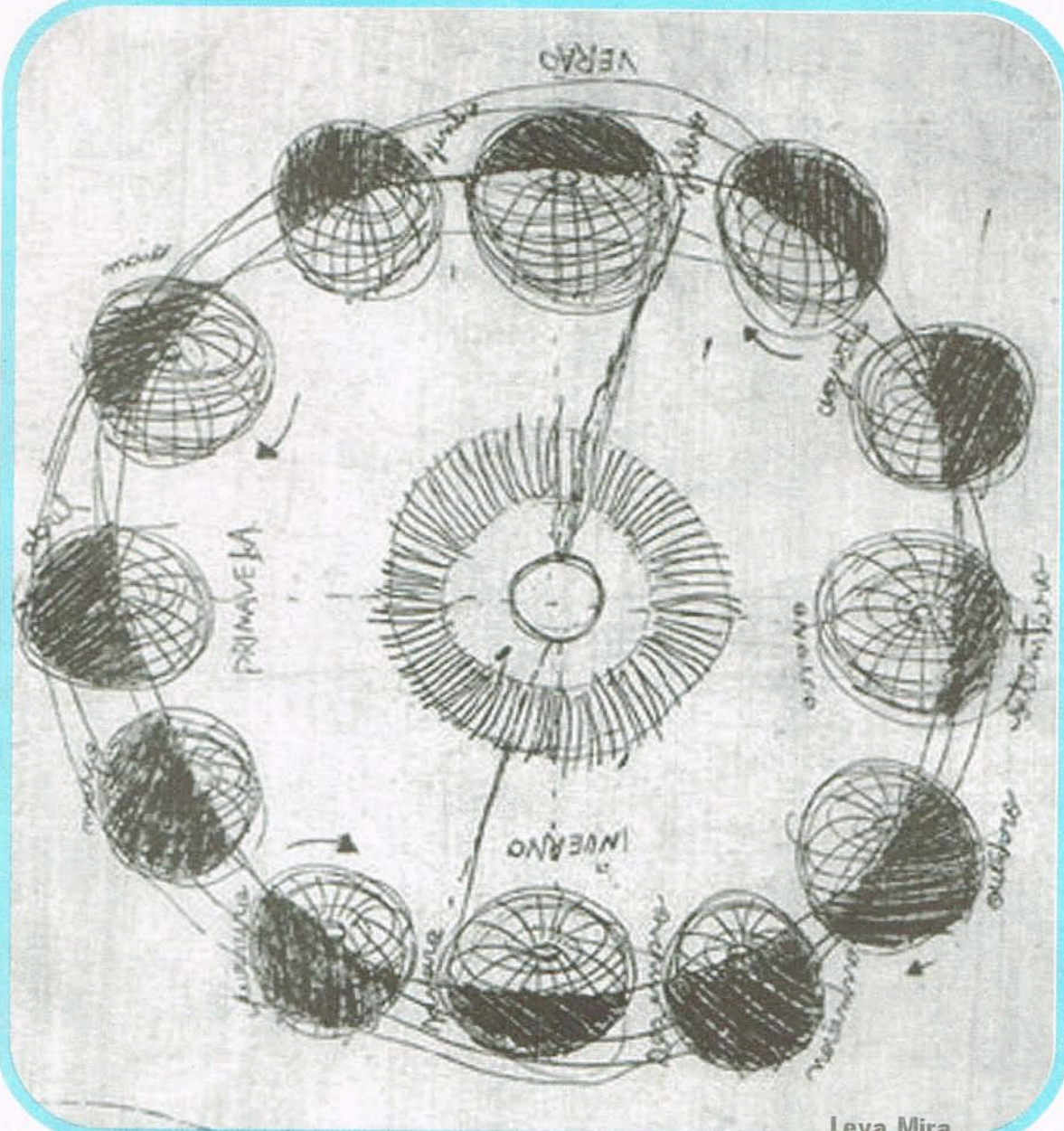


FEBRUARY 2002

HALLWALLS



Leya Mira

# HALF THE WORLD AWAY

FEBRUARY 16 TO MARCH 22, 2002/OPENING RECEPTION: SATURDAY, FEBRUARY 16, 9 P.M.

DRAWINGS FROM SYDNEY, GLASGOW, SÃO PAULO

**2 MUSIC**  
Sat. > 8 P.M.  
The  
Transcendentalists

**5 FILM/VIDEO**  
Tue > 8-11 P.M.  
WNYCOSH, CEC, & BAN present  
**TRADING DEMOCRACY**

**6 MUSIC**  
Wed. > 8 P.M.  
Carlo Actis Dato

**16 FILM/VIDEO**  
Sat. > 8 P.M. (Reception at 7 P.M.)  
Zoe Beloff presents  
**Shadow Land or  
Light from the Other Side**  
@ Carnegie Art Center, 240 Goundry St.,  
North Tonawanda 694-4400

**VISUAL ARTS**  
Opening Reception: Sat. > 9 P.M.  
**HALF THE WORLD AWAY**  
& Exhibitions by 2000 ISP Artists  
Front Project Room: **Roberly Bell, Trace**  
Rear Project Room: **Joshua Marks**  
EXHIBITS END MARCH 22, 2002

**18 MUSIC**  
Mon. > 8 P.M.  
The Ethnic  
Heritage  
Ensemble

**21&22**  
**PERFORMANCE**  
Thu. & Fri. > 8 P.M.  
Urban Arts presents  
**BREAST STROKES**  
by **Patrice Ross**

**22 FILM/VIDEO**  
Fri. > 8 P.M.  
Monteith McCollum  
presents **Hybrid**

**23 MUSIC**  
Sat. > 8 P.M.  
the Beaufluvian  
Players present  
**The Berio Saquenzas**

**27 VISUAL ARTS**  
Wed. > 7:30 P.M.  
**SLIDE FORUM**  
Brenden Bannon  
Mary Begley  
Richard Bonvissuto  
Laura Snyder

# PERFORMANCE

**THURSDAY & FRIDAY FEBRUARY 21 & 22 > 8 P.M.**

Urban Arts presents

## **BREAST STROKES**

created & performed by **Patrice Ross**

\$7 general, \$5 students & members

This full-length solo performance work is divided into three parts, entitled *America, Brothers & Sisters*, and *Jazz*.

"Part one talks about what it means to me to be an American, how September 11<sup>th</sup> has affected us as Americans, and the issues of illiteracy and family dysfunction in America. There is also a poem inspired by my fascination with American cemeteries. The second section is really like a shout out to my brothers and sisters (all of the human race), while the last section has a heavy jazz score. These are poems inspired by jazz or that have a jazz feel to them, so the content is more abstract" (Patrice Ross).

A transplanted Texan, writer and performer **Patrice Ross** now lives in Buffalo with her husband, the writer **Gary Earl Ross**, and two children, **Cody** and **Madelynne**. This semester she is completing her Master's Degree in Language & Instruction at UB. *Breast Strokes* was developed with support from *The Writer's Den*, which you can find at [www.angelfire.com/journal/garyearlross](http://www.angelfire.com/journal/garyearlross)

**FRIDAYS & SATURDAYS MARCH 1, 2, 8, & 9 > 9 P.M.**

## **David Butler & David Kane in No Plan B—Eating Crow**

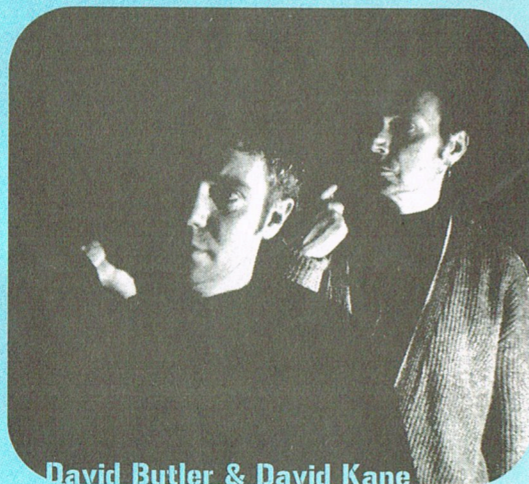
Directed by **Paul Todaro**

Two of Buffalo's three most popular Davids (the third being the statue in Delaware Park) reunite for their first collaborative performance since *D + D = God*, presented downtown at the old Hallwalls Vault in 1989. Besides original musical compositions and text, this new show incorporates a variety of genres and stagecraft including vaudeville bits, masks, monologues, special stage effects, puppets, slide projection, sets, and costumes. In the artists' own words: "A phat lady sings, a house break-in, black birds in almost every scene, cell phone/candy wrapper mania and a suburban husband whose breakdown sends him sinking into the ground talking to crows."

After performing as the divine duo **D+D** through the late '80s, **Kane** and **Butler** continued on separate paths to develop their own distinct skills and talents, **Kane** in a series of musical successes ranging from industrial techno (*DeKay of Western Civilization*) to the popular *Them Jazzbeards (Armed & Hammered)* and his recent quartet *DKQ*. **Butler** has been performing in plays and musicals, more recently emerging as a set designer and writer (Toronto Fringe Festival). After over a decade apart, the two performers join forces with theater director **Paul Todaro (The Chairs, Waiting for Godot)** to create an evening of original work, that promises to be surprising, visually appealing, and a little unnerving.



Patrice Ross



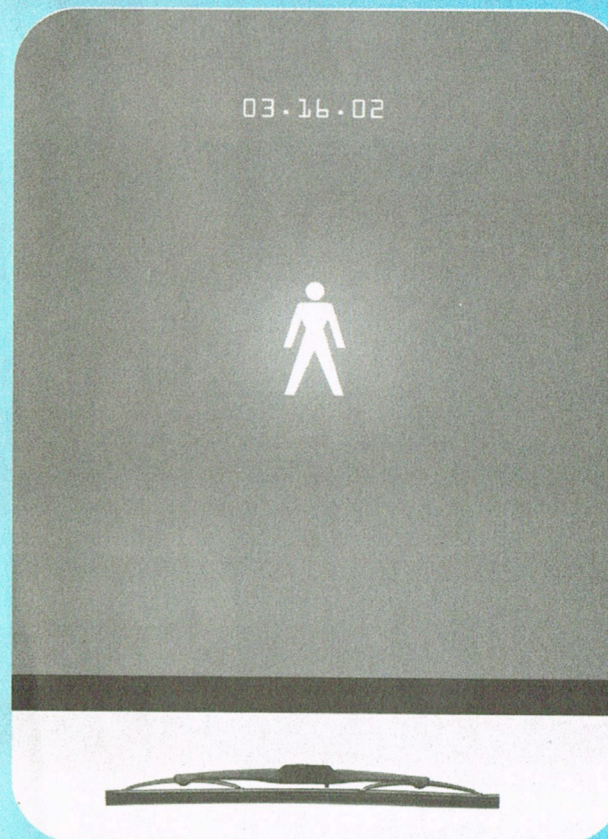
David Butler & David Kane

## GRANT ANNOUNCEMENTS

In late December, Hallwalls received a 2001 grant from M & T Bank in partial support of our recently purchased and refurbished 1924 Steinway piano. This concert-quality piano, whose purchase was also supported in part by grants from the Yvar Mikhashoff Trust and the CAST program of the Arts Council in Buffalo & Erie County, now makes it possible for us to present jazz and new music pianists in our own Black 'n' Blue Theatre. We are grateful to M & T Bank for this grant and for their continued support of live music programming at Hallwalls.

Hallwalls is also very pleased to announce that we have been awarded a project grant totaling \$60,000 (\$30,000 per year) from **The Andy Warhol Foundation for the Visual Arts** in support visual arts exhibitions and HARP residencies by visual and media artists in calendar years 2002 and 2003. Hallwalls is also a participant in that foundation's ongoing Warhol Initiative, one of just eight organizations selected nationally in 2000, the Initiative's inaugural year. Warhol Initiative organizations from coast to coast will soon number 24; **CEPA** joined the Initiative in the second round in 2001.

## SPECIAL EVENT



## TRIMANIA!

Hallwalls is joining **Buffalo Arts Studio** and *just buffalo literary center* for a three-organization Fundraiser featuring live music, dance, poetry and spoken word, roving performances, band stage for later in the evening, art of every ilk, food and drinks.

Please come and support the arts and have tons of fun. Admission is \$10 as drinks & food will be sold separately.

## CALL FOR APPLICATIONS:

### 2002 ISP RESIDENCY IN NEW YORK CITY

Thanks to a major grant from the NYSCA 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.

**FEBRUARY 16 TO MARCH 22, 2002**  
**OPENING RECEPTION, SATURDAY, FEBRUARY 16 • 9 P.M.**  
 In the Main Gallery & on the barwalls

**HALF THE WORLD AWAY**

Hany Armanlous, 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, São 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 spontaneous 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. The enclosed drawings could be folded, serialized, and drawn in any media. So long as the collected drawings fit comfortably into the specified package, there was no limit on the number of drawings or the number of artists. The participating curators were invited to select at-will from what they perceived to be the most interesting drawing work in their region. This could include emerging or established artists.

*Half the World Away* is a companion exhibition to *The Edge of Everything*, curated by John Massier for the Koffler Gallery in Toronto in 1998. In *The Edge of Everything*, an allusive title (a sentence fragment from Don DeLillo's novel *Underworld*) was used as a point of departure to invite 21 artists to produce wall drawings directly in the gallery space during a one-week period. Not all the artists invited drew as a regular part of their practice—several were sculptors, some did not draw at all. It was a maneuver designed to establish an exhibition that highlighted drawing, a foundation practice (lying behind most other artistic pursuits, the "edge of everything") that often resides hidden in the sketchbooks and studio practices of artists, but is not often exhibited.

Like that earlier exhibition, *Half the World Away* utilizes a similarly allusive title (culled this time from a song by Oasis) as a point of departure for a companion exercise similarly intended to highlight the medium of drawing. Unlike that earlier exhibition, in which all 21 participating artists were Toronto-based, none of the artists in *Half the World Away* are Buffalo-based.

Instead, 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.

The edge of everything from half the world away...

**In the Project Rooms**

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

**Front Project Room: Roberley Bell, Traoe**

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."

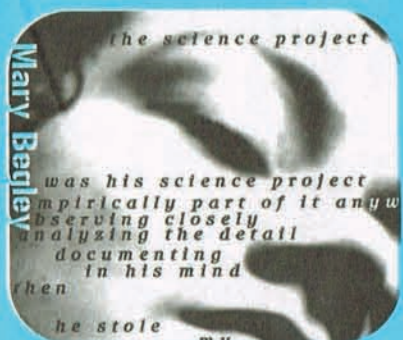
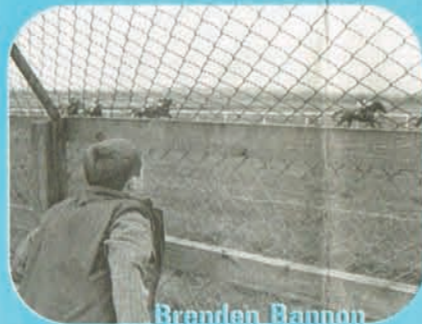
**Rear Project Room: Joshua Marks**

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.

**WEDNESDAY, FEBRUARY 27 • 7:30 P.M.**

**SLIDE FORUM**

In the Cinema  
 Admission is FREE  
**Brendan Bannon**  
**Mary Begley**  
**Richard Bonvissuto**  
**Laura Snyder**



**MUSIC**

**SATURDAY FEBRUARY 2 • 8 P.M.**

**THE TRANSCENDENTALISTS**

Hallwalls Black 'n' Blue Theatre  
 \$10 general, \$6 Hallwalls members, students and seniors

Steve Swell (trombone), Daniel Carter (woodwinds, trumpet), Tom Abbs (contrabass, tuba), Dave Brandt (drums)

Steve Swell is among the most formidable trombonists working today. He has performed and recorded with many of the finest composers and improvisers in the world, from jazz giants Lionel Hampton and Buddy Rich, to so-called outsiders like Anthony Braxton and Jameel Moondoc. Swell has four recordings as a leader and is a featured artist on more than thirty-five other releases with artists including alto saxophonist Tim Berne, drummer Joey Baron, and bassist William Parker. Saxophonist/trumpeter Daniel Carter has been making improvised music for decades, but he still remains largely unknown. He's worked with some of the most influential figures on the avant garde music scene, such as Cecil Taylor and Sun Ra. Carter seeks out collective groups where each member equally shares the responsibility of leadership. Current projects include a quartet called TEST, which has been performing for nearly a decade on the streets and in the subways of New York City, and Other Dimensions in Music with William Parker and Roy Campbell. Carter has also played solo saxophone in vari-

ous areas of downtown New York on a weekly basis for over ten years. Percussionist/composer David Brandt has been professionally active since 1987 in New York City, San Francisco and Boston performing, composing, recording and teaching in a variety of veins ranging from art music to rock, traditional jazz and classical music. During his formative years he was fortunate to have had the guidance of many fine teachers, including Milford Graves and Alan Dawson. Most recently David has been living in Brooklyn, NY, playing in the downtown jazz scene and acting as Vice-President of the not-for-profit arts coalition Jump Arts. Tom Abbs studied bass and tuba from the age of twelve in his hometown of Seattle Washington. He made New York his home in 1991 and has been working steadily ever since. Abbs has shared the bandstand with the likes of Reggie Workman, Rashied Ali, Lawrence "Butch" Morris, Roy Campbell, Ori Kaplan and many others. Besides all this, Tom is the founder and driving force behind the arts coalition Jump Arts, which since its 1998 inception has presented over sixty performances and educational workshops.

**Wednesday February 6 • 8 P.M.**

**CARLO ACTIS DATO**

Hallwalls Black 'n' Blue Theatre  
 \$8 general, \$6 Hallwalls members, students and seniors

Carlo Actis Dato (tenor/baritone saxophones, bass clarinet)

One of the forerunners of the [Italian] movement in free jazz is Carlo Actis Dato. The multi-reed player has risen to an elite status within Italy, and his name is now becoming a world commodity. His recording career took off in the middle 1980s with his work on the Splasc(h) label, followed by his association with the Italian Instabile Orchestra, and he has since branched out with numerous other affiliations and associations. For his solo release on Leo records *The Moonwalker*, Dato plays a series of short solo improvisations on baritone, tenor, or bass clarinet. He is a free thinker, taking off with wild, unstructured exercises, but his work always maintains a hint of his cultural roots. Italian jazz typically contains the delightful combination of freedom and national ethnicity, plus a mild touch of humor, which gives it its unique flavor and bent. Dato's music displays all these traits. Freeform jazz improvisation may have originated in America, but America can no longer lay claim to being the sole hotbed of activity. The music has spread around the world in near brushfire fashion, and Italy glows with the adoption and adaptation of it. Dato is a perfect example of this phenomenon.

- Frank Rubolino

**Monday February 18 • 8 P.M.**

**THE ETHNIC HERITAGE ENSEMBLE**

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

The Ethnic Heritage Ensemble is celebrating its 25th year of creating revolutionary, moving, and overall enlightening music. Hallwalls will once again host this enormous trio in celebration of their monumental achievements as a musical entity. Percussionist/vocalist/composer Kahlil 'El Zabar, has been a frequent visitor to Hallwalls in many different contexts, recently performing a stunning duo with violinist Billy Bang, but this performance will mark his fourth appearance with the Ethnic Heritage Ensemble in the last five years. The group has fused African and African-American music traditions to create a unique and powerful means of expression "...breaking the habits of boredom and pushing beyond nostalgia into the present ...ancient to the future." Within a framework of organic, almost understated compositions The Ethnic Heritage Ensemble pays much respect to the music of their ancestors and in doing so conjure an energy rarely encountered in jazz today. Each member is a highly skilled instrumentalist and improviser and indeed in this case the whole is greater than the sum of its parts. For 25 years this group as evolved and currently features trombonist Joseph Bowie and alto saxophonist Ernest Khabee Dawkins. Join us in celebrating their music.

**Saturday February 23 • 8 P.M.**

**THE BEAUFLUVIAN PLAYERS present THE BERIO SEQUENZAS**

Hallwalls Black 'n' Blue Theatre  
 \$8 general, \$6 Hallwalls members, students and seniors

Cheryl Gobbetti-Hoffman (flute), with special guests: Mark Engbretson (alto saxophone), Susan Fancher (soprano saxophone), Lorena Guillén (voice), Sonja Inglefield (harp)

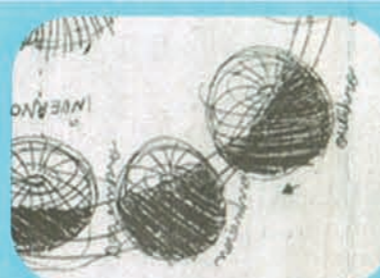
Hallwalls is pleased to present several master instrumentalists from Buffalo and beyond who will come together to perform a selection of Berio's towering solo instrumental works known as *The Sequenzas*. The great Italian composer Luciano Berio (b. 1925) occupies a leading position in 20th century music. He is a pioneer of modernist techniques and electronics in composition. In the context of his virtuosic solo *Sequenzas*, he has devoted over forty years to defining the constant dialogue between interpreter and instrument. This music is extremely demanding of the interpreter. It requires an in depth knowledge of each instrument both technically and historically and the ability to explore the subtle complex nature of the individual voice. Berio writes: "As well as investigating certain specific technical aspects in depth, in the *Sequenzas*, I've also tried to develop a musical commentary on the rapport between virtuoso and instrument, disassociating elements of performing behavior, so as to then reconstitute them, transformed, as musical unities." The Beaufluvian Players formed in 2001, uniting saxophonist Susan Fancher, flutist Cheryl Gobbetti Hoffman, and harpist Sonja Inglefield. The inspiration for this unique ensemble collaboration is, quite simply, a shared passionate desire to pool diverse and considerable musical "chops" to make some wickedly outstanding music. Each of them have received international acclaim for their talents and will demonstrate why in this special performance. The Beaufluvian Players will be joined by special guests saxophonist Mark Engbretson and vocalist Loren Guillén.

**TUESDAY, FEBRUARY, 5 • 8-11 P.M.**

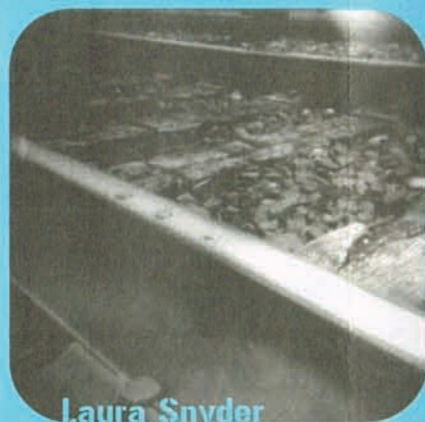
**WNYCOSH, CEC, & BAN present TRADING DEMOCRACY**

public viewing with speakers & discussion  
 FREE

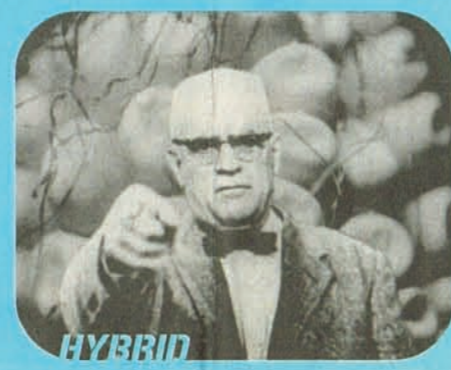
Hallwalls, the Western New York Council on Occupational Safety & Health (WNYCOSH), the Citizens' Environmental Coalition (CEC), and Buffalo Activist Network (BAN) present the second in a series of free public community screenings of Bill Moyers' PBS documentaries on the impact of corporate and trade practices on the global environment. The screening of Moyers' *Trade Secrets* last March 27 drew a capacity crowd and was the subject of an article in the *Buffalo News*. The new documentary, *Trading Democracy*, is the first national TV exposé of what has been called an "end run around the Constitution": the exploitation by corporate investors of "Chapter 11," an obscure provision in NAFTA, to successfully challenge US laws, regulations, and jury verdicts in international trade tribunals. Moyers and his production team interviewed lawyers from Earthjustice, the community in San Luis Potosi, Mexico which defended its watershed at the cost of having to pay \$16.7 million to Metalclad Corp., California State Senator Sheila Kuehl, and many others. The PBS broadcast will be projected on the big screen live at 10:00 PM, preceded by local speakers and an open discussion on the issues raised by the program.



Zoe Beloff



Laura Snyder



HYBRID

**SATURDAY, FEBRUARY 16, 8 P.M. (RECEPTION AT 7 P.M.)**

**Zoe Beloff presents a live 3-D performance of Shadow Land or Light from the Other Side**

(Stereoscopic 16mm, B/W, sound, 32 minutes)

@ Carnegie Art Center, 240 Goundry St, North Tonawanda - 694-4400

FREE

(Make the Carnegie your first stop before HW's gallery opening at 9 P.M.)

In conjunction with the Carnegie Art Center's gallery opening of *Side Other Side*: New Media Work by Tirtza Even, Shannon Kennedy, Harun Farocki and Zoe Beloff, curated by Ghen Zando-Dennis.

Zoe Beloff's presentation of *A Mechanical Medium* was the highlight of last year's art season. She is returning to the Carnegie Art Center to work more magic with her cinematic toys, archaic projectors, and stereoscopic slide projectors. Beloff is fascinated by phantoms, by images that, "are not there." She would like to think of herself as an heir to the 19th century mediums whose materialization seances conjured up unconscious desires, in the most theatrical fashion. Though lacking psychic abilities, she confesses to relying on cinematic illusionism—or one could say the cinematic "medium."

*Shadow Land or Light from the Other Side* is a 3D film based on the 1897 autobiography of Elizabeth D'Espérance, a materialization medium who could produce full body apparitions. Her story forms a structure to explore how the 19th century conceived of the "virtual".

Zoe Beloff grew up in Edinburgh, Scotland. She teaches film and digital media at City College and film directing at Columbia University. She has collaborated with composer John Cale, the Wooster Group theater company, and sound artist Ken Montgomery.

Zoe Beloff is a 2001 Artists Fellow of the New York Foundation for the Arts. Her performance is co-sponsored by "Artists & Audiences Exchange," a public service program of NYFA.

**FRIDAY FEBRUARY 22 • 8 P.M.**

**Monteith McCollum presents Hybrid**

(U.S., 2000, 16 mm, 92 min)

\$4 members/\$5 students & seniors/\$6 general

Winner of the GRAND JURY AWARD FOR BEST FEATURE at the 2001 Slamdance Festival, Selected for the Museum of Modern Art's 2001 New Directors/New Directions series.

"The resultant rush of sensory images overpowers and blurs the lines between documentary, narrative and experimental forms of filmmaking in a way that truly expands the boundaries of cinematic language." Scott Foundas, indieWIRE

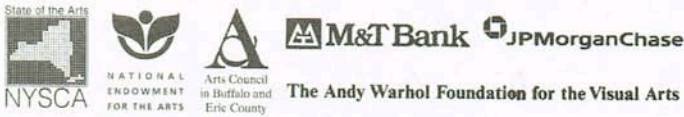
With a blend of poetic cinematography, animation, and an evocative soundtrack, HYBRID is a film about a 100-year old Iowa farmer, his troubled relations with his family and his life-long obsession with hybrid seed corn. Milford Beeghly began his seed company in the 1930s, experimenting with hybrids in secret, peddling his seed to skeptical farmers at a time when intervening in the natural process was seen by some as an oddity, hoax, and sin. The filmmaker, Milford's grandson, reveals a family's resentment towards the stoic, unemotional man who doesn't know how to communicate with his family, but finds companionship in the whispers of rustling cornfields. Humorously playing on a theme of sexuality, the film describes the promiscuity of corn in comparison to other crops. It regales with the mating ritual of corn and the evil inbreeding and pimping for pollen which man partakes to create a hybrid. The film captures Milford's changes over a six-year period, revealing his philosophies and eccentricities, his remarriage at 94, and his battle with pneumonia at 99. It was some 70 years ago that Milford Beeghly first began experimenting with hybridization, in the birthplace of today's biotechnological revolution in agriculture.

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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, 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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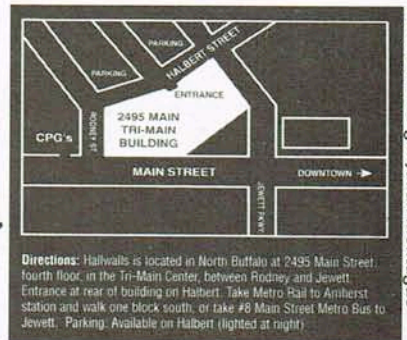
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 Leah Rico, Kathy Sherin,  
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 Thea Zastempowski,  
 Mary Weig, and Heybhin Kim.



**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).

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**

Calendar Design: Julian Montague