

HALLWALLS



Long Nights, Bright Screens
January 24 - February 20

IN THE MIRROR OF MAYA DEREN by Martina Kudlacek 1/31 - 2/6

January
2003

January
2003

Sat. 1/11-HALLWALLS, INC.
ANNUAL MEMBERS MEETING
7:30-8:30 pm

Sat. 1/11 HALLWALLS 2003
MEMBERS EXHIBITION OPENING
RECEPTION 8-11pm

Tues. 1/21-SLIDE FORUM:
Jeanne Dunkle & Colin Hargraves
FREE @7pm

Wed. 1/22 MEDAILLE COLLEGE &
HALLWALLS present *Get Your War On:*
An Evening with David Rees
@ 8 pm

Fri. 1/24 - Thurs. 1/30
*Long Nights, Bright Screens Series at
the Market Arcade-*
SONGS FROM THE SECOND FLOOR
by Roy Andersson

Sat. 1/25 FILM: WHERE'S THE
DISSENT? 30 YEARS OF
PROTEST FILMS
with filmmaker Lynne Sachs
@8pm

Fri. 1/31 - Thurs. 2/6
*Long Nights, Bright Screens Series at
the Market Arcade-*
IN THE MIRROR OF MAYA DEREN
by Martina Kudlacek

Sat. 2/1 ARTIST'S
PRESENTATION:TINA GHARAVI
January 2003 Hallwalls Artist
In Residence @8pm

Fri. 2/14 - Thurs. 2/20
*Long Nights, Bright Screens Series at
the Market Arcade-*
DIVINE INTERVENTION
by Elias Suleiman

COMING IN FEBRUARY

Friday, Feb. 14 8 pm
just buffalo literary center presents
A Stake in the Heart
Featuring Andrei Codrescu
\$10
Event takes place at Hallwalls. All pro-
ceeds benefit just buffalo.

For every couple happily sipping
champagne in celebration of
Valentine's Day, there lurks an army of
ill-wishing singles secretly plotting their
demise. If you hate Valentine's Day, or
if you just hate Valentine's Day this
year, just buffalo has a night planned
for you. On Friday, February 14, 2003,
just buffalo presents *A Stake in the
Heart*, a macabre, anti-Valentine's
Day bash, featuring Vampire novelist
and NPR satirist Andrei Codrescu. For
more information, call just buffalo at
832-5400.



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

The 2003 Hallwalls' Members Exhibition

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

OPENING RECEPTION: Saturday, January 11, 2003, 8—11 pm

HOW THE MEMBER'S EXHIBITION WORKS: All paid members of Hallwalls
are free to drop off a work for inclusion in the annual members' exhibi-
tion on the dates specified. The members' exhibition is non-juried and if
you are a member, we encourage you to participate. You may join or
renew your membership when you drop off your submitted work.

QUA 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 some-
thing in your body of work may appropriately address it. Or we hope
that perhaps you'll produce a new work that speaks to this year's
theme.

ABOUT 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 and/or ill.

By any stretch of the imagination, it has been a tough year or so. 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 remem-
brance exhibition. But it won't surprise us to find this obscene event
staining the texture of the question we are asking. And perhaps color-
ing the responses.

We are not merely asking you to consider the political landscape. 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, appropri-
ately enough, New York City:

"It is a world completely rotten with wealth, power, senility, indifference,
Puritanism and mental hygiene, poverty and waste, technological futil-
ity 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?

BRAvo! — FINAL Call for Submissions

Hallwalls, in partnership with **WomenStories**: a video series for breast
cancer patients, is welcoming submissions of three-dimensional bra art
for BRAvo!, a special fundraising exhibition and auction to be held at
Hallwalls Friday, March 7, 2003.

Artists are invited to consider formal, historical and conceptual
considerations of the bra and produce a sculptural work to be auc-
tioned off the evening of March 7. Proposed works may use actual bras
as "foundation material" in the work, though this is not a requirement for
the piece. Likewise, they may remain functional and wearable but,
again, this is not a requirement for the piece. Whether it is the frivolity of
cheesecake or the politics of gender issues, artists are encouraged to
consider in a lighthearted fashion the full range of possibilities associat-
ed with the bra as a form, a historical artifact, or a consumer icon.

Submissions should (via mail or email) briefly describe the proposed
sculpture (in 100 words or less) and this proposal should be accompa-
nied by a sketch of the proposed piece.

DEADLINE FOR PROPOSALS: JANUARY 10, 2003

Participating artists will be selected from submissions received by a
three-member jury. Selected artists will be asked to complete their works
for arrival at Hallwalls no later than January 31, 2003. Twelve of the
accepted pieces will be specially selected to be photographed for an
accompanying calendar.

WomenStories videos address various aspects of the breast cancer
experience from the point of view of survivors. Each video is a collage of
women's stories that offer information, advice and support to newly
diagnosed patients. They are distributed across the United States and
Canada, to wellness centers, resource rooms, medical libraries, public
libraries, medical schools and physicians' offices.

Visit www.womenstories.org

Hallwalls, Inc. Annual Members Meeting

Saturday, January 11 7:30-8:30 p.m.

All members in good standing of Hallwalls, including
new and renewing members, are hereby given offi-
cial notice of and are encouraged to attend our
Annual Members Meeting, immediately preceding
the opening of the 2003 Hallwalls Members Show, on
Saturday evening, January 11, 2003, 7:30-8:30 p.m.,
in the cinema. The customary annual business of the
organization will be conducted, including election of
the Board of Directors for 2003. Thank you in
advance for participating in this important business
of the organization.

Board of Directors

Catherine Linder Spencer, President
Bruce Adams, V.P./Planning Chair
Richard Wicka, Treasurer/Technology Chair
Lucinda Finley/ Tom Saia, Development
Jamie Lembeck, Board Development

Patricia Carter, Anita Coles Costello,
Mary J.S. Davis, Eric L. Gansworth, Wendy
Pierce, Clare Poth, Kathleen Rooney, John
Ryan, Collette Schoellkopf, Bill Sidel.

Staff

Edmund Cardoni, Executive Director
Polly Little, Development Director
Steve Baczkowski, Music Director
Joanna Raczynska, Media Program Director
Mike Bouquard, Technical Director
John Massier, Visual Arts Curator
Soyeon Jung, Web Designer

Interns:

Dave Bauer, Lauren Dorfman, Tech
Kelly Leeper, Lindsay Sampson, Media Arts
Joe Brittain, Megh Worthington, Visual Arts
Molly Sullivan, Development

Ben O'Brien, Calendar Design

Visual Art Committee

Michael Baumann, Beth Pederson,
Jackie Felix, Becky Koenig, Mark Lavatelli,
Polly Little, Roberto Pacheco,
Cathy Pardike, Leah Rico,
Kathy Sherin, Diana & Myles Slatin,
Al Volo, Thea Zastempowski,
& Mary Weig.

Become a Member of Hallwalls!

Membership to Hallwalls gives you the lowest ticket prices for all events, opportuni-
ties 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 house-
hold, plus one of our new reusable frosty plastic shopping bags, a specially-
commissioned, limited-edition multiple artwork by Nancy Dwyer.

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

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.

Name _____
Address _____
City _____ State _____ Zip _____
Phone _____ Fax _____ E-Mail _____
Visa/Master Card/Amex/Discover Card No. _____
Exp. _____ Signature _____

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.

Long Nights, Bright Screens Series at the Market Arcade

Long Nights, Bright Screens, now in its seventh year, highlights the best of recent narrative and documentary foreign film features. Hallwalls and the Market Arcade in downtown Buffalo have joined forces again this year to screen the following films, each for one full week, starting on January 24, 2003. Together, these films represent the Netherlands, Haiti, and the contested ground of Israel and Palestine through elliptical narratives and unconventional means. Check local listings for times, or call the Market Arcade at 716 855 3022.



1/24 – 1/30 SONGS FROM THE SECOND FLOOR by Roy Andersson
(Sweden, 2000, in Swedish with English subtitles, 98 min.)
• Winner of the Special Jury Prize, Cannes, 2000

More like an essay told in pictures than a conventional narrative feature film, **SONGS FROM THE SECOND FLOOR** lets us glimpse an assortment of empty and unfulfilled lives. Andersson took the Millennium as a prompt for his cinematic world to descend even further into complete absurdity. One character weeps with guilt while his son, lying dormant in a clinic, "has gone nuts through writing poetry;" another quietly saws through a volunteer from the audience, in a magic trick gone horribly wrong. The implication of the frequent refrain "blessed be the one who sits down" is that all activity is pointless. And yet everyone keeps standing.

'SONGS FROM THE SECOND FLOOR... shot in the colors of raw veal, sour milk and sweating mildew ...can be seen as a political broadside against the sheer bulimic force of advanced cultural materialism." — *Michael Bracewell*



1/31 – 2/6 IN THE MIRROR OF MAYA DEREN by Martina Kudlacek
(Austria/Czech Republic, 2002, in English, 103 min.)

Maya Deren is arguably the most important avant-garde filmmaker in American history. Martina Kudlacek's portrait of Deren is not so much a biography as it is a thoughtful introduction to her mesmerizing body of work. Using footage from Deren's films of the 1940s—including the seminal **MESHES OF THE AFTERNOON**, **AT LAND** and **RITUAL IN TRANSFIGURED TIME**—archival audio interviews with Deren, observances from contemporaries such as Stan Brakhage, Judith Malina, Amos Vogel and Jonas Mekas, as well as contemporary footage from Haiti (where Deren researched, years ago, for her groundbreaking book **DIVINE HORSEMEN: THE LIVING GODS OF HAITI**), Kudlacek provides a fascinating glimpse into the mind and life of this influential artist. It is also relevant to note that it took a foreign production to highlight the incredible life and career of one of America's greatest filmmakers.



2/14 – 2/20 DIVINE INTERVENTION by Elias Suleiman
(France/Palestine, 2002, in Arabic and Hebrew with English subtitles, 92 min.)

- Winner of the Grand Jury Prize at the 2002 Cannes Film Festival
- Winner of the Fipresci Prize at the 2002 Cannes Film Festival

Subtitled, "A Chronicle of Love and Pain," **DIVINE INTERVENTION** follows ES, a character played by and based upon the filmmaker himself. ES is burdened with a sick father, a stalled screenplay and an unrequited love affair with a beautiful Palestinian woman (Manal Khader) living in Ramallah. An Israeli checkpoint on the Nazareth-Ramallah road forces the couple to rendezvous in an adjacent parking lot. Their relationship and the absurd situations around them serve as metaphors for the lunacy of larger cultural problems, and the result is palpable, bottled personal and political rage. Suleiman's wry chronicle sketches his hometown of Nazareth as a place consumed by farce, where residents harbor feuds, dump garbage into neighbors' yards, and surreptitiously block access roads. The film's acerbic sense of humor (earning comparisons to Jacques Tati and Nanni Moretti), in a situation where death seems to lurk at every corner, along with Suleiman's hallucinogenic directorial inventions, are what make this film mesmerizing and totally unique.



HARP Resident **TINA GHARAVI**

Hallwalls Artist in Residence, January 2003
Artist's Presentation, Saturday, February 1 at 8 p.m.
\$6 general, \$5 students/seniors, \$4 members

Tina Gharavi is a award-winning artist and writer/director/producer educated in the US and France and currently based in the North-East of England. Gharavi produced and directed **CLOSER**, her first half-hour 35mm documentary (a character study of a young lesbian growing up in a post-industrial town), which screened during Hallwalls' Ways in Being Gay Festival in 2000 and the 2001 Sundance Film Festival, and was sold for broadcast in the US and Europe. Commissioned by Channel Four in England, she is currently completing her next film, **MOTHER/COUNTRY**, a docu-fiction film about her return journey to Iran 20 years after the Islamic Revolution as well as working on a feature length script.

Tina's work is interested in process where often work is done in collaboration with the participants of a project. Currently she has set-up and is developing the Kooch Cinema Group (Newcastle Persian Drama & Cinema Club) where a group of participants, many of whom are asylum seekers, are being trained in aspects of media production skills in a workshop setting while also collaborating in devising fiction elements as part of the development of a feature-film screenplay. In addition to working as a filmmaker and as an educationalist, Tina Gharavi is currently a Researcher at Napier University in Edinburgh where she is currently completing her PhD in Ethnographic Documentary Practice.

On Saturday, February 1, 2003, Tina will screen recent work as well as her residency project to date, and speak about her unique creative process. This and all HARP residencies are made possible with major grants from the National Endowment for the Arts and The Andy Warhol Foundation for the Visual Arts.

Wednesday, January 22 at 8 p.m.
Medaille College & Hallwalls present

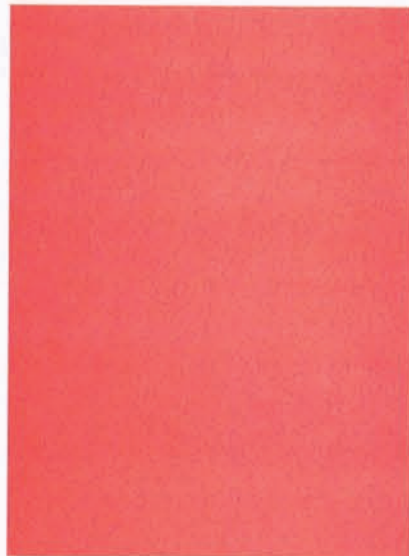
Get Your War On:

An Evening with David Rees

\$5 general, \$4 students/seniors/members, free for Medaille students



for granted. His **Get Your War On** series, employing appropriated public-domain clip-art figures, soon became a phenomenon, drawing some 25 million hits to his website, <http://www.mnftu.cc>. A published version of the strips through August 2002 was published recently by Soff Skull Books, and, from his humble beginnings as a Martha Stewart fact-checker, Rees has now garnered enough notoriety to have been covered recently in *Newsweek*. Rees will do a slide-presentation based on **Get Your War On** (which continues to run on his website) as well as discussing his efforts to promote awareness of the global landmine crisis. All Rees's royalties from **Get Your War On** are being donated to The Adopt-a-Minefield Campaign, which is endeavoring to help rid the world of its more than 70 million landmines. "Illustrated with clip art of vacant office workers and narrated with a hip-hop-like cadence—" Oh Yeah! Operation Enduring Freedom is in the house!" says a guy in one strip—GYWO conveys a hilariously deadpan fatalism while managing to provide a surprisingly articulate expression of our anxieties" (*Newsweek*).



SLIDE FORUM

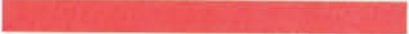
Tuesday, January 21, 7:00 pm

In the Cinema

ADMISSION IS FREE

Jeanne Dunkle ←

Colin Hargraves ↑



Saturday, January 25 at 8 p.m.

WHERE'S THE DISSENT? 30 YEARS OF PROTEST FILMS

\$6 general, \$5 students/seniors, \$4 members

Artist Pat Oleszko sounded the cry of "Where's the dissent?" during her performance at Hallwalls in September 2002, and she's not alone in her desire and need to hear opposition to U.S. military might. This collection of post World War II U.S. protest films, most made to protest the war in Vietnam, is a reminder of the need for resistance to violence as well as an earnest call to artists for action today.

FOR LIFE, AGAINST THE WAR (various artists, 35 min.)

From the archives of the Film-Maker's Cooperative in New York City, and curated by executive director M.M. Serra, this program includes rarely seen early anti-war protest films and documentaries. The original selection of short films was made at the invitation of "The Week of the Angry Arts" in 1967. Excerpted from a program that originally ran 3 hours, these films demonstrate the power of imaginative resistance and chronicle a vital and vibrant time in cinematic history.

Featuring **VIETFLAKES** (1965) by Carolee Schneemann - one of the first Vietnam War protest films; **PEACE PICKETS ARRESTED FOR DISTURBING THE PEACE** (1965) by Leonard Henny - a Kodachrome documentation of an anti-war protest at an induction center, where Joan Baez was arrested; **TRAP DANCE** (1968) by Storm De Hirsch - an Angry Arts protest film animation in black and white visuals; and **MARCH ON THE PENTAGON** (1967) by David Ringo - a human document, sometimes harsh, sometimes beautiful, of the events and people protesting that day.

LITTLE FLAGS by Jem Cohen (2000, 6:30 min.)

Filmed on the streets of lower Manhattan during a patriotic victory parade. Everyone loves a parade—except for the dead.

- Honorable Mention / Director's Citation, Black Maria Festival 2002

ARMY OF LOVERS by Ron Ehmk (2002, 3 min.)

A playful update on Rosa Von Praunheim's pioneering documentary about gay liberation which takes the form of a 1940s-style recruitment/propaganda film. It satirizes both the gays-in-the-military controversy and gay men's own fetishization of the outward trappings of militarism.

INVESTIGATION OF A FLAME by Lynne Sachs (2001, 45 min.)

Director Lynne Sachs in person!

"A highly personal, compelling 'anti-documentary' record of a once celebrated, now forgotten protest." - *San Francisco Weekly*

- Certificate of Merit (Golden Gate Award), 2002 San Francisco International Film Festival
- Honorable Mention, 2002 Ann Arbor Film Festival
- Director's Citation, 2002 Black Maria Film and Video Festival

On May 17, 1968 nine Vietnam War protesters, including a nurse, an artist and three priests, walked into a Catonsville, Maryland draft board office, grabbed hundreds of selective service records and incinerated them with homemade napalm. **INVESTIGATION OF A FLAME** is an intimate look at this unlikely, disparate band of resisters who broke the law in a poetic act of civil disobedience. The publicity and news coverage from the ensuing trial helped to galvanize an increasingly disillusioned American public. **INVESTIGATION OF A FLAME** explores this protest - an action more common in the 1960's - within in the context of these extremely different times, times in which foes of Middle East peace agreements, abortion and technology resort to violence to access the public imagination. Filmmaker Lynne Sachs has combined a series of informal interviews with Daniel and Philip Berrigan, Howard Zinn, John Hogan, Tom Lewis, and Marjorie and Tom Melville - all members of the Catonsville Nine - with long unseen archival footage to encourage viewers to ponder the relevance of such events today.

In 2001, Lynne Sachs received a Media Arts Fellowship from the Rockefeller Foundation to complete **INVESTIGATION OF A FLAME**. Her films, including **WHICH WAY IS EAST** and **THE AUTOBIOGRAPHY OF LILITH**, have been screened at the Museum of Modern Art, the Pacific Film Archive and the Sundance Film Festival as well as at other museum and alternative exhibition sites nationally and internationally. Over the last several years, Lynne has also created several conceptually inspired installations using time-based media and sculpture. These include **HORROR VACUI: NATURE ABHORS A VACUUM** and **MARY MOYLAN: NINE YEARS UNDERGROUND**. Lynne is an Assistant Professor in the Film and Media Arts Department at Hunter College in New York City.

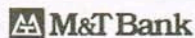


INVESTIGATION OF A FLAME

We note with some regret but much gratitude the departure this past fall of three valued Board members. Long before joining our Board over years ago, **Bill Graebner**—an historian, author, and educator—had been a generous supporter of Hallwalls and a true aficionado (with all the passion and knowledge denoted by that term) of contemporary visual art, performance, and, especially cinema. As a Board member, he had been outspoken, fiercely committed to our mission, vigilant in his governance role, and diligent in his efforts to increase our base of individual supporters like himself. This is always a challenge for an organization as alternative as Hallwalls, never more so than in the difficult times all art organizations (even mainstream ones) have been facing these past two years. We have been fortunate indeed to have had as keen and progressive a mind as Bill's applying itself to our strategic planning process, and—before, during, and after his Board tenure—as faithful an audience member and generous a benefactor as he has been. We also thank **Brian Kawaler**, another long-time supporter of Hallwalls, for finding the time among his many community commitments—not to mention his professional responsibilities as educator and administrator—to serve on our Board for nearly 4 years. He is another of those urbane, artistically knowledgeable, broad-minded, and personally generous individuals that an organization like Hallwalls so depends on to sustain its mission. We look forward to Brian's continued involvement in the larger visual arts community and, in an ex officio capacity, our own future fundraising events.

A somewhat earlier departure which I didn't have a chance until now to note in the calendar was that of **Beth Tauke**. Beth served on the Board more than 3 years, most of that time in the office of Secretary. Beth, too, was closely connected to Hallwalls before joining the Board formally in her case as a visual artist. She collaborated with Mary Lum on a HARP residency, installation, and artists' book back in fall of 1998, and was invited to join the Board the following year, becoming one of its most dedicated and hardworking, as well as generous, members, a contributor in every sense of the word. She helped forge ties between Hallwalls' visual arts program and UB's School of Architecture, where her increasing leadership responsibilities recently have—unfortunately for Hallwalls—made it necessary for her to concentrate her energy there. We will miss Beth's presence as a caring individual on the Board, but look forward to the continuing artistic association between her, her Architecture Department colleagues, and Hallwalls. (Ed Cardoni, Executive Director)

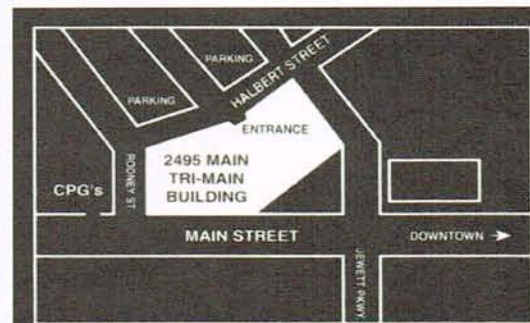
Major support for Hallwalls 2002–2003 season has been provided by the New York State Council on the Arts (NYSCA), a public agency, The Andy Warhol Foundation for the Visual Arts, Erie County Cultural Funding, the National Endowment for the Arts (NEA), a federal agency, Community Foundation for Greater Buffalo, JPMorganChase, M&T Bank, Righteous Babe Records, RoncoNet, the members of Hallwalls, and generous donations from individuals and local businesses.



The Andy Warhol Foundation for the Visual Arts

Community Foundation
for Greater Buffalo

Gallery Hours: Tuesday through Friday
from 11 a.m. to 6 p.m.,
during events, and by appointment.
NOW ALSO OPEN SATURDAY 1–4 P.M.!
Admission to the gallery is **FREE.**
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)



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