

2011  
JANUARY

*Lamerica* Directed by Gianni Amelio - January 5 & 6

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HALLWALLS



05

PERFORMANCE: Karen Finley in *Shut Up and Love Me* • 8:00 P.M.  
FILM: *Lamerica* • 8:00 P.M.

06

PERFORMANCE: Karen Finley in *Shut Up and Love Me* • 8:00 P.M.  
FILM: *Lamerica* • 8:00 P.M.

07

PERFORMANCE: Karen Finley in *Shut Up and Love Me* • 3:00 P.M.

12

PERFORMANCE: *One of the Children* • 8:00 P.M.  
VISUAL ARTS: Artwork drop off for the 2001 Hallwalls Members Show • 12-6 P.M.  
FILM: *The Wind Will Carry Us* • 8:00 P.M.

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PERFORMANCE: *One of the Children* • 8:00 P.M.  
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VISUAL ARTS: Artwork drop off for the 2001 Hallwalls Members Show • 12-6 P.M.

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VISUAL ARTS: HOT ARTWORKS NOW: The 2001 Hallwalls Members Show  
Opening reception • 9-11 P.M.  
Annual Members Meeting • 7:30 P.M.

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MUSIC: Lou Grassi's Nu Band • 8:00 P.M.

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CHILI BOWL: SUPER BOWL ON THE BIG SCREEN & CHILI COOK OFF  
Chili registration & Judging • 2:30 P.M. doors open to general public • 4:00 P.M.

We wish to thank the following cash sponsors of our *Ways In Being Gay Festival 2000*:

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## THANK YOU

Hallwalls was the site of a successful BOCES Challenge Seminar for Erie County High School art students on November 14th. Thank you to the artists who led the seminars: William Cooper, Olenka Bodnarsky-Gunn, Leah Rico, Kathleen Sherin, & Tanya Zabinski, and to Diane Scholl of BOCES for organizing the participating schools: Akron, Clarence, Cleveland Hill, East Aurora, Forestville, Lockport, Pine Valley, Tonawanda, West Seneca East, & West Seneca West. A very special thank you to Buffalo Arts Studio on the fifth floor at Tri-Main for the use of their studio space to help host the students.

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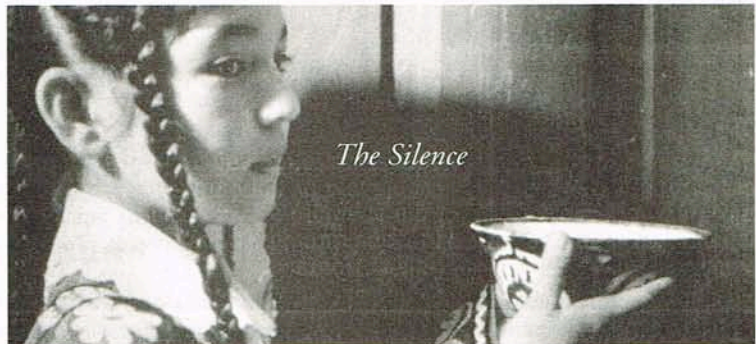
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*The Wind Will Carry Us*



*The Silence*



*Lamerica*

## 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]
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Name \_\_\_\_\_

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Make checks payable to: Hallwalls, 2495 Main Street, Buffalo, New York 14214

Hallwalls gratefully acknowledges your generous support. Your tax deductible contribution keeps contemporary alternative art visible for everyone.

# PERFORMANCE

Friday, Saturday, & Sunday, January 5-7

Karen Finley in  
*Shut Up and Love Me*

Fri. & Sat. 8:00 P.M. / Sun. 3:00 P.M.  
\$20 general, \$18 students, \$15 members

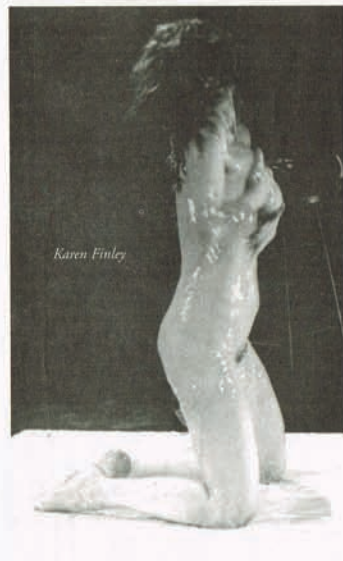
Nocturnal solo performer, visual artist, author, screen actor, TV personality, and Supreme Court defendant Karen Finley first performed in Hallwalls in 1982. Four years before C. Carr's 1986 cover story in the *Village Voice* turned the national spotlight on Finley, sparking a controversy that has not died down to this day.

Finley returned to Hallwalls in 1987 and again in 1992, by then already one of the so-called "NEA Four" whose suit against the agency for yanking their 1990 grants was slowly making its way through the federal courts. Despite her growing fame, Finley came to Buffalo that time for no fee to perform *A Certain Level of Denial* to a sold-out house of 900+ at Rockwell Hall as a benefit for a then financially-struggling Hallwalls. While in Buffalo, she also created an audaciously moving installation in our gallery (then still at 700 Main St.) entitled *Written in Sand* that she later developed for a major show at the Los Angeles Museum of Contemporary Art.

In 1996, Finley performed a week-long run in our then new Black 'n' Blue Theatre of her critically acclaimed solo performance *The American Chorus*. In 1998 she performed *The Supreme Court*, in the case that will go down in Constitutional history as "National Endowment for the Arts, et al. v. *Feitelson v. Karen Finley, et al.*," reversed the favorable ruling of the Court of Appeals. Five days after that chilling decision upholding "general standards of decency" in judging federally-funded art - and just a few months after *Mt. Magazine* had named her its 1998 "Woman of the Year" - the Whitney Museum cancelled Finley's scheduled installation. In March 1999, Finley was named "Artist of the Decade" for the 1990s by *Gauntlet Art Journal*, topping a list that also included Cindy Sherman, Warhol, Rauschenberg, de Kooning, Man Ray, Duchamp, and Picasso. She posed for *Playboy's* July '99 issue with Bill Maher, on whose ABC late-night show *Politically Incorrect* Finley is a frequent guest. *Now* she brings what is perhaps her most seminal work to date, *Shut Up and Love Me*, to Hallwalls' Black 'n' Blue Theatre for three performances only.

Performance artist and critic Maura Nguyen Donohue speaks of the work's "overwhelming intimacy." Karen Finley is a relentless force. She is a performer who constantly shifts between a state of 'on' and a state of 'off' from the moment she appears...in a tight red dress and high black heels to the moment just before exiting, naked and covered in honey, she is a blatant and unapologetic torrent of the psycho and the sexual...a demon caught in corporeal glory. Sharing the same space with her is frightening, exhilarating, and exhilarating. (*Flash Review* 2, 10/10/00) "For so long, Finley has mined the exploitative, violent, and dark chambers of sex that to her back in the heat of seduction and empowers her personae with humor and passion may come as a pleasant surprise" (*James Hannanham, Village Voice*, 12/7/99). "At its best, Finley's art rips big, unspoken, and difficult-to-articulate secrets out of closets. It is the commonness of what she says that makes it disturbing - as well as the enjoyment she takes in smugly around in dirty (or sticky) stuff and thrusting it in people's faces" (*Laurie Stone, Mt. Jan/Feb 1998*). *Shut Up and Love Me* is Karen Finley's art at its undisputed best.

Her just published new book, *A Different Kind of Intimacy: The Collected Writings of Karen Finley (a Memoir)* (Thunder's Mouth Press, 2000), will be available for sale by Talking Leaves at all performances, and Karen will be around after each show to sign copies and meet the audience.



Karen Finley

Friday & Saturday 12 & 13 • 8:00 P.M.

Urban Arts presents  
*One of the Children*

Reception following Friday performance.

Local artist, writer, and director Greg Sani Childs will make his stage debut in a one-man show entitled *One of the Children*. The show begins with a tribute to the late Joseph Fielding Smith, editor of the groundbreaking anthology of black gay literature *In the Life*. The show then proceeds through short vignettes chronicling Childs' own life as a black gay man living in Buffalo during the '80s and '90s, whence commences a very important piece called "dialogue" which Childs hopes really gets the audience involved.

Made possible with a grant from the Arts Council in Buffalo & Erie County, with Decentralization funds from the New York State Council on the Arts.

# FILM/VIDEO

*Long Nights, Bright Screens 5: Winter Festival of Foreign Films*

Friday & Saturday, January 5 & 6 • 8:00 P.M.

*Lamerica*

Directed by Gianni Amelio  
(Italy, 1995, 120 min, color, 16mm, Italian with English subtitles)

This masterful and extremely moving 1995 feature by Gianni Amelio (*Open Doors, Stolen Children*) is a powerful piece of storytelling that recalls some of the best Italian neorealistic films. An Italian con artist (Enrico Lo Verso) tries to set up a fake corporation in post-communist Albania in order to get his hands on state subsidies; with his business partner, he digs up a traumatized 70-year-old former political prisoner to serve as the phony president of his phony company, but the poor creature - whose memory, like Albania's links with the outside world, seems to have frozen a half century earlier - keeps wandering away. (Finding the old man at one point shoeshin in a hospital, the hero is able to reclaim him only when the wife of another patient, silently realizing her husband will never leave his bed again, offers her husband's shoes - a beautiful bit of silent exposition that perfectly illustrates Amelio's uncanny gifts of suggestion and implication.) The story only grows in dimension and resonance as it proceeds, becoming an epic, cinematic portrait of a post-communist Europe awakened from its slumbers by TV and consumerism - as illuminating a portrait of what's happening in the world as we can find in movies. As the title suggests, it also has something to do with America and what it represents - or used to represent - for others.

-Jonathan Rosenbaum

# VISUAL ARTS

January 20-February 23

**HOT ARTWORKS NOW:**

*The 2001 Hallwalls Members Show*

Opening reception Saturday, January 20 • 9-11 P.M.  
Drop Off Dates for Work: Friday, January 12 • 12-6 P.M.;  
Saturday, January 13 • 12-6 P.M.

Mail-in guidelines:

Call and make sure your membership is current, or join Hallwalls when you send in your piece. Send work in reusable packaging with sufficient return postage. Please include your full address with day and evening phone numbers, the title of the work, year, medium, value if the work is for sale, and any special handling or display instructions. Please make sure that the work has your name and the title attached to it. Mailed work must be received by Friday, January 12th.

Reciprocal membership: Hallwalls has a reciprocal membership arrangement with Pyramid Arts Center in Rochester. Pyramid members are encouraged to bring or send work for this exhibition, and to attend what is traditionally the year's biggest opening.

In a recent "Buzz" column, Buffalo News writer Mary Kunz reported that a Niagara Falls Boulevard watch vendor - inspired by the long lines at the new Krispy Kreme doughnut shop with its flashing neon "HOT DOUGHNUTS NOW" sign - hung up a sign in his window reading "HOT WATCHES NOW." No doubt more merchants will follow suit. Believe it or not, just days before, we ourselves had been similarly inspired in our choice of the theme for the 2001 Members Show, *HOT ARTWORKS NOW*. When we read "Buzz," we almost abandoned the idea. It had been done. It was no longer the cutting edge. It was, as it were, COLD DOUGHNUTS. THEN. (This despite the fact that our executive director had been caught on film by Nancy J. Parisi waiting in line on opening day! You can look it up in *Artvoice*, not to mention the letter to the editor for the following week that as much as called our executive director and his fellow queue mates "cretins," "moons," and "cattle.") But then we came to our senses. (Or rather plunged back into the mass hysteria as if into a moosh pit of boiling oil.) More than ever we had to do this theme. It's HOT. Right NOW. Even hotter than we thought. We can't resist. It's this week's "Buzz." It's this year's "new millennium." It's the "it." Right. And like it or not, it's our theme for this year's assortment of artwork by members. So box 'em up. We're raising the boulevard and we're hungry for HOT ARTWORKS. We're hungry for them NOW.

Artworks by the dozen. I.e., in limited editions of 12. Artworks arrayed side-by-side in retro-style boxes. Artworks that'll sell like hotcakes. Artworks that are rare but had for you. Artworks to drool over. Artworks to die for. Artworks that do not make your eyes glaze over. Artworks produced on an assembly line but original (as in "orig. glazed"). Ceramic artworks that are glazed and baked. (Get it?) Painted artworks done in "oil," or built up of layers of glaze. (You painters know what we mean.) Artworks that'll show everybody what's HOT in ART right NOW? (That's supposed to be our mission, right?) Junk-food artworks. Serious, food-for-thought artworks about doughnuts or desire, consumption or commerce. Artworks that can catch passersby's eyes like flashing neon, lure them off the boulevard, and satisfy their hunger, filling the gaping holes in their stomachs as if they were doughnuts themselves. Or maybe just ours. It is only a coincidence we'll be presenting a honey-dipped Karen Finley live in performance earlier in the month! As the Krispy Kreme Doughnut said, "Shut up and eat me I'm HOT!"

## Artists' Residencies at ISP in New York City

Thanks to a major grant from the NYSACA 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 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 successive three-month periods: July 1-September 30 any 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.

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 government officials. 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, Chautauque, Wyoming, Allegheny, Livingston, Wayne, Ontario, Yates, Seneca, Steuben, Schuyler, Chemung, Tioga, Broome, Cortland, Chenango, Madison, Tomkins, Oneandaga, 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.

# CHILI

Super Bowl Sunday January 28

**CHILI BOWL:**  
**SUPER BOWL ON THE BIG SCREEN & CHILI COOK OFF**  
Microbrews courtesy of empire brewing company

2:30 P.M.: Chili registration & judging  
\$5 per entry for Chili cookers

4:00 P.M.: doors open to general public

\$10 for Chili Eaters & Brew tasters & SUPER BOWL VIEWERS  
chili tasting, micro-brew tasting, & Super Bowl @ 6:18 p.m., on the Big Screen.  
\$10 for Chili Eaters, Brew tasters, & Super Bowl On the Big Screen goes

Live Music by Night Train, a 5-piece blues band. Prizes for All Winners, Best Overall Recipe gets the grand prize

## CATEGORIES:

- Steak Chili
- White Meat Chili
- Conceptual Chili
- Vegetarian Chili
- Gumbo, Soup or Chowder
- Hotrest (non-toxic) Chili
- Cornbread
- Ground Meat Chili
- Professional Chili

## RULES:

- Enter in many categories as desired
- Chili must be cooked-BRING HOT
- Staff not eligible
- 2 Quart Minimum amount
- Bring in Cook pot or supply hot plate/warming tray
- Bring Ladle or large spoon
- Nothing added to chili by judges

Questions call Polly Little 835-7362 or e-mail:polly@hallwalls.org



*The Silence*

Friday & Saturday, January 12 & 13 • 8:00 P.M.

*The Wind Will Carry Us*

Directed by Abbas Kiarostami  
(Iran, 1999, 118 Min., Color, 16mm, In Farsi w/English subtitles)

The latest film by Abbas Kiarostami, widely considered one of the greatest living filmmakers, is evocative and visually stunning. *The Wind Will Carry Us* revolves around the lives of four strangers who arrive from Tehran for a short stay at Siah Darch, a village in Iranian Kurdistan. The strangers head for the old cemetery, making the villagers think they are looking for treasure. Their actual purpose is to await the death of a 100-year-old woman, who remains officious. Their reasons aren't made clear, though they have something to do with the media and probably a plan to tape or film the funeral ceremony. The film at once stretches the boundaries of cinematic convention and challenges the audience's preconceptions about narrative and pacing. This is a counter-cinema with a warm, humanist heart. Kiarostami specializes in placing his characters in surroundings alien to them; he allows their experience of the exotic to become an intimate canvas of universal truths.

Kiarostami's work continues to impress domestically and internationally. His previous film, *Taste of Cherry*, the Palme d'Or winner at the 1997 Cannes Film Festival, was an elegiac portrait of a man torn between life and death. *The Wind Will Carry Us* is the next step in his formidable oeuvre, utilizing the same sense of character and place that appears in much of his work, while delving into politically sensitive territory in understated, allegorical fashion. Evocative and direct, constructed with a soulful serenity and a refreshingly minimalist approach, *The Wind Will Carry Us* is another essential film from a master filmmaker.

Friday and 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 Taddikhistan. He works as a tuner for an instrument maker. Naderoh 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 Epidides

# MUSIC

Friday, January 26 • 8:00 P.M.

Lou Grassi's Nu Band

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

Lou Grassi (drums) Roy Campbell (trumpet) Mark Whitecage (saxophones, clarinet) Joe Fonda (contrabass)

"Despite impressions to the contrary, Lou Grassi is an ordinary man with only two arms. But anyone who has heard him drum may be forgiven for thinking that he is in fact a group of people, or a multi-armed creature of some kind. Not does his apparent multi-handness extend only to the breathtaking facility of his playing - it also refers to his skills across the spectrum, as a composer, an ensemble leader, and a musician of wonderfully varied tastes and approaches. Think I'm exaggerating? Try this name one other drummer, besides Lou Grassi, who has performed with both ragtime pianist Max Morath and the perpetually avant-garde piano artist Borah Bergman. Whose resume includes work with the Warren Vache St. Syncopeans' Seven and Sun Ra alumna Marshall Allen! Who has performed with the Dixie Peppers and with Charles Gayle? Indeed, Lou Grassi is a man with a broad mind, a sweeping imagination, and the skills to carry him through virtually any situation that requires a drum. He can make them whisper. He can make them boom. He can keep cool, deatched time. He can rumble and roar. He can thunder, he can hiss. He can do more than you may think he can do with the drums. He has to be heard to be believed...His free improv recordings are startling and refreshing testimony to the fact that this kind of playing is not the sprawling exercise in chaos that some make it out to be. Instead, you find the music held together by Grassi's overarching architectonic sense, and steadily propelled in one direction or another by his sharply honed sensibility.



Lou Grassi

He's played and played with (among many others): the jazz bassoon player Karen Bocca, reedman Rob Brown, The Copaceticos, Eddy Davis, the underground California multi-instrumentalist Vinny Golia, ESP-verse pianist Burton Greene, silk-tongued vocalist Johnny Hartman, angular sopranoist Chris Jonas, the towering bassist Willie Parker, and the monumental trombonist Roswell Rudd.

If you have ever appreciated what a good drummer can add to a jazz ensemble - or wanted to find out - don't miss the multifaceted work of Lou Grassi."

-Robert Spencer

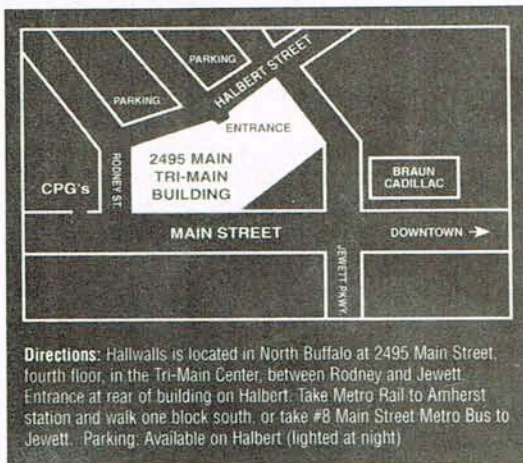
Grassi will bring his most recent project the NuBand featuring the incredible talents of Mark Whitecage, Roy Campbell, and Joe Fonda for a rare evening of highly crafted improvised music.

# HALLWALLS

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**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

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