

MARCH 2002

HALLWALLS

TRIMANIA



MARCH 2002

PERFORMANCE

1 FRI
No Plan B
by David Butler & David Kane
► 9:00 P.M.

2 SAT
No Plan B
by David Butler & David Kane
► 9:00 P.M.

8 FRI
No Plan B
by David Butler & David Kane
► 9:00 P.M.

9 SAT
No Plan B
by David Butler & David Kane
► 9:00 P.M.

FILM/VIDEO

15 FRI
Abre Los Ojos
(Open Your Eyes)
A Film by Alejandro Amenabar
continues through March 21
@ The Market Arcade
Film & Arts Centre
Call 855-3022 for times

SPECIAL EVENT

16 SAT
Trimania!
See inside for details

VISUAL ARTS

22 FRI
HALF THE WORLD AWAY
ends today

FILM/VIDEO

La Cienaga
A Film by Lucrecia Martel
continues through March 28
@ The Market Arcade
Film & Arts Centre
Call 855-3022 for times

VISUAL ARTS

27 WED
SLIDE FORUM
Bruce Adams
Katherine Sehr
R.H. Stamps
► 7:00 P.M.

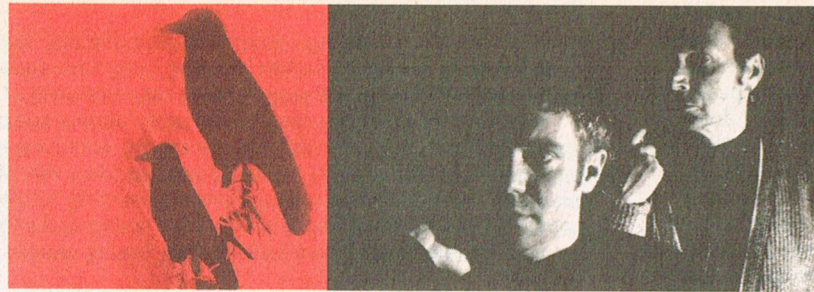
MUSIC

29 FRI
Mark Dresser & Frances-Marie Uitti
► 8:00 P.M.

FILM/VIDEO

30 SAT
Director Stephanie Black
presents in-person:
Life and Debt
w/ narration written by
Jamaica Kincaid
► 8:00 P.M.
Film opens March 29 and
continues through April 4
@ The Market Arcade
Film & Arts Centre
Call 855-3022 for other
screenings

PERFORMANCE



Friday & Saturday, March 1 & 2, 8 & 9 at 9:00 P.M.

No Plan B

A new performance piece by David Butler and David Kane
Directed by Paul Todaro
Featuring Michelle Gigante and Joel Dunham & percussionist Greg Gizzi.

In Hallwalls Black and Blue Theatre, TriMain Center
2495 Main Street, Buffalo, NY

Tickets are \$12 for Hallwalls and just buffalo members, Students and Seniors; \$15 General Admission and can be purchased in advance at Hallwalls or at the door. Seating is limited.

NO PLAN B is a loosely tied together series of stories, poems and skits written by David Butler utilizing puppets, masks and sets in an variety show setting -- featuring an original musical score composed and performed live by David Kane. The piece explores fear, mental breakdowns, the inconsiderate use of cell phones, and the mystery of black birds. Using elements of comedy, satire, sound poetry and the mythology of crows this piece traverses a variety of styles and emotions. Paul Todaro, one of Buffalo's top theater talents has joined the team as director.

This premier of original work represents a reunion of D+D after over a decade.

CALL FOR SUBMISSIONS

BRAVO! Re-scheduled!!!

Hallwalls, in partnership with **Woman to Woman** (a video series for breast cancer patients), is welcoming submissions of three-dimensional work for *BRAVO!*, a special fundraising exhibition and auction to be held at Hallwalls September 28, 2002.

Believing that newly diagnosed breast-cancer patients need more emotional support than they normally receive, a group of women gathered in 1998 to discuss making a video series which evolved into plans for 10 tapes. A National Review Board, composed of physicians, psychologists and nurses from cities and cancer centers across the country has reviewed and approved the material in the videos. Additional information about **Woman To Woman** can be found at

www.womantowomanvideos.com.

Artists are invited to consider formal, historical and conceptual considerations of the bra and produce a sculptural work to be auctioned off the evening of September 28. Proposed works may use actual bras as a "foundation material" in the work, though this is not a requirement. Likewise, they may remain functional and wearable but, again, this is not a requirement for the piece. Whether it is the frivolity of cheesecake, the politics of gender issues or the deeper implications of disease and illness, artists are encouraged to consider the full range of possibilities associated with the bra as a form, a historical artifact or a consumer icon.

Submissions should (via mail or email) briefly describe the proposed sculpture (in 100 words or less) and this proposal should be accompanied by no more than six slides (or emailed images) that illustrate the artist's previous works.

NEW DEADLINE FOR PROPOSALS: July 12 2002

Participating artists will be selected from submissions received by a three-member jury. Selected artists will be asked to complete their works for arrival at Hallwalls no later than August 30, 2002. Works will be photographed for an accompanying program/calendar.

POSTSCRIPT: CASINO BOOGIE THE 2002 MEMBERS' EXHIBITION

Bruce Adams, Mary Begley, Jani Benjamins, Dennis Bertram, Mary Louise Boyer, Joe Brittain, Diane Bush, Patricia Carter, Jena Cumbo, Doreen DeBoth, Liz Drumm, Jackie Felix, A.J. Fries, Wilhelmina Godfrey, Gayle Gorman, Jedd Haas, aka bill hoag, Tom Huff, Cheryl Jackson, Becky Koenig, Mark Lavatelli, Gerald Mead, Pamela Frandina Meheran, Diane Menchetti, Julian Montague, Marjorie Norris, Patricia Obletz, Cathy Pardike, Marie-Claude Pratte, Maurice Rutkove, R.D. Schroeck, Frederick Seaton, Katherine Sehr, John Shera, Kathleen Sherin, Myles Slatin, Catherine Linder Spencer, Norine Spurling, R.H. Stamps, Alfonso Volo, Mary Weig, Amy Wilson

Hallwalls' 2002 member's exhibition *Casino Boogie* invited artists to consider responding to the literal, figurative, social, political, metaphorical and visual implications of a malleable theme. So, while artists could do literal work about casinos, they were also encouraged to consider tangential references like compulsions, risk, or the idea of artist-as-gambler. While the theme is optional to a degree (any current Member of Hallwalls may submit a work, whether it addresses the theme or not), it says here that the thematic model will continue. And while there was no hierarchy of awards, and we'll refrain from naming a Best of Show, here (in alphabetical order) are some honorary mentions, thematic and otherwise:

Bruce Adams—for drawing an explicit parallel between an art practice and a gambling practice, in a work that included a small but juicy painting of hands throwing dice and a blunt, confessional letter to the IRS...
Joanna Angie—for the show's only conceptual piece, a letter received from Mayor Masiello, explaining why cultural organizations are s.o.l. for funding this year...

Joe Brittain—for the unfettered play of his untitled work painted on segments of adhesive shelf liner, cut as querulous puzzle pieces that don't fit together...

Patricia Carter—for an eloquently drawn study of a domestic servant throwing dice...

Jackie Felix—for bringing out a painting from 1984 about sex and risk
Dave Hill—for a small painting that dynamically collapsed issues of gambling and Native culture into a "divide and conquer" sensibility (and for those great trapezoidal die)...

Tom Huff—for the emphatic concision of a stone-carved slot machine with a deer antler arm...

Pamela Frandina Meheran—for her saucy photo-collages of pre-teen girls frolicking on an oversized Monopoly board amid a big pile of candy...

Julian Montague—for his elegant laser print which collated literal gambling imagery (a graphic depiction of the sides of dice) with the conceptual edge of gambling (reiterating the odds 30 to 1, 15 to 1, 7 to 1) with a dissolving graphic of a plane...Montague not only addressed this year's theme, but segued it with a gentle but harrowing reference to 9/11.

Cathy Pardike—for her monotype prints and their tumbling, lush Vegas colors...

Katherine Sehr—not because it addressed the theme (it didn't), but because her painting of the back of a truck with the words "Love America" across it was well-timed and irresistible...

Clint Shenandoah & Frank B. Hyde—not just for the uncommon practice of two artists producing a single painting, but for the expressionistic foreboding in its images of economic corruption...

John Shera—for taking the time to paint the patently obvious, City Hall as a gigantic slot machine...

R.H. Stamps—for what was likely the smallest work in the show, but a terrific image...

Alfonso Volo—for his two discreet sculptural pieces, one suggesting we may have already won, the other suggesting we might already have lost...

Amy Wilson—for the photo-documents of Las Vegas carpets, alternately alluring and garish...

—John Massier, Visual Arts Curator



Patricia Carter



Dave Hill



Joe Brittain



Julian Montague

CALL FOR APPLICATIONS:

2002 ISP RESIDENCY IN
NEW YORK CITY

Thanks to a major grant from the NYS Visual Arts Program, professional artists residing in Western and Central New York State are invited to apply for a three-month funded residency in the year 2002 at the International Studio Program, located on West 39th Street in Manhattan. Two artists will receive a studio space at the ISP, a monthly stipend and travel expenses.

A panel of curators and artists from Western New York and previous recipients of Hallwalls/ISP residencies will make the selection. This is a unique opportunity for artist to have an intensive introduction into the Manhattan art community.

TO APPLY, ARTISTS SHOULD SUBMIT:

- 1) a single sheet of no more than 12 slides
- 2) six copies each of a slide script, resume and Letter of Intent (maximum two pages) describing their work, its development, and the benefit of this opportunity to their work and career
- 3) self-addressed, stamped envelope
- 4) proof of residency in one of the eligible WNY counties listed below

ADDRESS YOUR SUBMISSION PACKAGE TO:
Hallwalls/ISP
2495 Main Street, Suite 425, Buffalo, NY 14214

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 considered by the panel will be the quality of the work submitted, the clarity and persuasiveness of the application and the artist's stated goals, and the readiness of the artist for this particular opportunity.

ABOUT THE ISP PROGRAM:

The International Studio Program 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 NYC; the annual "Open Studio" exhibition; and professional assistance from the ISP staff.

ELIGIBILITY REQUIREMENTS:

Only artists residing in the following counties are eligible to apply for the ISP residency: Erie, Monroe, Niagara, Cattaraugus, Orleans, Genesee, Chautauqua, Wyoming, Alleghany, Livingston, Wayne, Ontario, Yates, Seneca, Steuben, Schuyler, Chemung, Tioga, Broome, Cortland, Chenango, Madison, Tompkins, Onondaga, Cayuga, and Oswego. Matriculated students are NOT eligible to apply.

DEADLINE FOR APPLICATION:

The postmark deadline is Friday, March 15, 2002. If delivered in person to Hallwalls, it must arrive no later than 5:00 pm on Friday, March 15, 2002.

LONG NIGHTS, BRIGHT SCREENS FILM FESTIVAL

Now Downtown @ the Market Arcade!

Market Arcade Film & Arts Centre, 639 Main Street

Special Presentations begin at 8:00 P.M.
For all other Show Times Call 855-3022



ADMISSION:

\$4.50 members/students/seniors (must show membership card or I.D.)
\$6.50 general

Opens Friday March 15 & continues through March 21

Abre Los Ojos (Open Your Eyes)

A Film by Alejandro Amenabar

The film that inspired Vanilla Sky!

(Spain, dir. Alejandro Amenabar, 1997, 120m, 35mm, Spanish with English subtitles)
Alejandro Amenabar's 1997 Spanish romantic thriller, *Abre Los Ojos*, became the catalyst for the 2001 Hollywood film *Vanilla Sky*. "I wanted to do a movie about the world of casual sex and about young adults taking responsibility for their lives" explains *Vanilla Sky* director Cameron Crowe. *Abre Los Ojos* inspired me to make my own statement. Hopefully we've created a cool dialogue with Amenabar's original movie."

On the night of his twenty-fifth birthday César meets Sofia, and for the first time, thinks that he may have found the ideal woman. (Sofia is played by the actress Penélope Cruz in both the original and the remake. Her off-screen relationship with Tom Cruise is now legendary.) After spending an evening laughing, talking and falling in love, César leaves Sofia and is confronted by Nuria, an old girlfriend who he callously snubbed the night before. Upset at the way she was treated, Nuria begs César for another chance, pleading with him to get in her car. Once in the car, César realizes that he's made a grave mistake. Fantasy and reality begin to blend together in a tense web of psychological intrigue, forcing us to examine all of the dark, hidden, conscious and subconscious corners of human feeling.



Opens Friday March 22 & continues through March 28

La Cienaga

A Film by Lucrecia Martel

A small masterpiece! - Chicago Reader

(Argentina, dir. Lucrecia Martel, 2001, 100m, 35mm, Spanish with English subtitles)
This astonishing debut film from the young Argentinean Lucrecia Martel manages to sustain a consistent level of tension and anxiety throughout. At their run-down country estate, middle-aged Mecha and Gregorio drink away the hot, sticky days, ignoring their bored adolescent children. An accident next to the murky swimming pool sends Mecha to her bed, while the other members of the family wander around aimlessly, taking potshots at dogs and wild animals in the surrounding swamplands or flopping down on unmade beds, oblivious to ringing phones and doorbells and one another. Everybody in the family bears the marks of carelessness and inattention: scars, burns, bruises. Then Tall, Mecha's cousin and mother of her own brood, comes from town to visit her frustrated and bored relative. Danger is always near, and violence seems not just possible but probable. *La Cienaga* has the power of great literature—I was reminded of Chekhov's plays, the novels of Dostoyevsky and Faulkner—and it's remarkably assured in its juggling of two large families. Every frame is dense with life, with children and animals running in and out, yet it's not messy. Instead it's highly focused—and something of a small masterpiece. -Meredith Brody



Opens Friday March 29 & continues through April 4

Saturday, March 30 ▶ 8 PM

Presented in-person by the Director!

Life and Debt

A Film by Stephanie Black
with narration written by Jamaica Kincaid

Devastating, artful, and intelligent! - The Village Voice

(U.S.A., dir. Stephanie Black, 2001, 86m, 35mm, In English)
After opening the 2001 Human Rights Watch Film Festival, Stephanie Black's highly acclaimed new film about the relationship between Jamaican poverty and the practices of the World Bank and the International Monetary Fund (IMF) played to sold out crowds in New York City. Theoretically, the concepts of globalization and free trade may sound benign, but in reality, these policies devastate peoples, nations and indigenous ways of life. Black focuses on the small island nation of Jamaica that has had twenty-five years of "help" from the World Bank and the IMF. Intended to bring Third World nations such as Jamaica into the fold of free market economies, "restructuring" policies have crippled these countries' efforts toward self-reliant development while enriching the lenders. Utilizing conventional and unconventional documentary techniques, this scathing film is an unapologetic look at the "new world order" from the point of view of Jamaican workers and farmers, as well as government and policy officials, who see the reality of globalization from the ground up. Featuring a dynamic reggae soundtrack and a searing voice over based on text by Jamaica Kincaid, *Life and Debt* includes interviews with former Jamaican Prime Minister Michael Manley, Deputy Director of the IMF Stanley Fisher and President of Haiti Jean-Bertrand Aristide. But it is the testimony of sweatshop workers in the economic "free zones" and farmers who have been forced to sell their animals and banana groves that drives home the devastating consequences of globalization.

Co-presented by the Buffalo Activist Network, Buffalo Labor Studies, the Coalition for Economic Justice, the Latin American Solidarity Committee, and the Western New York Peace Center with support from the Experimental Television Center's Presentation Fund. For more info, see www.lifeanddebt.org

This event has been made possible in part by the Central New York Programmers Group, a consortium of programmers from colleges, media arts centers and community-based facilities in upstate New York. The group collaborates on bringing both emerging and established film and video makers to the region. CNYPG is administered through Cornell Cinema and funded with a grant from the Electronic Media and Film Program of the New York State Council on the Arts.

FILM/VIDEO

VISUAL ARTS

February 16 to March 22, 2002

in the Main Gallery & on the barwalls

HALF THE WORLD AWAY

Hany Armanious, Del Kathryn Barton, John Beagles and Graham Ramsay, Neil Bickerton, Karla Black, Martin Boyce, Leya Mira Brander, Jenny Brownrigg, Roderick Buchanan, Michael Bullock, Eugene Carchesio, Anne-Marie Copestake, Kate Davis, Katy Dove, Katie Exley, Alex Frost, Michael Fullerton, Kevin Hutcheson, Julian Kildear, Sarah Lowndes, Lorna Macintyre, Sophie Macpherson, Alan Michael, Andrew Miller, Rosana Monnerat, Victoria Morton, Scott Myles, Sally Osborn, Toby Paterson, Fred Pederson, Sidney Philocean, Alex Pollard, Mônica Rubinho, Luis Flávio Silva, Sarah Smith, Clare Stephenson, Ricky Swallow, Hayley Tompkins, Yvonne Rose Twaddle, Nathan Waters, Michael Wilkinson, David Wishart

DRAWINGS FROM SYDNEY, GLASGOW, SAO PAULO
Curated on three continents by Martin Boyce, Ihor Holubizky, Projeto Linha Imaginária (Imaginary Line Project), Inês Raphaelian, Simon Rees, & Hayley Tompkins

Half the World Away is a drawing exhibition that collates work from three diverse locales, each approximately "half the world away" from Western New York. Curators in Glasgow, Sydney and Sao Paulo were invited to compile as many and as varied a collection of contemporary drawing work as would fit into a specified size box for shipment to Hallwalls and subsequent exhibition.

It was a maneuver designed to produce an exhibition that gave specific attention to drawing, a foundation practice that often resides hidden in the sketchbooks and studio practices of artists, but is not often exhibited. All the artists are geographically displaced from the site of the exhibition, brought together by a tenuous but adamant thread, the commonality of drawing as a vital and engaging practice.

True to the spontaneous and unpredictable spirit of the exercise, the 147 drawings received from the 43 participating artists run a full gamut, reflecting the variety of potential definitions of "drawing." These varied approaches include traditional pencil on paper, ink, magic marker, pin-pricks, embroidery, paint on metal, partially-collaged images, and drawn-upon photographs.

That no singular definition of the medium can be culled from the exhibited works is ultimately reassuring and reminds us that seeing and making art remains entirely about malleable, rather than fixed, points of view.

(nb: the point of departure for the exhibition is its title, which is borrowed from a song by the musical group Oasis.)

IN THE PROJECT ROOMS

Exhibitions by participating artists from the 2000 International Studio Program (ISP), NYC

Roberley Bell, Trace

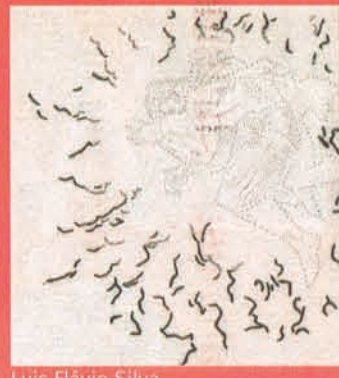
Developing over the last decade through a varied use of materials and processes, the work of Roberley Bell has developed into complex installations that address issues of time, place and memory. Bell creates a visual narrative through abstracted text, visual form and pattern. Pattern, color and texture play integral roles in Bell's work (the use of wallpaper, for example, may extend a reference to landscape by juxtaposing real and artificial nature). It is the surface of Bell's work that explores the space where memory exists and where the visual clues to a narrative of the past can be located. As the artist explains, "My interest is to create an environment in which the physicality of space becomes a metaphor for the outside world and, ultimately, the threshold where memory oscillates between the past and the present."

Joshua Marks

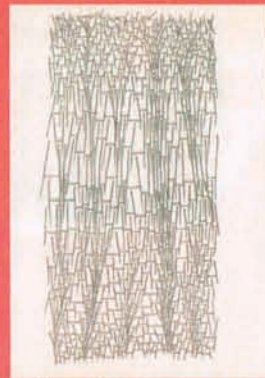
The work of Joshua Marks is emphatically immersed in the implications of the American Dream and its reality as a dream that feeds off an endless cycle of consumption. Predominately sculptural, Marks' work that is as clean and precise as many of the iconic images he addresses: the home, the car, the finely manicured lawn. What fascinates Marks is the refinement and marketing of status in America, the things and images that are contrived to perpetuate an idealized image of American life. While never claiming to be above or outside the consumer-saturated society, Marks' work reflects his own hyper-awareness of the endless commodification of the Dream, a systemic packaging and selling of possibility.



Sarah Lowndes



Luis Flávio Silva



Nathan Waters



R.H. Stamps



Bruce Adams



Katherine Sehr

Friday, March 29 ▶ 8:00 P.M.

Mark Dresser & Frances-Marie Uitti

Hallwalls Black 'n' Blue Theatre
\$12 general, \$8 Hallwalls members, students and seniors

Mark Dresser (contrabass)
Frances-Marie Uitti (cello)

Frances-Marie Uitti has pioneered a new dimension of the cello by developing a versatile and even revolutionary double-bow technique. With one bow played across the top of the strings and one underneath, the cello is transformed into a polyphonic instrument capable of sustained chords (two, three, and four-part) and intricate multi-voiced writing. Using two bows in one hand permits contemporaneous cross

accents, multiple timbres, contrasting 4-voiced dynamics, simultaneous legato/articulated playing, and many other subtle phenomenon that single-bowed efforts could not attain. This startling new technique can evoke the unbelievable sensation of hearing an entire string quartet. Frances-Marie Uitti has performed and collaborated with numerous radical new music luminaries. Among them are John Cage, Iannis Xenakis, Elliott Carter, Elliott Sharp, Pauline Oliveros, Stephen Vitiello, and countless others.

Mark Dresser is unquestionably one of the great contrabass virtuosos living today. He has painstakingly developed an advanced system of techniques that remap the bass through harmonics and create an entirely new vocabulary on the instrument. He has in turn developed a cutting-edge system of custom electro-acoustic microphones to amplify this unmistakable new bass vocabulary. "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 he performs with. Dresser is a prolific composer and improviser and has been featured on over seventy recordings. He has performed with a huge array of musicians including Anthony Braxton, Ray Anderson, John Zorn, Marilyn Crispell, Gerry Hemingway and Bobby Previte.

This duo represents a monumental summit of two musicians who have single-handedly advanced the possibilities of their respective instruments in a way never before imagined. The effects of their combined musical energies is something truly exquisite.



Frances-Marie Uitti



Mark Dresser

SPECIAL EVENT

TRIMANIA! 3.16.02

Buffalo Arts Studio, Hallwalls Contemporary Arts Center, and *just buffalo* literary center are sponsoring a building-wide, 3-Organization celebration of the arts in the Tri-Main Center. Entertainment will include live music, dance, roving performers and art galore on the ground, 2nd, 4th and 5th floors.

The pre-party at Buffalo Arts Studio, from 5:30-7 PM, features music by Strictly Riddim and Jaman. Wine, Sam Adams and 9 varieties of hors d'oeuvres are included for the \$50 ticket price; tickets are good for the entire night (to purchase tickets call BAS at 833-4450). Strictly Riddim & Jaman will continue to play at BAS until midnight.

Hallwalls will begin at 7 PM in the Black & Blue Theater with Stan Worthy & his entourage performing an excerpt from their multimedia spokenword project. *Krakatoa* will take the stage at 9. Named after the largest seismic event on record, the band actually has little to do with big explosions, but specializes in heady turns, deft twists and sly winks to ancient musical forms such as medieval minstrel fugue and more contemporary ones like ska and fusion. Bouncing in from Rochester will be Two High Energy

Juggling at 9:30. Birth will take the stage at 10:30. From New York, Birth plays tight, intertwined compositions that improvise, stretching the rhythmic and harmonic fabric of drum & bass - rock, avant-garde jazz, and experimental music). Off Beat Cinema will be taping live in our Paul Sharits Cinema. For those in the main Gallery near our Hallwalls bar live piano music will entertain.

At *just buffalo* literary center from 8-10:00 readings by David Butler, Jonathan Skinner, Jennifer Tappenden, Sarah Averill, Lee Farallo, Celeste Lawson, Richard Olson, Jane Adams will expand our minds. At 9:30 Stan Worthy will be reading excerpts from his avant-garde multimedia project. At 10 PM Michael Basinski and the Unbearables will create an hour of sound poetry. The poetry SLAM begins at 11 and will finish up the *just buffalo* entertainment for the evening.

The 12/8 Path will be marching throughout the event creating pockets of New Orleans style grooves in every corner of the building. Roving entertainers moving through out the Tri Main Center will include the stilt walking Panjandrum. A Thousand Leaves w/video projection by Chris Borkowski will be playing on the 4th floor.

On the Ground floor we have a DJ Spinner keeping everyone entertained between sets by David Kane & Them Jazbeards followed by the Steam Donkeys at 9:30 PM, and Lee Ron Zydeco closing up the event at 1 AM.

Studios and Galleries will be showing a variety of art. On the 5th floor you can visit the studios of Julian Montague, Geoff Flickinger, Mark di Vincenzo, Isabelle Pellissier, Jackie Felix, Impact Gallery, and the 37 Buffalo Art Studios artists. On the 4th floor Bub Budin, Rena Reisman and Great Arrow Graphics will be open for visits along with Emerging artists in suite 401. On the Lobby floor Decorators Walk and on the 6th floor Kittenger's will be open for visits.

Don't miss the fun and the terrific art. 5 easy to find bars will be serving beer, wine, soda and bottled water. Popcorn and other snack foods will be sold on the ground, 4th and 5th floors. Bijou Café food stations will be on the lobby level, the 4th floor in Hallwalls, and the 5th floor in Buffalo Arts Studio.

\$10 general admission, pre purchase at New World Record on Elmwood, Talking Leaves Books and Spot Coffee downtown.



LONG NIGHTS, BRIGHT SCREENS
HALLWALLS FILMS @ THE MARKET ARCADE
ABRE LOS OJOS (OPEN YOUR EYES)
LA CIENAGA
LIFE AND DEBT

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, M&T Bank, the Arts Council in Buffalo & Erie County, The Marks Family Foundation, the members of Hallwalls, and generous donations from individuals and local businesses.



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.

Name _____
Address _____
City _____ State _____ Zip _____
Phone _____ Fax _____ E-Mail _____
Visa/Master Card/Amex/Discover Card No. _____
Exp. _____ Signature _____

Make checks payable to: Hallwalls, 2495 Main Street, Suite #425 Buffalo, New York 14214
Hallwalls gratefully acknowledges your generous support. Your tax deductible contribution keeps contemporary alternative art visible for everyone.

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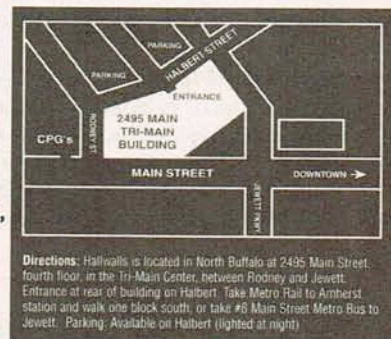
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Directions: Hallwalls is located in North Buffalo at 2495 Main Street, fourth floor, in the Tri-Main Center, between Rodney and Jewett. Entrance at rear of building on Halbert. Take Metro Rail to Amherst station and walk one block south, or take #6 Main Street Metro Bus to Jewett. Parking: Available on Halbert (lighted at night)

Calendar Design: Julian Montague
Cover Design by David Buck remixed by Julian Montague

WWW.HALLWALLS.ORG

GALLERY HOURS: Tuesday through Friday from 11 A.M. to 6 P.M., Saturday 1-4 P.M. during events & by appointment. Admission to the gallery is FREE
HALLWALLS: 2495 MAIN ST., SUITE 425, BUFFALO, NEW YORK 14214, PHONE: (716) 835-7362, FAX: (716) 835-7364