

HALFWALLS

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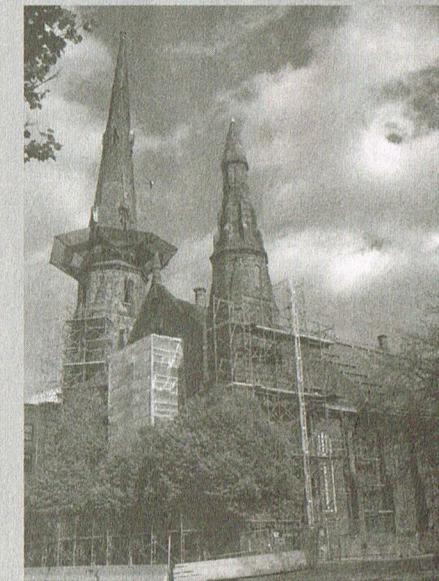
Still from Matthew Barney's *Cremaster 1*,
courtesy of the Albright-Knox Art Gallery

You spoke; we listened: A message from the Board of Directors of Hallwalls

It began with our Strategic Plan, Key Points 3 and 6 to be exact.

Key Point 3 had as its first action plan to "develop and employ instruments for gathering information and assessing public awareness of Hallwalls among various communities." To accomplish this, the board engaged the services of Focused Marketing Associates, a highly recommended company that had worked with other local arts organizations in the past. The resulting marketing study—funded largely through a grant from the Community Foundation for Greater Buffalo—was conducted over the fall of 2002.

The results were jam-packed with insights and information about you—the members and patrons of Hallwalls. One thing came through loud and clear: while you appear to be thrilled with the mission of Hallwalls and the quality and value of the events and exhibitions you attend, you are not happy with our current location. You expressed displeasure with the visibility and access of Hallwalls, and with its current entrance, which you find "uninviting." The long distance from the parking lot to Hallwalls' door is also a factor, as is the lack of signs and other evidence that anything is "going on." In fact the four lowest scoring aspects of Hallwalls overall performance were location, comfort, safety, and distance from home.



Enter Key Point 6: Facility Assessment. Our Strategic Plan called for us to determine the "viability of the Tri-Main facility for the long-range future." Needless to say, your opinions went a long way in helping the staff and board assess our current location and amenities. The owners of the Tri-Main building have been generous in accommodating us over the 10 years that we have been their tenants, but after reading the results of the survey, the board felt strongly that we needed to consider other options.

Around the same time, Hallwalls Director Ed Cardoni began serious discussions with Righteous Babe Records, which, according to media accounts, was about to acquire, restore, and eventually move into the former Asbury Delaware Methodist Church. We learned that in addition to the company's own planned uses for the building, a certain amount of space would be available for a tenant. The timing and location of this opportunity seemed custom-made to suit Hallwalls' needs.

I'll let Ed fill you in on more of the exciting details, but it's no secret that Hallwalls will be moving soon into a new home at this site. The move will also go a long way toward addressing several other action plans in our Strategic plan, including increasing accessibility and audience-friendliness, increasing public awareness, and enhancing convenience and comfort.

The board of Hallwalls will continue to reach out to its membership and audience for advice and assistance in achieving goals that you will help us establish. The board is committed to our mission of serving artists and the public by bringing to you art that is "...critically engaged with current issues in the arts..."

This move should make our task a little easier.

Bruce Adams
Board President

Hallwalls Returns to Downtown in 2004

Some time in 2004—perhaps as early as May 1, maybe a little later—Hallwalls will relocate to the restored former church at the corner of Delaware and Tupper, as a tenant of Righteous Babe Records. In addition to the very visible restoration work that has been underway since last summer—not to mention literally years of preliminary work done by RBR to get the project to the point where the physical restoration could finally begin—Hallwalls has been working behind the scenes this fall to launch a capital campaign to raise the funds necessary to develop our own facilities within the building, and has been working with architects to design them.

Thanks to the artistic and business leadership of Ani DiFranco and company president Scot Fisher, RBR has maintained uncompromising creative vision, legendary independence within the music industry, and loyalty to Buffalo, including a particular passion for historic preservation. These common core values of creativity, independence, and commitment to community, as well as Hallwalls' further ambition—proven over almost 30 years—of putting Buffalo and its artists on the art-world map nationally and internationally—is why we are embarking on this unique collaboration between a for-profit company and nonprofit arts organization.



Besides our own leased spaces—gallery, dual-purpose screening/small performance space, offices, storage—Hallwalls will also benefit from access to certain shared spaces and facilities, most notably the sanctuary performance space (capacity 1,200), with its box office, green room, and dressing rooms. Other common spaces will include the new stair tower and entrance lobby, elevator, loading dock, restrooms, etc. These amenities and facilities (with the exception of RBR's own corporate offices, merchandise storage, and on-line mail-order retail operations center) will be accessible and available for Hallwalls' public arts activities. Though RBR is developer, owner, and landlord (paying property taxes for the first time in the building's history), Hallwalls will partner with RBR in managing public access to and enjoyment of the building. This is another crucial element in the appeal of this move. Besides our own presentations, and working with RBR to program and book the space for presentations by them and others, we will continue the same spirit of openness and collaboration we have demonstrated here at Tri-Main for the past decade in sharing our spaces with community groups of all kinds, a community spirit that is shared by RBR and Hallwalls alike, one more reason both parties see this collaboration as such a perfect fit.

As one of the earliest tenants of Tri-Main Center—having moved there when much of the building was still vacant, joining the even earlier Buffalo Arts Studio (BAS), and attracting many subsequent arts tenants, individual artists, and other nonprofit agencies in our wake—Hallwalls contributed significantly to the success of Tri-Main as a bustling commercial development, model adaptive use of an abandoned industrial site, and recognized cultural destination. Despite our move, Tri-Main will continue to be a significant cultural resource, incubator of artistic creativity and production, and tax-generating development for the City of Buffalo. We are proud to have contributed beyond our size to these successes by our tenancy and advocacy of Tri-Main over the past ten years, and we expect to have an equally positive impact downtown.

Ed Cardoni
Executive Director

ဧດຖົມຄົມ 2004

Sun. 04: music:
Diaspora Drumming, 7 pm
Sat. 17: opening reception:
30th Annual
Members Exhibition 8-11 pm
Fri. 23 through Thu. 29: film:
TEN by Abbas Kiarostami
@ MAFAC

Fri. 30 through Thu. Feb. 05: film:
THE DAY I WILL NEVER FORGET
by Kim Longinotto
@ MAFAC

Sat. 31: video:
THE WORK OF KURENNIEMI: FUTURE IS
HERE AND IT'S FINNISH, 8 pm

ຝອດຫຼວມຄົມ 2004

Fri. 06 through Thu. 12: film:
MADAME SATĀ by Karim Ainouz
@ MAFAC

Fri. 06: performance:
R Theatre Company presents
The House of Yes, 8 pm

Sat. 07: performance:
R Theatre Company presents
The House of Yes, 8 pm

Sat. 07: film:
Filmmaker BARBARA HAMMER
in person, 8 pm

Sat. 07: music:
Patrick Brennan's
"Sonic Openings Under Pressure"
@ SOUNDLAB, 8 pm

Sun. 08: performance:
R Theatre Company presents
The House of Yes, 8 pm

Fri. 13 through Thu. 19: film:
Hallwalls and the Albright-Knox Art Gallery
present THE CREMASTER CYCLE,
@ MAFAC

Thu. 19: lecture:
Richard Flood, 8 pm @MAFAC

Sat. 21: video:
Termite TV presents:
THE WAR SHOW: THEN AND NOW, 8pm

Sat. 28: video:
HINTERLANDS & BORDER MINDS,
8 pm

MUSIC

Sunday, January 4 @ 7:00 P.M.

Diaspora Drumming

Hallwalls Black'n'Blue Theatre

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

Ringo Brill (drums, percussion)
Tiffany Nicely (drums, percussion)
Kirk Brundage (drums, percussion)

This dynamic broad-ranging Buffalo-based percussion ensemble has long been exploring the connections between African and Latin American musical traditions. For their second appearance at Hallwalls they'll be performing selections of West African djembe, Cuban Bata, Brazilian Candomble, and Brazilian Samba.

FILM

LONG NIGHTS, BRIGHT SCREENS

The eighth annual *Long Nights, Bright Screens* foreign film series presents a trio of fantastic but little-seen recent 35 mm features that open up the world. Each title screens for one week only, from January 23 through February 12, 2004, at the Market Arcade Film & Arts Center. Check local listings for times, or call the Market Arcade at (716) 855-3022. All Hallwalls members receive discounted admissions at MAFAC, so please remember to have your membership card on you when you go!



January 23 through 29

TEN

by Abbas Kiarostami (in Farsi with English subtitles, Iran/France, 2002, 35mm, 94 min.)

"Revelatory! There are many piercing moments, and Kiarostami's minimalist methods enhance a palpable sense of lives choked with frustration." -- Michael Agger, *The New Yorker*

Celebrated Iranian writer-director Abbas Kiarostami casts his cinematic gaze upon the modern sociopolitical landscape of his homeland -- this time as seen through the eyes of one woman as she drives through the streets of Tehran over a period of several days.

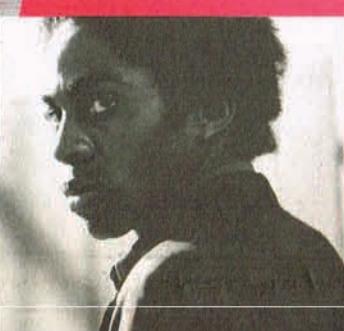


January 30 through February 5

THE DAY I WILL NEVER FORGET

by Kim Longinotto (in Somali, Swahili, Masaai, and Kalenjin with English subtitles, England, 2002, 35mm, 92 min.)

The latest feature documentary by director Kim Longinotto (Divorce Iranian Style, Gaea Girls) examines the practice of female genital mutilation in Kenya and the pioneering African women who are bravely reversing the tradition.



February 6 through 12

MADAME SATĀ

by Karim Ainouz (in Portuguese with English subtitles, Brazil, 2002, 35mm, 105 min.)

"Vividly incandescent! Like Josephine Baker re-imagined as a transvestite brawler... elevating sin to something sublime!" -- Scott Tobias, *Time Out NY*

Legends and myths have grown up around the real life character João Francisco dos Santos (1900-1976), also known as Madame Satā. This beautifully crafted feature not only evokes a fascinating real life character, but also brings to life a crucial moment of the Afro-Brazilian diaspora.

FILM

Hallwalls and the Albright Knox Art Gallery present Matthew Barney's THE CREMASTER CYCLE

Friday, February 13 through Thursday, February 19, 2004

at the Market Arcade Film & Arts Center

For information about The CREMASTER Cycle films,

visit www.cremaster.net



MAFAC ticket sales:

adults \$7.50

students/ matinees/ Hallwalls & Albright Knox members \$5.50

seniors \$4.50

Film schedule:

2/13 and 2/17

CREMASTER 1 & 2 4:30, 7:00, & 9:30

2/14 and 2/18

CREMASTER 3 4:30 & 8:00

2/15 (marathon)

CREMASTER 1 & 2 2:00

CREMASTER 3 4:30

CREMASTER 4 & 5 8:00

2/16

CREMASTER 4 & 5 4:30, 7:00, & 9:30

2/19

CREMASTER 4 & 5 4:00 & 6:00

Richard Flood lecture to follow at 8 p.m. followed by a screening of CREMASTER 4 only

Thursday February 19 at 8 p.m. at MAFAC

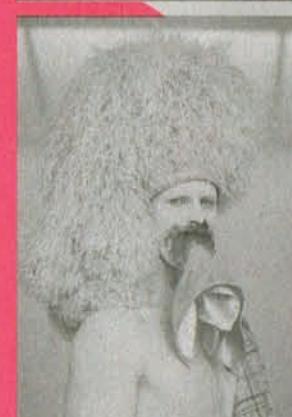
Special guest lecture by RICHARD FLOOD

Chief Curator, Walker Arts Center, Minneapolis

\$10 general, \$8 members/students/seniors (tickets can be purchased in advance at the Albright Knox or on the evening of the event at MAFAC.)

Without stripping away the mystery of Matthew Barney's provocative five-part epic *THE CREMASTER CYCLE*, Richard Flood will talk about the artist's use of references to mythology, religion, and Hollywood. Flood will provide a context for Barney's work, considering the development of the series from inception to completion. (A screening of *CREMASTER 4* will follow the lecture.)

Among the many accomplishments in a long career as a curator and critic, Flood wrote the catalogue essay for the 1982 Hallwalls exhibition *Agitated Figures: The New Emotionalism*, an exhibition that featured such then emerging artists as Keith Haring and Judd Garet. Matthew Barney's resume credits the 1990 Hallwalls exhibition *Viral Infection: The Body and Its Discontents*, curated by then Hallwalls curator Charles A. Wright Jr., as his first group exhibition.



Stills by Matthew Barney from the *Cremaster Cycle*, top to bottom, Cremaster 2-5 courtesy of the Albright-Knox Art Gallery

VIDEO

Saturday, January 31, 2004 at 8 p.m.

THE WORK OF KURENNIEMI: FUTURE IS HERE AND IT'S FINNISH

\$7 general, \$5 students/seniors, \$4 students

In keeping with this year's Members' Exhibition, Hallwalls will screen a selection of experimental films by Finnish artist and electronic music pioneer Eriki Kurenniemi as well as a recent documentary, *FUTURE IS NOT WHAT IT USED TO BE* (2002, 53 min., video) by Mika Taanila, about the man himself (all films to be screened on video).



FILM



Saturday, February 7, 2004 at 8 p.m.

Filmmaker BARBARA HAMMER in person

\$7 general, \$5 students/seniors, \$4 members

"I choose film and video as a medium to make the invisible, visible. Anyone can be

left out of history. I am compelled to reveal and celebrate marginalized peoples whose stories have not been told." B. Hammer

Considered a pioneer of lesbian-feminist experimental cinema, Barbara Hammer has made over eighty films and videos. Join us for a screening of Hammer's latest feature *RESISTING PARADISE*, a film which focuses on Henri Matisse and Pierre Bonnard's artistic work in the South of France during World War II, and examines the work of Matisse's family and others in the French Resistance Movement.

Hammer's visit to Buffalo is co-sponsored by Hallwalls, CEPA Gallery, and the Carnegie Art Center.

VIDEO

Saturday, February 21 at 8 P.M.

THE WAR SHOW: THEN AND NOW

Presented in person by TERMITE TV Collective members and programmers Meg Knowles and Dorothea Braemer, Executive Director of Squeaky Wheel



An unelected President wages an illegitimate war, lies to his country, erodes civil liberties and feeds the coffers of his corporate sponsors. Meanwhile, mainstream media looks the other way. Termite TV responds with a mixture of outrage and humor to add to the growing number of voices questioning the administration's actions. Join us for an evening of this latest program from the Collective, including the videos *THE WEASEL CLAUSE* by Dorothea Braemer, *FAILURE* by Carl Lee, and *DOUBLE VISION* by Anula Shetty, as well as the program *DESERT STORM* produced in response to the first Gulf War by Termite members Mike Kuetemeyer, Meryl Perlson, and Jim Ospenson. For more information, visit www.termite.org.

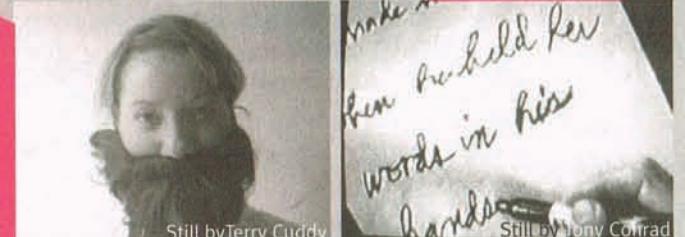
VIDEO

Saturday, February 28, at 8 P.M.

HINTERLANDS & BORDER MINDS

\$7 general, \$5 students/seniors, \$4 members

HINTERLANDS AND BORDER MINDS is a touring program of short media works made since 1996 by artists who have, at one time or another, spent a portion of their lives as residents of Buffalo, New York. The artists included are Tony Conrad, Jody Lafond, Caroline Koebel, Meg Knowles, Ron Ehmke, Kelly Spivey, Stephanie Gray, Terry Cuddy, Ghen Dennis, Eve Heller, Beatriz Flores & Bernie Roddy, and Julia Dzwonkoski. This program is available for screenings across the country and further a-field.



Still by Terry Cuddy



Still by Tony Conrad

FILM

30th Annual Members' Exhibition

VIDEO

30th Annual Members' Exhibition

THE WORLD OF TOMORROW...TODAY!

January 17—February 27, 2004

Opening Reception: January 17, 8—11 P.M.

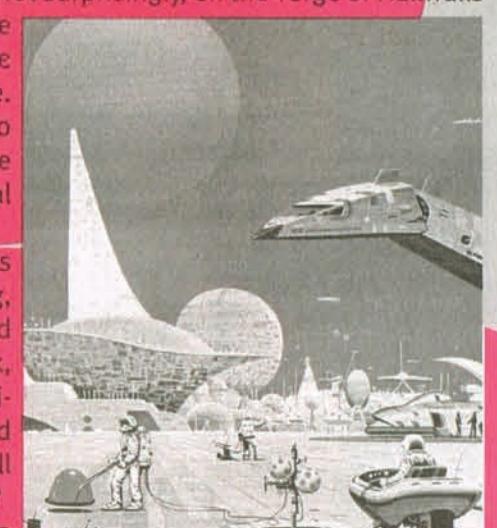
DROP-OFF DATES: Jan 5—9, 11 A.M. to 5 P.M., Jan 10, 11 A.M. to 4 P.M.

Prior to Hallwalls' big move in Spring 2004 to the renovated Delaware Asbury Church in downtown Buffalo, this will be your LAST chance to dance at a members' exhibition at the venerable Tri-Main Center. We encourage you to take note of this January exhibition and consider producing a new work to help us begin the countdown to relocation.

As always, the Members' Exhibition is non-juried and non-curated. Members are free to drop off ONE work at Hallwalls on the designated drop-off dates. However, as always, there is a SUGGESTED THEME, for those of you who welcome a little conceptual provocation. The theme is intended as a springboard by which you may opt to create a new piece specifically for the Members' Exhibition. The theme may also lead you to see how a previous or current work of yours happens to segue effectively with this theme.

This year's theme is: *THE WORLD OF TOMORROW...TODAY!* Not surprisingly, on the verge of Hallwalls' 30th anniversary and its third relocation in that time, we are looking to The Future, The Endless Vista, The Wild Blue Yonder, The Unrelenting Tangent Of All Things Possible. Which is not to say you should create a work that refers to Hallwalls' actual move, though you may. We do encourage you to consider The Future in general, as either a practical reality or a conceptual, aesthetic model.

You might consider why The Future is no longer conceived (as it was through much of the 20th century) as a gleaming, streamlined vista where potential can be realized and dreams actually fulfilled. Are we just too full of heartbreak, disappointment, and fear? Are we more enamored of dystopian scenarios because they more closely replicate the world we know? Are we entirely bereft of optimism? Weren't we all supposed to be flying our own personal space cars by now? So, what of it kids? It's The Future or Bust. What's it look like to you?



MUSIC

Saturday, February 7 @ 8:00 P.M.

Patrick Brennan's "Sonic Openings Under Pressure"

@ SOUNDLAB 110 Pearl St. (at Swan) downtown Buffalo

\$10 general \$8 members/students/seniors



Patrick Brennan (alto saxophone, compositions)
Steve Swell (trombone)
Hilliard Greene (contrabass)
Juma Santos (dun dun talking drum & percussion)
Newman Taylor Baker (drums)

Sonic Openings Under Pressure has been the vehicle for composer, saxophonist & auteur Patrick Brennan since he first formed the ensemble on the Lower East Side of New York City in 1979. Since then, he has developed an original and unique musical language for improvisers, which carries a powerfully distinct sound and extends between and beyond the limits of category.

"Brennan's a talented alto saxophonist whose improvised lines are his own, as are his knotty and labyrinthine compositions. Rapid, asymmetrical melodies and quick changes of meter and tempo characterize his tunes, which serve as interesting jumping-off points for improvisation." - ALL MUSIC GUIDE

"Brennan's an abstract expressionist with chops. He's utterly coherent in his free associative improvisations, and he imbues his music with a great deal of timbral and rhythmic variety. His compositions are fresh and quite original. Patrick Brennan's a first class saxophonist and composer, and his trio is one of the most interesting I've heard in some time." - CADENCE

PERFORMANCE

Friday, Saturday, & Sunday

Feb. 6, 7, & 8 @ 8:00 P.M.

R Theatre Company presents

The House of Yes

By Wendy McLeod

Directed by Dena Roncone

Tickets \$10

R Theatre Company presents McLeod's dark and twisted comedy of incest, murder, and death. For tickets and reservations call 885-2934.



HALLWALLS

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

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www.hallwalls.org

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.



RoncoNet

M&T Bank

JPMorganChase



The Andy Warhol Foundation for the Visual Arts

Become a Member of Hallwalls!

• Hallwalls membership includes the lowest ticket prices for all events, opportunities to meet artists, all mailings, notice of special events & our monthly calendar delivered to you & discounted admission to ALL films at the Market Arcade Cinema, everyday every film year round. Your membership represents an investment in Buffalo's cultural well being.

- \$35 **Basic-Individual** —Membership card for discounts on events, monthly calendar
- \$25 **Artist/Student/Senior**—Same as above for limited incomes
- \$50 **Household**—All the above benefits for you and your mate, family or household.
- \$100 **Friend**—All above benefits plus 2 free passes to Hallwalls events.
- \$150 **Sustaining**—Friend member benefits, plus copy of *Consider the Alternatives: 20 Years of Contemporary Art at Hallwalls* [1996, 276 pages]
- \$200 **Sponsor**—Sustaining benefits plus 4 free passes.

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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.

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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 Ambler station and walk one block south, or take #8 Main Street Metro Bus to Jewett. Parking: Available on Halbert (lighted at night).

WWW.HALLWALLS.ORG



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