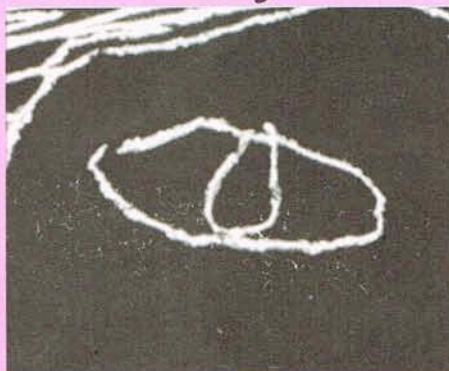


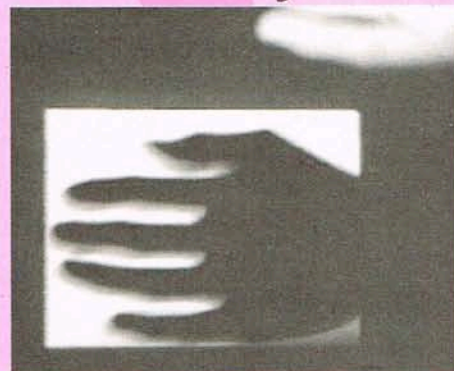
**BEND THE EYE: Pushing the Limits of Projection**



Gebhard Sengmüller *presents*  
VinylVideo™



Pierre Hébert *presents*  
Breathless Machines



Luis Recoder *presents*  
Liminal Lumen

# November December 01

## Friday, November 2

Film/Video ▶ 8 P.M. *BEND THE EYE*: Luis Recoder presents Liminal Lumen

## Saturday, November 3

Special Event ▶ 8 P.M. *Murder the Word 2001*: a Multi-Media Celebration of the Unreal

## Sunday November 4

Special Event ▶ 2-6 P.M. *Home of the Future 2001: the Second Half Century*, A Richard Wicka Birthday Celebration

## Friday, November 9

Special Event ▶ 5:30 - 7:30 P.M.  
9th Annual Consuming Passions

## Saturday, November 10

Artist's Slide Talk ▶ 7:30 P.M. Mark Abrahamson  
Film/Video ▶ 8 P.M. (sharp!) *BEND THE EYE*: Gebhard Sengmüller presents VinylVideo™  
Visual Arts ▶ 9 P.M. Opening Reception:  
*SPECTACLE* - Peter Bowyer, David Kramer  
*Watershed Investigations* - Mark Abrahamson  
Solo Exhibition - Lauren Warner

## Friday, November 16

## Saturday, November 17

Performance ▶ 8 P.M. *The Vagina Dialogues* presented by HAG Theatre

## Wednesday November 28

Music ▶ 8 P.M. Kahil El' Zabar & Billy Bang

## Friday, November 30

## Saturday, December 1

Performance ▶ 8 P.M. *The Vagina Dialogues* presented by HAG Theatre

## Thursday, December 6

Film/Video ▶ 8 P.M. René Broussard presents *The Fat Boy Chronicles*

## Saturday, December 15

Film/Video ▶ 8 P.M. *BEND THE EYE*: Pierre Hébert presents *Breathless Machines*

# Special Event



Join us in celebrating exceptional wines and spectacular hors d'oeuvres at our fall fundraiser CONSUMING PASSIONS. Pouring wine at this year's Consuming Passions will be representatives from Thomas & Vaughan Vintners of Beamsville, Ontario, Prejean Winery, and Peter Yaskoot, an experienced wine aficionado from CWS or Clarence Wines and Spirits. Donating a variety of wines will be Premier Wines & Spirits, Eber Bros. Wine Distributors and Anthony Road Winery.

Come enjoy an evening of music, art, delectable wines, sumptuous hors d'oeuvres & delicious deserts donated by some fine restaurants in the Buffalo area, including Amy's Place, Billy Ogden's Lovejoy Grill Ltd., Brownstone Bistro, The Buffalo Club, Café in the Square, Caffè Aroma, Carriage Trade Pastries, Central Park Grill, Colter Bay, Cozumel, curly's Bar & Grill, Cyblele's, Daniel's, Dolci, Fat Bob's, Hutch's, India Gate, Le Metro Bakery & Café, Left Bank, Mothers, Orazio's Restaurant, Pearl Street Grill & Brewery, The Pizza Plant, Rue Franklin, Sienna, SpoT Coffee, Warren's, ZuZon American Grill.

Accompanying the wine tasting and hors d'oeuvres sampling will be live solo piano music by Kevin Doyle & of course great conversation with the most intriguing people in town. Consuming Passions will also include a special preview of our next exhibits *Spectacle*, *Watershed Investigations* and paintings by Lauren Warner; all 3 exhibits open to the general public on November 10.

Purchase your tickets in advance over the phone for \$25 or pay at the door \$30. Call 835-7362 for reservations &/or more information.

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# Special Event



Sunday, November 4 ▶ 2-6 P.M.

## Home of the Future 2001: the Second Half Century A Richard Wicka Birthday Celebration FREE

Join the friends and fans of Richard Wicka as they celebrate a milestone birthday for the beloved and inspirational mystical skeptical ingenious generous tinkering troubleshooting tech-savvy tv-producing sound-recording media-making soul-searching sepia- and digital-face-photographing philosopher handyman holyman lightbearing artist and artists' patron paralegal poet of the pixel monk of the microphone wise man of the weird and wired ombudsman of the oddball harbinger of creative spirits shaman of Shanley and alternative spaceman of Kaisertown.

Featuring music by Bad Ronald, Pam Swarts and more; classic clips from *Snap Judgements*, *The Greg Sterlace Show*, *Pat Your Head*, *HOTF-TV*, *Truckstop Intellectuals*, *New Beat Theater*, and other programs produced at HOTF; and appearances by *The Unknown Poet*, *Claudia Torres*, *Paula Wachowiak*, emcee *Ron Ehmke* (a.k.a. Good Ronald), and many other special semi-celebrity guests, and you. If you know and love Richard, or have only watched him on TV, you're welcome. Suitably thematic refreshments will be served.

## BRAvo

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 April 20, 2002.

*Woman to Woman* was founded in Buffalo in 1998 by breast cancer survivors. The mission of *Woman to Woman* is to produce and distribute a series of 10 informational videos for women who are newly diagnosed with breast cancer. The videos feature breast cancer survivors telling their stories and giving support as only survivors can. Additional information about *Woman to Woman* can be found at [www.womantowomanvideos.org](http://www.womantowomanvideos.org).

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 April 20, 2002. Proposed works may use actual bras as a foundation/material in the work, though this is not a requirement.

## 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 off at Hallwalls early in January. Further details in our next calendar.

WORK MAY BE DROPPED OFF AT HALLWALLS  
from JAN 2-5 and on JAN 8-9  
between 11 A.M. to 5 P.M.

Likewise, they may remain functional and wearable but, again, this is not a requirement for the piece. Whether it is the spoof of irony, the politics of gender, or the reality of breast cancer, artists are encouraged to consider the full range of possibilities associated with the bra as a form, historical artifact, or potential utility.

Submissions should briefly describe the proposed sculpture and the proposal should be accompanied by no more than six slides/images that illustrate the artist's previous works. Proposals should be no more than 100 words and will be accepted by mail or email.

DEADLINE FOR PROPOSALS: JANUARY 15, 2002

Participating artists will be selected from submissions reviewed by a three-member jury. Selected artists will be asked to complete their works for arrival at Hallwalls no later than March 15, 2002. Works will be photographed for an accompanying program/calendar.

Participating artists will receive an artist fee of \$200.

# Film/Video

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

## BEND THE EYE: Pushing the limits of projection

*BENDING THE EYE* expands the limits of film and video projection with invited artists from Austria, Montréal, and San Francisco.

Friday, November 2 ▶ 8 P.M.

### Luis Recoder presents Liminal Lumen

Film is the infinite dissolve not to be resolved between the material and the immaterial. In the hesitation of this distance, film is pure suspense, casting us in the throy of the possible and actual. —Luis Recoder

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. Following the sinuous wind of the film path and playing the same film against itself, Recoder creates frictionless harmonics out of closely contrasting imagery, infusing a new element of time into timeless replay...As in early cinema at the turn of the century, Recoder foregrounds the magical and the mechanical notion of the apparatus and the role of projectionist as a star performer and author of experience. These pieces conjure up beguiling spectacle using delicate manipulations and elegantly simple technical dexterity. Working exclusively with found footage, Recoder creates dense and purposeful derangements of his material—not through physical editing but at the level of audio-visual delivery, achieving “live” effects that would normally be safely committed to a single strip of film through optical printing. Reshaping light and disorienting our sense of space (scale, location, solidity, volume, transparency, geometrical composition), color and time. The multiple superimpositions that spiral out of the fabric of these bipacked filmic “compresses” activate in the viewer a kind of visual calisthenics playing with our short-term memory sense of déjà vu through antiphonal echoes of sound and image.

—Mark McElhatten, *Film Society of Lincoln Center*



Saturday, November 10 ▶ 8 P.M.

### Gebhard Sengmüller presents VinylVideo™

Austrian Gebhard Sengmüller invented, in cooperation with Martin Diamant, Gunter Ertart, and Best Before, a device that stores video signals on conventional vinyl (LP) records. These records are played on a standard turntable with an ordinary diamond needle; the signals are then processed by the VinylVideo 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.” Their catalog reads: “In its combination of analog and digital elements, VinylVideo™ is a vision of new live video mixing possibilities. By simply plugging the tone arm at different points on the record, VinylVideo™ makes possible a real and random access manipulation of the time axis. With the extremely reduced picture and sound quality, a new mode of audio-visual perception evolves.” In this way, VinylVideo™ reconstructs a home movie medium as a missing link in the history of recorded moving images while simultaneously encompassing forms of DJ-ing and VJ-ing.”

Check out his great web site at [www.vinylvideo.com](http://www.vinylvideo.com).



Saturday, December 15 ▶ 8 P.M.

### Pierre Hébert presents Breathless Machines

Conference/performance on animation scratched directly on film

Montréal animator **Pierre Hébert** is renowned for his live scratched animation performances. Hébert creates large film loops that pass over a light table on which he draws and scratches the film; then sends it on to the projector. The audience literally watches the film evolve in front of their eyes. Hébert says “This performative animation technique, which is uncommon, marginal, and without a genuine professional legitimacy, has been the central axis possible for me as a filmmaker. Not only have I been confining myself to this technical no man’s land during all those years, but furthermore by deciding to appear in those live performances, I have been entrenched in an even more radical posture which goes beyond the conventional borders of cinema. In this, there is something singular and astonishing, even for myself.”

**Pierre Hébert** is an animation filmmaker, a multidisciplinary artist and an essay writer. From 1965 to 1999, he worked at the National Film Board of Canada where he directed some twenty short films and a feature, *La Plante Jumelle*. For a few years, he was producer and studio director. From the beginning of the eighties, he has been involved in many multidisciplinary projects with musicians, choreographers and writers. In 1999, he published *L'ange et l'automate*, an essay on his personal approach of animation. He is presently working on an ambitious multimedia project, *Between Science and Garbage*, with the American composer Bob Ostertag.

Thursday, December 6 ▶ 8 P.M.

### Rene Broussard presents The Fat Boy Chronicles

*The Fat Boy Chronicles* is a three-part appropriated video diary. “**Rene Broussard**’s epic trilogy continues his saturated investigation into the trials and humiliations of growing up fat and gay. Broussard pours over a vast archive of Hollywood and world cinema, yanking hundreds of film snippets that vividly illustrate how the icon of the fat kid is the icon of scorn. Broussard remembers the cruelty of the schoolyard. The fat kid is the easy target in the pre-adolescent world of pubescent male power rituals, and the clips heavily depict scenes of denigration, corporal punishment and bullying pranks. Oh, and it’s a comedy. The erotic pre-teen aggression is disarming and subversive, and Broussard takes many opportunities to place himself (via childhood photos) into this wickedly taboo plateau.”

—Dewey Schott, *San Francisco Lesbian & Gay International Film & Video Festival*



# Visual Art

November 10 to December 22, 2001 – Opening Reception November 10 @ 9 P.M.

In the main gallery

### SPECTACLE

Peter Bowyer & David Kramer

*Spectacle* features new work by Toronto-based artist **Peter Bowyer** and **David Kramer** of New York. While working independently toward his two-person exhibition, **Bowyer** and **Kramer** have, since by accident, both produced casting-based sculptures with video components. In the case of **Bowyer**, a section of galvanized steel bleachers faces a monitor running a hand-drawn animation loop of repeatedly tumbling cubes—a scenario that, despite its cool demeanor, becomes alluring and hypnotic. **Kramer**, by comparison, collides billowy cushions with Plexiglas with empty liquor bottles with a video loop that compresses video workout footage with self-deprecating sequences of the artist at work and rest. Both works play toward the exhibition title in different fashion—the shameless American spectacle vs. the muted Canadian introspectacle—though both reiterate themes of desire, anticipation and the “recognition of our common lossness.”



David Kramer

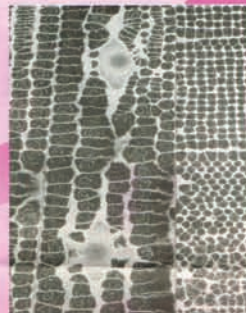
In the front project room:

### Mark Abrahamson:

Watershed Investigations

Since 1990, Washington state photographer **Mark Abrahamson** has been photographing American riversheds and the surrounding landscape as one manner of illustrating the impact various man-made circumstances—sloppy logging practices, pollution from industry, herbicide and pesticide misuse, fertilizers, hazardous household wastes, failing septic tank systems—have had upon the landscape. Utilizing aerial photography, often combined with additionally oblique shooting angles, **Abrahamson**’s images often segue from documentation into near-total abstraction, revealing to us a world (ours) which is simultaneously beautiful, troubling, and complex.

Artist and conservationist **Mark Abrahamson** will give a lecture on his work and issues surrounding water and land restoration Nov.10 at 7:30 P.M. in the Cinema. Admission is FREE. Exhibition and talk co-sponsored by Great Lakes United



Mark Abrahamson

In the rear project room:

### Lauren Warner

In her first solo exhibition, Boston-based painter **Lauren Warner** creates works that combine the visual codes of calendars and maps into a series of autobiographical renderings. Though no painting in the exhibition tells a literal narrative, there are filled with the iconography of “marking” in a manner that denotes both time and place. Sometimesauth together, Portions of real things may be found appropriated in part while elsewhere, mimicking an atlas form and ringed it with minute cut-out drawings. **Warner** creates her own rendition of the universe. Love, hope, desire, and fear all find space in Warner’s painted worlds. Even the negative spaces play into the overall scheme of things, as uncharted territories yet to be explored.



Lauren Warner

barwalls@hallwalls

barwalls is the new name for a familiar space, an adjunct corner area in Hellwalls, across from the bar. (Previously referred to as *space*) as the “cafe” space. Its new nomenclature reflects the fact that coffee is rarely served.) Used periodically throughout the past, the 44 (running) feet at barwalls will now remain an ongoing exhibition space. When not used to exhibit art, alignment lines on the room gallery are used to mark the issue several times in the coming month. barwalls will feature any number of (permutations) community-based shows, children’s work, ad hoc exhibitors featuring works in progress, student exhibitions, or any combination of other variables.

November 10 to December 22, 2001 on the barwalls

First up at barwalls is the photographic work of Buffalo-based artist **Jena Cumbo**. In a series of large-scale color photographs, Cumbo has been accumulating documentary portraits of working class Buffalo families and roommates. Photographed “in-situ,” Cumbo’s portraits depict their subjects in the midst of their own self-created environments, amid the décor and among the possessions that define their personal interests and desires.



Jena Cumbo

# Music

Wednesday November 28 ▶ 8 P.M.

### Kahil El' Zabar & Billy Bang

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

**Kahil El' Zabar** (drums, percussion, voice)  
**Billy Bang** (violin)

Internationally renowned drummer, percussionist, and composer **Kahil El' Zabar** is making a highly anticipated return to Buffalo for a special duo performance with the brilliant jazz violinist **Billy Bang**.

Versatile drummer/percussionist/vocalist, a leading figure in the Chicago avant-garde, and a master of African hand drums and the kalimba, **Kahil El' Zabar** was recently chosen the Chicago Tribune’s “Artist of the Year.” He fronts the **Ritual Trio** (which includes saxophonist **Ari Brown** and bassist **Malachi Favors**), the **Ethnic Heritage Ensemble** (with trombonist **Joe Bowie** and saxophonist **Ernest Dawkins**), and **Afrocentric**, which he describes as a “21st century dance band.” He’s also performed with **Pharaoh Sanders**, **Camronball Adderly**, **Dizzy Gillespie**, **Dannie Hathaway**, **Steve Wonder**, **Archie Shepp**, **Paul Simon**, **David Murray**, **Arthur Blythe**, **Henry Threadgill**, **Joseph Bowie**, and the **World Saxophone Quartet**. **El'Zabar** joined the **ACAM** at the age of 18 and has studied in Ghana, at Chicago Conservatory of Music, and Lake Forest College. He’s appeared in several feature films including **Damon Wayan’s Mo’ Money**, and **Darrell Roberts’ How I Like Me Now**. He has taught at the University of Illinois & the University of Nebraska, and is the author of *Mis’taken Brilliance*, a book of prose and poetry. **El' Zabar** serves on several boards including the National Task Force for Presenting in Education, Campaign for Freedom of Expression, Forum for the Evolution of Progressive Arts, Chicago Blues Museum, and as a panelist for the NEA.

**Violinist Billy Bang** is capable of straddling the distance between tradition and innovation in jazz on his instrument. **Bang** studied classical violin as a youth, only to give it up until returning from a stint in Vietnam in 1968. **Bang** went on take lessons from fellow free-jazz violinist **Leroy Jenkins** (who performed an incredible concert at Hallwalls last month). But it wasn’t until the 1970s that **Bang** actually started to make an impact as a practicing musician. In solo performances and a variety of small group sessions, he displayed the range of technique and affinities that would truly emerge with the **String Trio** of New York. It was with this group, from 1977-’86, that he shared the stage and recording studio with guitarist **James Emery** and bassist **John Lindberg**. This group, unique in its approach as an all-string band, was at home playing in open, free-impromptu contexts as well as chamber-music environs. **Bang**’s ability to play down-home, heartfelt lines next to his more classical methods made this band an ideal forum. More recent work has included collaborations with the late **Sun Ra** and, more significantly, with **Kahil El' Zabar**.



Kahil El' Zabar



Billy Bang

# Performance

Friday & Saturday, Nov. 16 & 17 ▶ 8 P.M.  
Friday & Saturday, Nov. 30 & Dec. 1 ▶ 8 P.M.

### The Vagina Dialogues

directed by Margaret Smith

Lucky folks saw one of the two performances at TheaterIn!t this past summer and now back by popular demand is HAG Theatre’s not your mother’s monologues but a queer anarchistic view authored and performed by **Garland Godinho**, **Kate Elliott**, **Leah Russo**, **Kim Meyer**, **Kara Oldige**, **Margaret Smith**, **Robbie Butler**, **Susan Smith**, **Kara Mucklick**, **Alisse Sikas**, **Judith Evans**, **Tika Miller**, **Jeanine Giffard**, **Taunee Grant**, **Mary Alice Boyd**, & **Camille Hopkins**.  
For reservations call 736-879-0935 [hagtheatrecompany@hotmail.com](mailto:hagtheatrecompany@hotmail.com)

# Special Event

Saturday, November 3 ▶ Doors open 8 P.M.,  
Basal & Onward to Cinema present

### Murder the Word 2001: a Multi-Media Celebration of the Unreal

Saturday Building, 505 Pearl St. (just south of Tupper) 18+ \$10  
5 P.M. 3 bars, 75+ cutting edge artists, musicians, performers and film/video makers from Buffalo, Rochester, Toronto and NYC, including...  
**Agnes**, **Astron**, **Loat**, **Michael Basinski**, **Buffalo**, **Michael Beauman**, **Christopher Tomkowski**, **Capitoline Marching Band**, **Christopher Coleman**, **Emily Faith**, **Titans of Industry**, **Ethowzag**, **Betty Fraser**, **Freight Elevator Quartet**, **Gaveston**, **Global Village Idiots**, **Gayle Swaim**, **Berni Gottinger**, **Digital Grasson**, **Stephanie Gray**, **Greg Greg**, **Mark Hogan**, **Joan-A**, **Knoweristic Tribe Soundsystem**, **Knox Harrington**, **Jonathan Hughes** & **David Mussen**, **Deborah Jack**, **Tracy McQuill**, **Kristi Mead**, **Aaron Miller**, **Julian Montague** & **Nick Lawrence**, **Jan Haged**, **Nolafu**, **Chad Oliveri**, **Joy Patterson-Warburton**, **Pengo**, **Protagonist Improvised Collective**, **Craig Reynolds**, **Leah Rice**, **DwivediWhitman**, **Alan**, **Hever**, **of Ichyolite**, **Amy Robinson**, **Robototamus**, **Rachel Seigel** & **Susan Higgestad**, **Sound Aisle**, **Jeffery Starr**, **Koji Tambata**, **Ryan Tebo/Lake Affect**, **Thorefore**, **Kurt Treeby**, **Tweelinhighway**, **Scott Valkovich**, **Michael Zebrowski**, **Kurt**

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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.



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The Andy Warhol Foundation for the Visual Arts



NATIONAL  
ENDOWMENT  
FOR THE ARTS

State of the Arts



NYSCA

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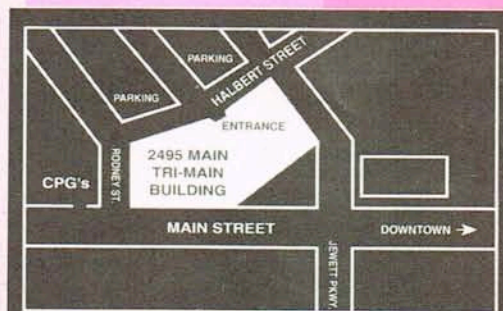
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Hallwalls gratefully acknowledges your generous support. Your tax deductible contribution keeps contemporary alternative art visible for everyone.



**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)

**HALLWALLS:**  
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BUFFALO, NEW YORK 14214  
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