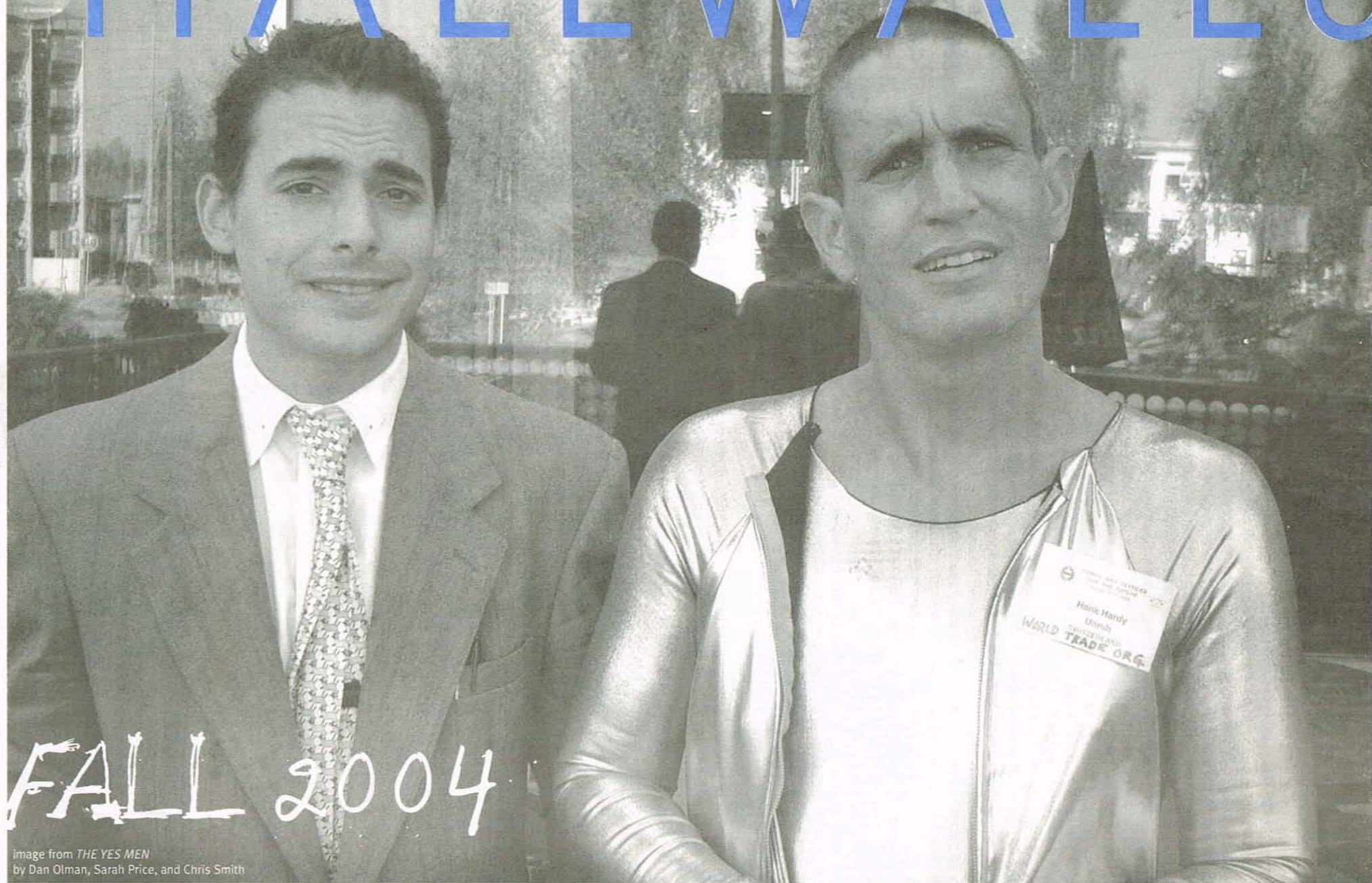


HALL WALLS



FALL 2004

Image from *THE YES MEN*
by Dan Ollman, Sarah Price, and Chris Smith

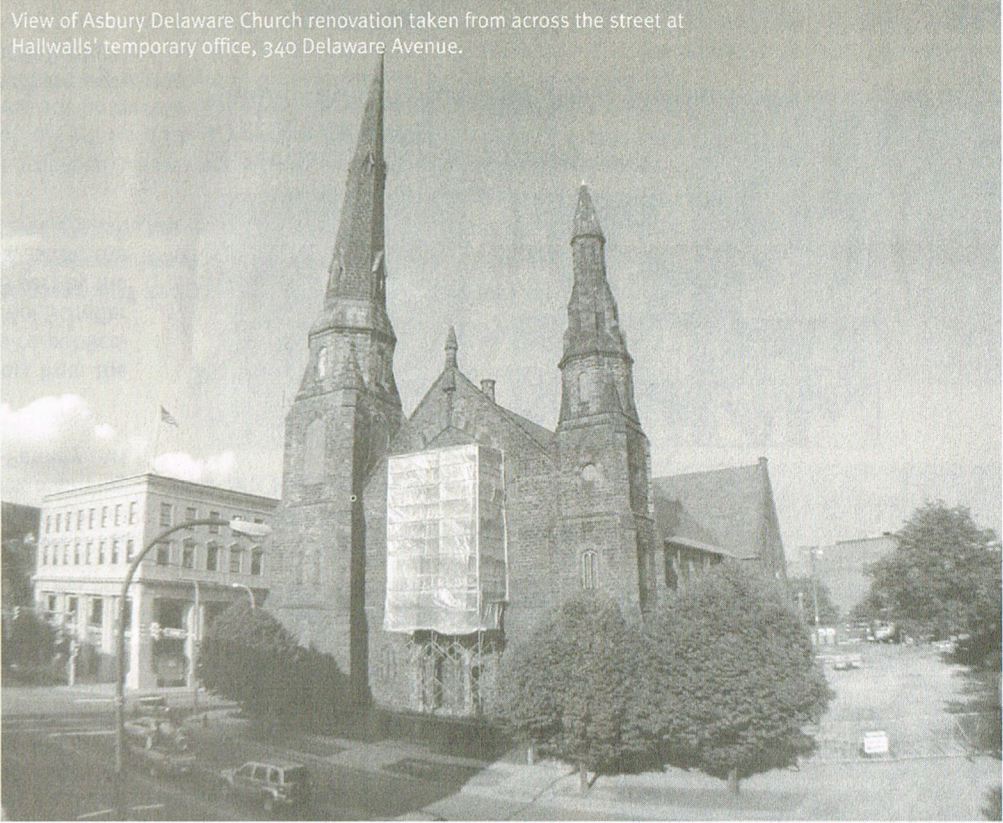
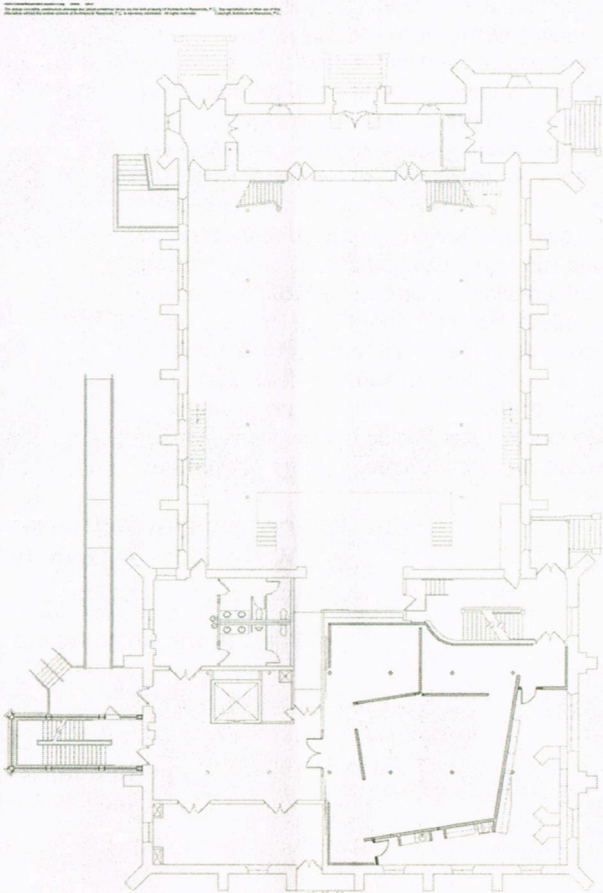
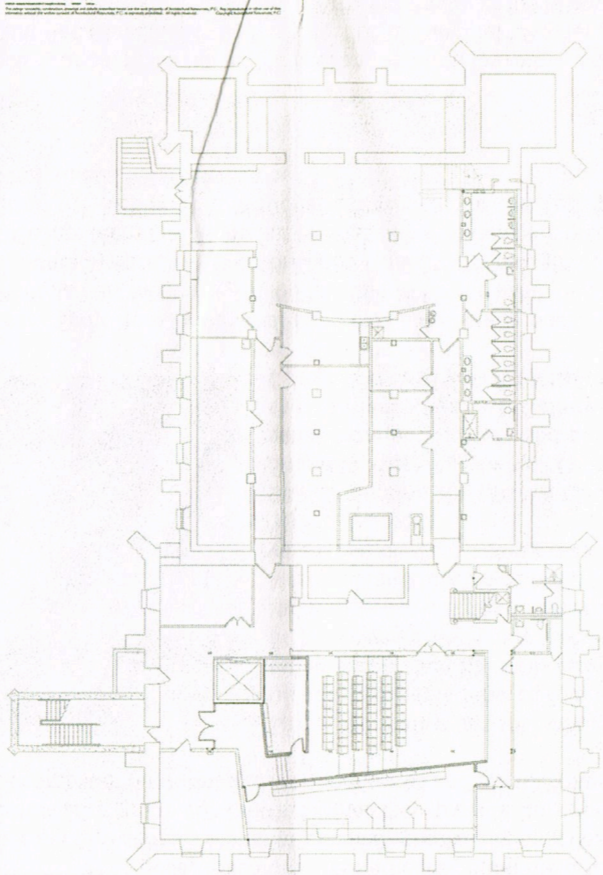
GRAND OPENING UPDATE

Although construction at the former Asbury Delaware church is now progressing at a furious pace (albeit meticulously), and will continue at an even more accelerated rate throughout the fall, [Hallwalls](#) and [Righteous Babe Records](#) (RBR) were not able to meet our target grand opening date of September 2004, and must now defer it another four months to mid January 2005. All parties were disappointed to have to come to this conclusion after a meeting in early August bringing together principals from RBR, [Hallwalls](#), [Architectural Resources](#) (interior renovation and new addition architect for both RBR and Hallwalls), and [Lehigh Construction](#) (general contractor for the entire project). Frankly, we'd been hoping against hope to open in September, but knew in our hearts for some time that it wasn't looking likely. The good news is that the new target date of just after the first of the year is reasonably solid, we now have a detailed timetable of work to be completed, and so far we're staying on our revised schedule.

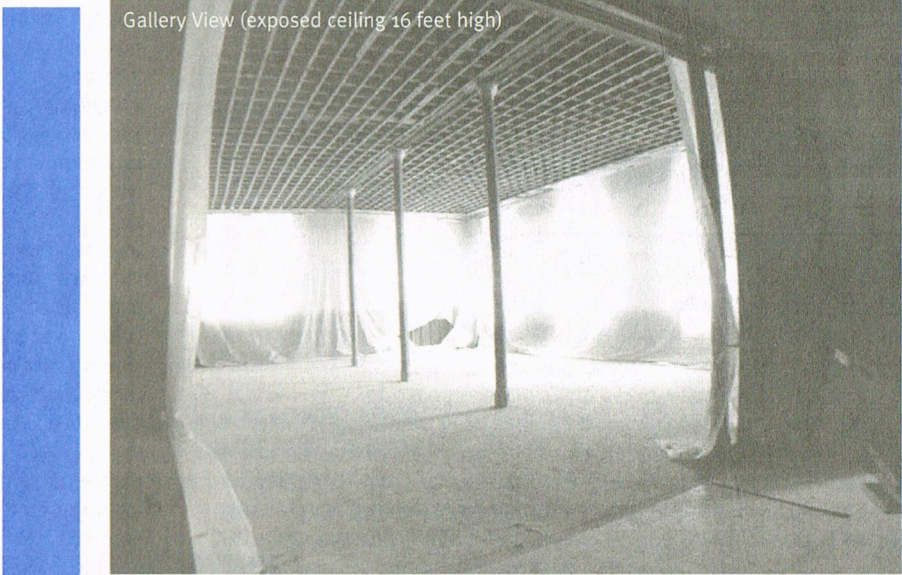
Major infrastructural systems are well underway, with many nearing completion, including geothermal heating and cooling; sprinkler systems; water supply, sewer, and underground power lines; and the elevator shaft. One unique feature of this project is that unlike most elevators added to older buildings, the shaft has been placed not on the outside (which would detract from the historic façade), but within the interior of the building, passing through the lobbies just outside Hallwalls' first-floor and basement-level facilities. The custom-designed elevator, which is being fabricated off-site by [Otis](#) for installation within the next couple of weeks, will be lifted by hydraulics housed in a concrete chamber below the basement floor, rather than above. This allows the elevator shaft to end at its second-floor stop, rather than extending above the roofline. On the outside of the building instead (south elevation) will be a beautifully designed glass, steel, and copper stair tower addition that will enhance rather than detract from the façade, and that will serve as the main public entrance for both Hallwalls and RBR's company offices. That, too, will be installed within the next few weeks, and when you see that rise, you'll know the finish line is in sight.

Meanwhile, having held back on most event programming since moving to temporary office quarters in May, we can't hold back any longer (after all, Hallwalls turns 30 years old on December 11!), and are presenting a full schedule of media arts, music, and spoken word programming in various alternative venues throughout the fall. (Our first visual arts exhibition will still coincide with the opening of our spectacular new gallery, now rescheduled for January 15.) As you can see, this fall double calendar is chock full of visiting artists, major jazz concerts, world-class documentary and experimental film programming, new fiction readings, and much more. We thank our frequent past cosponsors ([Market Arcade Film & Arts Centre](#), [Squeaky Wheel](#), [Soundlab](#), [UB Center for the Arts](#), and [Medaille College](#)) for once again opening their spaces for a number of these programs. And we thank a new collaborator, [Trinity Episcopal Church](#), 371 Delaware Ave., just half a block up from our future home at the *former* church, for opening their own beautiful main sanctuary to us for our fall jazz concert series. Finally, we thank all of our capital campaign contributors, and urge those who haven't yet contributed to join us in making the new Hallwalls at Asbury Delaware a reality. It's not too late to get your name on the project, and we still need your help. Thank you for your patience, your generosity, and your support of Hallwalls programs.

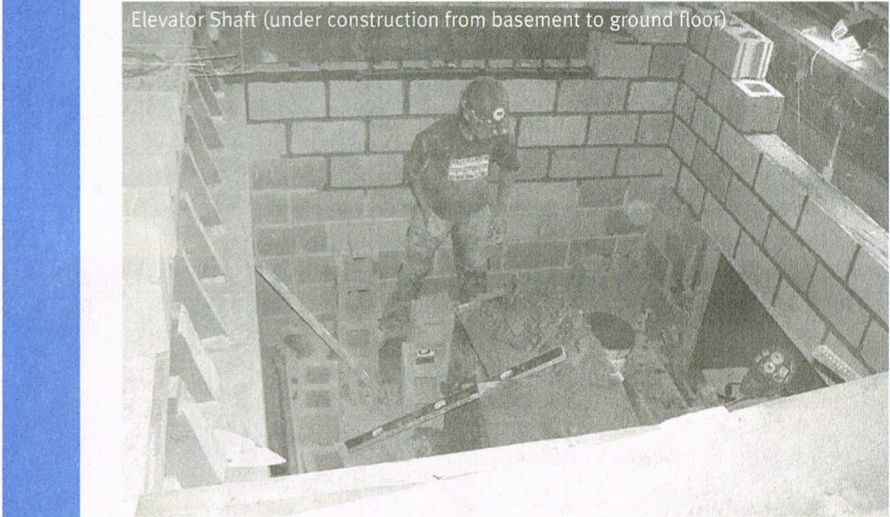
Edmund Cardoni, Executive Director, September 7, 2004



View of Asbury Delaware Church renovation taken from across the street at Hallwalls' temporary office, 340 Delaware Avenue.



Gallery View (exposed ceiling 16 feet high)



Elevator Shaft (under construction from basement to ground floor)

HALLOWALLS MEDIA ARTS

Friday, September 10 at 8 p.m. at Squeaky Wheel

DROWNED OUT

directed by Franny Armstrong (2002, 75 min., UK) and

A/S/L (AGE/SEX/LOCATION).

an installation by the Raqs Media Collective

\$6 general, \$5 Hallwalls/Squeaky Wheel/Just Buffalo members



Three choices: move to the slums in the city, accept a place at a resettlement site or stay at home and drown. The people of Jalsindhi in central India must make a decision fast. In the next few weeks, their village will disappear underwater as the giant Narmada Dam fills. Bestselling author Arundhati Roy joins the fight against the dam and asks the difficult questions. Will the water go to poor farmers or to rich



industrialists? What happened to the 16 million people displaced by fifty years of dam building? Why should we care? DROWNED OUT offers some reasons. In addition to the screening, A/S/L a video and text installation by the Raqs Media Collective on the lives of women workers in the online data outsourcing industry in India, will be accessible before and after the video screening. The installation is a meditation on the new, gendered geography of online labor, on the everyday journeys into cyberspace that hundreds of thousands of laboring women make across the world. This evening's program was scheduled in conjunction with the Just Buffalo sponsored visit of author Arundhati Roy on September 8 & 9, 2004.

Friday, September 17 & 24 at 8 p.m. at Medaille College

THE 2003-2004 UK/CANADIAN VIDEO EXCHANGE

Co-sponsored by Canadian Consulate General / Consulat général du Canada

Hallwalls will present both programs at Medaille College's Screening Room, 18 Agassiz Circle (Parkside Ave. and Rt.198), in Buffalo.

Tickets for each screening are \$7 general, \$5 students/seniors and \$4 Hallwalls members.

Tickets for both screenings are \$10 general, \$7 students/seniors and \$6 Hallwalls members.

Catalogues for the UK/Canadian Film and Video Exchange will be available.

September 17

UK Video Programme 1/ Canadian Video Programme 1

20 short videos will be screened by various artists, including Steve Reinke (Sad Disco Fantasia), deco dawson (The Arm Wrestling Bear Movie), Nelson Henricks & David Clark (My Heart the Bureaucrat), Sarah Carne (You in Love? You gonna be), Steve Hawley (Amen ICA Cineam), and Effie Gibson (Spin).



September 24

UK Video Programme 2/ Canadian Video Programme 2

23 short videos will be screened by various artists, including Lily Markiewicz (A Conversation- About Work), Paul Bush (Dr. Jekyll and Mr. Hyde), Session Video (Rock Session), Lisa Steele (The Ballad of Dan Peoples), and Velveeta Crisp (Toilet Mouth).



Saturday, September 25 at 7 p.m. at MAFAC

THE DOG WALKER

(2001, 90 min.) written and directed by Jacques Thelemaque

Tickets are available in advance for \$10 (screening only), \$30 (screening and party at Sphere). On the night of the event, tickets are \$15 (screening only), \$40 (screening and party).

The Los Angeles dogwalking scene provides the colorful backdrop to the story of Ellie Moore (played by Buffalo native Diane Gaidry), on the run from her latest abusive boyfriend, who finds herself broke and broken on the lonely streets of L.A. Rescue comes in the unlikely form of Betsy Wright (Pamela Gordon), a mis-

anthropic dogwalker in need of temporary help with her business and struggling with her own dark past. Screening co-sponsored by Hallwalls, Crisis Services, and the SPCA in recognition of Domestic Violence and Breast Cancer Awareness Month. The Post Party will take place from 9-11 pm at Sphere, with the director and Diane Gaidry present. For more information and to order tickets, please contact Jessica Pirro at 834-2310 Ext. 150 or Carolyn Zimmermann at 876-4323.

Hallwalls presents NEW DOCUMENTARY FILM at MAFAC:

THE CORPORATION



(2003, 145 min., Canada)

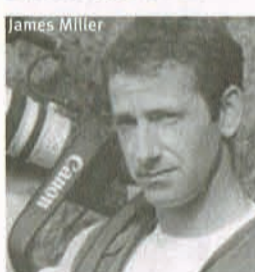
by Mark Achbar, Jennifer Abbott and Joel Bakan.

September 24-30, one week run! Check local listings for times.

One hundred and fifty years ago, the corporation was a relatively insignificant entity. Today, it is a vivid, dramatic and pervasive presence in all our lives. Like the Church, the Monarchy and the Communist Party in other times and places, the corporation is today's dominant institution. But history humbles dominant institutions. All have been crushed, belittled or absorbed into some new order. The corporation is unlikely to be the first to defy history. Featuring illuminating interviews with Noam Chomsky, Michael Moore, Howard Zinn and many others, THE CORPORATION charts the spectacular rise of an institution aimed at achieving specific economic goals as it also recounts victories against this apparently invincible force.



DEATH IN GAZA



(2004, 79 min., U.K.)

by James Miller (deceased) & Misha Manson-Smith

Thursday September 30, one screening only at 8 p.m. introduced by Bruce Jackson

DEATH IN GAZA is the shocking story that award-winning filmmaker James Miller gave his life to tell, the story of Palestinian youngsters maturing in a world where the greatest glory is to die a martyr. In May 2003, Miller traveled with reporter Saira Shah to track the lives of kids living in the area's most desperate borough.

In the midst of documenting many heartbreaking stories, Miller was shot dead by an Israeli soldier. His last effort on earth and his untimely death fully demonstrate the incomprehensibility of this conflict and the importance of presenting this story to the world. (DEATH IN GAZA received the 2004 Hot Docs Audience Award)



THE FIVE OBSTRUCTIONS



(2003, 90 min., Denmark)

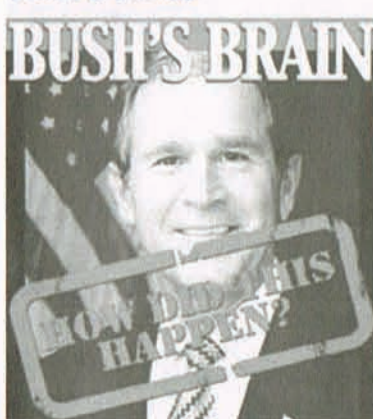
by Lars von Trier & Jørgen Leth

Thursday, October 7, one screening only at 8 p.m.

Together with Danish documentary film veteran Jørgen Leth, Lars von Trier enters the world of documentary filmmaking and takes on the task of challenging conventional ways of documentary and film production. In 1967 Jørgen Leth made a short film called THE PERFECT HUMAN, a document on human behavior. In the year 2000, Trier challenged Leth to make five remakes of this film within strict parameters. THE FIVE OBSTRUCTIONS is an investigative journey into the phenomenon of filmmaking and

a comment on the power of creativity in the face of imposed constraints.

BUSH'S BRAIN



(2004, 80 min., USA)

by Joseph Mealey and Michael Shooob

Thursday, October 14, one screening only at 8 p.m.

Karl Rove is President George W. Bush's closest adviser. He is a man who has almost single-handedly shaped the policies of our nation: a brilliant tactician, ruthless opponent, savvy policy maker, and one of the greatest political minds in the history of the Republic. BUSH'S BRAIN introduces the country to Rove, the most powerful political figure America has had but known so little about, the Wizard of Oz behind the curtain of today's Presidential politics.

SEPTEMBER 2004

Fri. 9/10: Video

DROWNED OUT

directed by Franny Armstrong & A/S/L (Age/Sex/Location), an installation by the Raqs Media Collective 8 pm @ Squeaky Wheel

Fri. 9/17: Video

THE 2003-2004 UK/CANADIAN VIDEO EXCHANGE: UK Video Programme 1/ Canadian Video Programme 1

8 pm @ Medaille College

Tue. 9/21: Music

The Willem Breuker Kollektief 8pm @ Trinity Episcopal Church

Fri. 9/24: Video

THE 2003-2004 UK/CANADIAN VIDEO EXCHANGE: UK Video Programme 2/ Canadian Video Programme 2

8 pm @ Medaille College

Fri. 9/24 - Thu. 9/30: Film/Video Hallwalls presents NEW DOCUMENTARY FILM: The Corporation

by Mark Achbar, Jennifer Abbott, & Joel Bakan. @ Market Arcade (check for listings)

Sat. 9/25: Film

THE DOG WALKER

by Jacques Thelemaque 7 pm @ Market Arcade

Thu. 9/30: Video

NEW DOCUMENTARY FILM: Death in Gaza

by James Miller & Misha Manson-Smith 8 pm @ Market Arcade

OCTOBER 2004

Thu. 10/7: Film

NEW DOCUMENTARY FILM: The Five Obstructions

by Lars von Trier & Jørgen Leth 8 pm @ Market Arcade

Thu. 10/14: Video

NEW DOCUMENTARY FILM: Bush's Brain

by Joseph Mealey & Michael Shooob 8 pm @ Market Arcade

Fri. 10/15 Video

DEEDEE HALLECK presents selections from Deep Dish TV's

SHOCKING AND AWFUL series

8 pm @Squeaky Wheel

Sat. 10/16: Music

HALLWALLS & RESURRECTION MUSIC present

Saadet Türköz & 'What We Live' Trio 9 pm @ Trinity Episcopal Church

Sun 10/17: Music

Soundlab presents

Blue Collar

9 pm @ Soundlab

Thu 10/21: Video

NEW DOCUMENTARY FILM: The Yes Men

by Dan Olman, Sarah Price, & Chris Smith

(CRITICAL ART ENSEMBLE DEFENSE FUND FUNDRAISER!) 8 pm @ Market Arcade

Fri 10/22: Visual Art

Burchfield-Penney Art Center presents

The Unseen Cindy Sherman: Early Transformations (1975-76)

A touring exhibition of the Montclair Art Museum & Cindy Sherman: Western New York Collections

Opening reception 5:30-7:30 P.M.

Burchfield-Penney Art Center, Rockwell Hall, SUCC

Fri 10/22: Music

HALLWALLS & RESURRECTION MUSIC present

Dave Burrell & Full Blown Trio

9 pm @ Trinity Episcopal Church

Tue. 10/26: Fiction

Hallwalls & the UB English Dept. present

a reading by Ben Marcus

7 pm, Marfield Room, Trinity Episcopal Church

Fri. 10/29: Film

Filmmaker PHIL SOLOMON

in person at UB North Campus, 8 pm

Sat. 10/30: Film/Video

MATT MCCORMICK in person

8 pm @ Squeaky Wheel

NOVEMBER 2004

Tue. 11/2: Music

Triptych Myth

8 pm @ Trinity Episcopal Church

Thu 11/4: MUSIC/SPOKEN WORD

Hallwalls, New World Record, & P22 present

Legibly Speaking: A Live Collaborative

Performance by David Greenberger

with 3 Leg Torso

8 pm Main Sanctuary, Trinity Episcopal Church

Thu 11/4: Film/Video

ATTENTION! LIGHT! Short works

by Paul Sharits & Jozef Robakowski

7:30 pm @ UB North Campus

Thu. 11/18: Music

Bobby Bradford with the Frode Gjerstad Trio

8 pm @ Trinity Episcopal Church

DECEMBER 2004

Thu. 12/2: Fiction

Hallwalls & the UB English Dept. present

a reading by Steve Tomasula

7 pm Chapel, Trinity Episcopal Church

Tue. 12/14: Music

Fred Anderson Trio

8 pm @ Trinity Episcopal Church

THE YES MEN

(2004, 80 min., USA)

by Dan Olman, Sarah Price, and Chris Smith

Thursday, October 21, one screening only at 8 p.m.

CRITICAL ART ENSEMBLE DEFENSE FUND FUNDRAISER!

Screening with special, surprise guests!

THE YES MEN follows a couple of anti-corporate activist-pranksters as they impersonate the World Trade Organization at business conferences around the world. The story begins with Andy and Mike setting up a website that looks just like that of the World Trade Organization. Some visitors don't notice the site is a fake, and send e-mail invitations meant for the real WTO. Mike and Andy play along with the ruse and soon find themselves attending important functions as WTO representatives. Delighted to speak as the organization they oppose, Andy and Mike don thrift-store suits and set out to shock their unwitting audiences with darkly comic satires on global free trade. Weirdly, the experts don't notice the joke and seem to agree with every terrible idea the two can come up with. Exhausted by their failed attempts to shock, Mike and Andy change their strategy completely, and take a whole new approach for one final lecture.



Friday, October 15 at 8 p.m. at Squeaky Wheel

DEEDEE HALLECK presents selections

from Deep Dish TV's

SHOCKING AND AWFUL series



\$6 general, \$5 Hallwalls and Squeaky Wheel members

Co-sponsored by Hallwalls, Squeaky Wheel, the Central New York Programmers Group, and The Experimental Television Center. ETC's Presentation Funds program is supported by the New York State Council on the Arts. This event is being held in conjunction with Squeaky Wheel's Visions & Decisions Festival.

Award winning filmmaker, media activist, and founding member of Paper Tiger Television and Deep Dish TV, DeeDee Halleck will present three programs from the SHOCKING AND AWFUL series. These programs are part of a 13 week series produced by Deep Dish Television, a non-profit, founded in 1986, which produces alternative programming for community access channels and activist organizations in the US and around the world.

Tonight's screening will include THE WORLD SAYS NO TO WAR, which documents the massive protests of tens of millions of people throughout the world in opposition to the U.S. invasion of Iraq; ERASING MEMORY, which describes the cultural destruction of Iraq during the war and occupation by the US in the past two years; THE ART OF RESISTANCE, which presents the growing impact of artists and cultural performances that have invigorated and enlivened resistance to America's imperial war on Iraq; as well as footage of resistance to this year's Republican National Convention.

Friday October 29 at 8 p.m.

Filmmaker PHIL SOLOMON

in person, location to be determined

\$10 general, \$8 Hallwalls members.



Co-sponsored by the University at Buffalo's Department of Media Study, the Central New York Programmers Group and The Experimental Television Center. ETC's Presentation Funds program is supported by the New York State Council on the Arts. Phil Solomon teaches film aesthetics and film production at the University of Colorado at Boulder. Since arriving in Boulder in 1991 he produced, among other films, several collaborations with colleague Stan Brakhage, including ELEMENTARY PHRASES (1994), CONCRESCENCE (1996) and SEASONS... (2000-01). He is currently working on a feature length series of short films entitled THE TWILIGHT PSALMS, a cinematic poem to the 20th century.

Program (80 minutes total):

REMAINS TO BE SEEN, 1989 (revised 1994)

Using chemical and optical treatments to coat the film with a limpid membrane of swimming crystals, coagulating into silver recall, then dissolving somewhere between the Operating Theatre, The Waterfall, and the Great Plains.

THE EXQUISITE HOUR, 1989 (revised 1994)

Partly a lullaby for the dying, partly a lament at the dusk of cinema. Based on the song by Reynaldo Hahn and Paul Verlaine.

THE SNOWMAN, 1995

A meditation on memory, burial and decay...a belated kaddish for my father.

SEASONS, 2002 (by Phil Solomon and Stan Brakhage)

Brakhage's extraordinary hand carvings into the film emulsion illuminated and textured by Solomon's lighting, inspired by the woodcuts of Hiroshige. A subset of Brakhage's larger umbrella work entitled "...".

PSALM III: NIGHT OF THE MEEK, 2002

A highly personal interpretation of the Jewish legend of The Golem, a moving painting, and a uniquely treated experimental film with a photochemically charged, dynamic surface.

Saturday October 30 at 8 p.m. at Squeaky Wheel

MATT MCCORMICK in person

\$5 general, \$4 Hallwalls/Squeaky Wheel members



Co-sponsored by Hallwalls, Squeaky Wheel, and The Experimental Television Center. ETC's Presentation Funds program is supported by the New York State Council on the Arts.

Matt McCormick lives in Portland Oregon and has been making experimental films for over twelve years. He's also the founder of Peripheral Produce, an innovative upstart video distributor specializing in short experimental work, and the director of the Portland Documentary and eXperimental Film Festival, Portland's premiere venue for experimental, documentary, and otherwise obscure contemporary cinema. Matt will stop at

Squeaky Wheel on his East coast tour to screen several of his works including SIN-CERELY, JOE P. BEAR (1999), THE SUBCONSCIOUS ART OF GRAFFITI REMOVAL (2001), and AMERICAN NUTRIA (2003).



Thursday November 4 at 7:30 p.m. at UB North Campus

ATTENTION! LIGHT! Short works by Paul Sharits and Jozef Robakowski



Screening Room in the Center for the Fine Arts, University at Buffalo, North campus

Suggested donation: \$5

Screening co-sponsored by the Department of Media Study, University at Buffalo, and CEC Artslink. Lukasz Ronduda, New Media Curator at the Center for Contemporary Art in Warsaw, Poland, will be in residence at Hallwalls this fall, thanks to a generous award from CEC Artslink.

During the early 1980s, American artist Paul Sharits sent Josef Robakowski plans for a film entitled ATTENTION: LIGHT!, with the suggestion that Robakowski produce it in Poland. The film was to be a visual rendition of the Mazurka in F minor, Op. 68.#4 by Frederick Chopin. Unfortunately, due to unmitigated circumstances including the imposition of martial law in Poland, Robakowski was unable to fulfill Sharits' wish. Only now, over twenty years later, has Robakowski been able to complete their film. This unique project is the highlight of the program ATTENTION: LIGHT!, organized by Lukasz Ronduda and Joanna Raczynska.



RESOLUTIONS 2004 NOW 2005!

Weekend of November 12-14 POSTPONED

Due to unforeseeable circumstances, the RESOLUTIONS festival has to be rescheduled. Originally planned as a celebration of our new space in downtown Buffalo, the weekend long event will coincide with the opening of Hallwalls sometime in early 2005. Please check back periodically for more information, dates, and details. To all of you who submitted work, thank you for your patience.

ARTWAVES.

Hallwalls' weekly half hour original public access program airs on Channel 20 every Saturday night at 8 p.m. in the city, and every Monday at 11 p.m. in the suburbs. If you have any comments or suggestions for the show, please call us at 716 854 1694 or email Carl Lee at Carl@Hallwalls.org.

MUSIC

Tuesday, September 21 • 8:00 p.m.

THE WILLEM BREUKER KOLLEKTIEF

@ Trinity Episcopal Church
371 Delaware Ave. Buffalo
\$12 general \$10 members/students/seniors

Willem Breuker (saxophones/clarinet)
Hermine Deurloo (saxophone, harmonica)
Maarten van Norden (saxophones)
Boy Raaymakers (trumpet)
Andy Altenfelder (trumpet)
Andy Bruce (trombone)
Bernard Hunnekink (trombone, tuba)
Arjen Gorter (bass)
Henk de Jonge (piano)
Rob Verdurmen (percussion)



Now enjoying its 30th anniversary this year, the Willem Breuker Kollektief remains one of Europe's finest ensembles playing contemporary and improvised music. They are equally at home in jazz clubs as in philharmonic halls. Led by saxophonist/clarinetist/composer Willem Breuker, the ten-piece Kollektief plays a hybrid of music which cuts across traditional musical lines. The Kollektief's approach involves combinations of jazz and 'serious' (i.e. classical) music with many popular genres, from marching band and circus music to latin dance and music for film and theatre. The result is both humorous and surprising, full of false starts and stops, clean breaks, sudden shifts in musical mood, and above all, a fine sense of irony. At one moment, the Kollektief can be churning out hot jazz, European Style, and the next moment, tearing through a classical repertoire with all the irreverence of Spike Jones. Founded in 1974, the Kollektief consists of ten musicians who are improvisors and journeymen with excellent professional credentials, and Breuker writes his refreshing music with these musicians specifically in mind. While most of the Kollektief's music is written by Willem (with occasional pieces by band members), each musician contributes his improvisatory brilliance to the collective sound. And whether playing Breuker, Weill, Gershwin, Morricone, Prokofiev or Ellington, the Kollektief maintains an orchestral precision that, in the words of one critic, "would be the envy of most philharmonics". The Kollektief have been one of the busiest ensembles in Europe for the last twenty years, touring extensively in Eastern and Western Europe, the USA, Canada, Mexico, Russia, and India, playing an average of 85 concerts a year. They have twelve compact discs to their credit, numerous radio and television performances, and their own annual festival in Amsterdam.

"Group members wander through the audience, offering instruments to anyone brave enough to contribute to their glorious racket and go through innumerable street-theater inspired cameos of absurdity on stage. They are so full of life and enthusiasm and possess such a rare creative presence that they make a considerable impression on all whom they encounter." -Craig N. Pearce

HALLWALLS AND RESURRECTION MUSIC PRESENT

Saturday, October 16 • 9:00 p.m.

SAADET TÜRKÖZ & 'WHAT WE LIVE'

@ Trinity Episcopal Church 371 Delaware Ave. Buffalo
\$12 general \$8 members/students/seniors

Saadet Türköz (vocals)
Larry Ochs (soprano/tenor saxophones)
Lisle Ellis (contrabass)
Donald Robinson (drums)



Saadet Türköz was born in Istanbul in 1961. Due to the political pressures of the Chinese government upon the Turk people in East Turkestan (Uyghur Autonomous Region), her parents fled to Istanbul, where they settled as Kazakh refugees. They transmitted to Ms Türköz the rich oral and musical traditions of Central Asia. As a child, living in Istanbul, Saadet was fascinated by the Arabic language and the melodious texts of the Koran "which gave me the first opportunity to deliberately improvise without paying attention to sense and correctness." At 20 years old, she left Istanbul for Switzerland, where she experienced an exciting new world of music: free jazz, improvisation and a refreshing openness towards experimentation which paralleled her unbiased approach to the musical traditions of her origins.

Saadet Türköz's vocal improvisations and performances of Kazakh and Turkish songs aim to transform memory. She seeks to evoke pictures and atmosphere by means of voice and music which transcend cultural boundaries. In addition to frequent solo concerts, Saadet regularly perform in duos, trios or bigger formations with free improvising jazz musicians - such as Elliot Sharp, Eyvind Kang, Peter Kowald, Michael Zerang, Carl Rudiger, Ikue Mori, Mark Dresser, Miya Masaoka, Fred Frith, Xu Feng Shia, Alex Cline, Larry Ochs, Satoshi Takeishi, Graham Haynes, and many more.

The formation of the San Francisco ensemble What We Live was inspired by and a direct result of three musician's interaction within the context of The Glenn Spearman Double Trio, which performed and recorded from 1991 until the leader's death in 1998. Their initial vision was to bring together a small group of musicians to investigate concepts central to the tradition of jazz-based improvisation - swing, song form, modalities, etc - in a less explicit manner than the mainstream but in a more emphatically traditional way than offered by the practice of free jazz. This tour is sponsored in part by Pro Helvetia, Switzerland.

SOUNDLAB PRESENTS

Sunday, October 17 • 9:00 p.m.

BLUE COLLAR

@ SOUNDLAB 110 Pearl St. (at Swan)
downtown Buffalo
\$7 general admission

Steve Swell (trombone)
Nate Wooley (trumpet)
Tatsuya Nakatani (drums, percussion)



Blue Collar is a free improvising trio exploring the possibility of stopping time. The group's goal with each piece of music is to subtly change the listening environment, to infuse silence with a specific meaning. Though the instrumentation leaves room for brash, jazz-oriented interjections, Blue Collar turns its attention to the smallest and subtlest of sonic details, creating music that takes its cue from speech, silence, and the everyday sounds that are taken for granted.

HALLWALLS AND RESURRECTION MUSIC PRESENT

Friday, October 22 • 9:00 p.m.

FULL-BLOWN TRIO WITH SPECIAL GUEST JOE MCPHEE

@ Trinity Episcopal Church 371 Delaware Ave. Buffalo
\$12 general \$10 members/students/seniors



FULL BLOWN TRIO:
Dave Burrell (piano)
William Parker (bass)
Andrew Cyrille (drums)

Distinguished composer/pianist Dave Burrell is a performing artist of singular stature on the international contemporary music scene. His dynamic compositions, with blues and gospel roots recall the tradition of Scott Joplin, Jelly Roll Morton, and Duke Ellington. After majoring in music at the University of Hawaii, he enrolled at Berklee College of Music in Boston in 1961. After graduating with degrees in composition/arranging and performance in 1965, he moved to New

York City, where he quickly established himself as one of the most innovative and original pianists collaborating with the emerging leaders in contemporary jazz. During the last 30 years Dave Burrell has appeared on 106 recordings, 22 under his own name. Burrell is renowned for his many pivotal recordings with saxophonists such as Archie Shepp, Pharoah Sanders, Marion Brown and David Murray, to name a few.

Three towering figures of creative music, pianist Dave Burrell, bassist William Parker and drummer Andrew Cyrille join together in an all-star summit for a night of incendiary music as Full Blown Trio. "Transcendence doesn't begin to describe the vibe," raved Philadelphia's City Paper, about the trio's Philly debut. Bassist William Parker, co-founder of the Vision Festival, has been called "the most consistently brilliant free jazz bassist of all time" (The Village Voice) for his work with his own Little Huey Creative Music Orchestra, and with Cecil Taylor's Unit, the David S. Ware Quartet, Matthew Shipp, Other Dimensions in Music, and a who's who of the creative music scene. Drummer Andrew Cyrille is a living legend among jazz drummers well known for his years with Cecil Taylor and countless others.

Tuesday, November 2 • 8:00 p.m.

TRINITY CH MYTH

@ Trinity Episcopal Church
371 Delaware Ave. Buffalo
\$10 general \$8 members/students/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 artists 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), diddly-bow, and horizontal hoe-handle harp. Cooper-Moore is also respected as the official storyteller of Prospect Park in Brooklyn.

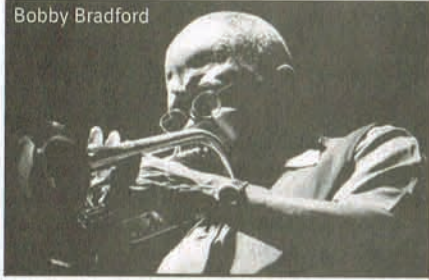
"Virtuosic pianist Cooper-Moore jumping from the ivories to bamboo flutes to the banjo and then to his homemade Diddy Bow, Tom Abbs floating between sheets of bass and bow to the tuba like a force of nature, and Chad Taylor driving it home with his astounding agility, playing drums and vibraphone simultaneously." Don't miss this unusually flexible and broad ranging trio.

Thursday, November 18 • 8:00 p.m.

BOBBY BRADFORD WITH THE FRODE GJERSTAD TRIO

@ Trinity Episcopal Church
371 Delaware Ave. Buffalo
\$12 general \$8 members/students/seniors

Bobby Bradford (cornet)
Frode Gjerstad (clarinet, alto saxophone)
Øyvind Storesund (contrabass)
Paal Nilsen-Love (drums)



One of the greatest trumpeters to emerge from the avant-garde, Bobby Bradford, grew up in Dallas, Texas playing trumpet locally with such local players as Cedar Walton and David Newman. In 1953, he moved to Los Angeles where he met and played with Ornette Coleman and Eric Dolphy. Bradford spent time in the military and in school before becoming Don Cherry's replacement with the Ornette Coleman Quartet in 1961-1963, a period when the group unfortunately rarely worked. Settling in Los Angeles, Bradford became a schoolteacher and also began a longtime association with clarinetist John Carter. His mellow trumpet blended in well with Carter's dissonant flights. He recorded with Ornette Coleman in 1971, but otherwise is best

known for his playing and recordings with Carter. Since the clarinetist's death, Bradford frequently led a quintet (the Mo'tet) featuring Vinny Golia and occasionally Marty Ehrlich. In the '90s, he also performed with John Stevens' Freebop, the David Murray Octet, and Charlie Haden's Liberation Music Orchestra.

Frode Gjerstad is one of the few Norwegian musicians playing modern improvised music outside the 'ECM-school'. He has chosen to play with foreign musicians because there is no tradition in Norway for free improvised music. Gjerstad has played with many master musicians including John Stevens, Borah Bergmann, Hamid Drake, William Parker, Rashid Bakr, and Peter Brötzmann.

Paal Nilssen-Love started playing with Frode Gjerstad at an early age and has risen to prominence as one of the new musicians in Norway. He has played and recorded with international sax-players Mats Gustafsson, Joe McPhee, Ken Vandermark, and Peter Brötzmann, and with super-guitarist Pat Metheny. He is a permanent member of Brötzmann's Chicago 10tet.

Tuesday, December 14 • 8:00 p.m.

FRED ANDERSON TRIO

@ Trinity Episcopal Church 371 Delaware Ave. Buffalo
\$12 general \$8 members/students/seniors

Fred Anderson (tenor saxophone)
William Parker (contrabass)
Hamid Drake (drums)

Chicago jazz patriarch and master tenor saxophonist extraordinaire, Fred Anderson was born in Monroe, Louisiana, in 1929. A founding member of the AACM (Association for the Advancement of Creative Musicians), Fred has been guiding light for decades through his work both as a musician and producer. His renowned Southside Chicago club, The Velvet Lounge has been a major breeding ground for adventurous jazz for nearly thirty years. Fred's appearance in Hallwalls' spring 2004 concert series with drummer Chad Taylor was unforgettable and his return with the formidable rhythm team of Parker and Drake promises to be no less.



MUSIC/SPOKEN WORD

Thursday, November 4 • 8:00 P.M.

SPECIAL TRIPLE ANNIVERSARY CELEBRATION!

Hallwalls, New World Record, & P22 present

LEGIBLY SPEAKING: A LIVE COLLABORATIVE PERFORMANCE

BY DAVID GREENBERGER WITH 3 LEG TORSO

Main Sanctuary, Trinity Episcopal Church, 371 Delaware Ave.
\$10 general \$7 members/students/seniors



Legibly Speaking is the new CD (release date October 5 on Nail Records) by David Greenberger and the musical ensemble 3 Leg Torso. It features 11 new stories derived by Greenberger from conversations with residents of elderly housing in Portland, Oregon, collected as part of an artist's residency sponsored by Portland Institute of Contemporary Art (PICA).

This special live performance in the beautiful sanctuary of Trinity Episcopal Church is being jointly presented on the occasion of their milestone anniversaries by three of Buffalo's preeminent alternative cultural enterprises: Hallwalls (celebrating its 30th this year), New World Record (celebrating its 20th), and P22 Type Foundry (its 10th).

25 years ago (make that a quadruple anniversary!) Greenberger started a magazine using stories he collected from residents of the Duplex Nursing Home. *The Duplex Planet* magazine still continues today, and selected stories have been collected in the recent book *No More Shaves: A Duplex Planet Collection* (Fantagraphics, 2003). Greenberger (also a music reviewer on NPR) has made a career out of talking with old people, writing down the conversations, and presenting them as both performance and literature.

Formed in 1996 as a violin, cello, and accordion trio, 3 Leg Torso creates original modern chamber music for their unique instrumentation. In recent years the band has expanded both generically and in size to become a quintet performing an eclectic synthesis of chamber music, Tango, Klezmer, Latin, and world music. The two founders—Courtney Von Drehle (accordion, bazouki, soprano saxophone) and Béla Balogh (violin, trumpet, mandolin)—are joined by newer members Gary Irvine (drums & percussion), Michael Papillo (double bass), and Craig Martin (vibes, marimba, xylophone.)

With subtle wit and nuance the music introduces changing characters reflecting on universal subjects: everything from gambling ("Single") and pets ("How Whivet Got Her Name" and "Another Brunt") to painting and the foundations of Western thought ("Perpetual Motion"). The dreamy, chilling retelling of a stroke ("Two Strokes") and the shadows cast on a diminished life ("A Condition of the Heart") reveal not only the darker side of aging, but the depth of emotion those losses arouse in all of us. Ultimately, Greenberger's goal is to reveal, with genuine tenderness, the richness of the whole person's intelligence and humor.

On September 1, the unique Buffalo-based company P22 launched its newest original electronic font, *Ed Rogers*. Rogers (1925-2002) was an unlikely and unintentional art figure. His art career began in 1981 when he met Greenberger. As a resident of the Duplex Nursing home, Rogers became a contributor to *The Duplex Planet* magazine. Greenberger included his drawings in many issues. Rogers' dynamic lettering was a primary focus of nearly all his drawings. Later, Rogers was commissioned to create lettering for R.E.M. as well as releases by other musicians. Since 1994, his drawings have been featured in a traveling exhibition of outsider art. *Ed Rogers'* vibrant lettering is compelling in its characteristic inconsistency. The *Ed Rogers* font set features digitized versions of his hand lettering and selected doodles. As the subject of a P22 font, *Ed Rogers* joins the ranks of Cézanne, Duchamp, Frank Lloyd Wright, and other artistic geniuses.

EXHIBITION: SANS THÈME.

Hallwalls visual arts program will begin anew on January 15, 2005 at 8:00 pm with the opening of our 2005 Members Exhibition. As much as we are jonesing to get going, we're not at all displeased that Hallwalls' fourth gallery space in thirty years will be launched with our annual members' show. In fact, it's hard to envision a more appropriate occasion in which to welcome old friends and new to this next exciting phase of Hallwalls' growth. The theme for the 2005 version of the members' exhibition is: Sans Thème. In other words, our new space will be more intriguing and exciting than any potential theme. All we want is your participation: your artwork in the show and your attendance in the space on Saturday, January 15, 2005.

Drop-off dates for Sans Thème:

- Saturday, January 8/05 — 10 am to 5 pm
- Tuesday, January 11/05 — 11 am to 6 pm
- Wednesday, January 12/05 — 11 am to 6 pm
- Thursday, January 13/05 — 11 am to 6 pm

"Specs" for Sans Thème:

- one work per artist/member — we will have approximately 500 square feet LESS gallery space than at the venerable Tri-Main, so PLEASE bear this in mind
- if your work is really small, common sense suggests you can bring in more than one
- if your work is large to gargantuan, PLEASE CALL AHEAD OF TIME and let us know what you would like to bring in
- we want everyone's work to have enough elbow room, so these issues of scale become critical to a successful exhibition and we appreciate your attention to this
- you MUST be a current member of Hallwalls to enter work into Sans Thème
- you may renew/purchase your membership when you drop off the work



GALLERIES THEN

Having been at Hallwalls since the beginning of 2001, I can easily admit that I did not get my fill of the gallery spaces at the Tri-Main. Forget the unforgiving concrete floor. Forget the aging lighting system. Forget the unfortunate clutter of pipes and extension cords that comprised the ceiling space. Forget the occasional ceiling leak. Forget all that. Simply as physical spaces within which to realize exhibitions and projects, the three galleries at the Tri-Main were fairly stupendous. Even the smallest gallery was not really small. The number of walls were great. The sightlines through the spaces were even better. The galleries had a terrific flow and culminated in an extremely effective cul de sac. It's certainly not the only configuration that could have been built at the Tri-Main (given that none of the interior walls originally existed when Hallwalls moved in), but it was a fantastically smart, flexible space. So, FULL KUDOS to Buffalo architect Catherine Faust, who was responsible for the Tri-Main design. If you EVER thought an exhibition looked particularly good there, don't think it's just the respective curator who installed the show. Know that a talented, thoughtful architect carved out a terrific sandbox in which that curator could play.

GALLERIES NOW

As I've pointed out to many people, curators and arts professionals can run through an entire career and never be involved in the development of an entirely new space. Most of us end up working at a few venues over the course of years, but the opportunities to have a hand in concocting a new physical space are very few and far between. What has made our new situation at the Asbury Delaware Church so intriguing and challenging—particularly in developing the gallery space—is the set of existing parameters within which we've needed to think and respond. We did not begin with a vast empty space (as was the case at the Tri-Main), but with a very specific situation. In creating our next tabula rasa, it was immediately apparent that a white, modernist cube was not in our future. Eight floor-to-ceiling cast iron pillars—that are not merely historically significant to the structure but also support the floor above—inhabit the parish house portion of the church in which Hallwalls would be situated. Their configuration and distance from each other meant that there was no real way to hide them all with walls; they're not far enough apart and would not leave us with a large enough space. Additionally, certain existing walls have original wainscoting, which could not be removed. And a series of six church windows—one quite large—are found along the north and east walls of the structure. Lastly, we knew from the get-go that it would be essential to insert some office space adjacent to the gallery, with more office space in the lower level, beside the cinema/performance space. Some very specific details around which to navigate. Appropriately enough for a contemporary arts center, there was actually no way to reasonably construct a conventional space. The final, unconventional configuration collapses two original impulses. Architectural Resources began by rotating one cube (gallery) inside another cube (existing parish house space). Hallwalls staff began with a desire to incorporate movable walls into the design, in an effort to create a space with maximum flexibility. Through numerous discussions, certain alterations were made: where the two longest galleries walls meet changed subtly from a right angle to an obtuse angle. Rather than three temporary walls moving along parallel tracks, only two of these remain—with a third movable wall to pivot on one end, arcing through the northwest portion of the gallery. Not surprisingly—given the existing conditions and our desire for flexibility without rebuilding and tearing down walls for each exhibition—what we have, in the end, is a malleable gallery space that remains singularly distinctive regardless of the positions of the moving walls. In fact, there are only two permanent right angles in the entire gallery space—with an additional corner possible through the positioning of one temporary wall. The number of possible gallery figurations are not infinite, but they are plentiful and provide us with a space suitable for various programming scenarios—one solo show, one large group exhibition, or two or three smaller exhibitions. And while we could not move the existing columns, moving certain walls around the columns shifts their position, visually and psychologically. Square footage? Approximately 2,000 square feet—roughly the equivalent of the main exhibition space and the rear project room at the Tri-Main. But what occurs within that square footage is more relevant than the actual measurements—just as it is more relevant to occupy a space, rather than "fill" it. And we look forward to occupying this one.

QUA BARNWALLS?

One thing we won't have in our new location is excess space. At the Tri-Main, there was enough "extra" space (the benefit of engaging a long-term lease in a half-empty warehouse) that there was room for a 25-foot wall mural by Jackie Felix (extracted by the artist when we left the Tri-Main in April), a 44-running feet "barwalls" adjunct space, and even the occasional use of a long central hallway to mount small exhibitions. However, we do expect to utilize a portion of the main lobby area leading toward Hallwalls to continue our program of adjunct, community-based exhibitions and other projects, such as the ongoing series Invisible Archives, highlighting seldom-seen collections from Western New York.

John Massier
Visual Arts Curator



October 23, 2004–January 9, 2005
Burchfield-Penney Art Center presents
THE UNSEEN CINDY SHERMAN:

EARLY TRANSFORMATIONS (1975–76)

A touring exhibition of the Montclair Art Museum &
CINDY SHERMAN: WESTERN NEW YORK COLLECTIONS

Opening reception Friday, October 22, 5:30–7:30 P.M.
Burchfield-Penney Art Center, Rockwell Hall, SUCC



The Unseen Cindy Sherman: Early Transformations (1975–76) brings together previously unknown early works by the artist. Culled mostly from family collections, these works comprise early photographs and montages created during the mid 1970s while Sherman was an undergraduate at Buff State, a resident of 30 Essex Street, and a co-founder there (with Charles Clough, Robert Longo, and others) of Hallwalls. These photographs are truly a revelation, providing the foundation for Sherman's emergence as indisputably one of the most important artists of her generation and of the late 20th century.

"Virtually unknown are a group of early photographic works of 1975–1976, completed when Sherman was a student and soon thereafter [at Hallwalls], with which the artist had already begun to confront the variety of ways in which women and even men are depicted in America's mass-media, image-saturated society," writes Gail Stavitsky, chief curator at the Montclair Art Museum in New Jersey, organizer of *The Unseen Cindy Sherman: Early Transformations (1975–76)*, in her essay which accompanies the exhibition. "These prophetic works parody the styles and conventions of such sources of idealized femininity as women's magazines, old movies, and television. Already, they are not conventional self-portraits, but inventions of different characters through varieties of costume, makeup, setting, facial expression and pose, which draw, nonetheless, upon the artist's own experiences and

preoccupations. Sherman is her own actress, scenarist, cinematographer, lighting designer, makeup artist, and costumer. Exhibited together as a group for the first time, they provide an opportunity to look anew at Sherman's work in the full context of her formative life experiences and artistic influences."



These "formative artistic influences" include both the friends and peers who co-founded Hallwalls, and other artists who visited Hallwalls as invited guests in Hallwalls' first few years. As Cindy herself said when presenting Hallwalls with its 1999 Governor's Arts Award at the Metropolitan Museum in NYC, "Whenever someone asks where I studied art, I always say it was at Hallwalls."

Complementing *The Unseen Cindy Sherman* will be *Cindy Sherman: Western New York Collections*, bringing together works from both private and public collections, including the Albright-Knox Art Gallery, Burchfield-Penney Art Center, and Castellani Art Museum.

The Unseen Cindy Sherman: Early Transformations (1975–1976) was made possible with support from the Collectors Forum of the Montclair Art Museum. Additional support for the exhibition catalogue—a co-publication with Smart Art Press, Santa Monica, CA—was provided by Judith Targan, gifts to the Ann & Mel Schaffer Tribute Fund, and Beth & George Meredith. Montclair Art Museum programs are made possible in part by the New Jersey State Council on the Arts and the National Endowment for the Arts; Judy & Josh Weston; the Geraldine R. Dodge Foundation; and Museum members.

Image credits:

Top: Cindy Sherman, Untitled, 2003. Collection of Michael and Roberta Joseph
Bottom: Cindy Sherman, Untitled Film Still #11, 1978. Collection of Burchfield-Penney Art Center, purchase supported by a grant from the National Endowment for the Arts and the Burchfield-Penney Art Center Collectors' Club, 1989



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Thank you to all the Foundations, Individuals,
and Companies that had contributed to Hallwalls' Capital Campaign by August 31, 2004.

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January 15 — February 12, 2005
• THE 2005 HALLWALLS MEMBERS EXHIBITION: SANS THÈME!

February 26–April 2, 2005
• ASSOCIATED ARTISTS FOR PROPAGANDA RESEARCH
• BARTOW & METZGAR: Collection Intersection (Extended)

ASSOCIATED ARTISTS FOR PROPAGANDA RESEARCH



April 16–May 21, 2005
Beyond/In Western New York
• CARLO CESTA
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July 23–August 27, 2005
• LAUREL FARRIN
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September 17–October 22, 2005
• FREDERICK HAYES
• ABORIGINAL SKETCH CLUB: Pimup Toon Kitchi Animoosh (The Great Dog Race)



November 5–December 17, 2005
• ERIC BROWN
• MARGARET COGSWELL: Buffalo River Fugues



FICTION

Tuesday, October 26 • 7:00 P.M.
EXHIBIT X presents a reading by



BEN MARCUS

Marfield Room, Trinity Episcopal Church
371 Delaware Ave., FREE

Ben Marcus is the author of *Notable American Women* and *The Age of Wire and String*. Most recently he has edited *The Anchor Book of New American Short Stories*. He teaches at Columbia.

"I don't use the word lightly, in fact, I don't use it at all, but Ben Marcus is a genius, one of the most daring, funny, morally engaged and brilliant writers, someone whose work truly makes a difference in the world. His prose is, for me, awareness objectified — he makes the word new and takes the world" (George Saunders).

Thursday, December 2 • 7:00 P.M.
EXHIBIT X presents a reading by

STEVE TOMASULA

Chapel, Trinity Episcopal Church
371 Delaware Ave., FREE

Steve Tomasula's short fiction has appeared widely and most recently in *McSweeney's*, *Fiction International*, and *The Iowa Review* where he received the Iowa Prize for the most distinguished work published in any genre. His essays on body art and culture appear in *Leonardo* (MIT Press) and other magazines both here and in Europe. He is the author of the novels *IN & OZ* (Ministry of Whimsy Press, 2003) and *VAS: An Opera in Flatland* (Station Hill, 2003/ University of Chicago Press, 2004).

"In *IN & OZ*, Steve Tomasula writes as though the English language were his own invention. I'm far from certain he's wrong about this. But if we could still imagine a surrounding in which destiny lay within creatures and stones, or recognized the unconfinements of words, we might know fiction as he does. Next to being wholly new, *IN & OZ* is the best there is" (R.M. Berry).

Exhibit X is a co-presentation of Hallwalls and the UB English Dept., which funds the ongoing series. Writers are selected and introduced by Christina Millett.

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The Andy Warhol Foundation for the Visual Arts



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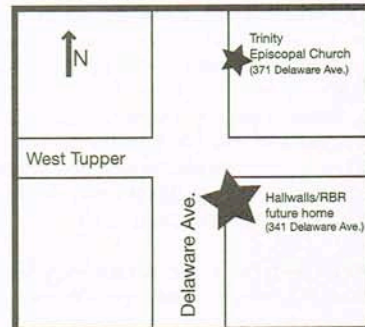
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