic, and folk music and has collaborated with a host of other legendary musicians, including Albert Ayler, Cecil Taylor, Rashied Ali, Han Bennink, Alan Silva, John Tchicai, Anthony Braxton, Willem Breuker, Roy Campbell, Lou Grassi, Wilber Morris, Sunny Murray, Roswell Rudd, Frank Wright and countless others.

Since the 1980s he began exploring eastern European music in depth. His most recent project here has been with Perry Robinson in the klezmer-jazz group Klezmokum, which delves into Greene's eastern European Jewish roots, blending Jewish and Sephardic music with improvised music and jazz. Klez-Jazz is a quartet offshoot of Klezmokum. The music lends itself to the swinging qualities of jazz and the lyrical and highly emotional qualities of Jewish folk music with an emphasis on extended improvisations. The material also has that Balkan swing quality—compositions in odd time signatures like 9/8 and 10/8 etc.

Robinson and Greene are veteran members of the downtown New York avant-garde jazz scene from the mid 1960s. One can easily hear their intense life-long involvement in spontaneous music making which, in this context, inevitably resonates with the richness of their Jewish ancestry as well. They are each on over 40 recordings of their music, with performances all over Europe and the USA during the past 35 years. This free evening promises to be a unique and lively experience hearing master improvisers exploring a mysterious and intoxicating music tradition.



John Tchicai

Tuesday / October 15 / 8 PM

### The Adam Lane Quartet

featuring JOHN TCHICAI

Hallwalls Black 'n' Blue Theatre  
\$15 general, \$10 Hallwalls members, students and seniors

John Tchicai (tenor/soprano saxophones)  
Paul Smoker (trumpet)  
Adam Lane (contrabass)  
Barry Altschul (drums)

By approaching jazz from a wide scope, Afro-Danish-American John Tchicai has been continuously progressive throughout his life. Born in Copenhagen, Denmark, in 1936, of a Danish mother and a Congolese father and growing up in healthy surroundings, John Martin Tchicai became a leading exponent of the jazz avant-garde in New York in the '60s and a father-figure for the European avant-garde after that. Now based in Davis, California, by a single-mindedness of purpose and action, his work still reflects what he's always been doing, which is innovate and inspire other people in a most refreshing way. The Danish Ministry of Culture recently recognized his work by awarding him a lifetime grant.

John worked with and is peer to the greats in the field of "jazz" music. To name but a few, he played with John Coltrane (on the immortal recording *Ascension*), Don Cherry, Archie Shepp, John Lennon/Yoko Ono, Roswell Rudd, Albert Ayler, Dollar Brand, Carla and Paul Bley, Misha Mengelberg, Lee Konitz, Cecil Taylor and many more. He's performed at festivals, conservatories, in churches, schools and concert halls from Bombay and Kyoto in the East to Vancouver and Seattle in the West; from Conacry, Guinea, Africa in the South to Reykjavik, Iceland, in the North.

Hallwalls is excited to welcome John Tchicai in the company of master drummer Barry Altschul (Chick Corea, Dave Holland, Paul Bley, Anthony Braxton, Sam Rivers) and brilliant Rochester-based trumpeter Paul Smoker in a formidable quartet lead by the astounding young bassist Adam Lane.

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

# OCTOBER 2002

## FILM/VIDEO

9/27-10/3:

Hallwalls @ The Market Arcade presents  
*TUVALU* (1999, directed by Veit Helmer)  
Sat. / Sun. 1:30, 3:30, 5:20, 7:30, 9:40;  
Weekdays 5:20, 7:30-9:40

## SPECIAL EVENT

Thursday / 3 / 5:30-7:30 P.M.  
Citizen Action of New York presents  
the 2002 Progressive Awards  
Music by Amy Liberatore

## MUSIC

Friday / 4 / 8 P.M.  
Cooper-Moore/Tom Abbs/Chad Taylor Trio

## PERFORMANCE

Saturday / 5 / 9 P.M.  
HAG Theatre presents performance artist  
Susana Cook in SPIC FOR EXPORT

## VISUAL ARTS

Opening Reception: Sunday, October 6, 2-5 P.M.  
*Deaf Art: Culture, Communication,  
Connection*  
Through October 31

## MUSIC

Friday / 11 / 8 P.M.  
Resurrection Music presents:  
KLEZ-JAZZ

## TUESDAY / 15 / 8 P.M.

The Adam Lane Quartet  
featuring John Tchicai

## FILM/VIDEO

Saturday / 19 / 8 P.M.  
*Lucky Bum Film Tour*  
Bill Daniel & Vanessa Renwick in person  
@ Squeaky Wheel, 175 Elmwood Avenue

## POETRY

Sunday / 20 / 7:30 P.M.  
*The Trampoline Hall Lecture Tour*  
Thursday / 24 / 7:30 P.M.  
Garret Kalleberg & Ted Pearson

## FILM/VIDEO

Thursday / 24 / 7 P.M.  
*Señorita Extraviada (Missing Young Women)*  
© Buffalo City Honors High School

## PERFORMANCE

Friday / 25 / 8 P.M.  
Fred Bacher - Major Statement Man  
Live performance & CD release party  
@ Soundlab, 505 Pearl (Saturn Bldg.)

## VISUAL ARTS

September 14-October 31  
HARP Exhibitions  
main gallery: Kevin deForest  
*An Architecture of Hybridity*  
project rooms: Karen Henderson  
Gallery cameras: a pinhole between two rooms

## PERFORMANCE

Thursday-Sunday / NOVEMBER 7-10 / 8 P.M.  
Karen Finley in  
*The Distribution of Empathy*

Major support for Hallwalls 2002-2003 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, Community Foundation for Greater Buffalo, JPMorganChase, M&T Bank, Righteous Babe Records, RoncoNet, the members of Hallwalls, and generous donations from individuals and local businesses.



**M&T Bank** **JPMorganChase**

The Andy Warhol Foundation for the Visual Arts

## 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  
 \$20  
 \$50

**Basic-Individual**  
Artist/Student/Senior

**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  
 \$150

**Friend**-All above benefits plus 2 free passes to Hallwalls events.

\$200

**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]

**21st-Century Sponsor**- All above benefits but 4 free passes and special acknowledgement in the 2000-2001 Annual Report.

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Make checks payable to: Hallwalls, 2495 Main Street, Suite #425 Buffalo, New York 14214  
Hallwalls gratefully acknowledges your generous support. Your tax deductible contribution keeps contemporary alternative art visible for everyone.

GALLERY HOURS: Tuesday through Friday from 11 A.M. to 6 P.M., Saturday 1-4 P.M., during events, & by appointment. Admission to the gallery is FREE

HALLWALLS: 2495 MAIN ST., SUITE 425, BUFFALO, NEW YORK 14214, PHONE: (716) 835-7362, FAX: (716) 835-7364

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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).



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