

MAY 2000 CALENDAR

# HALLWALLS

Artists & Models  
Affair 17

# BUFFALO

# BABYLON

May 19th  
10pm friday

the Broadway Market / 999 Broadway

The 17th Annual Best & Biggest Art Party in Buffalo, the *Artists & Models Affair*, this year entitled *Buffalo Babylon*, will take place on Friday night, May 19, 2000 at the Broadway Market, 999 Broadway. The Main Event starts at 10 p.m. and ends somewhere between 3 and 4 a.m. Tickets can be purchased at the door for \$10, or in advance for \$8 at Hallwalls, the Broadway Market, New World Record on Elmwood, Talking Leaves Books on Main Street in University Heights, Cowpök in Allentown, or downtown at the original SPoT Coffee on the corner of Chippewa Street and Delaware Avenue.

*Artists & Models 17: Buffalo Babylon* is sponsored by 103.3—The Edge, Route 66 Lounge & Grill, Eber Brothers Wine & Beer Corp., Try-It Distributing Co., Inc, Offbeat Cinema, the Broadway Market, and Prime Communications.

There will be 30 artists, installations and projects, including a *Wall of Decadence* and continuous screenings of films of the '40s, '50s, and '60s by underground filmmaker and *Hollywood Babylon* author **Kenneth Anger**. Performance troupes will roam the event throughout the evening, creating spontaneous action and interaction with patrons.

Four bands will rock the spectacular rooftop bandstage: **Birth** (Cleveland), **Schleigo** (NYC), **One World Tribe** (Erie, PA), and **Larval** (Detroit), accompanied by Chevon Davis & Friends who will entertain between bands. Amidst the installations on the



second floor parking ramp will be a non-stop DJ stage and dance floor featuring **Knowmatic Tribe** members **XOTEC**, **DJ Marcos**, **Godmorgan**, & **Christ Sinister**.

For those who prefer an earlier evening (or at least an earlier start), the popular **Pre-Party** will once again take place in the Broadway Market itself from 7:30 to 9:30 p.m. **Pre-Party** tickets include live music, a dance performance, plentiful food, complimentary wine and beer, a special complimentary featured cocktail, full cash bar, a preview of and admission to the main event at 10, a Post-Pre-Party Lounge upstairs once the main event gets started, and other fun surprises. **Pre-Party** tickets are \$25 in advance, \$30 at the door, and can be charged by phone at the \$25 advance price by calling Hallwalls at 835-7362.

## VOLUNTEER TODAY

It will be tons o' fun & WE NEED YOU!  
YOU make *Artists & Models* HAPPEN!

### *Artists & Models 17: Buffalo Babylon*

May 19, 2000 at the Broadway Market  
Please call **Lynn Wilson**, Volunteer Coordinator,  
voice mail: 460-6238, or E-mail Lynn at  
<[www.volunteercentral@yahoo.com](mailto:www.volunteercentral@yahoo.com)>,  
or call Hallwalls at 835-7362 to volunteer.

Saturday April 29 • 8:00 p.m.  
Hallwalls & Squeaky Wheel present  
**Prominence 2000**

3rd Annual Collection of Student Media Work  
from the WNY Region  
(84 min. total, video)

Once again curated by Alfred University students, this program features new media works by video, film, and digital arts students from Alfred, Colgate University, Ithaca College, and Syracuse University. This program showcases emerging talents on subjects ranging from body work to abstract non-narrative work, and light-hearted to serious. Participating artists include **Dan Fuller**, **Ryan Prince**, **Tom Rogers**, **John Scannel**, **Bethany Carlson**, **Sarah Mamet**, **Mike McGrath**, **Jimmy Rahn**, **Pete Schirmer**, **Zlatan Filipovic**, **Borak Refaeli**, **Vannessa Churchill**, **Kierin Baldwin**, **Sarah Snow**, and **Paul Lyon**.

Thursday May 11 • 7:00 p.m.  
**New Work/Buffalo**

A reception for MAESTRO will follow the screening

Hallwalls is pleased to present a showcase of new work by Buffalo film, video, digital, and performance artists, including



**Chris Borkowski**, **Tony Conrad**, **Ghen Dennis**, **Julia Dzwonkoski**, **Garland Godinho**, **Stephanie Gray**, **Cheryl Jackson**, **Terry Klein**, **Meg Knowles**, **Caroline Koebel**, **Jody Lafond**, **Anya Lewin**, **Vincenzo Mistretta**, **Lara Odell**, **Bernie Roddy**, **Kelly Spivey**, and **Tech Arts for Girls with Tammy Wetzels & Nicole Crockett**. At this date, the list of artists is incomplete, but it will surely grow to represent some of the brightest and best work to emerge from Buffalo in the past year.

*New Work/Buffalo* is held in conjunction with a visit by representatives of the **Media Arts Environmental Scanning Tour of Regional Organizations (MAESTRO)**. MAESTRO is sending project directors from the NYC-based **Association of Independent Video and Filmmakers (AIVF)** and the San Francisco-based **National Association of Media Arts and Culture (NAMAC)** to three geographically disparate regional media arts communities—Buffalo, Los Angeles, and New Orleans—for three-day field survey/celebrations of these communities' local media arts resources. Hallwalls—in association with Squeaky Wheel, UB Dept. of Media Study, Arts Council in Buffalo & Erie County, CEPA, and Buffalo Neighborhood Network (BNN)—will participate in this three-day event, to continue May 12, 13, and 14. Stay posted for further events to be held throughout the city, including an **AIVF** workshop for film and video makers, a **NAMAC** workshop for media arts organizers, screenings on Friday and Saturday nights, and focus groups by grant makers in the fields of film and electronic media.

**Hot Chili Cold Beer Thank YOU!**

Our annual Chili Cook-Off on February 19 was an evening full of fun and good-natured competition. I want to thank **empire brewing company**, who donated kegs of their delicious microbrew, and the members of the **12/8 Path Band** for their entertaining and delightful music; they really made the event special. Also our head Judge, **Victor Shanchuk**, and all of our persevering chili tasting judges: **Tom Toles, Elizabeth Licata, Kimberly Billoni, Tony Billoni, John Thornton of Route 66 Lounge & Grill, Catherine Linder Spencer, Brian Spencer, Leon Gunn, & Jennifer Keller** (last year's Best of Show).

**Thank You, Too, To Our Fabulous Prize Donors**

Especially **New World Record** on Elmwood who donated many CDs of salsa, samba, cajun, and other appropriately hot music styles; **Excuria Salon & Spa** for our Grand Prize (and Hallwalls Board members **Lucinda Finley, Catherine Linder Spencer, & Beth Tauke**, who helped secure the prize); **Positively Main Street; Thunder Bay; Talking Leaves Books; Studio Arena Theatre; Ujima Theatre Company; Buffalo Philharmonic Orchestra; Chili Pepper Magazine; Don Pablo's;** and **Bob & John's La Hacienda. THANK YOU!** (Please patronize our generous business and performing arts donors and thank them for supporting Hallwalls.)

**FINALLY, CONGRATULATIONS TO:** Grand Prize winners **Sheila & Abir Mullick**, whose vegetarian chili was outstanding, and category winners: **Alicia Boyce**—White Meat, **Ellen Marcy**—Ground Meat, **Janine Ersfeld**—Steak (actually venison), **Randi Mail & Benjamin Crouch**—Vegetarian, **Mary Langdon**—Gumbo, **Tony Cavallaro**—Hottest, **Jody LaFond**—Conceptual, **empire brewing company**—Professional, and **Jack Kenweally**—Corn Bread.

**The 8th Annual New Works Spring Dinner & Art Sale at Just Pasta** on April 2 was a success filled with elegant food and art. **Don Warfe** and **Just Pasta** prepared a luscious dinner for 110 of Hallwalls' patrons. We thank all who attended for your continued support and generosity.

Special thanks to **Penny Wyatt**, who donated framing for some of the artworks. She is a skilled and generous friend of Hallwalls who helped us make a striking presentation. Kudos to Hallwalls Board member **Brian Kawaler** who chaired this event adding his expertise and charming personality. **Catherine Linder Spencer**, our Board President, was also a terrific help and deserves praise and thanks for her energy and ability to help spot and hang the exhibit (along with securing donations of art) with our interim Visual Arts Director **Olenka Bodnarskyj-Gunn**.

Of course where would we be without the artists who generously donated artworks? Thank you to the following artists for supporting Hallwalls: **Joseph Piccillo, Paula Dolega, Catherine Shuman Miller, R.H. Stamps, Mark Lavatelli, Catherine Linder Spencer, Kyoko Rozman, Arnold Mesches, Elizabeth McDade, Kathleen Sherin, Gerald Mead, Ellen Ryan, Willie Birch, Dietrich Schifeling, Robert Freeland, Donna Jordan Dusel, Marion Wilson, Ahmed Reffat Soliman, Michael Baumann, Leah Rico, Jeffery Sherven, Bruce Adams, Lucinda Finley, Olenka Bodnarskyj-Gunn, Rita Argen Auerbach, Alfonso Volo, Mary Begley, Jackie Felix, Debbie Hill, Jan Nagle, and Susan Budash.**

**Hallwalls Staff:** Edmund Cardoni, Executive Director, Polly Little, Development Director, Julie Zando, Media Program Director, Kim Meyerer, Media Program Assistant, Olenka Bodnarskyj-Gunn, Interim Visual Arts Director, Chris Borkowski, Technical Director, Steve Baczkowski, Music Director

**Board of Directors 1999:** Catherine Linder Spencer, President; Bruce Adams, V.P. & Planning Comm. Chair; Kathleen Hassan, Secretary; Richard Wicka, Treasurer & Technology Comm. Chair; Debbie Hill, Development Comm. Chair; Lucinda Finley, Nominating Comm. Chair; William Graebner, Major Donor Sub-Committee Chair; Mary J.S. Davis, PR Comm. Chair; Alan Feller, Eric L. Gansworth, Charlene Gilbert, Jeffrey M. Goldfarb, Brian Kawaler, Jamie Lembeck, John K. Ryan, Tom Saia, Wendy Pierce, William Sidel, Beth Tauke, Arthur J. Ziller.

**Support Staff & Volunteers:** Michael Baumann (gallery), Lukia Costello (web), Wilson Lamar (facilities/office).

**Spring 2000 Interns:** Mike Bougaard, Koji Tambata (media); Anna Fishaut, Donna Gesel-Youngs, Megan Hauser, Tracy Rasinski (gallery).

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 **Basic—Individual**
- \$20 **Artist/Student/Senior**
- \$50 **Household**—All benefits for you and your mate, immediate family, or household, plus one of our new reusable frosty plastic shopping bags, a specially-commissioned, limited-edition multiple artwork by **Nancy Dwyer**.
- \$100 **Friend**—All above benefits plus 2 free passes to Hallwalls events.
- \$150 **Sustaining**—All above benefits but 2 frosty bags, plus a copy of *Consider the Alternatives: 20 Years of Contemporary Art at Hallwalls* [1996, 276 pages]
- \$200 **25<sup>th</sup>-Anniversary Sponsor**—All above benefits but 4 free passes and special acknowledgement in year 2000 calendars.

Name \_\_\_\_\_

Street \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ Fax \_\_\_\_\_ E-Mail \_\_\_\_\_

Visa / Master Card / Amex / Discover Card No. \_\_\_\_\_

Exp. \_\_\_\_\_ Signature \_\_\_\_\_

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.

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 [office@hallwalls.org](mailto:office@hallwalls.org) 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 Polly Little at 835-7362.

## Labor Film Series, Program 3

Friday May 12 • 8:00 p.m.

*Sergei Eisenstein's*

### Strike

(1924, USSR, b&w, 16mm, 72 min., silent)  
with

### Before the Revolution

*A Documentary by Boris Stout*

(1998-2000, digital video)

Introduced by Alan Stout

*Strike*, a gripping account of a factory workers' strike and its violent suppression, was Eisenstein's first major feature and one of the most suspicious directorial debuts in the history of cinema. Told in six parts, *Strike* is the story of a 1912 workers' revolt that foreshadows the revolution of 5 years later. The first part shows the workers—fed up with conditions—discussing the possibility of a strike. When one of the workers commits suicide after having been falsely accused of theft, the workers revolt. We are shown the effects the strike has on the workers as well as the reactions of arrogant factory bosses and stockholders and the shockingly deplorable conditions under which the workers live. There are two major mob/riot sequences. The first covers the initial walkout by the striking workers. The second is the finale, which shows the strikers making one last assault on the Czarist troops, who execute the strikers en masse. This second sequence depicts graphic human carnage, as well as the slaughter of a cow, sparing no details. Eisenstein's revolutionary use of abstract and impressionistic montage to create "maximum shock and intensity" was already evident in this early masterpiece.



"*Strike*, considered the first true Montage film, was based largely on the ideals of Constructivism. The mere fact that it was centered around and shot in a factory was a direct result of its sociological/biomechanical nature. Eisenstein was, along with nearly all other Montage filmmakers, quite young. His youth, and the youth of colleagues, separated their ideals and commitments from those of the more conservative older generation of filmmakers, who began their work before the Revolution. Eisenstein believed in a universal montage, one that transcended film and could also be found in drama, poetry, and painting. However, *Strike* proves that its use in film is the most dynamic.



"*Strike's* success lies mainly in its intellectualization of the cinematic image. Its post-revolution subject matter, which deals with the uprising of the Proletariat class, is only made to have such an impact by the Montage-style of the image collision. Eisenstein (1898-1948) took his work in the cinema beyond the simplicity of linked images and forced an often violent contrast or combination that was meant to free the filmmaker from making an entirely pre-mediated and smooth sequence of events and instead create new hybrids of thought in the viewer. *Strike's* beauty is harsh: its documentary look and increasing pace of editing keeps up with the increasing pace of intensity and action in the film. These qualities set it far apart from any film that came before it, and its energy would fuel the Montage movement long after the early beginnings of the Sound Film Era" (Alex Travanti, Cinemafia Productions web site, <www.calarts.edu/~awichman/cinemafia.html>).

From Eisenstein's dramatic narrative of a workers' strike in pre-revolutionary Russia, produced shortly after the Revolution, we jump in time to present-day, post-Soviet Russia, for a new documentary about an equally dramatic real-life workers' strike which erupted in 1998. *Before the Revolution* is a short documentary (part of a planned longer work still in progress) which investigates the unusual role of the Samara City *Stachkom* ("Strike Committee") in the resistance of the Russian workers movement to the catastrophic decline in living standards since the fall of the USSR.

Samara is an industrial city of 1.3 million people along the banks of the Volga in the Russian heartland. Until 1998, workers in Samara had been subjected to the same harsh conditions as everywhere else. Many workers were denied wages for periods as long as 18 months. Prices rose with staggering rapidity. The Samara *Stachkom* grew up as a city-wide organization uniting the spontaneous strike committees which workers created in their workplaces to press their demands. Operating outside the direction of both official and "independent" trade unions, the Samara *Stachkom* was able to close down the City of Samara for two months in 1998. This successful struggle resulted in the payment of all wage arrears, and since that time the workers of Samara have received their wages on time.

*Before the Revolution* offers a unique view of the role of the Samara *Stachkom* in a rapidly developing national movement of *Stachkoms* with which the workers are fighting back against the attacks of a new Russian elite. Although *Strike* has been revived at several major festivals in the last few years (including the 1997 Telluride Film Festival, the 1998 New York Film Festival, and the 1999 Human Rights Watch International Film Festival), this will be the first pairing of these two works, and, indeed, the first public screening anywhere of *Before the Revolution*.

in the main gallery

### One Day

A Solo Exhibition by Larissa Marangoni

April 15-May 26, 2000

**home** 1a. place where one lives; fixed residence, b. dwelling house, 2. members of a family collectively; one's family background (comes from a good home), 3. native land, 4. address (living) quarters, 5. rest home; refuge, shelter.—*Oxford Desk Dictionary*

One day, the building was not there. A few pieces of wood were the only things that were left. She picked them up and tried to construct a space that would enable her to live there a little bit longer. They came back and took it all. The only thing left was a memory. She stayed there because of a promise that one day she would have her own space again. Her drunken son appears and disappears as if life were an act. She took two pieces of wood, plastic, and, with the company of two dogs, she started her life again.

A vacant lot next to her arrangement is used as storage for pots, clothes, and belongings. She also sleeps there with a plastic sheet as a roof. Can we call this empty space home? Having had a pre-existing structure there, is she still able to categorize and organize space without having that actual structure anymore? Does making divisions of what each space is used for make it a house?

This terminology coincides with her living situation; spending the day going back and forth, organizing, retrieving, washing, feeding, talking, and caring. Her day is endless; her life not eternal. (Larissa Marangoni)

Ecuadorian artist Larissa Marangoni created her new installation *One Day* during her *Hallwalls Artist in Residence Project (HARP)* residency, March 15-April 18, 2000. Recent solo exhibitions include *Armas de Guerra* at Museo Antropológico del Banco Central in Ecuador and *Fragments* in La Galeria in Ecuador. Group exhibitions include *The Mirabal Sisters* at the Delaware Center for the Contemporary Arts and *Contemporary Creators* at Central Bank Museum in Ecuador.

A special thank you to Susan Budash, Mary V. Lohr, Robert Scalise, and Buffalo Arts Studio for sharing studio space with Larissa Marangoni during her month-long residency. HARP is made possible with major grants from The Andy Warhol Foundation for the Visual Arts and National Endowment for the Arts (NEA), with additional support from Chase Manhattan Bank.

in the Project Rooms

### Democracy: The Last Campaign

An Installation by Crane/Winet

April 15-May 26, 2000

"Why should there not be a patient confidence in the ultimate justice of the people? Is there any better or equal hope in the world?"  
—Abraham Lincoln

*Democracy: The Last Campaign* is a national, year-long project produced in concurrence with the 2000 elections. For the fifth consecutive presidential election cycle, the Bay Area artist collaborative Crane/Winet (Margaret Crane & Jon Winet) is exploring and participating in the spectacle and phenomenon of the national presidential election process. These quadrennial exercises in political theater are seen as extraordinary inspiration and sources for the creation of work and dynamic opportunities for public dialogue.



*Democracy* will include both on-line and "real life" public forums, publications, and exhibitions. The work is conceived as both a national and a local project. For the Buffalo component, Crane & Winet have researched and produced work that addresses issues and concerns specific to Buffalo and New York State. Simultaneously—as in their 1996 project *Conventional Wisdom*—they are collaborating with a number of artists and writers in an open Internet-based salon, functioning as both a forum for a national discussion of the issues and a dynamic virtual space for the display of work.



For their HARP project, Crane & Winet produced digital photographic, audio, and video pieces which capture the political zeitgeist of the moment. These pieces were integrated into the installation currently on view at Hallwalls and are being included in a dynamic, ever-changing website, culminating in an interactive, screen-based multi-media CD-ROM. *Democracy* borrows from the visual aesthetics and graphic design of twentieth-century newspapers, network television, video games, and avant-garde installation. The content plays off these familiar visual elements with unexpected combinations of photography, graphics, sound, and video to produce startling reporting, commentary, fiction, and manifestos.

HARP is made possible with major grants from The Andy Warhol Foundation for the Visual Arts and National Endowment for the Arts (NEA), with additional support from Chase Manhattan Bank.

## in the café

## Safety

A Solo Exhibition by **Jane Goldberg**  
April 15–May 26, 2000

In UB photo student **Jane Goldberg**'s series of photographs, *In It*, a common swimming pool symbolizes the womb—the “safe place” we are all cut off from at birth. Connections are drawn between the states of disorientation and fear associated with loss of perspective, understanding, and “control,” and the common tendency of adults to return to womb-like places when the bottom drops out. In their abstraction, the photographs point to our Apollonian need to make sense of the Dionysian fluxus surrounding us.



ART/FASHION CARNIVAL

## in the hallway

## No Frills Four Exhibition

May 5–May 26, 2000

Opening Reception: Friday, May 5 • 7–10 p.m.

Where is the line between art and fashion? Between uniform and straitjacket? Young artists and designers from all over the Northeastern United States will draw their own lines as part of the 4th *No Frills Art/Fashion Carnival*, Saturday, April 29 at 10 p.m. at Club E, 393 Ellicott Street in downtown Buffalo. Works of art and fashion worn by models at that event will be on exhibit at Hallwalls starting the following week (May 5) and remain on view through May 26.

## Visual Art Committee

Michael Baumann, Lenore Bethel, Jackie Felix, Craig Ketter, Becky Kocnig, Mark Lavatelli, Catherine Linder Spencer, Polly Little, Roberto Pacheco, Cathy Pardike, Beth Pederson, Leah Rice, Kathy Sherin, Diana & Myles Slatin, Al Volo, Robin Yates, Thea Zastempowski, Mary Weig, and Heybhin Kim.

## Open Slide Forum

Tuesday, April 18

Visual Art Committee member **Jackie Felix** organized April's *Open Slide Forum*, which took place on Tuesday, April 18. Two members of Buffalo Arts Studio—painter **Milton Weiser** and ceramicist (and BAS's gallery director) **Bryan Hopkins**—presented slides of their recent work. Printmaker and UB's printmaking technician **Jeff Sherven** showed slides of his work and examples of work produced by other artists at the facilities of the **Experimental Print Imaging Center (EPIC)** of the University at Buffalo.

## ISPARTISTS SELECTED

Artists selected for Summer and Fall 2000 residencies at the **International Studio Program (ISP)** in New York City are both Western New York sculptors: **Roberley Bell** and **Joshua Marks**. **Roberley Bell**, a long-time Buffalo resident who has exhibited widely in the area, currently lives in Batavia and teaches art at Rochester Institute of Technology (RIT). In addition to sculpture, she works in two-dimensional media, artist books, and installation, including several public art projects. Her public art project entitled *Locust*, commissioned by National Public Radio, is on view at NPR's offices at 635 Massachusetts Avenue in Washington DC through this Summer. **Joshua Marks** can be remembered for his flock-of-flamingos installation in the 1999 Hallwalls Members Show and, more recently, his sculptural installations in the Albright-Knox Art Gallery's 2000 *In Western New York* show. His current solo show at Big Orbit is on view through June 3. Hallwalls' program of residencies for Upstate New York visual artists in cooperation with the ISP is funded in its entirety by a major grant from the **Visual Artists Program of the New York State Council on the Arts (NYSCA)**, a state agency.

## MUSIC

Friday May 5 • 6:00 p.m.

UB Music Theatre presents

## Indianlieder: In the Sky I am Walking

by Karlheinz Stockhausen

Hallwalls Black 'n' Blue Theatre

FREE

**Lisa Blamonte** (soprano voice)

**Lorena Guillén** (soprano voice)

*In the sky I am walking... Indian Songs* is a ritual to transform a mortal into a spirit. Two women sing texts of various Native American tribes to bring about this transformation in an evening which combines song, dance, acting, simple set elements, and costumes. *In the sky I am walking...* comprises 12 scenes which follow one another without a break, and are composed as a musical whole. In each scene, one “Indian Song” is used. The first song is composed with only a single pitch, the second with two, etc., with the twelfth song incorporating 12 different pitches. This is the tone row which, in its unfolding, results in all melodies of the work: C, F#, G, E, D#, G#, C#, B, D, A, Bb, and F.

The **UB Music Theatre Workshop** is directed by **Nicholas Isherwood**. Choreography by **Jeanne Palmer-Formarola**. Both **Blamonte** and **Guillén** are students of **Isherwood**.



## NATIONAL SEARCH STILL IN PROGRESS FOR VISUAL ARTS DIRECTOR

As previously announced in the November 1999 calendar, the permanent full-time position of **Visual Arts Director** at Hallwalls is still open and applications are being accepted through June 15, 2000. The Visual Arts Director is a key position at Hallwalls, with chief artistic and project management responsibility for all visual arts exhibitions, residencies, special projects, and services to the field. The position is importantly but not solely curatorial in nature, also involving physical preparation and mounting of exhibitions as well as grant writing and other fundraising in support of visual arts programs. The Visual Arts Director plays a key role in building and maintaining the diversity of Hallwalls programming, as well as the critical balance Hallwalls seeks between serving visual artists in our local community and immediate geographical region (including connecting them with opportunities outside our region) and upholding our historic national, indeed international reputation as a leading and influential center of emerging contemporary art. The Visual Arts Director curates and installs exhibitions; initiates and coordinates visual artists' residencies; commissions creative projects in the visual arts; seeks out new work locally, regionally, and nationally as well as responding to artists' unsolicited submissions; and enlists or selects guest-curators to organize occasional special exhibitions. The Visual Arts Director administers any regrant programs for visual artists (such as the ISP); provides career services to artists; initiates and fosters collaborations with other artists' organizations locally, regionally, and nationally; and coordinates production of any artists' books, exhibition catalogues, brochures, and exhibition invites. The Visual Arts Director oversees the Visual Art Committee (a support committee of local professional artists) and all fine arts and art history student interns. The Visual Arts Director works on a team basis with peer program directors in media arts and music, with the Executive Director on program management and grant writing, with the Development Director on other kinds of fundraising, such as the annual art sale and *Artists & Models* installations.

Qualified visual artists or curators of contemporary art interested in applying for the position of Visual Arts Director should send a résumé and cover letter to **VISUAL ARTS SEARCH COMMITTEE, HALLWALLS, 2495 MAIN ST., SUITE 425, BUFFALO, NY 14214**. Deadline is June 15, 2000.

[www.hallwalls.org](http://www.hallwalls.org)

## What Happened in April?

## Mark Dresser Trio

with Silent Film & Video  
Traffadoore Café, Thursday, April 6

**Mark Dresser** (contrabass)  
**Denman Maroney** (“bypm” piano)  
**Mathias Ziegler** (flutes)

As those who were present at the April 6 concert at the Traff found out for themselves, **Mark Dresser** is unquestionably one of the great contrabass virtuosos living today. He has painstakingly developed advanced playing techniques which remap the bass through harmonics, creating an entirely new vocabulary on the instrument. “The bass has its own unique possibilities based on a rich overtone series, which can be coaxed to produce a huge array of tone color.” (**Dresser**). His powerfully creative compositions evolve from this perspective and embrace the musicians with whom he performs, including the equally profound instrumental innovators with whom he appeared on April 6.

This powerfully unique trio presented a program of original compositions, as well as original scores to accompany the Surrealist silent film classic *Un Chien Andalou* by Luis Buñuel and Salvador Dalí, and an original video entitled *Subtonium* created by the **Kunst Brothers** for **Dresser**'s music. While in Buffalo, **Dresser**, **Maroney**, and **Ziegler** also conducted a clinic for graduate students in composition and faculty composers at the UB Department of Music.

## Postponed until Fall 2000:

## The Odean Pope Buffalo Saxophone Choir

The three-week production residency and public performance by internationally renowned, Philadelphia-based composer and jazz saxophonist legend **Odean Pope** originally scheduled for April—and which was to have been featured on the cover of the April calendar that never was—has had to be postponed until Fall of 2000 due to unforeseen circumstances. **Pope** is known throughout the jazz world both for his work of over twenty years as tenor saxophonist with legendary bebop drummer **Max Roach's** Quartet (and **Roach's** Double Quartet) and as leader of his own trio, which Hallwalls presented in concert on October 24, 1998. **Pope** is also world renowned as founder, conductor, and lead instrumentalist of the **Saxophone Choir**, a big band with nine saxophones and full rhythm section that **Pope** modeled on the big Baptist church choirs of his South Carolina youth. The main purpose of **Pope's** residency in Buffalo—made possible in part with a grant from **M & T Bank**—was to have been and will be to assemble, rehearse, conduct, and perform with eight of Buffalo's best locally-based professional jazz saxophonists to form a **Buffalo Saxophone Choir**. No one is sorer than Hallwalls and the artists that this postponement was necessary, and we look forward to bringing the project to realization in the Fall.

## American Movie Cancelled

*American Movie*, the documentary feature originally booked by Hallwalls to screen here in 16mm at the end of the first week of April had to be scratched when it was unexpectedly booked by Dipson Theatres for 35mm theatrical release at the Amherst. The Sundance Film Festival Grand Jury Prize-winning film was well past its national theatrical release, and Hallwalls would have been one of the first non-theatrical exhibitors to show it in 16mm, as we often are with worthy foreign-language or indie films that bypass Buffalo's commercial movie theaters. We exercised our option to cancel our booking when Dipson picked it up at the last minute. (That was the first occasion when we had to “stop the presses” on our April calendar.) We hope Hallwalls members and film audiences who were looking forward to seeing *American Movie* here got a chance to see it during its too-brief run at the Amherst. If not, it'll be out in video soon. For the most up-to-date information on Hallwalls programming in between printed calendars, always consult [www.hallwalls.org](http://www.hallwalls.org).

Friday April 14

## Jennifer Reeder In Person

On Friday, April 14, video artist **Jennifer Reeder** visited Hallwalls to screen selections from her nationally-acclaimed work, including a series that chronicles the adventures of a girl superhero named *White Trash Girl* who has toxic bodily fluids and a knack for disrupting polite society. **Reeder's** heroine was featured in a book called *White Trash: Race and Class in America* and an article by Margaret Talbot for the *New York Times Magazine*. **Reeder** also presented selections from her latest video installation work, including *Johnny Take a Dive*, featuring **Reeder** lip-synching to U2's “Mysterious Way,” and *Hide Inside Me Tonight*, about being too sad to have bed. Her work *Nevermind* is currently on view at the 2000 Whitney Biennial.

**Jennifer Reeder** was born in Ohio in 1971. Her work has shown widely, including the World Wide Video Festival at the Stedelijk Museum in Amsterdam; the New York Video Festival at Lincoln Center; The 48th International Venice Biennale, Venice, Italy; P.S. 1 in the Bronx; and MWMWM (solo gallery show) in NYC.

Saturday April 15

## British Video Art

Presented In Person by **Cate Elwes**

(U.K., 120 min. total, video)

Two solid hours of recent British video art shorts and excerpts curated by **Cate Elwes** and **Maggie Warwick** were presented in person by **Elwes** from 7–9 p.m. on Saturday, April 15, preceding our gallery opening. The international touring program featured 30 years of independent work represented at **Lux Centre for Film, Video, & Digital Arts** in London. Drawing on the entire collection of independent film and video in the holdings of the **Lux Centre**, the program included works by such notable contemporary British artists as **Sam Taylor Wood** and the **Chapman Brothers**. The artists in the program share a desire to communicate perceptions that are absent from the ideologies and commercial interests of the broadcast media that are said to entertain and represent them.

# HALL WALLS

## CONTEMPORARY ARTS CENTER

2495 Main Street  
Suite 425  
Buffalo, NY 14214

VISUAL ART

FILM

VIDEO

NEW MUSIC

JAZZ

PERFORMANCE

WRITING



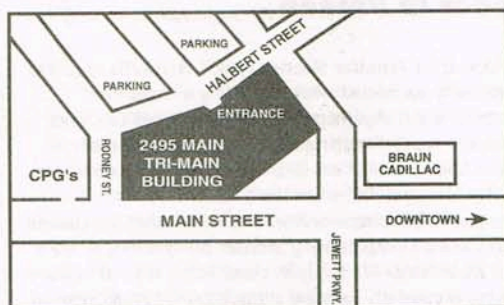
[www.hallwalls.org](http://www.hallwalls.org)

NON-PROFIT ORG.

PAID

BUFFALO, NY

PERMIT NO. 731



**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)

Major support for the 1999-2000 season has been provided by the New York State Council on the Arts (NYSCA), a state agency, The Andy Warhol Foundation for the Visual Arts, County of Erie Cultural Funding, the National Endowment for the Arts (NEA), a federal agency, the Members of Hallwalls, City of Buffalo Cultural Funding, M&T Bank, Chase Manhattan Bank, the County Initiative Program (CIP) of the Arts Council in Buffalo & Erie County, The Rockefeller Foundation, The National Arts Administration Mentorship Program (NAAMP) and generous donations from individuals and local businesses.



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.

## MAY CALENDAR-AT-A-GLANCE

### April 2000 Recap for the Record

Sat.	1	WRITERS: <i>Latina Spoken-Broken Word</i>	
Sun.	2	MUSIC: <b>Rajeeb Chakraborty, Reena Shrivastava, Subhen Chatterjee Trio</b>	
Sun.	2	SPECIAL EVENT: <i>New Works Spring @ Just Pasta</i> Annual dinner & art sale	
Thurs.	6	MUSIC: <b>Mark Dresser Trio @ The Tralf</b>	
Fri.-Sun.	8-10	HAG THEATRE presents <i>Unfinished Magic</i>	
Fri.	14	VIDEO: <b>Jennifer Reeder</b> In Person	
Sat.	15	VIDEO: <b>Cate Elwes</b> presents <i>New British Video</i>	
Sat.	15	GALLERY OPENINGS: <i>One Day</i> by <b>Larissa Marangoni</b> <i>Democracy—The Last Campaign</i> by <b>Crane/Winet</b> <i>Safety</i> by <b>Jane Goldberg</b> Installations continue through May 26	
Tue.	18	VISUAL ARTS: Slide presentation by artists <b>Milton Weiser, Bryan Hopkins, &amp; Jeff Sherven</b>	
Sat.	29	VIDEO: <i>Prominence 2000</i>	8:00 p.m.

### May 2000

Fri.	5	MUSIC: <b>UB Music Theatre Workshop</b> presents <i>Stockhausen's In the Sky I Am Walking</i>	6:00 p.m.
Fri.	5	VISUAL ARTS: <i>No Frills Four</i> Opening	7-10 p.m.
Thurs.	11	VIDEO: <i>New Work/Buffalo</i> & MAESTRO reception	7:00 p.m.
Fri.	12	LABOR FILM: <i>Eisenstein's Strike</i> & <i>Before the Revolution</i> by <b>Boris Stout</b>	8:00 p.m.
Fri.	19	ARTISTS & MODELS 17: <b>BUFFALO BABYLON</b> Pre-Party @ Broadway Market	7:30 p.m.
		Main Event @ Broadway Market Parking Ramp	10:00 p.m.

All film & video events are \$6 general, \$5 students & seniors, \$4 Hallwalls members