

HALLWALLS

Phenotypology

Guest-curated by
Maureen McQuillan

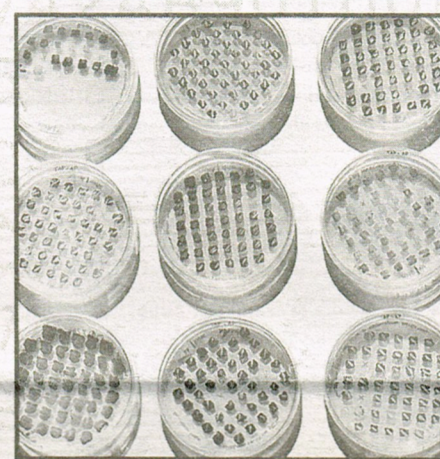
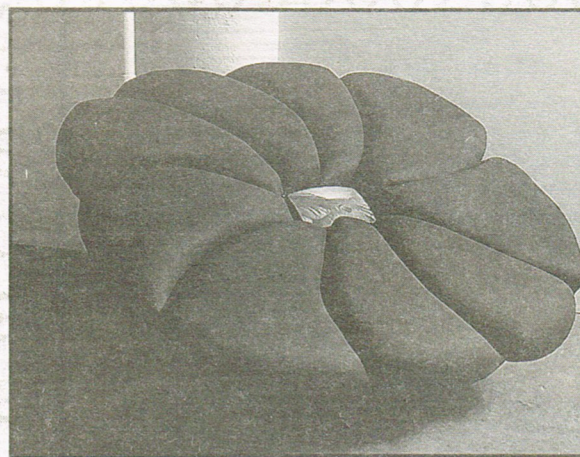
Opening reception:
Saturday, April 17, 1999
9-11 p.m.
On view through May 28, 1999

Phenotype—the visual, physical, and behavioral characteristics of an organism. (Webster's)

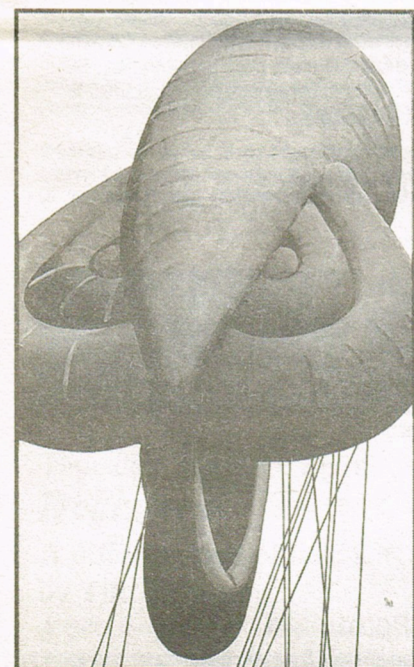
In *Phenotypology*, the culture of science, scientific method, and the elusive nature of representation are examined from the viewpoint of each artist. The usual roles here become reversed: science is the living organism under observation, and the artists are the labworkers attempting to map its characteristics as it grows and transforms.

Art and science are seen to share many characteristics at this point in time as we near the millennium. Science is newly described as "a culture under construction," a definition transformed from "the possession of knowledge" to something approaching a dark continent of growth and change. Certainty has been replaced by doubt, and in this environment, information is recognized as unstable. Fantasy and hallucination can spark the next scientific discovery, and new models for imagination such as the loop, the web, and the virus have infiltrated the artist's studio, furthering the cross-pollinations between art and science.

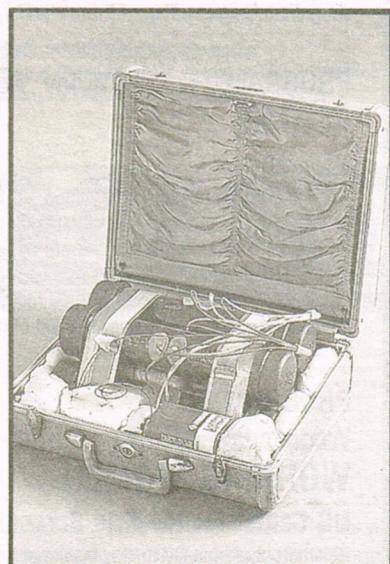
exhibitions



Above—
Upper Left: *Nucleus*, David Mawn
Upper Right: *blackflower*, Ray Rapp
Lower Left: *Detail of Thin Skin*, Daniella Dooling
Lower Right: *Mating Reactions of Algae*, Catherine Wagner



Barrage William Steiger



Suitcase Bomb #29 Gregory Green

In *Phenotypology*, the operations of the scientific laboratory are compared with those of the artist's studio: in both, work is produced under economic, social, and political conditions which affect and determine how the work is seen by the public. It has been said that the laboratory is a "producer of inscriptions" which require interpretation in order to construct meaning—reminiscent of the way art is created and viewed. Both maintain an uneasy relationship with power where the struggle over values (such as purity and objectivity versus hybridity and subjectivity) remains constant. Art and science face similar limitations, but it is the transformative nature of both which *Phenotypology* examines through the work of these artists.

Phenotypology features work by: Karen Arm, David Arnold, Dove Bradshaw, Joseph Bergei, Leona Christie, Amanda Church, Daniella Dooling, Robin Dru Germany, Gregory Green, Theresa Hackett, Kara Hammond, Michael Henderson, Eve Andrée Laramée, Nancy Lorenz, Sharon Loudon, David Mann, John Morris, Ray Rapp, Kelly Richardson, Christopher Sauter, Karen Shaw, Carol Szymanski, and Catherine Wagner.

Guest-curator and artist Maureen McQuillan's work has recently been presented at Sherry Frumkin Gallery in Los Angeles, The Islip Art Museum, and The Workspace in NYC. She will have a solo exhibition at James Graham & Sons in NYC in May.

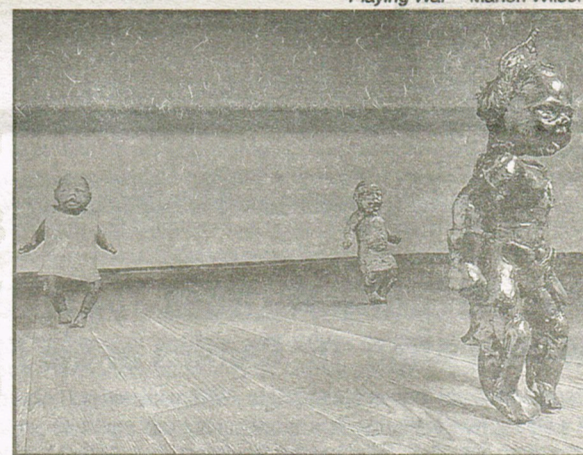
in the Project Room: *Playing War*

Solo Exhibition by
Marion Wilson

Opening reception:
Saturday, April 17, 1999
9-11 p.m.
On view through May 28, 1999

Syracuse-based artist Marion Wilson will present work developed during her residency at the International Studio Program (ISP) in New York City. For the past three years, with the support of the New York State Council on the Arts, Hallwalls and the ISP have collaborated to annually award residencies in NYC to an artist from Western or Central New York.

Wilson examines aggression and violence as they manifest themselves in the activity of children's play. In *Playing War*, Marion Wilson has constructed a medieval arms and armor room for toddlers, including infant-sized helmets, small cast bronze guns, and a cast bronze horse and chariot. This body of work has grown in part out of watching young boys—in both her life and the culture at large—and their early fascination with weaponry and war. The exhibition will be accompanied by an illustrated brochure with an essay by Bill Arning.



Playing War Marion Wilson

Become a member of Hallwalls!

Membership to Hallwalls gives you lowest ticket price for all events, opportunities to meet artists, invitations to gallery openings, and advance notice of special events. Your membership represents an investment in Buffalo's cultural well being by realizing the work of many artists, and is a vote for artistic freedom.

- \$30 Individual • Basic membership: discounts to all events, membership card, monthly calendar.
- \$20 Artist/Student/Seniors • Basic membership discounted for limited incomes.
- \$40 Household • Basic membership for a couple/members of household/family.
- \$60 Supporting/\$75 Friend/\$100 Sustaining • Basic membership plus choice of a Hallwalls T-shirt or Travel mug.
- \$150 Underwriter/\$250 Sponsor • Basic membership plus *Consider The Alternatives: 20 Years of Contemporary Art at Hallwalls*.
- \$500 Patron • Basic membership plus choice of small original painting by Hallwalls founder Charles Clough.
- \$1000 • Basic membership plus free entry to all program events.
- You may also make a contribution, with recognition but no benefits, in any amount which is fully tax deductible. Amount \$ _____

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

HALLWALLS CONTEMPORARY ARTS CENTER

2495 Main Street
Suite 425
Buffalo, NY 14214

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VISUAL ART

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exhibitions

Up Front in the Café:

The Negotiated Construction Project

Opening reception: Saturday, April 17, 1999 • 9–11 p.m.
On view through May 14, 1999

The Negotiated Construction Project is an architectural extension of a Surrealist game called Exquisite Corpse. To play the game, an artist would make a drawing on a portion of a sheet of paper, fold the sheet down so only the edge of the drawing was visible to the second and subsequent players. The images produced by means of this technique made little or no sense, thus allowing the Surrealists to bypass "the circuits of knowledge" and uncover the unconscious.

Under the guidance of Professors **Jean LaMarche**, **Kevin Connors**, **Ed Smart**, **Shahin Vassigh**, and teaching assistant **Elizabete Moreira**, UB architecture students have reinvented this game in three dimensions. Instead of connecting the lines of a drawing, the participants attempt to create connections between individually designed "cubes," creating the fortuitous accidental meetings of the Exquisite Corpse game. *The Negotiated Construction Project* provides a literal and figurative framework for new spatial and material conditions, i.e., for new concepts about the nature, purpose, and experience of architecture.

Tuesday April 13 • 7:30 p.m.

Open Slide Forum

Cinema • FREE

This month's *Open Slide Forum* features **Kathy Sherin**, recipient of an individual artist grant in visual arts from the Arts Council in Buffalo & Erie County's County Initiative Program (CIP). She will present slides of work developed at UB's Experimental Print Imaging Center (ePIC). Recently, **Sherin** has used the image of a knot in visceral, expressive works.

Francisco Amaya, a native of West Virginia, is currently completing a MFA degree at UB. **Amaya** uses appropriated imagery in paintings he calls "post-pop baroque." Painter **Michael Herbold** will present slides of new work based on abstractions of natural forms. Artists interested in presenting their work at future *Open Slide Forums* should contact **Sara Kellner**.

Wednesday April 14 • 7 p.m.

ARE:WNY SCREENING:

Nina Fonoroff & Miso Suchy

1998 *Artists Residency Exchange: Western New York* media artists **Nina Fonoroff** and **Miso Suchy** will present new works on film and video. Slovakian-born filmmaker **Suchy** will present *Which Tongue is Our Mother Tongue*, a work about the quest for English as a second language. Please call Hallwalls for additional program details.

Wednesday April 28 • 7 p.m.

ARE:WNY READING

Cinema

Join us for a reading by the literary artists who received *ARE:WNY* residencies in 1998. Colden-based writer **Suzanne Borowicz** will read a poetic memoir of her family, focusing on her parents entitled *The Will to Live*, a work in progress. **Ruth Kessler** of Rochester will read from her second manuscript of poetry. **Steve Street** will read from two stories developed during his residency in Buffalo: *Hopetown* and *Star Shot, or Tales of the War Years*. This reading is cosponsored by *just buffalo literary center*.

VOLUNTEERS We Need You for the Artists & Models Affair 16: Cantina at the Edge of the Galaxy

Volunteers make this event possible. With your energy, experience, & your countless hours of working free of charge this annual event can again be a success. We have a list of the necessary volunteer functions for the event. Call Polly Little today to volunteer. If you have volunteered in the past and you have ideas or comments about how we can improve on the event please call or email Polly at Hallwalls as soon as you can so you can have the job that you want. Some people have already signed up. Call soon before your busy life moves you to forget to call us and volunteer. Can you recruit a friend? A never before *Artists & Models* volunteer? If so, you & your friend will receive a festival pass for *Long Nights, Bright Screens 2000* (our annual winter foreign film festival) good for all Thursday night screenings during next January's festival. Call Polly at 835-7362 or email her at hallwall@pce.net

Visit Hallwalls on the World Wide Web

<http://www.pce.net/hallwall>

Hallwalls' web site is provided as a donation by

PC Expanders, a full service internet provider.

CALL FOR WORK: Ways in Being Gay 2000

Hallwalls is requesting proposals from independent curators and artists working in all media for the 7th biannual *Ways in Being Gay* festival in November 2000. *Ways In* is a month-long celebration featuring works by gay men and lesbians which is held at Hallwalls and locations throughout Buffalo. We are looking for proposals for visual arts exhibitions, film, video, performance, and writing. Deadline: Ongoing

For visual artists and independent curators: send up to 20 slides (all labeled), artistic resumé(s), artists' statements, proposal (for group exhibitions and installations), press clippings and catalogues (optional), and SASE. For media and performance artists and curators: up to 30 minutes of video, artistic resumé(s), artists' statements, proposal (for performance), press clippings and SASE. For literature: up to 20 pages of manuscript, artistic resumé(s), artists' statements, and SASE.

Kino Polskie IV: WAYS OF SEEING

First North American Festival of Polish Documentary Film

March 18–April 30, 1999

Curated by **Maria Zmarz-Koczanowicz**

"The Polish school at Lodz taught me to look at the world. It showed me that life exists, in which people talk, rejoice, worry, suffer, steal. And one could photograph all this. Then from these photos, one could tell a story." *Kieslowski on Kieslowski*

After a brief respite for the religious holidays (not to mention Dingus Day), the first festival in North America devoted solely to Polish documentary film resumes on April 8 and continues throughout the entire month of April at three different venues: Hallwalls, UB Center for the Arts (CFA), and Adam Mickiewicz Library. Still to come are rarely seen early documentary shorts by celebrated directors **Krzysztof Kieslowski** (Thurs., 4/29, CFA) and **Marcel Lozinski** (4/8 & 4/21, CFA) and an evening of films about Polish women's work experiences introduced by **Professor Isabel Marcus**, director of Women's Studies at UB, and **Professor Teresa Sasinska-Klas**, head of Journalistic Studies at the Jagiellonian University in Krakow (Wed., 4/21, CFA). Wrapping up the month will be an evening of films about music served with hearty helpings of Polish delicacies, live music, and dancing at Hallwalls (Fri., 4/30).

PROGRAM 8 / Thursday April 8 • 7 p.m.

HISTORY THROUGH WORK

UB Center for the Arts Screening Room

The Case of Herman the Stoker (**Leszek Wosiewicz**, 35mm, 20 min.) A beautiful fictionalized account of the life of the stoker of Hitler's ovens. Nominated for an Oscar, it won first prize at Oberhausen in 1987. *The King* (**Marcel Lozinski**, 35 mm, 12 min.) The life of a man who was "King" in every phase of Polish history through the Nazi occupation and post-war communism. *Archeology* (**Andrzej Brzozowski**, 35 mm, 14 min.) One of the most award-winning of Polish documentary films, shows an archeological dig on the site of a former concentration camp. *Book of ABCs* (**Wojciech Wiszniewski**, 35 mm, 8 min.) Symbolizes the "life lessons" which a whole generation of young Poles born and brought up in communism received. *Wanda Gosciminska* (**Wojciech Wiszniewski**, 35 mm, 15 min.) Symbolic portrayal of a model female textile worker by the "great visionary" of Polish documentary film. *Carpenter* (**Wojciech Wiszniewski**, video, 15 min.) History as seen through the eyes of a carpenter who applies to city hall for a larger apartment.

PROGRAM 9 / Thursday, April 15 • 7p.m.

POLITICS AND DEATH

UB Center for the Arts Screening Room

Hear My Cry (**Maciej Drygas**, 35 mm, 48 min.) History of a man who set himself on fire during patriotic celebrations at a stadium in Poland as a protest against Warsaw Pact armies being sent to Czechoslovakia in 1968. This highly dramatic and moving film won multiple awards, including Best European Documentary in 1991. *I'm a Murderer* (**Maciej Pieprzyca**, 1998, video, 50 min.) The history of an infamous "vampire" murderer. Years later, it becomes apparent that he was the victim of political manipulation staged to show the success of the Police in a socialist system.

PROGRAM 10 / Friday April 16 • 7 p.m.

ANIMALS

UB Center for the Arts Screening Room

Sugar Cube (**Jacek Blawut**, 35mm) A unique look at the famous horse race *Wielka Pardubicka*, documenting both the chase and the behind-the-scenes fate of the horses, their fear, their injuries, and their deaths. 1987–88 Krakow and Tampere award winner. *The Rat Catcher* (**Andrzej Czarnecki**, 1986, 35mm, 20 min.) The rat catcher's method for exterminating rats sounds like a method for eliminating the incorrigible opposition in a totalitarian society. Winner of three different international festivals awards, including the Grand Prix in Krakow. *The True Story of the Warthog* (**Krzysztof Wierzbicki & Tomasz Zygodlo**, video, 23 min.) The search for a warthog escaped from the Warsaw Zoo made front-page headlines in 1997, with the public (as well as public officials) divided between those who wanted it caught and those rooting for it to elude its would-be captors.

PROGRAM 11 / Saturday April 17 • 8 p.m.

PLACES

Hallwalls

Arizona (**Ewa Borzecka**, 1997, video, 46 min.) In the wake of the decline of socialist state farms in Poland, the main form of entertainment for people without work and without hope is a cheap wine called "Arizona." *Passing Moments* (**Tadeusz Palka**, 1997, video, 22 min.) Set in Kazimierz Dolny, one of the most picturesque towns in Poland, shows the lives of its inhabitants as lazy, reflective, and full of humor.

PROGRAM 12

Wednesday April 21 • 7 p.m.

WORKING WOMEN

UB Center for the Arts Screening Room

Related only ironically to "Professional Secretaries' Day" (since no bouquets of appreciation or even any white-collar work are anywhere to be seen), this program focuses on the experiences of women workers in Poland whose stories have been hidden from history. This program features a discussion with **Professor Isabel Marcus**, director of Women's Studies at UB, and **Professor Teresa Sasinska-Klas**, head of Journalistic Studies at the Jagiellonian University in Krakow.

Day After Day (**Irena Kamienska**, 35 mm, 15 min.)

A chronicle of twin sisters who have spent the whole of their working lives loading bricks on and off trucks. Both a poignant Sisyphian tale and a critique of socialist optimism. *Working Women* (**Irena Kamienska**, 35 mm, 15 min.) Winner of the Grand Prix at the 1981 Krakow film festival (the year before martial law), this film is collective lament by female garment workers on the inhuman, 19th-century-like conditions under which they labor.

24 Hours from the Life of Jadwiga L. (**Krystyna Gryczelowska**, video, 14 min. *) A stark visual poem documenting a day in the life of a woman who cares for her family and keeps house all day, then works the night shift in a metal-working factory. *Our Girlfriends from Lodz* (**Krystyna Gryczelowska**, video, 14 min. *) Portrait of three women working in a textile factory in the city of Lodz, each representing a different generation along with its hopes and dreams and what has remained of them. *So That it Doesn't Hurt* (**Marcel Lozinski**, 1978/1998, video, 40 min.) Portrait of a woman who simultaneously runs a farm and enjoys a rich intellectual life, contrasted against that of a female journalist who comes to interview her. The first part of this film was shot in 1978, the second in 1998. Bornholm (Denmark) Film Festival award winner.

Locations and Directions: Hallwalls is located on the 4th floor (Suite 425) of Tri-Main Center (former Trico plant) at 2495 Main St. In North Buffalo. Entrance and parking are at the rear of the building on Halbert St. From Main Street turn on either Jewett Ave. (at Braun Cadillac) or Rodney St. (just past Central Park Grill). Call 835-7362
The UB Center for the Arts Screening Room 112 is located in the Center for the Arts on the UB North (Amherst) Campus. Call 645-2787
The Adam Mickiewicz Library & Dramatic Circle is located at 612 Fillmore Ave., between Broadway and William Street, in the vicinity of the Broadway Market. Call 847-0839.
Admission: \$5 per program, \$4 for members of Hallwalls, Adam Mickiewicz Library, other cosponsoring organizations, & students.
All screenings at CFA are free to UB students.

KINO POLSKIE IV

PROGRAM 13 / Friday April 23 • 8 p.m.

IN SOLIDARITY: PARTS 1 & 2

Hallwalls

In Solidarity: Parts 1 & 2 (Bogdan Sulik, video, 120 min.) First two parts (each part 60 min. in length) of epic BBC production documenting the dramatic changes in Polish political life during the first year of Polish freedom and the fates of the leaders of the Solidarity movement.

PROGRAM 14 / Sunday, April 25 • 2pm,

IN SOLIDARITY: PARTS 3 & 4

Adam Mickiewicz Library

In Solidarity: Parts 3 & 4 (Bogdan Sulik, video, 120 min.) Second half of Sulik's epic 4-hour BBC documentary.

PROGRAM 15 / Thursday April 29 • 7 p.m.

BY AND ABOUT KIESLOWSKI

UB Center for the Arts Screening Room

Early documentary shorts by one of Poland's (and the world's) greatest directors and a 1995 documentary featuring an interview with him conducted shortly before his death in 1996.

Refrain (video, 10 min.) The inner workings of funeral arrangements.

From the City of Lodz (video, 18 min.) The first documentary film (1969) of the famed director showing scenes from life in the blue-collar city of Lodz.

From the Point of View of the Night Watchman (video, 18 min.) A portrait of the mentality of a night watchman who offers advice on how to clean things up in society.

Krzysztof Kieslowski: I'm So-So... (Krzysztof Wierzbicki, 1995, 35 mm, 56 min.) An interview conducted with Kieslowski by his longtime co-worker a year before Kieslowski's death. The film is both a reflection on his life and work and a kind of confession by Kieslowski to friends with whom he's worked his whole life.

PROGRAM 16 / Friday, April 30 • 8 p.m.

FILMS ABOUT MUSIC & CLOSING NIGHT CELEBRATION

Hallwalls

The festival closes with films about music, with remarks by UB American Studies professor **Charlie Keil**, musician, ethnomusicologist, and author who has written about both gypsy folk music and Polka music in America, followed by live music and Polish food.

Musicians (Kazimierz Karabasz, video, 9 min.)

Tram workers get together after work for band practice. A classic of the Polish documentary school.

Before the Leaves Fall (Wladyslaw Slesicki, 1963, video, 27 min.)

A beautiful film made by , which received an award at the Oberhausen Film Festival, showing everyday life of the last wandering gypsies in Poland.

Don't Cry (Grzegorz Krolakiewicz, video, 6 min.)

A film built around a song sung by new recruits going off to the army, featuring tearful good-bye scenes at the railway station.

Bara, Bara (Maria Zmarz-Koczanowicz, video, 55 min.)

Film by the festival curator whose program of other films opened the festival back on March 18, about a new phenomenon in Polish music called Disco-Polo. The music—cheap and easy to make—has become extremely popular, especially in small towns and villages.

Most films are in Polish with English subtitles; a small number (marked with *) will be overdubbed in English live where necessary.

Sponsors (in alphabetical order): Adam Mickiewicz Library & Dramatic Circle, American Studies Graduate Club (UB), Council Member David Franczyk, County Legislator Gregory Olma, County Legislator Albert DeBenedetti, Department of Media Study at (UB), Film Polski (Warsaw), Experimental Television Center (Owego, N.Y.), Graduate Studies Association (UB), Hallwalls Contemporary Arts Center, Institute on Research & Gender (UB), Kosciuszko Foundation, LOT Polish Airlines, New York State Council on the Arts, a public agency, Office of International Studies (UB), Off Beat Cinema, Permanent Chair of Polish Culture at Canisius College, Polish Arts Club of Buffalo, Polish Community Center of Buffalo, Polish Studies Program (UB), Polish Students Association (UB), Society for Arts (Chicago), Squeaky Wheel, Talking Leaves Bookstore

Organizing Committee: Maria Zmarz-Koczanowicz, festival curator & visiting filmmaker, Andrew Golebiowski, President, Adam Mickiewicz Library & Dramatic Circle, Christine Zinni, Teaching Assistant, UB Women's Studies, Edmund Cardoni, Executive Director, Hallwalls, Margaret Smith, Publicist

film

Thursday April 8 • 7 p.m.

Dear Jesse

A different kind of love letter

by **Tim Kirkman**

A quiet revolution of a film. *Dear Jesse* chronicles the filmmaker's return to his native state from self-imposed exile and his journey through one part of the Mind of the South. Writer/director **Tim Kirkman**, in his quest to explore the phenomenon that is Jesse Helms, has fashioned a moving personal journey (literally in the form of a road trip), a hybrid equally introspective and empirical, that slips seamlessly into a social/political documentary of rare eloquence. Through interviews with family, friends, and acquaintances (including a cross section of North Carolina literary figures), the director allows to emerge a haunting portrait of the Senator, a composite of many diverse impressions and opinions. This film is about perceptions and realities, personal freedom and the varieties of exclusivity we construct, battle, permit, condemn, and embrace. *Dear Jesse* is sobering and liberating and stands as an invitation and a challenge to be completed by each and every viewer.

Saturday April 10 • 2 p.m.

I Witness

A documentary by **Janet Goldwater & Barbara Attie**

Documentary & panel discussion presented by **Religious Coalition for Reproductive Choice**
FREE

A new documentary film from the makers of *Motherless*. Pensacola, Florida has been called "a case study in what religious terrorism can do to a community." *I Witness* captures a community where two doctors and an escort have been murdered at abortion clinics, and reveals the religious conviction on both sides that fuels this turbulent debate. A panel discussion entitled *Is Buffalo the next Pensacola?* will follow the presentation. Panelists will include the Unitarian Universalist Church's **Rev. Maureen Thitchener** from the **Religious Coalition for Reproductive Choice**, and **Anna Thibodeau**, a women's health care advocate and professional counselor.

writing

abcde
fghijk
lmnop
qrstuv
wxyz

Friday April 9 • 8 p.m.

just buffalo literary center presents

A Poetry Reading by

Bobbie Louise Hawkins & Michael Palmer

Presented in conjunction with the exhibition

In Company: Robert Creeley's Collaborations



Michael Palmer is a major literary figure, an adventurous poet and a bridge maker. His successful experimentation with words and language has been chronicled in over twenty volumes of his own work: *At Passages* received the America Award for Poetry in 1995, and he has received fellowships from the National Endowment for the Arts (NEA) and Guggenheim Foundation. His latest book is *The Lion Bridge: Selected Poetry 1972-1995*, and a new collection of poems, *The Promises of Glass*, will appear in 1999. In his prolific career as a writer he has connected words to dance, music, and visual art. Crossing disciplinary as well as geographical boundaries, he has worked in Brazil, France, Portugal, Denmark, Russia, the Netherlands, and the Czech Republic in artistic collaborations with distinguished artists from other disciplines such as **Michael Henich** and **Sandro Chia**. Himself an accomplished translator from French and Spanish, his own work has been translated into 20 languages

"**Bobbie Louise Hawkins** is able in just a sentence or two to turn an ordinary event into a wry meditation on life, death and everything in between," according to the *Pacific Northwest Review of Books*. She has been compared to a jazz singer in her freewheeling and often witty performance style. **Hawkins** was raised in Texas, studied art in London, and attended university in Tokyo. She is an accomplished illustrator as well as writer who has published numerous books including: *Own Your Body* (1973), *15 Poems* (1973), *Frenchy and Cuban Pete*, and *Back to Texas*. In 1979 she was one of 100 poets selected from 11 countries attending the One World Poetry festival in Amsterdam, and was awarded a fellowship from the NEA. Her most recent publications include *My Own Alphabet* (1989) and *One Small Saga* (1984).

This special reading is a featured event of **In Company: Robert Creeley's Collaborations**, a major traveling exhibition originating at the **Castellani Art Museum**, and is presented with major support from **The Lannan Foundation**.

HOT CHILI COLD BEER A SUCCESS!

Nearly 250 people attended the 8th Annual **HOT CHILI COLD BEER** chili cook-off, microbrew tasting, and fundraiser, and we all had a great time and raised much needed funds for Hallwalls. Many thanks to all the generous contestants who brought their pots of hell fire and great tasting chili, **ELLCOTTVILLE BREWING COMPANY** for the great brews, **THE STEAM DONKEYS** who provided the tunes for dancing the night away, and **DOLCI** which provided great bread and lemon Italian ice to clear palates and cool burning tongues. Not a drop of beer or chili was left by the end of the night. And we congratulate the winners: **Patricia Watson**/Best Vegetarian; **Kim Bartolottis**/Best Steak; **Bill Langdon**/Best Ground Beef; **Abir & Sheila**/Best White Meat; **Rhonda Lee**/Best Cornbread; **Janice Burley**/Hottest; **Carlie Todoro** and **Heather Fon**/Best Conceptual Chili for their "Easter Sunday Chili"; Chef **Bob Mollot** of **Fat Bob's Smokehouse**/Best Professional; and **Jennifer Keller**/Best Gumbo and Best of Show. Congratulations to **Jennifer** and her husband **Don Keller** who are expecting their first child in about a minute: we know they will enjoy their first prize trip to Las Vegas! Also many thanks to the dedicated judges who tasted and tasted: **Ronald J. Hernandez**, **Ron Ehmke**, **Don Kreger**, **Tom Saia**, **Kathleen Hassan**, **Polly Little**, **Nicole Peradotto**, **Tony Billoni**, and especially our master chili chef and "Chief Justice" **Victor Shanchuk**. Happy Chilis & See You Next Year!

Tuesday April 13 • 8 p.m.

A Jazz Performance for Robert Creeley

Assif Tsahar, tenor saxophone
& Susie Ibarra, drums & percussion
Hallwalls Black 'n' Blue Theatre

\$8, \$5 students & members

Assif Tsahar performed with his trio in Hallwalls' Black 'n' Blue Theatre almost a year ago to the week (April 19, 1998). Drummer Susie Ibarra in particular blew the audience away with her energetic and innovative approach to percussion, and those of us who heard her have been eagerly awaiting her return all year. Originally scheduled to play with David S. Ware last month in Hallwalls' presentation of his quartet at the Calumet Arts Café, Ibarra (who is featured on Ware's critically acclaimed 1998 Columbia CD *Go See the World*) was replaced at the last minute. Now Ibarra's back with Tsahar in a special concert in honor of poet (and jazz aficionado) Robert Creeley. The concert has been planned in conjunction with **In Company: Robert Creeley's Collaborations**, an exhibition of the poet's past "duo" work with noted visual artists opening at the Castellani Art Museum in Niagara Falls on Saturday, April 10, 6-8 p.m., and running through June 13, after which it will travel to the New York Public Library, the University of North Carolina at Greensboro, the University of South Florida, and Stanford University.

Born in Israel in 1969, Assif Tsahar grew up in Tel-Aviv and moved to NYC in 1990. "Tsahar exhibits potent, fully formed style built on the music of Coltrane, Rollins, Shepp, and Gayle. His fleet energy and varied sonic textures are deployed within fluid improvisational structures, and delivered with an emotional wallop" (*Jazziz*). For her part, Ibarra's work has been called "a swirling dervish of percussion": "She masterfully drove the pulse of the music with circling free rhythms of forceful economy, using...bells, shakers, and gongs to extend the melodic range of her spare tuned kit. Her playing infused the trio with the controlled free flow of Tai Chi, combining stabbing rolls, explosive tattoos, and sizzling cymbals" (*Cadence*). Ibarra was named Best New Talent of 1998 by *Jazziz* magazine. The (married) duo's new CD is called *Home Cooking*.

Organized by and with support from David Kennedy. Hallwalls' music program is made possible with public funds from the New York State Council on the Arts, a state agency.



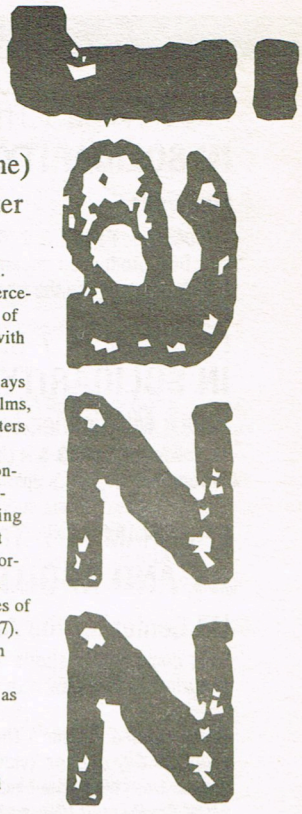
Thursday April 15 • 8 p.m.

Hallwalls presents

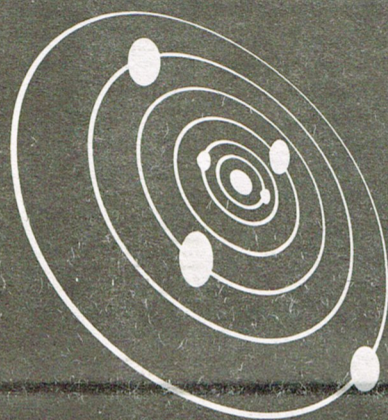
Fred Van Hove (piano) &
Johannes Bauer (trombone)
At Burchfield-Penney Art Center

\$10 general \$8 students & members of HW & BPAC

Fred Van Hove last played for Hallwalls in December of 1997, a solo concert at Allen Hall. For 30 years, he has been acclaimed throughout Europe, Japan, and North America as a "fiercely independent free-improvising pianist," and celebrated for the signature *avant-garde* style of his solo accompaniment of silent movie classics, church organ recitals, and collaborations with such international free-jazz and new-music improvisers as Steve Lacy, John McLaughlin, Willem Breuker, Anthony Braxton, Don Cherry, and John Zorn. "Though Van Hove plays in no discernible key, doesn't use chords or obvious melodies, pounds the piano with his palms, which he waggles like rags at the ends of his remarkably loose wrists, ringing bell-like clusters from the instrument...nothing he played sounded as if it could have been left out. Isn't that what we're looking for in great music?" (*Downbeat*, 9/97). "[Van Hove] has made many contributions to improv—and, incidentally, to jazz, which has been a point of departure and frequent return for many other European pioneers" (*Earshot Jazz*, 5/97). "The star of the opening night [of the 6th Annual London Festival of Experimental Music] was...the amazing pianist Fred Van Hove...it is a long time since I have witnessed such a mesmerising musical performance...There were times when he seemed to be moulding the sound with his hands like a baker kneading dough. Lushly romantic, and at times wittily absorbing the virtuosic gestures of classical pianism, he's sort of a Liszt for the rave generation" (*Mail on Sunday*, June 1, 1997). "The language of jazz takes widely varying extremes...Melodies and rhythms do flow from Van Hove's approach but his music is better described in terms of turbulent tonal clusters, volatile layered chords, dynamic leaps, wrist action and maybe something as down to earth as what the man experienced that particular day. Swaying over the keyboard he had the fluid movements of a dancer, walking/plunking in pointillistic style one moment and slamming things the next. It was a challenge to keep up with his speedy soliloquy, but it was great for clearing the ears out" (*Edmonton Journal*, July 3, 1997). His younger fellow European (and equally devoted improviser), the East German born trombonist Johannes Bauer, joins Van Hove for this special duo performance.



CALL FOR WORK ARTISTS & MODELS AFFAIR 1999: CANTINA AT THE EDGE OF THE GALAXY



Getting ready for Armageddon, the Second Coming, Y2K computer glitches, and the biggest party ever? For the last Artists & Models of the century we pay homage to the big crossover between Victorian and musty 19 and the bright hi-techno finish of 20. The future we have imagined for so long is finally here.

Artists, we want your proposals! Performance artists, installation artists, sculptors, painters, musicians, etc., we're looking for art, spectacle,

hidden events, characters to infiltrate the audience, time machines, rocket ships, super computers of the future, outer space, NASA, X-philes, flying saucers and aliens of all shapes and colors.

Write down your idea with as much detail as you can muster (include photos or sketches if you want) with your name, address, phone and e-mail, and some idea of how many folks will be working with you, your equipment needs and space requirements. Send it back to Hallwalls by March 30, 1999 addressed to Sara Kellner. Participating artists will receive an artistic fee. Please call if you have an idea and need some help working it out.

To be put on the Hallwalls mailing list call (716) 835-7362

Would you like to receive our monthly calendar by e-mail?

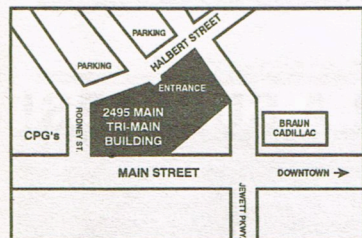
We have an e-mail notification list that keeps you advised about upcoming events, schedule changes, grant opportunities, calls for work, and general announcements. E-mail us at hallwall@ccc.net to let us know.

The Main Gallery, The Black 'n' Blue Theatre and The Paul Sharits Cinema are available for rental for private & community functions. For more information and details call Margaret Smith at 835-7362.

Hallwalls Staff: Edmund Cardoni, Executive Director, Sara Kellner, Visual Arts Director, Polly Little, Administrative Director, Margaret M. Smith, Director of Development, Public Relations, & Performance, Chris Borkowski, Technical Director, Anne Borden & Jody Lafond, YIR Project Coordinators, Kim McCullough, House Manager & Development Associate, Janine Trusello, House Manager.

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Directions: Hallwalls is located in North Buffalo at 2495 Main Street, fourth floor, in the Tri-Main Center, between Rodney and Jewett. Entrance at rear of building on Halbert. Take Metro Rail to Amherst station and walk one block south, or take #8 Main Street Metro Bus to Jewett. Parking: Available on Halbert (lighted at night)

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

Gallery Hours:
Tuesday through Friday
from 11 am to 6 pm., during
events, and by appointment.
Admission to the gallery
is free.

Hallwalls Calendar
Editors: Hallwalls Staff
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Saturday May 1 • 8 p.m.

Hallwalls presents

Burton Greene (piano),
Perry Robinson (clarinets),
& Roswell Rudd (trombone)

At the Burchfield-Penney Art Center

\$10 general • \$8 students & members of HW & BPAC

Besides such jazz collaborators as Carla Bley, Charlie Haden, and Archie Shepp, clarinetist Perry Robinson has played on such recordings as *Songs of the Working People* (with his father, legendary folk music composer Earl Robinson, Pete Seeger, Odette, and Tommy Makem) and *Holy Soul Jelly Roll* (with Allen Ginsberg, Bob Dylan, and David Amram), and has toured in Europe not only with Burton Greene's Klezmer group Klezmokum and 2 Generations of Brubeck, but with drummer Ginger Baker. Since he founded it in 1984, The Perry Robinson Quartet has produced 4 recordings, including the 1998 release *Angelogy* (Timescraper Records). "Perry Robinson is widely regarded as the most gifted modern jazz clarinetist" (*New York Times*). He is "...by turns hot and cool, raucous and elegant—altogether an impressive player" (*Jersey Journal*).

For this special Hallwalls presentation at the Burchfield-Penney Art Center, Robinson will join forces with pianist Burton Greene, leader of Klezmokum, and a perennial Buffalo favorite, trombonist Roswell Rudd. Known since the late 1950s for his work with such groundbreaking musicians as Cecil Taylor, Archie Shepp, and Steve Lacy, Roswell Rudd has been for nearly 40 years an amazing but occasionally neglected talent. His trailblazing work on the trombone has influenced an entire generation of trombonists who see his extroverted, gutbucket stylings as the free-jazz incarnation of the New Orleans style.



AWARD WINNING CHILI COOKOFF GUMBO RECIPE

3/4 Cup extra Light Olive Oil	1 tsp. cayenne
3/4 Cup Stone Ground Whole Wheat Flour	1 tsp. parsley
4 Medium Cooking Onions chopped (approx. 2 cups)	1 tsp. paprika
1 Large Green Pepper chopped (approx. 1 cup)	1 tsp. onion powder
6 Stalks of Celery chopped (approx. 1 cup)	1 tsp. garlic powder
10 Cups of Chicken Broth (I use College Inn)	1 tsp. thyme
1 tsp. salt	2 Bay Leaves
1 tsp. pepper	4 Cloves crushed Garlic
2 lbs. raw Shrimp	2 tsp. Filé Gumbo
2 cups Okra chopped into 1/2 pieces	
2 lbs. Hot ground Poultry Sausage (I use Wegmans Hot Poultry Sausage Patties)	

Using a large stock pot combine oil and flour stirring over low heat to make rue. This should take at least 1/2 hour to brown flour. Wheat flour will become a rich walnut color. Add onions, peppers, celery and crushed garlic. Sauté 5 minutes. Add broth and sausage. Break up sausage as it cooks (potato masher helps!). Add all spices except filé gumbo. Simmer covered for 45 minutes. Add okra and simmer 15 minutes. Add filé gumbo and simmer 15 minutes. Add shrimp and simmer until pink (5-10 minutes). Serve over brown rice.

APRIL CALENDAR AT A GLANCE

Thurs. 8 • Dear Jesse	7 pm
Thurs. 8 • Polish Film Festival Program 8 @ UB	7 pm
Fri. 9 • Bobbie Lousie Hawkins & Michael Palmer	8 pm
Sat. 10 • I Witness	2 pm
Sat. 10 • Creeley Panel Discussion @ UBAG	2 pm
Sat. 10 • In Company: Creeley's Collaborations @ CAM	6 pm
Tues. 13 • Open Slide Forum	7:30 pm
Tues. 13 • Assif & Ibarra for Robert Creeley	8 pm
Wed. 14 • ARE:WNY Screening	7 pm
Thurs. 15 • Polish Film Festival Program 9 @ UB	7 pm
Thurs. 15 • F. Van Hove & J. Bauer @ BPAC	8 pm
Fri. 16 • Polish Film Festival Program 10 @ UB	7 pm
Sat. 17 • Polish Film Festival Program 11	8 pm
Sat. 17 • Phenotypology / Playing War Opening	9 pm
Sat. 17 • The Negotiated Construction Project	9 pm
Wed. 21 • Polish Film Festival Program 12 @ UB	7 pm
Fri. 23 • Polish Film Festival Program 13	8 pm
Sun. 25 • Polish Film Festival Program 14	2 pm
Wed. 28 • ARE:WNY Reading	7 pm
Thurs. 29 • Polish Film Festival Program 15 @ UB	7 pm
Fri. 30 • Polish Festival Program 16 and Closing	8 pm

MAY UPCOMING

Sat. 1 • Greene, Robinson & Rudd @ BPAC	8 pm
Fri. 21 • Artists and Models Affair 16	10 pm