

HALLWALLS
FEBRUARY

01







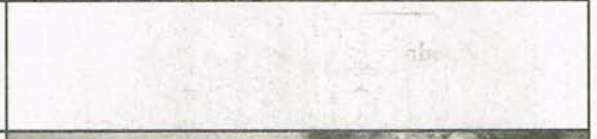

Either/Orchestra

8:00

FEB 16
Traff

F E B R U A R Y

01

02	FRI	FILM <i>The Silence</i> - 8:00 P.M.	
03	SAT	FILM <i>The Silence</i> - 8:00 P.M.	
09	FRI	PERFORMANCE HAG Theatre Presents: <i>Kissing the Witch</i> - 8:00 P.M.	
10	SAT	PERFORMANCE HAG Theatre Presents: <i>Kissing the Witch</i> - 8:00 P.M.	
11	SUN	PERFORMANCE HAG Theatre Presents: <i>Kissing the Witch</i> - 6:00 P.M.	
16	FRI	PERFORMANCE MUSIC HAG Theatre Presents: <i>Kissing the Witch</i> - 8:00 P.M. The Either/Orchestra- 8:00 P.M. @ the Tralfaldadore Cafe	
17	SAT	PERFORMANCE HAG Theatre Presents: <i>Kissing the Witch</i> - 8:00 P.M.	
18	SUN	PERFORMANCE HAG Theatre Presents: <i>Kissing the Witch</i> - 6:00 P.M.	
22	THU	VISUAL ARTS PERFORMANCE Visual Studies Workshop - 8:00 P.M. @ 31 Prince St. Rochester, NY Open Slide Forum - 7:30 P.M. Urban Arts presents: <i>A Tribute to Ourselves</i> - 8:00 P.M.	
23	FRI	PERFORMANCE VISUAL ARTS FILM HAG Theatre Presents: <i>Kissing the Witch</i> - 8:00 P.M. Hallwalls Members Show ends today <i>Paulina</i> - 8:00 P.M.	
24	SAT	HAG Theatre Presents: <i>Kissing the Witch</i> - 8:00 P.M.	
25	SUN	MUSIC Dan Plonsey Sextet - 8:00 P.M.	

Artists' Residencies at ISP in New York City

Thanks to a major grant from the NYSCA Visual Artists Program, professional artists residing in Western and Central New York State are invited to apply for a three-month, funded residency in the year 2001 at the International Studio Program, located in the Tribeca district of Manhattan in New York City. Two artists will receive a studio space at the ISP, housing, a monthly stipend, and travel costs.

The selection will be made by a panel of curators and artists from upstate New York and previous recipients of Hallwalls/ISP residencies. This is a unique opportunity for artists to have an intensive introduction into the Manhattan art community.

To Apply: Artists should send a single sheet of 12 labeled slides; six copies each of a slide script, a resume, and a letter of no more than two pages describing their work, its development, and how this opportunity will benefit their work and their career; and an SASE. Address your package to Hallwalls/ISP, 2495 Main Street, Suite 425, Buffalo NY 14214. The residencies will be scheduled in consecutive three-month periods: July 1-September 30 and October 1-December 31. Artists should state their preferred months in the first paragraph of their letter, listing first choice first. The primary criteria will be the quality of the work submitted, the readiness of the artist for this particular opportunity, and the clarity and persuasiveness of the application and the artist's stated goals. For more information about the residency and the International Studio Program, call Hallwalls to receive a prospectus.

Announcement

Filmmaker, UB Media Study Professor, and Hallwalls Board member Charlene Gilbert is currently on sabbatical from UB and on temporary leave from our Board, having been awarded a Fellowship at the Bunting Institute, the renowned interdisciplinary "think tank" for women scholars and artists at Harvard University. In addition to participating in symposia with other Bunting Fellows, Charlene will be using the Fellowship to conduct research for her next documentary film project.

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About the ISP Program: The ISP hosts artists from all over the world for extended periods allowing them the opportunity to work within an international context and meet many international visitors including artists, curators, journalists, and funders. Some of the ISP activities include: a Guest Critic Series, studio visits by curators, art critics, and gallery owners who are invited for studio visits twice a month; field trips outside of New York City; the "Open Studio" exhibition held semi-annually; and professional assistance from the ISP staff. After their residencies, the artists will be invited to participate in a roundtable discussion at Hallwalls with artists in the community in order that information gleaned during their residency can be shared.

Eligibility: Residents of the counties of Erie, Monroe, Niagara, Cattaraugus, Orleans, Genesee, Chautauquua, Wyoming, Alleghany, Livingston, Wayne, Ontario, Yates, Seneca, Steuben, Schuyler, Chemung, Tioga, Broome, Cortland, Chenango, Madison, Tomkins, Onondaga, Cayuga, and Oswego are eligible. Matriculated students are not eligible.

The postmark deadline is Friday, March 16, 2001. If hand-delivered to Hallwalls, it must be here by Friday, March 16, 5:00 P.M.

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 1999-2000 Annual Report.

Name _____

Street _____

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.

HOT
ARTWORKS
NOW

The 2001 Hallwalls
Members Show
January 20 - February 23

February 17- March 24
Carnegie Art Center presents
La Mème Chose
A video installation & exhibition
by Johnna MacArthur
Opening reception Saturday Feb. 17 • 7-9 P.M.
Carnegie Art Center, North Tonawanda

Under the aegis of our ongoing Hallwalls Artists in Residence Project (HARP), Johnna MacArthur shot the video for her 1999 Hallwalls installation *The Void, the Outline, & the Arrow* on a frozen Lake Erie in February of 1999. The installation opened at Hallwalls to critical acclaim in fall of 1999, and went on to be featured in the Greater New York show at PS1, the exhibition which inaugurated the new partnership between PS1 and the Museum of Modern Art. Now the Carnegie Art Center in North Tonawanda has invited MacArthur back to Western New York to create a new video installation entitled *La Mème Chose*, to be accompanied by an exhibition of photographs by the artist.

Incorporation of ritualized actions centered on themes of self-containment and self-revelation permeate MacArthur's performance and video works. The premiere of this new work at the Carnegie will include video documentation of a performance piece created on site by the artist. On view concurrently will be *In the Name of Noise*, a collaborative installation by Denise Borsellino, Rob Fisher, Kendra Hardleben, Matt Meinzer, Matt Myers, and Lisa MacDonald, created in conjunction with HARP artist Charles Goldman's Hallwalls residency in fall of 2000, and *Selected Works: Tonawanda City School Art Students*. These presentations include works by students representing Tonawanda High School.

The Carnegie Art Center is located at 240 Goundry Street in North Tonawanda. Gallery hours are Wednesday through Friday, 11 A.M.-4 P.M. & Saturday, 1-4 P.M. For more information about these and other programs of the Center, contact the Carnegie at 694-4400 or visit their web site at <www.carnegieartcenter.org>. These projects of the Carnegie Art Center are made possible, in part, with public funds from the New York State Council on the Arts, a state agency. Johnna MacArthur's 1999 residency at Hallwalls and Charles Goldman's 2000 residency were funded by grants from the National Endowment for the Arts and The Andy Warhol Foundation for the Visual Arts.



La Mème Chose

Thursday, February 22 • 7:30 P.M.
Open Slide Forum

FREE

Toronto curator John Massier will present slides from selected exhibitions he has curated over the past decade, and will join Visual Art Committee (VAC) members, other artists, and the general public for a presentation of slides by Buffalo artists. Please leave a message at Hallwalls for Kathy Sherin of the VAC if you would like to show your slides, and she will call you back. The monthly meeting of the VAC will precede the Slide Forum at 6:00



The Ecstasy of Homer Simpson - A.J. Fries



Donut (Rings V) - Bob Budin



A Voter's Dozen - Joyce Hill



A Voter's Dozen-(detail) - Joyce Hill



The Doughnut Cushion - Tim McPeck



12 lbs. of Hot Decadence Now! - Douglas DeBoth

Music



Friday, February 16 • 8:00 P.M.
The Either/Orchestra

The Tralfamadore Café
100 Theatre Place, Main St. Buffalo
\$12 general, \$10 Hallwalls members, students and seniors
Tom Halter (trumpet, flugelhorn)
Colin Fisher (trumpet, flugelhorn)
Joel Yennior (trombone)
Jeremy Udden (alto sax, flute)
Russ Gershon (leader, tenor/soprano sax)
Charlie Kohlhasse (baritone sax)
Greg Burk (piano)
Rick McLaughlin (bass)
Harvey Wirt (drums)
Vicente Lebron (congas, percussion)

There are few jazz ensembles working today that are in the same league as the far-reaching and stylistically unpredictable *Either/Orchestra*. This Boston-based little big band combines the agility and freedom of a jazz combo with the raw power and subtle coloring of a jazz orchestra. The group finds its roots in traditional jazz and yet has the nerve and flexibility to move into the realms of the avant-garde and sometimes even progressive rock. Since the band's inception in 1985, the guiding force behind the *Either/Orchestra* has always been composer and tenor/soprano saxophonist Russ Gershon. Under Gershon's leadership, the ensemble has successfully balanced serious musicianship and respect for the jazz tradition with a quirky and sometimes off-the-wall sense of humor. Gershon and various other band members have composed much original E/O material, but the group is also known for its sometimes reverent,

sometimes irreverent covers of both jazz and non-jazz repertoire. Almost any material is fair game for reinterpretation according to the *Either/Orchestra's* all-encompassing view of the musical world: compositions by Ellington, Mingus, Hemphill and Monk should come as no surprise, but tunes by Bacharach, Dylan and even Robert Fripp and Bobbie Gentry also find their way into E/O recordings and live performances. The *Either/Orchestra* revels in delivering the unexpected and is forever throwing curves at the listener. While deftly mixing idioms, the E/O consistently meets the expectations of the best large-ensemble jazz; the band's members solo with both passion and skill, navigate complex charts and swing with abandon. Without question, this is one of the finest jazz ensembles out there. The E/O makes its first Buffalo appearance this month and will undoubtedly blow the roof off the Tralf, so do whatever it takes to experience this rare performance.

"Stands on one shoulder of tradition and another of the avant-garde...Grand bashes emerging from chaos but alongside finely crafted, meticulously detailed charts." -*Down Beat*

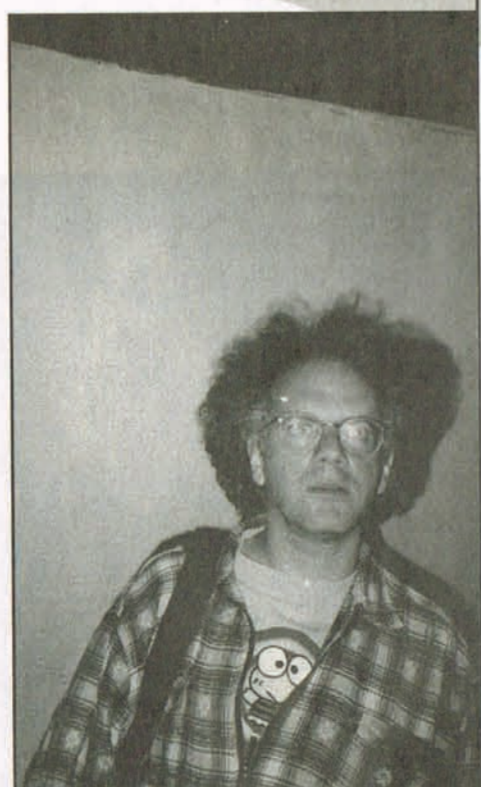
"The group walks without self-consciousness over paths cleared by Mingus, Sun Ra, George Russell and The Art Ensemble of Chicago." -*New York Newsday*

Sunday February 25 • 8:00 P.M.
Dan Plonsey Sextet

Hallwalls Black 'n' Blue Theatre
\$8 general, \$6 Hallwalls members, students and seniors
Dan Plonsey (alto/C melody saxophones, oboe, clarinet)
Chris Jonas (soprano/tenor saxophones)
Jackson Moore (baritone saxophone)
Josh Smith (tenor/soprano saxophones)
Corey Wright (tenor/baritone saxophones)
Randy McKean (alto saxophone, clarinet)

Saxophonist/composer Dan Plonsey calls his music surrealistic traditional jazz. "This is what happens when a crazy person says, 'I have as much right to play bebop as anyone else,'" chuckles Plonsey, who criss-crosses avant-garde classical and jazz genres with glee as an integral member of the San Francisco Bay area's creative music community. Schooled by Anthony Braxton, Roscoe Mitchell, and Terry Riley and inspired by Sun Ra and Charles Ives, among many others, Plonsey composes with the inventive imagination of a sculptor and the absurdist humor of a slapstick comedian. For his first Buffalo appearance Dan will be joined by five of the most interesting saxophonists working today, hailing from San Francisco, Cleveland and New York. The ensemble will perform compositions from Dan's recent solo recording project for multi-tracked saxes *Ivory Bill* and will be constructing sculpture as well as painting and drawing during their performance.

"My compositions arise from the drama of conflict: at least two ideas set in motion together or against one another. The music tends to be polyphony or heterophony (i.e., many voices with melodies which are almost entirely different or almost exactly the same - but not quite: fuzzy), with each instrument or section holding its own, all parts of equal importance. I strive for simplicity: melodies which are memorable and forms and structures which are audible. I frequently find the inspiration for music in nature and accident. There is often a sort of dada absurdist humor in the music itself. In recent years I have been extending the narrative into other realms, incorporating stories, costumes and occasional props in service of a performance which becomes increasingly unified (as opera) while at the same time further from conforming to any one genre of art. As an improviser, these same concerns carry over, and I try for a sound and intonation which reflect a volcanic heat, power, and liquidity. My overall goal is to be as puzzling and as entertaining as possible, while beneath the surface a simple mammal heart is beating." -Dan Plonsey



Performance

February 9, 10, 11, 16, 17, 18, 23, 24
HAG Theatre presents:

Kissing the Witch

Written by Emma Donoghue
Directed by Margaret Smith
Fridays & Saturdays 8:00 P.M. • Sundays 6:00 P.M.
\$14, \$12
With Cyd Cox, Kate Elliott, Daniel Horrigan, & Jessica Rasp
Call 879-0935 for reservations.

Kissing the Witch, a play adapted by Emma Donoghue from her sequence of stories by the same name, is a play for four actors. Based on traditional European fairy tales "Beauty and the Beast," "The Sleeping Beauty," "Donkey Skin," "The Goose Girl," and "The Little Mermaid," it focuses on women's roles and relationships, and particularly on the ambiguous image of the witch. The

play offers magic as a metaphor for transformation and dramatizes storytelling as an intimate exchange. The most interesting thing about the play is Donoghue's take on witches, all of whom are women who wield the power of wisdom. *Kissing the Witch* received its world premiere at the Magic Theatre in June 2000.

Born in Dublin, Ireland in 1969, Emma Donoghue studied English and French at the University College of Dublin, before moving to Cambridge where she earned her Ph.D. in 18th-century fiction. Since 1993 she has been a full-time writer and her novels of life in modern Dublin include *Stranger* (1994) and *Flood* (1995), which won the 1997 American Library Association

Book Award for Best Gay/Lesbian Fiction. Donoghue's first book was the groundbreaking history *Passions Between Women: British Lesbian Culture 1668-1801*, which she followed up in 1997 with *Poems Between Women*, an anthology of four centuries of women's love poems.

Friday, February 22 • 8:00 P.M.
Urban Arts presents:

A Tribute to Ourselves:
A celebration of Black History Month in Poetry & Song

with Sharon Amos, Lonnie Harrel, Dr. Anthony Neal, Broderick Santiago, Shirley Sarmiento, & Erica Williamson

Film/Video

Friday, February 23 • 8:00 P.M.

Paulina

Directed by Vicki Funari & Jennifer Maytorena Taylor
(USA, 1997, 88 Min., Color, 16mm, in Spanish with English subtitles)

As a young girl, filmmaker Vicki Funari (co-director of *Live Nude Girls Unite!*) grew up in Mexico City. Paulina Suárez was her family's housekeeper. Years later, as an adult fresh out of film school, Funari returned to Mexico and reacquainted herself with Suárez. It was only then that she learned of her former maid's defiant but untold personal history. From a harrowing background and a story that mixes issues of class, sex, and power, Funari weaves a most unusual documentary. Interviews with Paulina, her relatives, and others from her village are intercut with dreamily re-enacted scenes from her past. Rather than a cheesy documentary, the effect this creates is one of a hazy reappointment with the past. When Paulina was eight years old, she fell while fetching water from her village's well and hurt what she calls her "art." The profuse bleeding convinces everyone that the child was raped by the town boss. Not understanding what is transpiring, Paulina is ostracized by her village and eventually traded to the older man for land rights. By the time she is 13 and living with him she truly is raped and abused on a regular basis, although she resists and fights back until she escapes for the city at the age of 15 and begins life as a maid. The filmmakers go back to the village and the interviews they conduct raise only more questions. Her mother at first claims no to remember the incident and later remembers it completely differently. Various testimonies contradict others. Yet it all contributes to the film's overall questioning tone. Additionally, the film is layered with an invented narrative in which Paulina returns by bus to confront the town boss and reacts violently to the stranger on the bus who tries to molest her. Her overview offers these words of advice: Teeth are a weapon given to you by God. *Paulina* is a remarkably told story (in Spanish with English subtitles), a film whose rough edges match the roughness of its tale of defiance, survival, and self-worth.
-Marjori Baumgarten *Film Vault*

Thursday, February 22 • 8:00 P.M.

@ Visual Studies Workshop

31 Princ Street, Rochester, NY
716.442.676

Buffal>Show at VSW!

Hallwalls pleased to have been invited to present a program of work by Buffalo media artists at the Visual Studies Workshop in Rochester. Our media community, long recognized for its vitality and innovation, is enjoying a fresh surge of energy, with many artists, some with long careers and others just emerging in the field, producing exciting new work. Some of the selected titles to be presented at VSW were shown here at Hallwalls last May in the "Low Work Buffalo" show, many have screened at *Squeaky Wheel*, and others are hot-off-the-press. The program includes work by fifteen Buffalo media artists, including Chris Bkowski, Tony Conrad, Ghen Dennis, Julia Dzwonkoski, Stephanie Gray, Meg Knowle, Caroline Koebel, Jody Lafond, Anya Lewin, Lara Odell, Tammy McGovern, Vincenz Mistretta, Bernie Roddy, Kelly Spivey, & Richard Wicka.



Friday & Saturday, February 2 & 3 • 8:00 P.M.

The Silence

Directed by Mohsen Makhmalbaf
(Iran, 1997, 95 Min., Color, 16mm, In Farsi w/English subtitles)

There is no more lyrical, poetic and artful voice in cinema than that of Mohsen Makhmalbaf. His films - staggeringly beautiful and endowed with a wonderful simplicity of expression - have consistently mesmerized North American audiences. His 1996 feature, *Gabbah*, was a masterful love story with entrancing characters told in vivid colors. Makhmalbaf's latest feature is an equally arresting composition: it is the story of a young blind boy who experiences the world through sound.

Korshid is 10 years old and lives with his mother in a little village in Tadjikistan. He works as a tuner for an instrument maker. Naderah is his keeper, and comes to fetch him every day at his house. She acts as his eyes, and leads him through the streets to their destination.

Korshid is far from impaired by his blindness, viscerally experiencing the world in extraordinary and acute detail through his other senses. Walking through the street, past a line of young girls selling bread, he assesses the quality of their product with a touch of his hand. Korshid primarily relies on his hearing; his world is a rich aural mosaic, and he delights in sounds that others would ignore without a second thought, losing himself in the compelling harmonies of everyday life that surround him. One day he is drawn by the music of a wandering musician, and, as a result, is locked out of his workplace.

The Silence is a testament to the prodigious talent of Mohsen Makhmalbaf. In it, he displays exquisite nuances of sound and color with an unsurpassable ability to craft breathtaking cinematic portraits. It is truly awe-inspiring filmmaking.

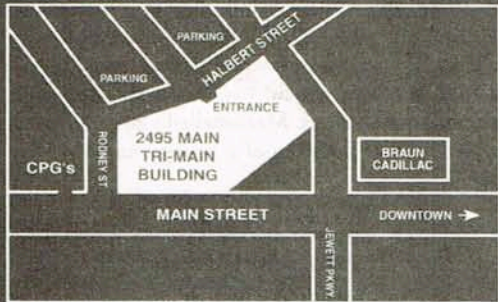
- Dimitri Epides

HALLWALLS

contemporary arts center
2495 Main St. Suite 425 Buffalo NY 14214

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www.hallwalls.org



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)



The Andy Warhol Foundation for the Visual Arts

Major support for Hallwalls 2000-2001 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), the National Arts Administration Mentorship Program (NAAMP), Community Foundation for Greater Buffalo, M&T Bank, Chase Manhattan Bank, the Arts Council in Buffalo & Erie County, the members of Hallwalls, and generous donations from individuals and local businesses.

Hallwalls

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

Gallery Hours:

Tuesday through Friday
from 11 A.M. to 6 P.M., during events
and by appointment.
Admission to the gallery is free

FEB

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