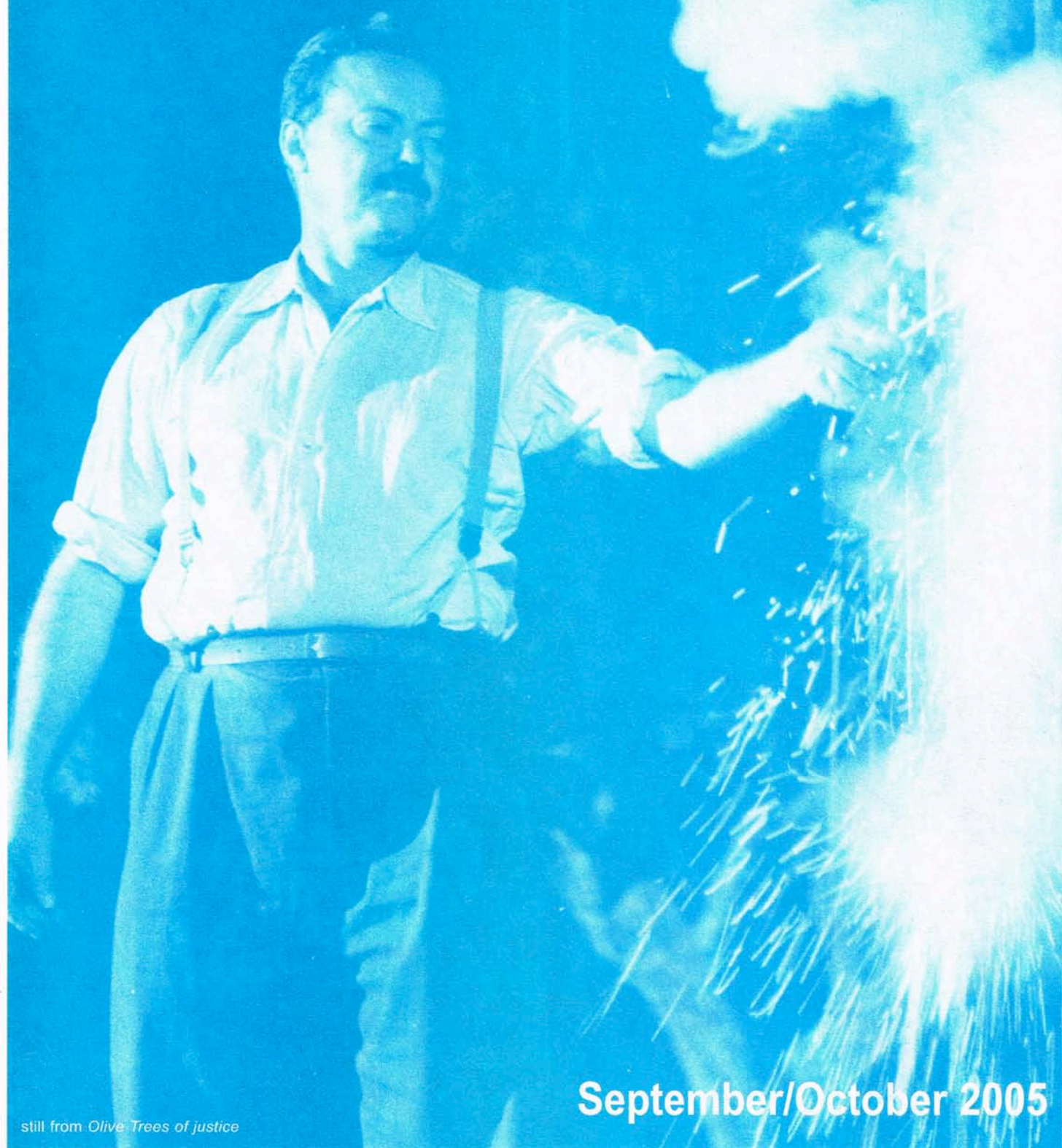


# HALLWALLS

October 13 —16

## THE WORK OF JAMES BLUE A RETROSPECTIVE



still from *Olive Trees of justice*

September/October 2005



LIVE

BRESLIN



DRAEGER/REYNOLDS/BRESLIN

These are the thoughts of all men in all ages and lands—they are not original with me. If they are not yours as much as mine, they are nothing, or next to nothing. If they do not enclose everything, they are next to nothing. If they are not the riddle and the untying of the riddle, they are nothing. If they are not just as close as they are distant, they are nothing. This is the grass that grows wherever the land is and the water is, This is the common air that bathes the globe. This is the breath for America, because it is my breath, This is for laws, songs, behavior, This is the tasteless water of Souls—this is the true sustenance.

— Walt Whitman, *Leaves of Grass*, 1855

The question I always found myself asking was, What is it *really*? It only looks like crab grass. That's what they want to think it is. One day the crab grass suits will fall off and their true identity will be revealed. By then the Pentagon will be full of crab grass and it'll be too late. The crab grass, or what we took to be crab grass, will dictate terms. My earlier stories had such premises. Later, when my personal life became complicated and full of unfortunate convolutions, worries about crab grass got lost somewhere. I became educated to the fact that the greatest pain does not come zooming down from a distant planet, but up from the depths of the heart. Of course, both could happen: your wife and child could leave you, and you could be sitting alone in your empty house with nothing to live for, and in addition the Martians could bore through the roof and get you.

— Philip K. Dick, 1976

## LEAVES OF CRAB GRASS

**Christoph Draeger/Reynold Reynolds/Gary Breslin, Corban Gallagher, Rainer Ganahl, Alfred Guzzetti, Jan Hankins, Cecelia Kane, Heidi Schlatter**

curatorial selections by Diane Barber (DiverseWorks, Houston), Chris Campbell (Ruby Green, Nashville), Eric Heist (Momenta, Brooklyn), John Massier (Hallwalls), Joanna Raczynska (Hallwalls)

September 16 to October 28, 2005

Opening Reception: Friday, September 16, 8 to 11 pm

LEAVES OF CRAB GRASS is an exhibition that collects various post 9/11 responses of artists from across the country to their evolving (or devolving) world. The underlying question—which various curators were invited to consider—was the nature of dissent: in what forms and to what degree of intensity it currently manifests itself. Not surprisingly, dissent adopts numerous forms with varying degrees of passion and confrontation. From Rainer Ganahl's understated project, in which postcards with fake stamps (emblazoned with slogans like "Al Qaeda," "Old Europe," "War on Terror") made their way unnoticed through the mail; to Alfred Guzzetti's short film combining appropriated images of troops in Iraq with the image of an unerringly still forest; to Corban Gallagher's administration portraits with an "Orwell meets Russian propaganda poster vibe"; to Cecelia Kane's sculptural documenting of the "headline of the day"; to Jan Hankins caustic take on Donald Rumsfeld; to Heidi Schlatter's video collage "America Rising"; to the Draeger/Reynolds/Breslin video, in which absurdity, bad taste, paranoia, and an over-indulgent media collapse into a single, stampeding conflagration.

The title of the exhibition is derived from Walt Whitman's *Leaves of Grass*, an epic poem about America and individualism and an eloquently paranoid quotation from Philip K. Dick.



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Catherine Linder Spencer, Capital Campaign Chair

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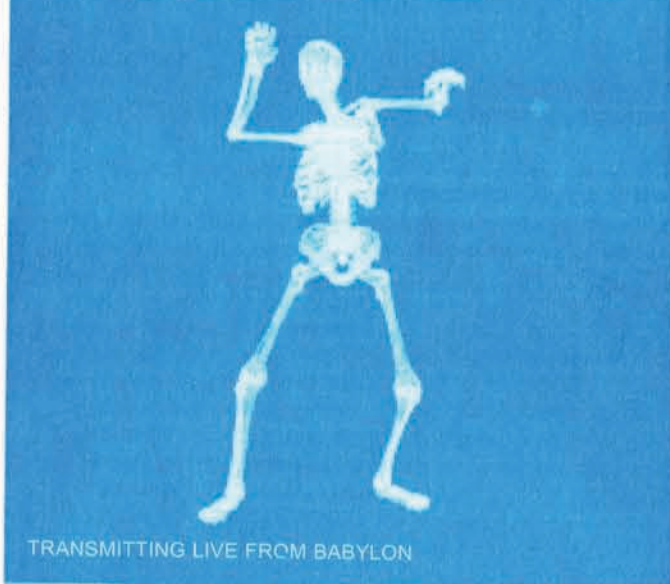
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TRANSMITTING LIVE FROM BABYLON



PAUL AUSTER

## HALLWALLS calendar at a glance

Friday, September 9 • 8:00 p.m. @ SOUNDLAB

CONCERT: FIRE INTO MUSIC

Wednesday, September 14 at 8:00 pm @ 700 MAIN  
SCREENING: ART JONES: TRANSMITTING LIVE FROM BABYLON

FRIDAY, SEPTEMBER 16, 8:00 TO 11:00 PM @ 700 MAIN  
EXHIBITION OPENING: LEAVES OF CRAB GRASS:  
Christoph Draeger/Reynold Reynolds/Gary Breslin,  
Corban Gallagher, Rainer Ganahl, Alfred Guzzetti, Jan  
Hankins, Cecelia Kane, Heidi Schlatter

Monday, September 19 • 9:00 p.m. @ SOUNDLAB

CONCERT:  
CORSANO/FLAHERTY/CONRAD/BACZKOWSKI

Wednesday, September 28 • 8:00 p.m. @ SOUNDLAB

CONCERT: MARK GOULD & PINK BABY MONSTER

Thursday, October 6 at 7:00 pm @ MAFAC  
SCREENING: SMOKE by Wayne Wang, introduced by  
PAUL AUSTER

Friday, October 7 • 8:00 p.m. @ ALBRIGHT-KNOX

CONCERT: PETER BRÖTZMANN/NASHEET WAITS DUO

Thursday, October 13, 6:30-9:30 p.m. @ B PENNY  
SCREENING: AN OVERVIEW OF BLUE'S WORK

Friday, October 14 at 7:00 p.m. @ CFA/UB  
SCREENING: USIA & JAMES BLUE: SHORT 16MM  
FILMS, including THE SCHOOL AT RINCON SANTO,  
COLUMBIA (1962), A FEW NOTES ON OUR FOOD PROBLEM  
(1968), and THE MARCH TO WASHINGTON (1963-64)

Saturday, October 15 at 2:00 p.m. @ B PENNEY  
SCREENING: VIDEO AND THE CITY, selections from WHO  
KILLED FOURTH WARD? (1976/77) and INVISIBLE CITY  
(1979)

Saturday, October 15 at 7:00 p.m. @ MAFAC  
SCREENING: INTERNATIONAL ACCLAIM: BLUE'S  
APPROACH TO WAR IN ALGERIA, featuring AMAL (1960)  
and a new 35mm print of THE OLIVE TREES OF JUSTICE  
(1961, Cannes Film Festival Award, 1962)

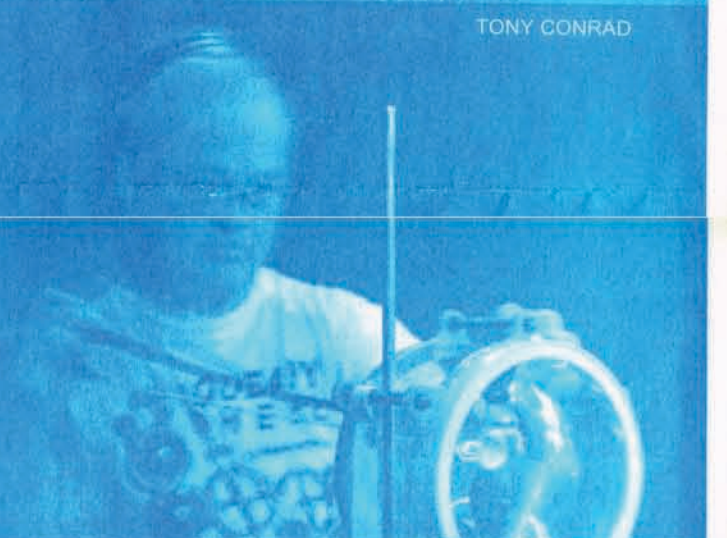
Sunday, October 16, 1:00 pm @ B PENNEY  
SCREENING: BLUE AND ETHNOGRAPHIC FILM,  
featuring KENYA BORAN, PARTS 1 & 2 (1974)



JAMES BLUE



TRANSMITTING LIVE FROM BABYLON



TONY CONRAD



PINK BABY MONSTER



MOONDOD

SWELL

BRÖTZMAN WAITS

DRAKE

PARKER

Wednesday, September 14 at 8 pm

## ART JONES: TRANSMITTING LIVE FROM BABYLON

Hallwalls, 700 Main Street • \$10 general, \$8 members, students & seniors

TRANSMITTING LIVE FROM BABYLON is a live audio-visual mix performed with sampled news and commercial footage, text and original digital video and animation accompanied by an experimental dub, hip-hop and electronic noise mix. Working with laptops and analog audio/video sources, Art Jones will create an abstract narrative collage about two perennially popular topics: war and money.

Art Jones is an image/sound manipulator working with film, digital video and hybrid media. His work makes extensive use of popular music and mainstream media culture as raw material to be sampled and re-combined in order to examine implicit meanings or suggest new ones. Working with a particular genre or mode, the work seeks to explore, destroy or re-orient the conventions of "the media." The formal construction of Jones' media works reflects the rhythms and beat of rap music.

Co-sponsored by the Experimental Television Center

Thursday, October 6 at 7 pm

Hallwalls and Just Buffalo Literary Center present:

## SMOKE by Wayne Wang, introduced by PAUL AUSTER

at the Market Arcade Film & Arts Center, 639 Main St. • \$10 at the door, proceeds benefit Hallwalls and Just Buffalo Literary Center

This evening's special screening of **SMOKE** (1995) will be introduced by screenplay author PAUL AUSTER and followed by a discussion about the crafts of filmmaking and screenwriting. For more information about Paul Auster's visit to Buffalo, please go to [www.just-buffalo.org](http://www.just-buffalo.org).

"The plot of this movie, like smoke itself, drifts and swirls ethereally. Characters and subplots are deftly woven into a tapestry of stories and pictures which only slowly emerges to our view. This film tries to convince us that reality doesn't matter so much as aesthetic satisfaction." — Tad Dibbern

Thursday, October 13 – Sunday, October 16

Hallwalls and The Burchfield-Penney Art Center present:

## THE WORK OF JAMES BLUE: A RETROSPECTIVE

Known internationally for his ground-breaking documentary films, James Blue (1930-1980) was an artist, an educator, and an advocate of experimentation in the non-fiction form. A professor at the University at Buffalo's Department of Media Study in the early 1970s, Blue influenced a generation of media makers and worked tirelessly to promote the craft of telling true stories with moving images. This retrospective will feature screenings of rare prints of Blue's films and include discussions with some of his colleagues including Gerald O'Grady, PhD.

program includes:

Thursday, October 13, 6:30 – 9 p.m. at the Burchfield-Penney Art Center • FREE  
AN OVERVIEW OF BLUE'S WORK, reception and screening/presentation by Gerald O'Grady PhD.

Friday, October 14 at 7 p.m.

at the Center for Fine Arts, University at Buffalo North campus

\$5 general, \$4 seniors, \$3 students, FREE to members of Hallwalls and the Burchfield-Penney

USIA & JAMES BLUE: SHORT 16MM FILMS, including THE SCHOOL AT RINCON SANTO, COLUMBIA (1962), A FEW NOTES ON OUR FOOD PROBLEM (1968), and THE MARCH TO WASHINGTON (1963-64)

Saturday, October 15 at 2 p.m.

at the Burchfield-Penney Art Center • FREE with gallery admission; \$5 general, \$4 seniors, \$3 students

VIDEO AND THE CITY, selections from WHO KILLED FOURTH WARD? (1976/77) and INVISIBLE CITY (1979)

Saturday, October 15 at 7 p.m.

at the Market Arcade Film & Arts Centre, 639 Main St.

\$8 general, \$6 Hallwalls and Burchfield-Penney members, \$5.50 students and seniors

INTERNATIONAL ACCLAIM: BLUE'S APPROACH TO WAR IN ALGERIA, featuring AMAL (1960) and a new 35mm print of THE OLIVE TREES OF JUSTICE (1961, Cannes Film Festival Award, 1962)

Sunday, October 16, 1 pm

at the Burchfield-Penney Art Center • FREE with gallery admission; \$5 general, \$4 seniors, \$3 students

BLUE AND ETHNOGRAPHIC FILM, featuring KENYA BORAN, PARTS 1 & 2 (1974)

All screenings and events and co-sponsored by Hallwalls Contemporary Arts Center; the Burchfield-Penney Art Center; New York Council for the Humanities, a state affiliate of the National Endowment for the Humanities; the New York State Council for the Arts; the Samuel P. Capen Chair in American Culture, UB; and the Department of Media Study at the University at Buffalo.

For more details, please visit [www.hallwalls.org](http://www.hallwalls.org)

Friday, September 9 • 8:00 p.m.

Hallwalls and Resurrection Music present:

## FIRE INTO MUSIC

Jemeel Moondoc (alto saxophone) • Steve Swell (trombone) • William Parker (contrabass) • Hamid Drake (drums)

@ SOUNDLAB 110 Pearl St., Buffalo • \$10 members/students/seniors \$15 general

These four extraordinary musicians have joined forces in an all-star quartet that will make their Buffalo debut fresh from a performance at the Guelph Jazz Festival.

Jemeel Moondoc studied music with Ran Blake in Boston in the early '70s, where he also played in the James Tatum Blues Band. His approach combines the looseness of bar room blues with post-Coleman multi-key valency. Moondoc remains a strikingly individual musical mind in a jazz scene too often willing to conform to the standards of the past.

Steve Swell studied trombone in the mid-seventies with Roswell Rudd in New York City. He eventually moved into professional music life joining Lionel Hampton's Band in 1983 then Buddy Rich's Band in 1984. He has been a leading voice on the trombone in the downtown scene, playing with numerous outstanding artists such as Tim Berne, Joey Baron, Elliot Sharp, Butch Morris, and William Parker. Swell also leads several projects of his own such as his Unified Theory Of Sound and Slammin' The Infinite.

William Parker was raised in the Bronx and made his early public and recorded appearances in the New York loft world of the Seventies. During this time he became a staple member of Music Ensemble (ca. 1974-78), Jemeel Moondoc's Ensemble Muntu (1974-81) and Other Dimensions in Music (ca. 1978- present). In 1993 he launched his own ensembles, In Order to Survive and the Little Huey Creative Music Orchestra. Parker is one of the central stylists of the bass' recent history and is a pillar of the musical community in New York City.

Hamid Drake is widely regarded as one of the greatest percussionists in improvised music. Incorporating Afro-Cuban, Indian, and African percussion styles and instruments, in addition to using the standard trap set, Drake has collaborated extensively with top free jazz improvisers Peter Brötzmann, Fred Anderson, and Ken Vandermark. Drake was born in Monroe, LA, in 1955, and by the late '70s, he was a member of Foday Muso Suso's Mandingo Griot Society. Drake has also worked with Don Cherry, Pharoah Sanders, and David Murray.

Monday, September 19 • 9:00 p.m.

Soundlab presents:

## CORSANO/FLAHERTY/CONRAD/BACZKOWSKI

Chris Corsano (drums) • Paul Flaherty (alto/tenor saxophones) • Tony Conrad (violin) • Steve Baczkowski (bari/tenor saxophones)

@ SOUNDLAB 110 Pearl St., Buffalo • \$7 general admission

Wednesday, September 28 • 8:00 p.m.

Hallwalls and the UB Music Dept. present:

## MARK GOULD & PINK BABY MONSTER

Mark Gould (trumpet, electric trumpet, voice) • Kyle Sanna (guitar, electronics, sampler)  
Brian McWhorter (trumpet, sampler, electronics)

@ SOUNDLAB 110 Pearl St., Buffalo

Mark Gould & Pink Baby Monster is a three-member chamber music/performance art ensemble, composer driven, with all compositions and poetry written by members of the ensemble. The musical roots of MG/PBM reflect the influences of the members, whose ages span more than 2 generations. Their musical ingredients are drawn from opera, electronica, beat-based minimalism, jazz and rock with a generous seasoning of hip-hop and Tibetan throat singing. The inspiration for the poetry and musical monologues is not drawn from the usual sources. MG/PBM's muse is politics, religion, science and mathematics, contemporary aesthetics, and various cultural ironies and peculiarities.

Mark Gould was principal trumpet of the Metropolitan Opera Orchestra from 1974-2003 and has been on the faculty of the Juilliard School since 1982 and the Manhattan School of Music since 2004. Since leaving the MET Orchestra, Mr. Gould has been able to devote more time to chamber music, solo performance and conducting.

Friday, October 7 • 8:00 p.m.

Resurrection Music presents:

## PETER BRÖTZMANN/NASHEET WAITS DUO

Peter Brötzmann (alto/tenor saxophones, tarogato, clarinet) • Nasheet Waits (drums)

@ Albright Knox Art Gallery • FREE!

Legendary wind tunnel and consummate artist Peter Brötzmann returns to Buffalo for a unique concert performance at the Albright-Knox, bringing with him the extraordinary talent of the young rhythm virtuoso Nasheet Waits. Waits is an American drummer born 1971 in Manhattan, New York. Besides being a member of Andrew Hill's various bands, Waits has been a member of Antonio Hart's groups, Fred Herch's trio, and Jason Moran's Bandwagon, the latter proclaimed as one of the most exciting rhythm sections in jazz. Nasheet Waits' recording and performing discography is developing into a who's who in jazz, boasting stints with Geri Allen, Hamiet Bluiett, Jaki Byard, Ron Carter, Steve Coleman, Joe Lovano, Jackie McLean, Mark Turner and many others.

media arts

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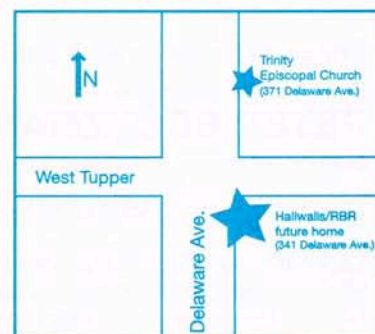
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