

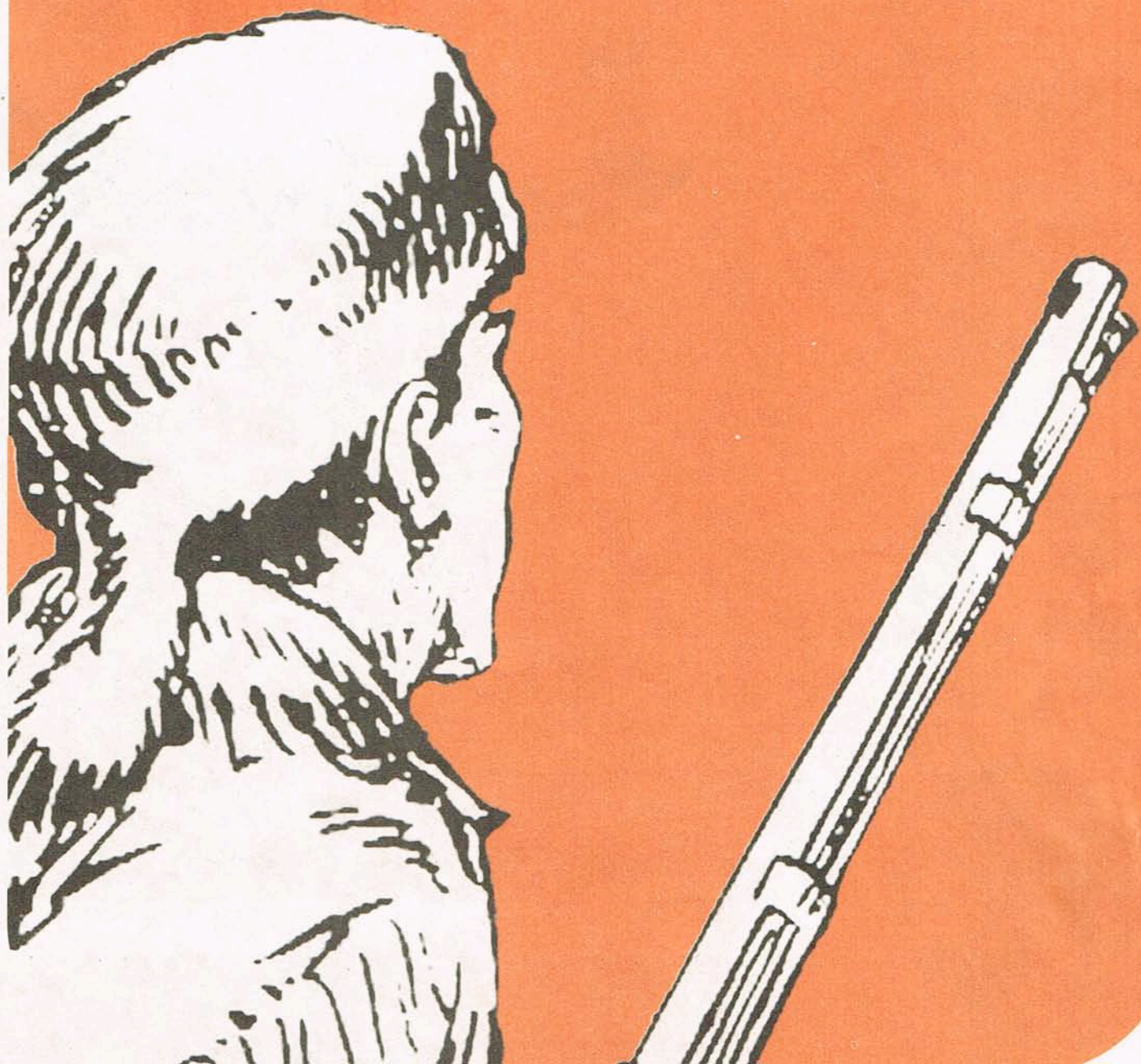
OCTOBER 01

HALLWALLS

SCOUT

OCTOBER 18-28, 2001

A SERIES OF TRAILBLAZING LITERARY & MUSICAL EVENTS
CURATED BY EILEEN MYLES



FAREWELLS & WELCOMES

To put a positive spin on it, I guess one measure of an organization's success is when its employees are sought after, recruited, or—when they opt to seek career advancement—are gobbled up for better opportunities in the field. On the downside, it's also a measure of the limits of our capacity to pay our excellent employees enough to keep them around longer, a situation that is only about to worsen in the coming year with the announced massive cuts in state, county, and city arts funding, which combined represent a major portion of our general operating support.

It took nearly two years to find and install a permanent replacement for **Sara Kellner**—our exhibitions curator and visual arts director from 1991–1999—after she left for Houston to become executive director of *DiverseWorks*. **Olenka Bodnarsky-Gunn** did an admirable job for one year (1999–2000) as interim visual arts director. She would have been welcome to stay on, but opted instead to pursue a different path in the arts as artist and educator, at which point we resumed the interview process. In the interim, **Kara Ollidge**, an experienced gallery hand who had moved to Buffalo from New Orleans in August 2000 to join our staff as a Fellow of the **National Arts Administration Mentorship Program (NAAMP)**, arrived just in time to take over the exhibitions program for the first part of last season, ably coordinating and installing exhibitions by Charles Goldman, Micah Lexier, Leslie Bostrom, and Ann Torke, among other responsibilities of her fellowship. By the end of 2000, we had settled on **John Massier**, a resident of Toronto with a dozen years experience as a prolific visual arts curator, critic, and writer in Canada, as the best candidate for the permanent position of Visual Arts Curator. (Like Olenka, Kara had opted not to be a candidate.) But because John is a Canadian citizen, it was necessary for us to apply for an H-1B visa before we could employ him. We initiated that process in January of 2001, and at long last, after eight months, and (for us) substantial government and legal fees, an H-1B visa was granted effective September 17, 2001 and good through 2004, at which time we can apply for one renewal. So as of this calendar, John is officially on board, and he's already got many exhibitions in the works for the next couple of seasons, his first opening on November 10. We welcome him to Hallwalls and to the U.S.

Meanwhile, **Chris Borkowski**, our tireless technology ace from 1997 to 2001, got an offer he couldn't refuse to take a job at UB, which, sadly for Hallwalls, he did, joining **Meg Knowles**, who had served as Chris's predecessor in the position of Hallwalls Technical Director. (It used to be that graduates of the UB Department of Media Study (DMS) would get trained there and come to work at Hallwalls in various technical, curatorial, and administrative capacities; now the pattern seems to be reversed, with Hallwalls serving as the training ground and UB scooping up our experienced hands.) Anyway, Meg's position at UB DMS is Instructional Support Technician for Equipment & Facilities and Chris is the New Media Lab Technician. Both positions also involve teaching, and Chris will also be able to pursue his MFA. We're glad he's staying in the community at least (Buffalo can't afford any further brain drain), and we wish him luck in his professional, educational, and artistic pursuits. He will be hard to replace, but we have great confidence in his designated successor, **Mike Bouquard**, who, like Chris, had served as a Hallwalls media intern during his undergraduate days. Mike is a MFA student at UB DMS, and a member of the band *treelinedhighway*. We welcome Mike to the Hallwalls staff.

Kara Ollidge's NAAMP fellowship has come to an end, and we couldn't afford to keep that seventh staff position, but happily she will remain in Buffalo to pursue her career in the arts as well as further her graduate education. She is currently continuing as Coalition Director of the **Coalition of Arts Providers for Children** (of which Hallwalls is fiscal agent, so I'll still be signing one of her paychecks), and is filling in as interim director at **Squeaky Wheel**. She's courageous to stay in this challenging field at such a difficult time, and I hope my mentorship over the past year will serve her well.

Our final farewells are for Board members who have left the Board of Directors over the past few months, but who, we are happy to say, will remain involved with the organization as friends and supporters. **Debbie Hill** (a visual artist whose fine and often humorous work you may know under the name "Debbie Does Chicken") served on the Board for over 5 years, as chair of our Development Committee for much of that time and a tireless worker at most of our special events. She and her husband Gary have been generous supporters of Hallwalls, both as annual donors and as contributors to our endowment, and have assured us of their continued support as Debbie leaves to pursue her growing business and graduate education, as well as making art. Debbie's energy and ebullient personality will be missed, and we thank her for her extraordinary service and generosity to Hallwalls and its Board. **Alan Feller** has also resigned from the Board, but he remains (as he was long before joining our Board) an extraordinarily well-informed and discriminating patron of contemporary cinema, music, and performance, not only at Hallwalls, but at all the other music venues, theaters, and dance companies in Buffalo, and at festivals and venues nationally and internationally. If audiences for contemporary art forms (film, jazz, new music, theater, dance, etc.) had more individuals like Alan among their ranks, the contemporary arts would be thriving instead of struggling. We will continue to rely on his attendance, critical feedback, and programming advice. **Jeffrey M. Goldfarb**, another generous contributor and valued advisor, officially resigned from the Board, but will continue in these challenging economic times to head our endowment investment committee and manage the portfolio in which our endowment is invested.

Besides all these fine folks coming and going, did I mention times are hard? (That's the reason this calendar is late, for which I apologize.) As we begin this season under the same cloud of uncertainty all of us are facing, we'll need your help, too, and we thank you for your support of Hallwalls and our programming.

Ed Cardoni
Executive Director

SUNDAY, OCTOBER 7 ▶ 7:00 P.M.

just buffalo literary center presents

AN EVENING WITH THE WORD

ROBERT SNEAD

(poet & storyteller from Rochester)

**COUNT RABBIT ALL-STAR BLUES
BAND** (Buffalo)

\$4 general admission; \$3 seniors/students; \$2 Jb and HW members

Original poetry and African folk tales celebrating life's ups and downs. Accompanying **Robert Snead** is guitarist/vocalist **Melvin Lee Snead Jr.** Together they make up the group known as *Jet & Velvet*.

FRIDAY NOVEMBER 9

▶ 5:30 – 7:30 P.M. (approx)

THE 9TH ANNUAL CONSUMING PASSIONS

@ Hallwalls

Donations of hors d'oeuvres will include: **Amy's Place**, **Billy Ogden's Lovejoy Grill Ltd.**, **Brownstone Bistro**, **The Buffalo Club**, **Café in the Square**, **Caffe Aroma**, **Carriage Trade Pastries**, **Central Park Grill**, **Colter Bay**, **Cozumel**, **Curly's Bar & Grill**, **Cybele's**, **Daniel's**, **Dolci**, **Fat Bob's**, **Hutch's**, **India Gate**, **Le Metro Bakery & Café**, **Left Bank**, **Pearl Street Grill & Brewery**, **The Pizza Plant**, **Rue Franklin**, **Sienna**, **Spot Coffee**, **Warren's**, and **ZuZon American Grill**. More restaurants will be announced in our November Calendar.

Wine will be donated by **Anthony Road Winery**, **Eber Bros.**, **Prejean Winery**, **Premier Wines and Spirits**, and **Thomas & Vaughan Wineries** will be on hand to pour wine from their southern Ontario Winery.

Don't miss a lovely evening of fine food, wines, music and art for a great price. Buy your tickets now for *Consuming Passions 2001*. Tickets in advance are \$25 or pay at the door \$30.

VISUAL ARTS

JANUARY 12 TO FEBRUARY 1, 2002:

THE 2002 HALLWALLS MEMBERS EXHIBITION

CASINO BOOGIE

As those who have participated in the past know, the annual Hallwalls Members Exhibition is a non-juried exhibition open to all current members of Hallwalls. For the 2002 edition, a specific topical theme is proposed.

For *Casino Boogie*, members are encouraged to consider and comment upon the encroaching specter of casino gambling in Western New York. Though perhaps "encroaching" is a serious misnomer—according to the August 26th edition of *The Buffalo News*, residents of New York State spent approximately 7.5 billion dollars, dreaming impossible dreams in every possible way, from lotteries to horse racing to Native casinos to bingo. Gambling is already right here, right now. However, the last several months have seen considerable debate over the development of a downtown casino in Buffalo.

So, do we build it because there's a handy metro line to ferry the masses to a gaping pit into which they can throw their money? Do we build it because government is unable to devise any more effective way to raise money? Do we build it to feed a compulsion as old as mankind? Do we build it because Niagara Falls is just too far to go? Or do we build it because there are so many churches in Buffalo, we need more sin to level off Western New York's ratio of good vs. evil? It is a big, civic question with no easy answers. As we note, gambling is already here. Does it become a question of degrees? How much gambling do we tolerate? And if we were going to tolerate the sin of gambling, why not a red light district that tolerates the sins of vice?

And as topical as the theme of *Casino Boogie* is, there are deeper reverberations to the idea. It is proposed to you that, in artmaking, you are rolling the tumbling dice each and every time you create or present your work. Is the compulsion to gamble so different from the compulsion to create? Isn't there similar risk involved? If you produce a work of art and take it anywhere out in the world, is this not a roll of the die, the hoarse cry of "C'mon seven!" reverberating from the pit of your stomach?

Are you not unrepentant gamblers, one and all? Please discuss.

Works for *Casino Boogie* can be dropped of at Hallwalls early in January. Further details in our next calendar.



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Steve Baczkowski, Music Director
Mike Bouquard, Technical Director
John Massier, Visual Arts Curator
Clyde Burley, Tech Intern
Joe Brittain, **Brooke Fitzpatrick**, Visual Arts Interns
Wesley Doyle, Media Intern

1 music

MONDAY ▶ 8 P.M.
Greg Bendian's Interzone
@ Mohawk Place
Co-presented by Hallwalls
& Big Orbit

6 music

SATURDAY ▶ 8 P.M.
Leroy Jenkins & Felisha Norton
FILM/VIDEO
▶ 10 P.M. / Bar opens at 9:30 P.M.
The Translation & Replication Series: Part VI
@ Big Orbit

7 writing

SUNDAY, ▶ 7 P.M..
just buffalo literary center
presents
An Evening with the Word

12 music

FRIDAY ▶ 8 P.M.
Charles Gayle Trio

13 FILM
VIDEO

SATURDAY ▶ 8 P.M.
Jack Smith's
Normal Love

26 FILM
VIDEO

FRIDAY, ▶ 8 P.M.
Cecilia Dougherty presents *GONE*
with readings by **Bruce Benderson**,
Douglas Martin, & **Maggie Nelson**
(part of *Scout*)

27 visual
arts

SATURDAY
Alternator exhibit closes

SEE INTERIOR PAGES FOR A SCHEDULE OF SCOUT EVENTS



All film & video events will be screened at Hallwalls, unless otherwise noted. Admission is \$4 for members, \$5 for students, and \$6 for the general public.

FRIDAY, OCTOBER 26 ▶ 8 PM

CECILIA DOUGHERTY presents *GONE*

(U.S., 2 channel video projection, 57:00, 2000, video)
Also on this program, presented in conjunction with Eileen Myles' *Scout* residency, will be readings by Bruce Benderson, Douglas Martin, and Maggie Nelson.

\$4 members/\$5 students & seniors/\$6 general
Hallwalls' Paul Sharits Cinema

Gone was inspired by the second episode of *An American Family*, the landmark 12-hour cinéma vérité series documenting the Loud family, broadcast on public television in 1973. Dougherty writes: "My project is based loosely on the story of Episode #2 of the series. In this episode, Pat Loud who is the wife, mother, and backbone of the family, visits her son Lance in New York. Lance, who has been living at the Chelsea Hotel, is aimless, has rather sketchy plans for the future, and seems unable to remain active and engaged even in the presence of the filmmakers. Pat spends a week in New York staying at the Chelsea, and throughout the episode has one alienating parental experience after the other, interspersed with seemingly joyless occasions of sight-seeing. Lance lives with a young man named Soren who may be his lover, but who is never so identified. He and Soren take Pat to see a Jackie Curtis drag show on her first night in town, she is appalled and offended, and the story takes its first dive into disaster. The closet plays a crucial thematic role in this episode, revealing the architecture for the entire series: a chronology of family interactions on a long-term daily basis where topics of substance are rarely mentioned, and where a cocktail frequently provides a welcomed distraction to interpersonal encounters. Every consequential aspect of daily life is denied in conversations and through silences, infusing casual mundane life with perceptible pain." Among the New York downtown artists cast to play in *Gone* are writer and performance artist Laurie Weeks (toured with *Sister Spit*), painter Amy Sillman, and musicians Frances Sorensen (of the post-glam queer band *Bullet*) and Johanna Fateman (keyboardist for *Le Tigre*). The *Gone* soundtrack features music by *Le Tigre* (Kathleen Hanna, Sadie Benning, and Johanna Fateman).



COMING SOON

BENDING THE EYE: Pushing the limits of projection

BENDING THE EYE is a series with invited artists who expand the limits of film and video projection.

FRIDAY, NOVEMBER 2 ▶ 8 P.M.

Luis Recoder presents "Bi-Packed" cinema

Bay Area filmmaker Luis Recoder has been creating a sensation with his projection performances using multiple strips of film fed into a single projector or an array of projectors with duplicate prints.

SATURDAY, NOVEMBER 10 ▶ 8 P.M.

Gebhard Sengmüller presents VinylVideo

Austrian Gebhard Sengmüller invented a device that stores video signals on a conventional vinyl (LP) record. These records are played on a standard turntable with an ordinary diamond needle; the signals are then processed by the Vinyl Video Home Kit into a video signal that is displayed on a black and white TV-set. Sengmüller describes the VinylVideo™ concept as a "fake archeology of media," and fictitious videodisc technology. Check out his great web site at www.vinylvideo.com.

SATURDAY, DECEMBER 15 ▶ 8 P.M.

Pierre Hébert

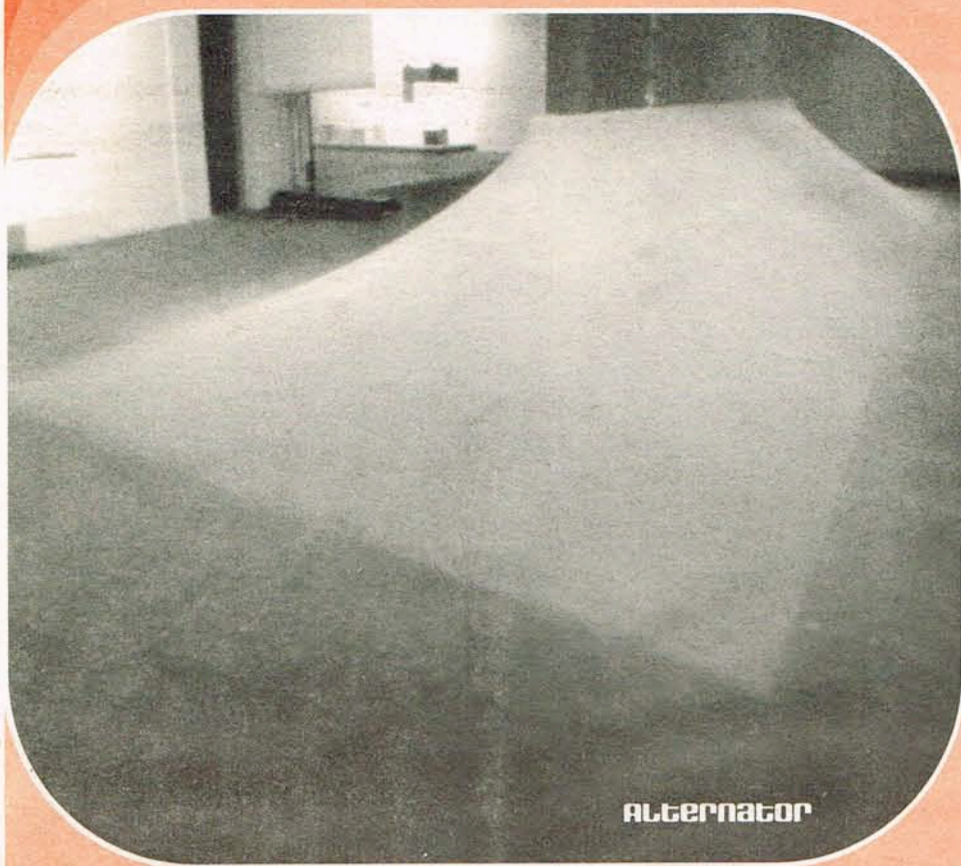
Montréal animator Pierre Hébert is renowned for creating large 16mm film loops that pass over a light table on which he scratches the film, then sends it directly into a projector. The audience literally watches the film evolve in front of their eyes.



LUIS RECODER



VINYLVIDEO

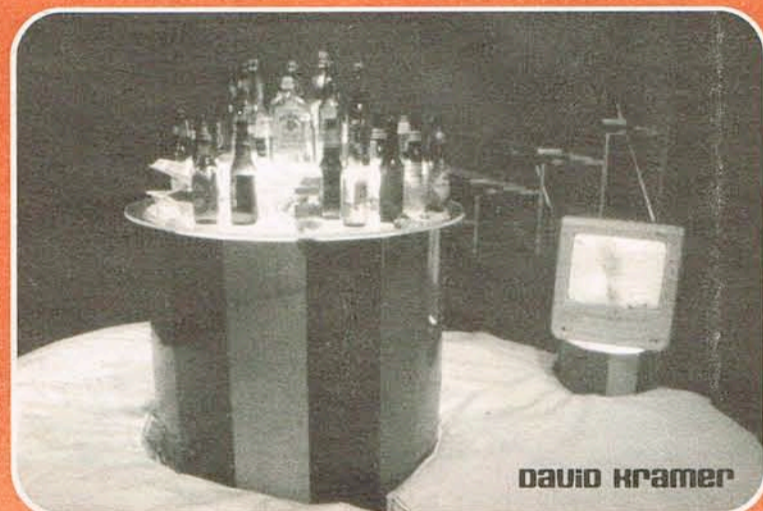


ALTERNATOR

Visual Arts Preview



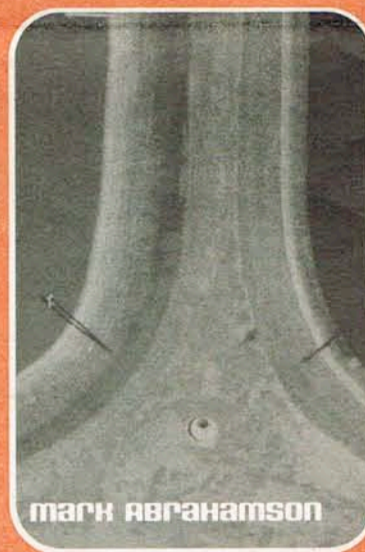
PETER BOWYER



DAVID KRAMER



LAURA WARNER



MARK ABRAHAMSON

SEPTEMBER 15 TO OCTOBER 27, 01

ALTERNATOR

James Cathcart, Frank Fantauzzi, Terence Van Elslander;
Mehrdad Hadighi; Allan Wexler

Curated by Jean LaMarche
Exhibiting in all galleries.

Alternator includes three outstanding individual/team presentations: Allan Wexler, Mehrdad Hadighi, and the team of James Cathcart, Frank Fantauzzi, and Terence Van Elslander, all of whom have years of work behind them and strong reputations for excellence. Wexler teaches at Pratt Institute, Hadighi and Fantauzzi teach at the University at Buffalo, and Van Elslander teaches at the University of Toronto. Hadighi is working on a book called the *Law of Walls* and Frank Fantauzzi is working on a monograph of his work with James Cathcart and Terence Van Elslander which will be published sometime in the near future. Much of this work can be reviewed on the website: www.ap.buffalo.edu/~antdong/iceberg/.

Allan Wexler's work is often engaged in the most everyday kinds of architectural conditions, such as dining table and chairs, a subject which occupies much of his work. Wexler has stated that "for 25 years my research has resulted in objects, buildings, and environments that blur the borderlines between architecture and sculpture." Most recently, a twenty-year survey of his work was exhibited at the Atlanta College of Art Gallery and City Gallery at Chastain in Atlanta, the Contemporary Arts Center in Cincinnati, the Forum for Contemporary Art in St. Louis, and the San Francisco Museum of Modern Art. This work is published in *Custom Built: A Twenty-Year Survey of Work*. He has exhibited his work across the United States as well as in galleries and museums in England, Germany, Sweden, Switzerland and Israel. You can see some of his work by calling up the website of the San Francisco MOMA (www.sfmoma.org) or the site of the Ronald Feldman Gallery in NYC. Besides these websites, if you are interested in reviewing some of Wexler's work, a few of his exhibition catalogues on reserve in the School of Architecture and Planning Library.

For those of us in Western New York, some of the work of Mehrdad Hadighi and Frank Fantauzzi might be familiar. Their project at the Big Orbit Gallery last year — called *Big Orbits* — was one of the most interesting installations done in the area in years. Hadighi's installation, *Law of Walls*, presented a few years earlier at Big Orbit, was one of the first in the area and set high standards for architectural art in the region. In this instance, Hadighi uses as a point of departure a seam visible along Hallwalls' concrete floor (and, in fact, across the entire Tri-Main Building) which is literally the point at which a new portion of building was connected to the original. Where there was originally a window wall, Hadighi creates a light wall, an alternating current of allusion that plays into the history of the space and the conceptual and literal history of Buffalo as a "city of light."

Cathcart, Fantauzzi and Elslander begin their architectural play by removing an internal gallery wall, which by itself reimagines the Hallwalls' gallery and creates a new flow of space. Within this, their numerous layers of liquid latex are laid down as a new floor which is then "raised" through specific manipulations. In one, a steel bar which has been encased in the latex flooring is raised, pulling a suctioned floor toward the ceiling, while in the other a similar layer of flooring is raised internally through inflation. Both are the simplest gestures which nonetheless emphatically shift our perceptions of how space is perceived and considered.

All of the artist/architects in *Alternator* use architecture as a medium for alternative practices and artistic inquiry. The exhibition's three presentations explore contemporary architectural issues that challenge conventional assumptions in order to radically re-deploy architecture's primary concerns to focus on situation, perception, and the social construction of reality.

The exhibition *Alternator* is supported in part by contributions from Foit-Albert Associates, Architecture, Engineering and Surveying, P.C. and Cannon Design. Additional support for the exhibition is provided by grants from the Visual Arts and Architecture, Planning and Design Programs of the New York State Council on the Arts. *Alternator* is co-sponsored by the Burchfield-Penney Art Center at Buffalo State College. Hallwalls' visual arts program is supported by generous grants from The Andy Warhol Foundation for the Visual Arts.

NOVEMBER 10 TO DECEMBER 22, 01

In the main gallery:

Spectacle, new sculptural installations about desire, pathos and anticipation by New York artist David Kramer and Toronto artist Peter Bowyer.

In the front project room:

Watershed Investigations by Mark Abrahamson, color aerial photographs of American riverbeds.

In the rear project room:

Lauren Warner, her first solo show, featuring paintings the use a visual language of calendars and maps to describe iconoclastic landscapes.

SCOUT

OCTOBER 18-28, 2001

A SERIES OF TRAILBLAZING LITERARY & MUSICAL EVENTS

CURATED BY EILEEN MYLES

For her Hallwalls Artists in Residence Project (HARP), acclaimed poet, novelist, and cultural trailblazer Eileen Myles has extended the range of her ongoing cross-disciplinary cultural exploration dubbed "Scout" and—for its Buffalo edition—assembled a diverse coast-to-coast roster of the most interesting and edgy poets, writers, and bands she could think of and invited them to join her here on the Niagara Frontier for an intense 10-day period of intellectual and aural stimulation. Because Myles was also invited to participate in UB's *Prose Acts* festival of new writing, new music, and provocative panels (October 18-21), *Scout's* opening weekend has been designed to coincide, collide (rather than conflict), and merge with *Prose Acts* in a series of joint presentations of kindred sensibility.

In Myles' own words, "*Scout* is inspired by the late poet and translator David Rattray. At the end of his life he wrote about a series of Durer prints from 1520, *The Triumph of Maximilian*. 'The part that attracts me,' David wrote, 'is where the procession that forms the subject of this great work trails off or thins out from a great imperial progress to, finally, a straggling group of scouts, irregulars who are not under any visible military discipline but are simply foraging their way through the country...or utopian state.'

"*Scout* is a different kind of festival, more of a shout in the dark, a chorus of irregulars: poets & singers, video artists, playwrights, and novelists. It began in New York City in June of 1998 at Threadwaxing Space. I was asked to put some kind of literary event together. Feeling that any that's all poetry or fiction is boring, I decided to mix things up. Artists who have appeared on *Scout's* stage are Shulamith Firestone, Sini Anderson, Thalia Zedek of Come, Laurie Weeks, Edmund Berrigan, William Pope L., Kevin Killian, Dodie Bellamy, Eilyn Maybe, and Emanuel Xavier. The events were a big hit in NYC. Threadwaxing has since folded up its tent, and *Scout* is on the move—first stop, the game and formidable Hallwalls."

Eileen Myles' ground-breaking novel *Cool for You* came out last year to much praise and enthusiasm from readers and big and small media alike. Myles is a grass-roots New York artist, continually engaged as a poet, curator, and journalist since first landing in the downtown scene in the mid-'70s. She's a virtuosic interpreter of her own writing, the result of constant reading around the country as well as in Europe, Iceland, and Russia, travelling in recent years with *Sister Spit*, the post-punk female poetry troupe. Her books include the upcoming *Skies* (November 2001), *School of Fish* (1997), *Maxfield Parrish* (1995), *Chelsea Girls* (1994), and *Not Me* (1991). In 1995, with Liz Kott, she edited *The New York You: Adventures in Lesbian Reading* (Semiotext(e), 1995). From 1984 to 1986 she was artistic director of St. Mark's Poetry Project. In 1992 she conducted an openly female write-in campaign for President of the United States. Myles is a frequent contributor to *Art Forum*, *Art in America*, *The Village Voice*, *The Nation*, *The Stranger*, and *Nest*. She was the subject of an extensive cover story in the 2000-2001 issue of *Provincetown Arts* magazine, she and her *Scout* project (including this series at Hallwalls) were profiled in an article in the *New York Times*, "Poetry Soaked in The Personal And Political" (May 30, 2001), and *Cool for You* was reviewed in the July 29, 2001 *New York Times Book Review*: "At 50, Myles has emerged as an honored elder to a new generation of lesbian poets who relate her candid style to contemporary punk and gay culture. *Cool for You* is her coming-of-age tale, chronicling her working-class Roman Catholic childhood in Boston and her struggles to find an identity...[it] is original in ways that are not shocking but subtle. Myles has an exquisite sense of the borderline, where people hide or are transformed according to luck and will...Her portraits are unrelenting but kind, well served by undramatically rich writing that roams but always gets to the point" (Ann Powers). This spirit of "roaming" on the "borderline" is what *Scout* is all about.

Akilah Oliver published her book of experimental prose poetry, *the she said dialogues: flesh memory*, in 1999. It received a 2000 Open Book Award from the PEN American Center in the "Beyond Margins" category. Her poetry has been published in such anthologies and periodicals as *Bombay Gin* (Naropa Press 2000), *Blood & Tears: Poems for Matthew Shepard* (Painted Leaf 1999), *High Risk 2* (Penguin 1994), *High Performance* (1992), *Invocation LA: Urban Multicultural Poetry* (West End Press 1989, winner of a 1990 American Book Award), and *Quill 2*, edited by Ishmael Reed & Al Young (1981). She was a founding member of the avant-garde feminist performance art group Sacred Naked Nature Girls. Between 1994 and 1998, they did performances, residencies, and workshops in cities across the US and in England. Critical articles on the group have been published in various journals, including *The Drama Review* (summer 1998). Oliver herself has read her poetry from coast to coast at such respected venues as Beyond Baroque in Los Angeles, Naropa University in Boulder, Colorado, and The Poetry Project at St. Mark's Church in NYC. In 1992-94 she was a guest artist with the acclaimed activist performance company Los Angeles Poverty Department (LAPD), and performed with them at LACE and Highways in LA, On the Boards in Seattle, and DiverseWorks in Houston. She was recipient of grants from the California Arts Council (1991-1994), the City of Los Angeles Cultural Affairs Department (for community based arts addressing the civil unrest in that city in 1992), the Rockefeller Foundation (New American Radio Project, 1990), and the John Golden Fund for Playwrights (1984). Now based in Boulder, she is an instructor at Naropa's "Jack Kerouac School for Disembodied Poetics," where she teaches such courses as "Cultural Theory & Poetry," "Poetry as Subversive Dialogue," "Insurgent Voices in African American Literature," and "Eros & Desire: Dual Sites for Poetic Construction." Her writing workshops for women use the "flesh memory" technique of writing and movement to explore questions of identity, culture, race, and gender through accessing the body's memory and language.

Michelle Tea is the author of *The Passionate Mistakes and Intricate Corruption of One Girl in America* (Semiotext(e)). Her second book, *Valencia* (Seal Press), won a 2000 Lambda Literary Award for Best Lesbian Fiction, was selected by the *Voice Literary Supplement* as one of the top 25 books of 2000, and garnered her a SF Bay Guardian Goldies Award for Literature. She is the co-founder of the all-girl road riot *Sister Spit*, and is currently at work editing her third book, *The Chelsea Whistle*.

THE NEED: Radio Sloan (guitar, vocals) was in Motel No Tell, Dutch Boy Fingers, The Cunts, Mandy Sturgill Anti-Sex BMX Space War, and a million other bands. Rachel (drums/organ/vocals) was in Kicking Giant, Witchypoo, The Fakes, Slant 6, and a million other bands. Formed in Olympia, Washington in 1996 from the ashes of the Ce Be Barns Band, *The Need* has gone on to release two full-length albums, an EP and a pile of 7" singles, tour the U.S. and west coast a million times, write and perform a full-length rock opera, and collaborate with other northwesties like Mocket, Two Ton Boa, and too many local superstars to name. Rachel and Radio are currently writing *The Need's* next full-length release with top secret special guests.

Kari Edwards' book *post(pink)* was published by Scarlet press in 2000. Her work can also be found in *Blood & Tears: Poems for Matthew Shepard*, *Bombay Gin*, *Van Gogh's Ear*, *Belighted Fiction*, *Posse*, and *Fracture*.

Mary Gaitskill gained literary notoriety and widespread critical notice in 1988 with her first short story collection, *Bad Behavior* (Poseidon Press), which has since been published in 13 foreign countries. She published her first novel, *Two Girls, Fat and Thin*, in 1991. Her second collection of stories, *Because They Wanted To* (Simon & Schuster, 1997), was nominated for a 1998 PEN/Faulkner Award. She has published stories and essays in numerous periodicals, including *The New Yorker*, *Harper's*, *Esquire*, *The Threepenny Review*, and *The Village Voice*, and several of her stories have been selected for publication in such major anthologies as *Best American Short Stories 1993* and *O. Henry Prize Stories 1997*. She has taught literature and creative writing at UC Berkeley, the San Francisco Art Institute, S.F. State University, NYU, and The New School.

Peter Trachtenberg is a writer and monologist whose most recent book is *7 Tattoos: A Memoir in the Flesh* (Penguin). His fiction and essays have appeared in *Bomb*, *Harper's*, *TriQuarterly*, and *Chicago*. He has performed his work at Dixon Place, PS 122, The Moth, and the Museum of Natural History, and on NPR's "All Things Considered."

Joe Westmoreland has been published in *POZ* magazine, the anthologies *Discontents: New Queer Writers*, *The New Fuck You: Adventures in Lesbian Reading*, the lesbian/gay journal *XXX Fruit*, *Best American Gay Fiction of 1996*, *Queer 13: Lesbian and Gay Writers Recall Seventh Grade*, *Latin Lovers: True Stories of Latin Men In Love*, and *The Harrington Gay Men's Fiction Quarterly*. His stories have also appeared in many queerzines including *My Comrade*, *Straight To Hell*, *Whispering Campaign*, *Mirage*, *Hissy Fit*, *Geraldine*, and his own, *foezine*. He lives in New York City. *Tramps Like Us* is his first novel.

Ishle Yi Park is a Korean American woman born and raised in Queens. She has taught poetry in prisons, secondary schools, and community centers throughout New York. Ishle is a spring 2000 recipient of a fiction grant from the New York Foundation for the Arts. Her work has been published or forthcoming in over 20 journals and anthologies including *Beacon Best 2001*, *The Cream City Review*, and *New American Writing*. She has performed at colleges and other venues in the US, Cuba, and Korea. Loudpoet of the Year and Grand Slam Champion (2000) of Bar 13, she was a featured poet at the Finals Showcase at this year's National Poetry Slam. She has a Feedback CD available and her first book of poems will be published with Kaya in Fall 2002. She likes tabasco sauce.

Maggie Nelson is the author of the book *Shiner* (Hanging Loose Press 2001), and co-author with Cynthia Nelson of *Not Sisters* (Soft Skull Press 1996). She is co-editor of *Fort Necessity*, just finished a teaching stint at Wesleyan, and is a Ph.D. candidate at City University of New York.

New York writer and performer Laurie Weeks is currently working on a book of short stories, *Debbie's Barium Swallow*, or *I Know I Am a Flower*, and a novel, *Zipper Mouth*, excerpts of which appeared in *Index* magazine. Her work has appeared in such publications as *The New Fuck You*, *Fetish*, *Out* magazine, and *LA Weekly*. A contributor to the screenplay for *Boys Don't Cry*, Weeks toured the country with *Sister Spit* in 1999. Her play *Young Skulls II*, based on the true story of teenage lesbian thrill-killers in Indiana, was produced at WOW Café in NYC and in San Francisco at The Lab. In addition, she writes and performs in the collaborative one-act play series *Summer of Bad Plays*. You can see her on screen in the role of "Lance Loud" in Cecilia Dougherty's *Gone*.

Hannibal Adams was born in 1971 in Buffalo and grew up on the lower east side, where his intense interest in sports, particularly basketball (he was on his high school team), gave way to hip-hop culture, DJing, and writing and performing his poetry. He majored in communication at Buff State, and is the father of a son and a daughter. He has learned to communicate with the world through poetry that reflects what he feels inside and his perception of life in general.

Antony first presented his songs in after-hours cabarets at the Pyramid Club on the lower east side of NYC. After receiving a NYFA Fellowship for "Performance Art/Emergent Forms," Antony assembled The Johnsons orchestra and recorded his first album. The group has since presented concerts at The Kitchen, Knitting Factory, and Fez in NYC. Antony & the Johnsons have also enjoyed an extended residency at Joe's Pub at the Public Theater. The self-titled album and single "I Fell in Love with a Dead Boy" are available from David Tibet's London-based label Durtro. Antony appeared as a large androgynous convict named "Toni Johnson" singing his song "Rapture" to a crowd of inmates in Steve Buscemi's film *Animal Factory*. He also recorded recently with Lou Reed. Of Antony, Diamanda Galas has written that "Every emotion in the planet is in that gorgeous voice."

Roberto Tejada is a poet and art writer from Los Angeles. Before moving to Buffalo, he worked in Mexico City as an independent art critic, was founding editor of *Mandorla* (a multilingual journal of inter-American poetics), executive editor of *Artes de México* magazine and, in Texas, the photography curator at Southwest Texas State University. He has written for *Afterimage*, *Aperture*, and *SF Camera* work, and is the author of *En algún otro lado* (Vuelta, 1992), *Gift + Verdict* (Leray, 1999) and—in collaboration with artist Thomas Glassford—the forthcoming *Amulet Anatomy* (Phylum, 2001).

Pamela E. Swarts is a singer-songwriter who plays electric guitar. Her music references several genres landing somewhere between bluegrass and Branca. She uses alternative tunings and a small arsenal of effects pedals to create large, orchestral-sounding guitar parts that she sings over. Recently released an independently produced CD entitled *More Effects, Less Guitar*. In addition to her solo guitar work, she also plays and co-writes music for the band *Bad Ronald* and the *Casiophonic Marching Band*.

Douglas A. Martin: first novel, *Outline of My Lover*, was nominated for the American Library Association's GLBT Book Award, selected as one of the Top 10 of 2000 on Planet Out, a finalist for a Lambda literary award, and named an International book of the year in the *Times Literary Supplement*. It has been adapted in part by the Ballet Frankfurt in the production *Kammer, Kammer*. The author of two previous collections of poetry, his work has been anthologized in *the haiku year*, *Latin Lovers*, and *Best Gay Erotica*, and has appeared in *Nerve*.

Gail Scott is a Montréal experimental novelist and essayist. Her six books include *My Paris* (Toronto: Mercury Press, 1999), a novel set in '90s Paris and authored by a sad diarist whose travel companions include Walter Benjamin and Gertrude Stein. Scott is the author of five other books, including *Main Brides* (Toronto: Talonbooks, 1997); *Heroine* (Coach House: 1987; Talonbooks: 1999); the essay collection *Spaces like Stairs* (Toronto: Women's Press, 1989), and *La théorie, un dimanche*, co-authored with Nicole Brossard et al. (Montréal: remue-ménage, 1988). She works as a literary translator and is interested in how languages (chiefly French and English) impact upon each other. She is a co-editor of the web magazine *Narrativity*.

Bruce Benderson first appeared at Hallwalls in 1988 as part of the very first *Ways In Being Gay* festival.

Festival pass good for all *Scout* events except workshops:
 ▶ \$25 general
 ▶ \$20 students
 ▶ \$15 Hallwalls & just buffalo members.
 (*Prose Acts* events at Hallwalls require separate admissions as noted.)



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SUN
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SCOUT, OPENING EVENT (in cooperation with *Prose Acts*):
 8 P.M. ▶ Akilah Oliver & Michelle Tea (readings)
 ▶ The Need (band)
 \$10 general, \$8 students, \$6 Hallwalls & just buffalo members

PROSE ACTS AT HALLWALLS
 8 P.M. ▶ Dodie Bellamy & Matthew Stadler (readings)
 10 P.M. ▶ Eileen Myles & kari edwards (readings)
 12 P.M. ▶ Krakatoa (band)
 \$6 general, \$5 students & members

PROSE ACTS AT HALLWALLS
 8 P.M. ▶ Dennis Cooper & Lawrence Braithwaite (readings)
 10 P.M. ▶ The Vegetable Kingdom: a play by Kevin Killian & Rex Ray
 (staged reading performed by visiting writers, including Eileen Myles as Yoko Ono)
 12 P.M. ▶ Ether Drag & The National (bands)
 \$6 general, \$5 students & members

SCOUT, PROGRAM 2 (in cooperation with *Prose Acts*):
 4 P.M. ▶ Mary Gaitskill & Peter Trachtenberg (readings)
 \$6 general, \$5 students, \$4 Hallwalls & just buffalo members
 Co-sponsored by just buffalo

PROSE ACTS AT HALLWALLS
 7 P.M. ▶ Robert Glück & Kevin Killian (readings)
 10 P.M. ▶ White Collar Crime with Sander Hicks (band)
 \$6 general, \$5 students & members

SCOUT, PROGRAM 3: CHORUS OF IRREGULARS
 7-10 P.M. ▶ A Workshop for Writers & Other Cultural Explorers
 \$15 general, \$10 Hallwalls & just buffalo members — Call 835-7362 to register.

"This is a 'writing and...' workshop. All of us, as artists and citizens, are faced with the responsibility for how to deconstruct the massive American public silence. Do people talk? Where and about what. Art seems to be the new public place. Curating diversely means keeping the public space open. I'm thinking about aesthetics and genre and race, class, sex, and gender when I think 'diversely.' Curating is not that different from writing—laying one discrete or leading sensation after another. It's a beautiful time to muck it up on all levels. What kind of community is 'a page.' Come to this workshop if you'd like to talk and write" (Eileen Myles)

SCOUT, PROGRAM 4:
 8 P.M. ▶ Bruce Benderson, Douglas Martin, & Maggie Nelson (readings)
 ▶ Cecilia Dougherty presents *Gone* (video)
 \$6 general, \$5 students, \$4 Hallwalls & just buffalo members

SCOUT, PROGRAM 5:
 2-4 P.M. ▶ "Curating the Invisible" (panel discussion)
 Panelists: Ishle Yi Park, Laurie Weeks, Bruce Benderson, Maggie Nelson, & Cecilia Dougherty. Moderator: Eileen Myles
 FREE

SCOUT, PROGRAM 6:
 8 P.M. ▶ Readings by Joe Westmoreland, Hannibal Adams, Tika Milan, & Roberto Tejada
 ▶ Music by Antony (of The Johnsons) & Pam Swarts
 \$6 general, \$5 students, \$4 Hallwalls & just buffalo members

SCOUT, CLOSING EVENT
 2 P.M. ▶ Ishle Yi Park, Laurie Weeks, Gail Scott, & Michael Basinski
 Michael Basinski will perform his *Funginji Page 2*, with music by Don Metz & his Eclectic Electric Orchestra, Tom Kostusiak, Jeff Proctor, and Ed Hallborg, and the voices of Buffluxians: Ric Royar, Michael Kelleher, Chris Fritton, Mark Peters, and Natalie Basinski.
 \$6 general, \$5 students, \$4 Hallwalls & just buffalo members

Scout and Eileen Myles' residency are part of Hallwalls Artists in Residence Project (HARP), which is made possible in part by a grant from the National Endowment for the Arts. Additional support for appearances by Mary Gaitskill and Akilah Oliver from the "Readings & Workshops" program of Poets & Writers, and for Gaitskill by just buffalo literary center. Special thanks to Thurston Moore and Jim O'Rourke of Sonic Youth and author and *Semiotext(e)* editor Chris Kraus who appeared at a special benefit performance for *Scout* at Rockwell Hall on September 20.

MUSIC



FELISHA NORTON



LEROY JENKINS



CHARLES GAYLE

SATURDAY OCTOBER 6 ▶ 8:00 P.M.

LEROY JENKINS & FELISHA NORTON

Hallwalls Black 'n' Blue Theatre
\$15 general, \$10 Hallwalls members, students & seniors

Leroy Jenkins (violin)
Felisha Norton (dance)

Leroy Jenkins is continually inventing his own musical language. His is an extraordinary bonding of a variety of sounds associated with the black music tradition, while simultaneously bridging with European styles. His intermeshing of jazz and classical influences leaves critics constantly wondering at his musical identity: however, all agree that "Jenkins is a master who cuts across all categories." (The San Francisco Chronicle) "He is as quick as a cat, emotional as an actor, and as precise as a mathematician." (St. Louis Post Dispatch) "No violinist in the field can touch Leroy Jenkins." (The Village Voice) Born in Chicago, Illinois in 1932, Jenkins was already playing violin at the age of 8 at his local Ebenezer Baptist Church. The flavor of spirituals still remains in his music. He studied music in high school and then attended Florida A&M University where he studied with Bruce Hayden and completed his B.S. in music. For the next ten years Jenkins remained in the South teaching music. Jenkins returned to Chicago in 1965 and was drawn into the wellspring of Chicago's creative music activities. Almost immediately, he joined the Association for the Advancement of Creative Music (AACM). Jenkins recalls that this union marked the first time that as a violin player he was truly welcomed into creative music performances. During this time he played and recorded with Muhal Richard Abrams, Leo Smith and Anthony Braxton. In 1969, Jenkins left for Paris with Braxton and Smith. With the addition of drummer Steve McCall, they formed the Creative Construction Company. Their 1970 performance in New York, joined by Richard Davis on bass and Abrams on piano, gave New York the first taste of the new music that Chicago musicians were creating. Jenkins continued to work with the finest creative musicians ... Archie Shepp, Albert Ayler, Alice Coltrane, Mtume, Cal Massey, to name a few. But it was the work of the collective Revolutionary Ensemble that gained Jenkins prominence as the most significant violinist of the modern era.

FRIDAY OCTOBER 12 ▶ 8:00 P.M.

CHARLES GAYLE TRIO

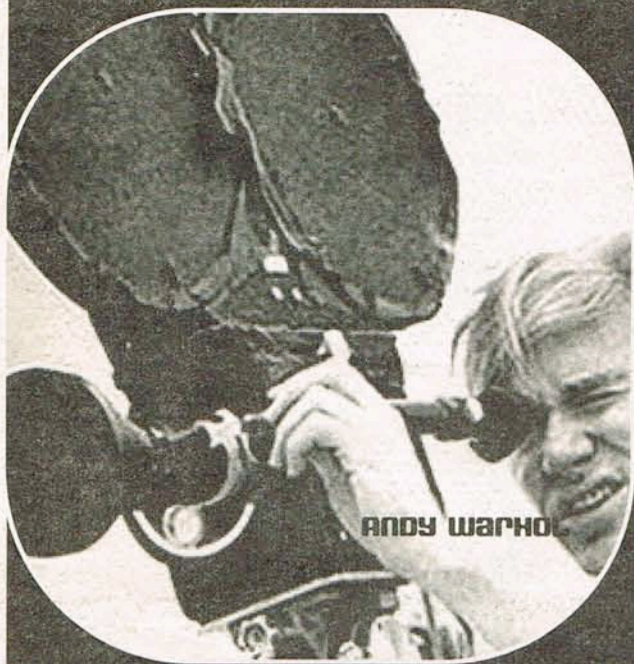
Hallwalls Black 'n' Blue Theatre
\$15 general, \$10 Hallwalls members, students & seniors

Charles Gayle (tenor sax, bass clarinet, piano)
Sabu Adeyola (contrabass)
Virgil Day (drums)

Call the congregation together. Charles Gayle is coming home. The now legendary Buffalo-born tenor saxophonist/pianist will return to perform with his earliest collaborators, Buffalo-based musicians Sabu Adeyola and Virgil Day. A true descendent of such prophetic musicians as Albert Ayler, Eric Dolphy, and John Coltrane, Gayle's music carries the overwhelming conviction and intensity of a NYC street preacher's sermon, A Love Supreme without question. In his hands a tenor sax unleashes a torrent sound, harmonic overtones and multi-phonics wrought from the deeper reaches of the collective (un)conscious, sound prayers seeking to open a transcendental conduit for the spirit. "Gayle ... is an improviser who works the waterfront of emotion and attack: full-on aggro-honk, pensive prayer drone, searing love cries..." David Fricke, *Rolling Stone*

After working in Buffalo steel mills and—for a brief period—the University at Buffalo Music Department, Gayle left his life in Buffalo to play and live on the streets of New York City. Nearly twenty years later Gayle's uncompromising perseverance at long last attracted considerable attention and he began performing regularly at The Knitting Factory. Gayle has since gained wide recognition and even sparked the interest of subversive rock music icons Thurston Moore of Sonic Youth and Henry Rollins, with whom Gayle has since performed and recorded. This is a rare and very special opportunity to witness a living legend return to his hometown to deliver a musical sermon born of necessity.

THE ANAGRAMMATICAL CINEMA presents



SATURDAY, OCTOBER 6 ▶ 10 P.M. / BAR OPENS AT 9:30 P.M.
@ Big Orbit Gallery, 30 Essex Street

THE TRANSLATION & REPLICATION

SERIES: PART VI

FEATURING MARIO MONTEZ IN WORKS BY ANDY WARHOL, RON RICE & JACK SMITH

ANDY WARHOL'S *SCREEN TEST #2*

(U.S., 16mm, 1965)

"Mario Montez was one of Warhol's stable of stars - playing Jean Harlow in *Harlot* and Lana Turner in *More Milk Yvette*. His most touching performance is in *Screen Test Number Two*. There he plays an actress auditioning for a part, and in the end he is completely humiliated by being forced to admit that he is a man. But he only gives way and admits this humiliation because he is a woman." -P.A. Sitney

also screening:

CHUMLUM

by Ron Rice with Mario Montez, Jack Smith, & Beverly Grant

"It's not unlike a bizarre dream, in riotous color."



SATURDAY, OCTOBER 13 ▶ 8 P.M.

JACK SMITH'S *NORMAL LOVE*

(U.S., 16mm, sound on cassette, 80 mins, 1963)

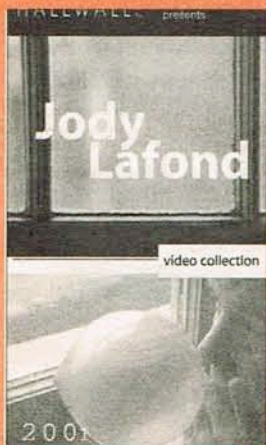
Jack Smith discovered Mario Montez in a subway station and later featured him in several films, including the infamous *Flaming Creatures*. One of the most accomplished and influential underground artists in the 1960s, 70s, and 80s, Smith was a key figure in the cultural history of Downtown film, performance, and art. Innovative and idiosyncratic, Smith explored and developed a deceptively frivolous camp aesthetic, importing allusions to B-Grade Hollywood films and elements of social and political critique into the arena of high art. Less celebrated than the many people he inspired, Smith's multi-media influence is evident in the works of a broad segment of the American Avant Garde. In film, his influence is evident in the work of Andy Warhol, Ken Jacobs, John Waters, George Kuchar, Scott and Beth B. In avant-garde theater and performance art, his hand touches Robert Wilson, Charles Ludlam, John Vaccaro, Cindy Sherman, and Richard Foreman.

Smith's second feature length film, *Normal Love* (1963), is something of a sequel to the baroque *Flaming Creatures*. Unlike the black and white *Flaming Creatures*, it is shot in rich color, at outdoor locations including the swamplands of Northern New Jersey and suggests the archetypal Gardens of the human imagination. The characters include a variety of 30's horror film monsters, a mermaid, a lecher, and various "cuties" performed by a cast which included Mario Montez, Tiny Tim, Diane DePrima, Beverly Grant, and John Vaccaro.



On the occasion of "Looking Back/Looking Forward" a symposium on media preservation, Hallwalls has invited Ghen Dennis to guest curate a presentation of her *Translation and Replication Series* - works that deconstruct, mimic or transpose each other. Started in the summer of 1999 at Cornershop, it continued at Squeaky Wheel with four shows: *JUXTATRANSLATIONS*, *RE-ENACTMENTS & REPLICATIONS*, *SHORT STORIES & APPROPRIATIONS* and *THE FIGHT SERIES*. Part VI of the *Translation Project* is hosted by Hallwalls and Big Orbit and features drag queen Mario Montez in films by Andy Warhol, Ron Rice and Jack Smith.

"Looking Back/Looking Forward" was organized by E.T.C. (Experimental Television Center) and IMAP (Independent Media Arts Preservation).



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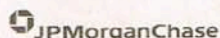
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Major support for Hallwalls 2001-2002 season has been provided by the New York State Council on the Arts (NYSCA), a public agency, The Andy Warhol Foundation for the Visual Arts, Erie County Cultural Funding, the National Endowment for the Arts (NEA), a federal agency, City of Buffalo Cultural Funding, the New York Foundation for the Arts (NYFA), JP Morgan Chase, the Arts Council in Buffalo & Erie County, The Marks Family Foundation, the members of Hallwalls, and generous donations from individuals and local businesses. Thank you to Sherry Miller Hocking for her assistance in obtaining Presentation Funds for the Spring 2001 Japanimation and Die Film Initiative programs. Presentation Funds is a program of the Experimental Television Center and is supported by the New York State Council on the Arts.



Arts Council
in Buffalo and
Erie County



The Andy Warhol Foundation for the Visual Arts

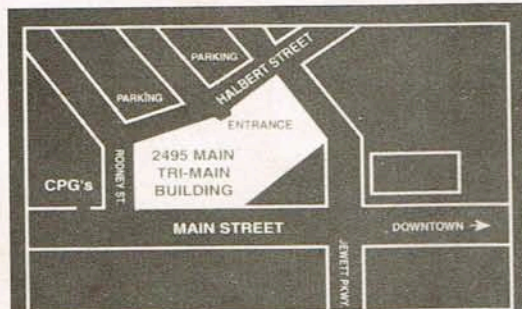


NATIONAL
ENDOWMENT
FOR THE ARTS

State of the Arts



NYSCA



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).

Become a member of Hallwalls!

Membership to Hallwalls gives you the lowest ticket prices 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 **Supporting**—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 **21st-Century Sponsor**—All above benefits but 4 free passes and special acknowledgement in the 2000-2001 Annual Report.

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