



HALLWALLS

20
02 SEPT

Saturday, Sept. 21 - 8 P.M.

Pat Oleszko

in Rubble Without Pause

ONE SHOW ONLY!

SEPTEMBER 02

Saturday 7

MUSIC

8 P.M.: 8 Bold Souls

Sunday 8

POETRY

7:30 P.M.: *The Secret Word*

Saturday 14

VISUAL ART

Opening Reception 9–11 P.M.

MAIN GALLERY:

Kevin Ei-ichi deForest

An Architecture of Hybridity

ON THE BARWALLS:

Invisible Archives Volume 1:

ALL THAT YOU CAN (AND DID) LEAVE BEHIND

PROJECT ROOMS:

Karen Henderson

Gallery cameras: a pinhole between two rooms

Thursday 19

POETRY

7:30 P.M.: *just buffalo* presents Kimiko Hahn

Saturday 21

PERFORMANCE

8 P.M.: Pat Oleszko in *Rubble Without Pause*

Tuesday 24

MUSIC

8 P.M.: Prentice Giardullo Duval Heward Quartet

Wednesday 25

MUSIC

9 P.M.: Big Orbit presents: Birth with Protozo

@ Big Orbit's SOUNDLAB 505 Pearl St., Buf

(The Saturn Building)

Friday 27–Oct. 3

FILM

DIRECTOR'S CHOICE

Hallwalls @ The Market Arcade presents

Tuvalu (1999, directed by Veit Helmer)

Call 855-3022 or check listings for showtimes;

film runs daily through Thursday, Oct. 3

POETRY

Sunday, Sept. 8 / 7:30 P.M.

The Secret Word

FREE

The Secret Word and its curator, organizer, and emcee Rosemary Kothe present another evening of poetry, live music, and video art. This month's presentation features readings by Joanna Dicker, Gunilla T. Kester, Marilyn Martinez Saroff, Mary Beth Stacey, Wendy Sturgeon, Paula Wachowiak, & Celeste Zachritz. Music by Rich Hendricks (acoustic guitar & vocals) and Joyce Carolyn (vocals). Video by William Kothe, *Alonya Sends Power to the Children*. Free refreshments will be provided.

THANK YOU

Pier Pleasure Volunteers & Participants!

Pier Pleasure was on a beautiful day at a delightful venue. All the volunteers did a great job, thank you David, Doug and Jennie Anderson, Joanna Angie, Dave Bauer, Michael Baumann, Ben Bidell, Clyde Burley, Leslie Christopher, John Dierle, Chris Dimitroff, Ron Ehmke, Matt Folger, Cynnle Gaasch, Katie Gibson, Courtney Grim, Olenka & Leon Gunn, Ani Hoover, Cheryl Jackson, Mike Kelleher, Meg Knowles, Don Kreger, Anna, Zoe and Mark Lavatelli, Sean McDonald, Dave McManus, Rodney Montgomery, Kenn Morgan, Tony Popelinski, Michelle Priano & Friends, Chris Pulchalski, Dan Shipski, Molly Sullivan & the Board of Directors of Hallwalls.

Thank you to the fashion model Organizers, Erin Habes and Mary Popedick, Molly Quill of Quill's Apothecary and the hair stylists Workshop. Thanks also to Sneaker Advantage of the Tony Walker Center & Half & Half Trading Company for their fashions & Tonawanda's Desirée Murphy for her stunning original fashions. Chevon Davis and Friends thank you for a spectacular performance. Thank you to Colin Hargraves, Meg Knowles, Anna Lavatelli, & John Logan for their video contributions. Cole Ferron for the body painting group, and Artvoice's Steve Taylor for panel painting fun. A Special thanks to Josephine Anstey, Dave Beck and their volunteers for the Virtual Reality installation.

Thank You to all of the terrific musicians: Dread Beats, Lee Ron Zydeco & The Hot Tamales, Odiorne, Outer Circle Orchestra, Poetic Voices, Sid Winkler Organic Analogue Trance Thing, John Lombardo & Joe Rozler, The Gore Gore Girls from Detroit, & DJ's Baby Steps and Xotec. A special thank you to Julian Montague for his exceptional design.

PERFORMANCE

Saturday, Sept. 21 / 8 P.M.

ONE SHOW ONLY!

Pat Oleszko in

Rubble Without Pause

\$20, \$18 students/seniors, \$15 members

Pat Oleszko returns to Hallwalls for the first time since *The Errant Space Museum*, her gallery installation of gigantic inflatable sculptures, helped us celebrate our 20th anniversary in April of 1995. The occasion of this month's appearance is the more somber one-year anniversary of September 11. In her new performance work, this longtime Lower Manhattanite, erstwhile WTC tour guide, and post-9/11 rescue support volunteer creates art out of the destruction which devastated her immediate neighborhood.

"Rubble Without Pause is the wry and reflective journey from September 11 at Ground Zero thru the dazed following as a citizen under siege, a rescue worker, and an artist finding another courage. Oleszko tempers this all with much levity and voluminous, startling, and sometimes lyrical visuals highlighting her idiot-syncratic view of the towers as they grow from babies to bulwarks in her 30-year tenure in the neighborhood. The piece, which is seen as a work in progress, is followed by an open discussion which can address Anything and hopes to lead to Something" (Artist's Statement).

Pat Oleszko is a visual and performance artist whose work rages from street to stage to silver screen thru humor by way of absurdity with a nod to exorcism and

a bow to the fool. She was bored in Detroit, lives in New York, and has performed whirled wide, from the Easter Parade to MOMA; has been published in magazines from *Sesame Street* to *Artforum* and from *Ms.* to *Playboy* and *Esquire*; and has produced 33 short films and videos. For her efforts she has received four NEA grants, three NYFA fellowships, two CAPS grants, a DAAD fellowship, a Bessie Award for Sustained Achievement, a Guggenheim fellowship, and two Tony nominations. Oleszko makes a spectacle of herself—and doesn't mind if you laugh. Known as the "Ms. Tricks of Dese Guise," she has a large body—of work—which includes many unnatural acts. Utilizing elaborate costumes and props, she has created lithe performances, films, and installations that a-dress trees, knees, elephants, breasts, butts, and index fingers, and has staged assordid special events with the cast-off thousands. She most recently spent a year in Italy as a recipient of the prestigious Rome Prize, resulting in much controversy and a night in jail for posing as "The Nincompope."

Oleszko was the headline performer at the 1986 national conference of the National Association of Artists' Organizations (NAAO), co-hosted in Buffalo by Hallwalls and CEPa. Her comic concrete prose piece, "Whirled Trade Center 1 & 2," with text arranged in the form of the twin towers, was published in *Blatant Artifice* 2/3 (Hallwalls, 1988). In 1988–89, with commissioning grants from the NEA and NYSCA, Hallwalls commissioned Oleszko's first foray into non-solo performance, *Humor's "The Oddity,"* which cast local performers (including Hallwalls staffers) in compromising positions.

JULIE MAKES IT LEGAL

Video artist, curator, teacher, and writer Julie Zando-Dennis, who returned from Chicago in fall of 1999 to take the position of Hallwalls Media Program Director in which she served for three full seasons, has been accepted into and enrolled in the Benjamin N. Cardozo School of Law of Yeshiva University in New York City. The School is renowned, among other areas of the law, for its specializations in intellectual property and entertainment law, First Amendment rights, and the law and literature. Julie selected Cardozo—and indeed this new career path—because she had a particular interest in studying with celebrated trial attorney and distinguished professor Edward de Grazia, co-author (with Roger Newman) of *Banned Films: Movies, Censors, and the First Amendment* (1982), and, most influentially for Julie, author of *Girls Lean Back Everywhere: The Law of Obscenity and the Assault on Genius* (Vintage paperback, 1993). A specialist in communications law and First Amendment litigation, De Grazia argued the landmark obscenity cases involving publication of the novels *Tropic of Cancer* and *Naked Lunch*, and the American release of the Swedish film *I Am Curious (Yellow)*. Julie is working with him as a research assistant.

Girls Lean Back Everywhere details the legal and personal struggles for free speech by authors, publishers, and booksellers. It is riveting in its account of the adversity faced by the likes of D.H. Lawrence, James Joyce, Henry Miller, Vladimir Nabokov, and William S. Burroughs. Although focused on American law and publishing, it also covers such foreign cases as that of Radclyffe Hall's lesbian novel *The Well of Loneliness*, as well as the trials of performer Lenny Bruce. According to *Kirkus Reviews*, De Grazia's book "sees recent imbroglios involving 2 Live Crew, Robert Mapplethorpe, Karen Finley, etc., in the light of past cases, and is an essential reference on how artistic rebels have defied social norms on creative expression." It tells, often in their own voices, the story of how 20th-century American writers and artists finally came to be protected under the First Amendment, defying powerful opponents to insist on their absolute right to free expression.

SPECIAL EVENT

Thursday, October 3 • 5:30–7:30 P.M.

Citizen Action of New York presents

2002 Progressive Awards

Reception

Music by Amy Liberatore

Awards Ceremony

Citizen Action of New York is pleased to present this year's *Annual Progressive Awards*. 2002 honorees include Mrs. Dorothy Collier, for creating an environment where youth and seniors can work together and learn from each other; NYS Assemblyman Sam Hoyt, for his determination to fight for increased education and afterschool funding, to save teacher jobs, and not to accept Governor Pataki's "bare bones" budget; and CWA Local 14177, for their resolve to use their struggle against injustice to stand with others in our community in their fight for just working conditions, fair trade, human rights, a clean environment, peace, and campaign finance reform.

This year is extra special. As part of the *2002 Progressive Awards Citizen Action* will bestow a special "Lifetime Achievement Award" on retiring Deputy Speaker of the New York State Assembly, Honorable Arthur O. Eve. A tireless advocate for a quality education for all our children, Deputy Speaker Eve will be specially honored for his lifetime of advocacy on behalf of all people regardless of race, ethnicity, gender, income, and age.

To purchase tickets to this special fundraising event, call Citizen Action at 855-1522. All proceeds will benefit Citizen Action of New York.

As an artist, Julie has faced such struggles herself, most notably in a nationally publicized episode involving her video installation at the New York State Museum in Albany, part of an exhibition organized by the National Museum of Women in the Arts. She furthered this cause as curator and presenter of film and video at Hallwalls (including the 7th biannual *Ways In Being Gay* festival in November 2000). Armed with her hard-earned creative and curatorial perspective, she has now opted to enter the legal arena.

At Hallwalls, Julie presented in-person appearances by dozens of visiting and local media artists and filmmakers, including Kirsten Stoltmann, Sam Easterson, Bernie Roddy, Ghen Dennis, Kevin Heffernan, Jennifer Reeder, Cate Elwes, Ximena Cuevas (a Mexican video artist whose tour for the CNY Programmers' Group Julie initiated and organized), Fatima El-Tayeb, Jacqueline Goss, Stephanie Gray, Zack Stratis, Ann Torke, Lee Krist, Toronto Video Activist Collective, Jody Lafond (whose 2001 retrospective compilation Julie produced), Sharon Lockhart, Tom Shepard, Cecilia Dougherty, Luis Recoder, Gebhard Sengmüller (VinylVideo), Pierre Hébert, René Broussard, Marion Lipshutz & Rose Rosenblatt, Barbara Lattanzi, Monteith McCollum, Stephanie Black, ©™Mark, Miranda July, and Simon Biggs. Series she conceived and curated included a Paul Sharits film retrospective in conjunction with an exhibition of his visual art at the Burchfield-Penney Art Center, *The Cinematic Cesspool*, *Japanimation*, and *Bend the Eye: Pushing the Limits of Projection*. During her tenure at Hallwalls, Julie was also appointed to the Artists' Advisory Committee of NYFA. We wish her the best of luck as she tackles the challenges of the legal profession.

As this calendar goes to press, we are finalizing the search process for Julie's successor, and we will make an announcement in the October calendar.

FILM



DIRECTOR'S CHOICE

Friday, Sept. 27–Thursday, Oct. 3

Hallwalls @ The Market Arcade presents

Tuvalu

(1999, directed by Veit Helmer)

Sat./Sun. 1:00, 3:10, 5:20, 7:30, 9:40;
Weekdays 5:20, 7:30, 9:40

Hallwalls executive director chanced upon this unheralded contemporary classic at the Brattle Theatre in Harvard Square on a family visit in early June. This one-week engagement at the Market Arcade Film & Arts Centre makes Buffalo one of only a handful of American cities where this must-see film has been shown. Don't miss this opportunity. Released in Europe in 1999, *Tuvalu* is nothing less than one of the last masterpieces of 20th-century cinema.

Shot on location in a decaying beaux-arts building that stands alone on a wasteland of razed city blocks in Sofia, Bulgaria, and in a naval graveyard where warships of the former Soviet navy (or perhaps even the Austro-Hungarian Empire!) have been scrapped and sunk in place so that just their bows, smokestacks, and gun turrets jut out of the murky water at odd angles like waterlogged Ozymandian ruins, *Tuvalu* centers on a decrepit spa in the heart of an unnamed Middle European city that is post-imperial, post-revolutionary, post-industrial, and pre whatever, if anything, is coming next. Thanks to the filial devotion, mechanical ingenuity, and jury-rigged stagecraft of his son Anton (played brilliantly by

Denis Lavant in the tradition of Charlie Chaplin and Roberto Benigni), the blind and aging owner of the spa is convinced that it is still a thriving concern, an illusion that Anton maintains with the audio equivalent of smoke and mirrors. The small remaining clientele is reduced to paying their entry fee in buttons rather than coins, a currency that will in the end turn out to have value after all, as will the ancient steam boiler which Anton somehow keeps going. For escape, Anton climbs up to the profusely leaking roof, which he pretends is the deck of a ship that as skipper he is piloting through a storm. Then one day a real sea captain and his beautiful daughter Eva (Chulpan Khamatova) show up on the spa's doorstep, seeking lodging now that their houseboat is engineless and their apartment building on the verge of being razed by Anton's villainous developer uncle. (With villainous developers, dilapidated buildings, post-industrial ruins, and vacant lots as far as the eye can see, there's more than a little Buffalo in *Tuvalu*.)

The film is shot in lustrous black & white, then tinted in various shades of gold and blue. (One of the blue-tinted scenes, an underwater sequence in which Eva takes a nude swim, is one of the most exquisite such cinematic moments since Hedy Lamar did the same in *Ecstasy*, and is, like the entire film, suitable for all ages.) Not literally a silent film—indeed the soundtrack is a vital element of the film's expressiveness—it is nonetheless told with virtually no dialogue (there are no subtitles and none are necessary), relying instead on a few universally understood monosyllables, laughter, grunts, throat-clearings, gestures, facial expressions, body language, and the pure visual language of film.

"German director Veit Helmer's wildly whimsical debut film is the kind of movie that might one day find itself in the hall of fame of surreal movie weirdness alongside cult favorites like *Eraserhead*, *Delicatessen*, and the

avant-garde frolics of Guy Maddin" (Stephen Holden, *New York Times*). "A jaunty, captivating fairy tale, this one-of-a-kind charmer casts an immediate and delightful spell and could never have happened without its enchanting setting. Helmer's search for the perfect locale and perfect cast was well worth the effort" (Kevin Thomas, *Los Angeles Times*).

Hallwalls executive director Ed Cardoni's occasional forays into feature film programming in past seasons have brought such new, restored, and repertory favorites to Hallwalls as Mikhail Kalatozov's restored 1964 Soviet/Cuban co-production *I Am Cuba*; *The Cameraman's Revenge* & *Other Fantastic Tales: the Amazing Puppet Animation of Ladislav Starewicz*; *Art for Teachers of Children*, presented in person by director Jennifer Montgomery; Pasolini's *Mamma Roma*, *The Brothers Quay's Institute Benjamenta*, and Luis Buñuel's *The Young One*, all at the historic Riviera Theatre in North Tonawanda in June 1996; the very first *Long Nights*, *Bright Screens* festival in January 1997, featuring Hirokazu Kore-eda's *Maborosi*, Roberto Benigni's *Il Mostro*, Doris Dörrie's *Nobody Loves Me*, and Greta Schiller's *Paris Was a Woman*; the third *Long Nights*, *Bright Screens* festival in January 1999, which featured newly restored prints of Fellini's *Nights of Cabiria* and Godard's *Contempt*, along with recent releases *The Eel* by Shohei Imamura and *Gadjo Dilo* by Tony Gatlif; Imamura's subsequent film, *Dr. Akagi*; and *The Saltmen of Tibet*, presented in person by director Ulrike Koch. In terms of black & white cinematography, *Tuvalu* is his most exciting find since *I Am Cuba*, and its sensibility mixes the Kafkaesque surrealism of *Starewicz* and *The Brothers Quay*, the dark hilarity of *Il Mostro* and *Dr. Akagi*, and the upbeat if bittersweet affirmation of the romantic spirit in the midst of ruin of *Nights of Cabiria*.

MUSIC

Saturday, September 7 / 8 P.M.

8 Bold Souls

Hallwalls Black 'n' Blue Theatre
\$15 general, \$10 Hallwalls members,
students and seniors

Edward Wilkerson Jr.

(tenor/alto saxophones, clarinets)

Mwala Bowden (clarinet, baritone saxophone)

Robert Griffin (trumpets, flugelhorn)

Isaiah Jackson (trombone, percussion)

Gerald Powell (tuba)

Naomi Millender (cello)

Harrison Bankhead (bass)

Dushun Mosley (drums, percussion)



Hallwalls is extremely pleased to welcome the return of one of the greatest ensembles to emerge from Chicago's Association for the Advancement of Creative Musicians since the Art Ensemble of Chicago, **8 Bold Souls**. Led by the extraordinary Edward Wilkerson, Jr. the group finds a startling balance between traditional jazz styles and the definitive Chicago free jazz aesthetics. Wilkerson is among the second generation of AACM musicians and has proved himself countless times to be worthy of such an illustrious lineage. He has become an internationally recognized composer, arranger, musician, and educator. Based in Chicago, he is the founder and director of **8 Bold Souls** and the twenty-five-member performance ensemble, *Shadow Vignettes*. A former member of Kahil El' Zabar's Ethnic Heritage Ensemble, Wilkerson has also played with such artists and groups as the AACM Big Band, Roscoe Mitchell, Douglas Ewart, The Temptations, Chico Freeman, Gerri Allen, Muhai Richard Abrams, Aretha Franklin, George Lewis, and many others. Musically Wilkerson finds inspiration from those he has studied or worked with such as Abrams, Henry Threadgill, Lester Bowie, Fred Anderson, Von Freeman, Johnny Britt, as well as many other fellow members of the AACM. Fostered by the musically nurturing AACM, Wilkerson learned to think about music in an encouraging environment that promoted musical education in equal doses with experimentation. **8 Bold Souls'** music is both melodic (reminiscent of small groups led by Duke Ellington and Jimmy Lunceford) and challenging (featuring complex arrangements for innovative instrumentation) with plenty of passionate improvising. One of the distinguishing characteristics of **8 Bold Souls** has always been the preponderance of low sounding instruments which is used to great advantage in Wilkerson's deft arrangements. The **Souls** are celebrating their most recent recording *Last Option* on Thrill Jockey records and will be fresh from performing at the Thrill Jockey showcase in NYC. Don't miss this extremely rare appearance by one of Chicago's definitive music ensembles.



Tuesday, September 24 / 8 P.M.

Prentice Giardullo Duval Heward Quartet

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

David Prentice (violin)

Joe Giardullo (saxophones, bass clarinet)

Dominic Duval (contrabass)

John Heward (drums, percussion)

New Yorker **Dominic Duval** is one of the finest and most prolific bassists on the contemporary scene, having played and recorded with some of the greatest names in jazz and new music. Duval's continuing tenure with pianist Cecil Taylor's trio has cemented his reputation as one of contemporary music's more important figures. Multi-instrumentalist/composer Joe Giardullo released *Gravity - Music for Creative Chamber Group* in 1979. It disappeared into obscurity almost immediately, but not before *Downbeat's* Francis Davis called it the most "intensely democratic music" he'd heard, comparing it to Braxton's Paris ensembles and using concepts and vocabularies from mathematics and geology to describe the creative elements of the music. He gave it 4 stars. Joe has continued to work in that same democratic vein ever since. An extraordinary reedman, he works frequently with luminaries such as Joe McPhee, Pauline Oliveros and the Deep Listening Band, Roy Campbell, Marilyn Crispell and countless others. David Prentice is a product of the Toronto improvised music scene of the 70s. He toured throughout Canada, the USA, and Europe with the Bill Smith Ensemble from 1978 to 1986. He is considered by a small number of initiates to be one of the most inspired and versatile performers on his instrument. He plays regularly with John Oswald and Joe McPhee. Free-jazz drummer and visual artist John Heward works extensively in the fields of painting and sculpture as well as music. He has exhibited and made music in Canada, the USA, Europe, and China. He lives in Montreal.

Wednesday, September 25 / 9 P.M.

Birth with Protozoa

Big Orbit presents:
Big Orbit's SOUNDLAB 505 Pearl St., Buffalo (The Saturn Building)
\$6 general admission

Josh Smith (saxophones, electronics)

Jeremy Bleich (electric bass)

Joe Tomino (drums)

Friday, October 4 / 8 P.M.

Moore, Abbs, Taylor Trio

Hallwalls Black 'n' Blue Theatre

\$12 general, \$8 Hallwalls members, students and seniors

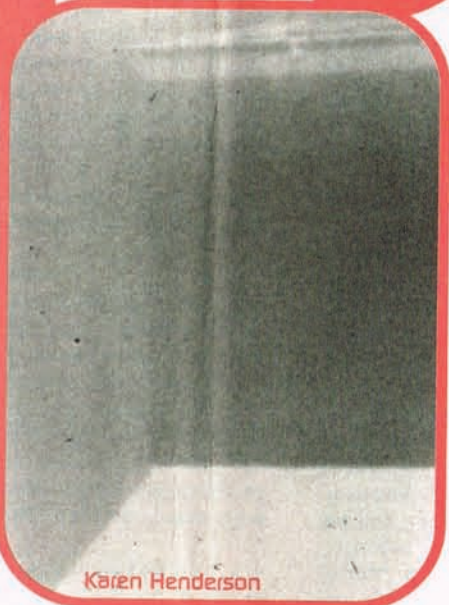
Cooper Moore (piano, harmonica, tenor saxophone)

Tom Abbs (bass)

Chad Taylor (drums)

Also Burton Greene and Perry Robinson 10/11 and a special appearance by the legendary John Tchicai 10/15.

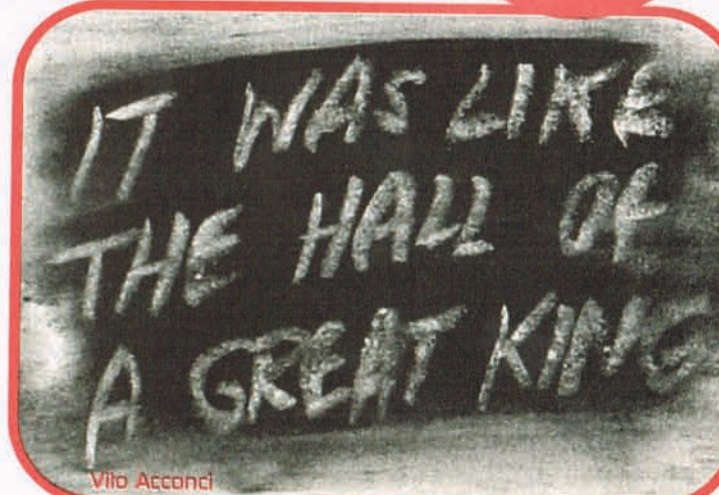
VISUAL ARTS



Karen Henderson



Kevin Ei-ichi deForest



Vito Acconci

September 14 - October 31, 2002 / Opening Reception: Saturday, Sept. 14, 9-11 P.M.

HARP (Hallwalls Artists In Residence Program) Exhibitions,
produced on-site during four-week residencies in August 2002

Main Gallery:

Kevin Ei-ichi deForest

An Architecture of Hybridity

Montreal artist Kevin Ei-ichi deForest explores a notion of hybridity that reflects his own identity as a half-Japanese Canadian. During a residency in Japan two years ago, deForest began with the basic iconography of survival needs: food, shelter, and sex. Using the everyday elements of the tatami (straw flooring) mat, for example, he recreated the object and produced his own rupturing of its "pure" state by various mutations of its form.

In addition to the interplay of cultural iconography, the meaning of hybridity also relies upon the physical encounter. To that end, deForest's exhibition for Hallwalls will include the construction of a hybrid space that blurs the boundaries of cultural difference. Sixteen floormats (tatami) with built-in speakers will produce a mix of ambient and treated recordings produced on-site in Buffalo. Another multi-functional area will serve as both dance floor and library, with rolling furniture and disco ball, merging the essential activities of reading and dancing.

DeForest's sense of space will refer to both the drawn-out state of near-boredom of the traditional Japanese noh theater, the sensual overload of the disco club, the quietude of the library's space of learning, and the connecting paths and borders between these multifarious spaces.

Project Rooms:

Karen Henderson

Gallery cameras: a pinhole between two rooms

Toronto artist Karen Henderson's recent work has been extremely site-specific—not dependent upon any specific site, it has been more dependent upon the fact that it is made in that exact place (whatever the place may be) where the viewer meets the work. For example, *1089 pictures of this floor with a different pool of water in each one* is a 45-second film which made on-site in a gallery and which for viewing was projected back onto the same section of floor so that the projected image of the floor lined up exactly with the actual floor. Shot one frame at a time, a small pool of water was poured in the center of the section of floor being filmed—a new pool of water for each frame of film. The resulting film depicted what appeared to be a stable floor with a water drop flickering about faster than the eye can see, although the image of the floor is as interrupted as the water. The ground is moving through time right beneath you.

Henderson utilizes the immediate surroundings of the viewer as a location for the artwork in order to establish the notion of a ground, a solid and common place from where to begin. It indisputably reiterates the fact of being in a real place at a specific time. Here it is before us, apparently real and apparently visually verifiable. It is the shaky space between these "indisputable" assumptions that interests Henderson.

HARP is made possible by grants from the NEA and Andy Warhol Foundation.

On the barwalls:

September 14 to October 2, 2002

Invisible Archives Volume 1:

ALL THAT YOU CAN (AND DID) LEAVE BEHIND

Selections from the Accidental Collection of Hallwalls, including works by: Vito Acconci, John Baldessari, Jared Bark, Wayne Edson Bryan, Barbara Buckman, Kaihe Burkhardt, Buster Cleveland, Robert Collignon, Donna Jordan Dusel, Rafael Ferrer, Donna Fierle, AJ Fries, George Grove, Biff Heinrich, Chris Hill & Barbara Laitan, Jed Jackson, Eric M. Jensen, Johnny and the Dicks, Edward Ker, The Kipper Kids, David Kulik, Sol Lewitt, Hilla Lulu Lin, Larry Lundy, Giles Lyon, John Maggiorio, Arnold Mesches, Gary Nickard, Kevin Noble, Jerry Phillips, Endi Poskovic, Alberto Rey, Aura Rosenberg, Scott Rucker, Ellen Ryan, Graham M. Sears, Chrystanne Stathacos, Jan Sutcliffe, Aya Takashima, Corrine Terrebas, Joe Verrastro, Julie Voyce, Kim Waale, Paitly Wallace, Marion Wilson

ALL THAT YOU CAN (AND DID) LEAVE BEHIND is the first volume in a series of exhibitions called *Invisible Archives*, which will be an ongoing barwalls project exploring visual art collections in Western New York. The broad impulse at play in this series is the desire to bring artwork back into the light. Works that have been acquired—through purchase, barter, or gifts—and drawn into collectors' personal and private lives, and rarely again seen in public venues. They are out there, the invisible archives that comprise a hidden history of ideas. Time to look for them (and at them) again.

Volume 1 of the series begins in the deepest bowels of Hallwalls, physically and historically. Unlike other larger public galleries, Hallwalls has never been a collecting institution, so the prevalent question is "What kind of a collection does a non-collecting venue end up with?" Thirty years in, the answer may be "Motley, tasty, intriguing, with some serious gems in the mix."

Hallwalls' collection is notable for the mix of local, regional and national artists represented. Sorry folks, no Cindy Sherman. Mac Daddy of the pack (in terms of its usual revered location inside Hallwalls' office) may be Vito Acconci's "test titles" for his October 1975 installation, following a 10-day residency. Acconci ruminates over potential titles like *Hall of Mirrors*, *Escape From New York*, and *Bad Thoughts* before settling on *Wallflower Halls*. Or how about the original artwork by Rafael Ferrer for an installation in 1977, co-sponsored by the Albright-Knox Art Gallery! File that under "Back in Tha Day."

Other works include leftover performance remnants like handmade puppets by The Kipper Kids or works donated for auctions but not yet sold, like a beautiful Alberto Rey work from 1995. Some audience members may recall a photo booth that remained on the premises for several years. Available to audience members, it was also used by artist Jared Bark on December 11, 1977 to produce a photobooth piece on the occasion of his performance of *Zero G's*.

Fun? Wow! And this is only Volume 1...

COMMUNITY EVENT

On the barwalls

October 6 to 31, 2002

Opening Reception: Sunday, October 6, 2-5 P.M.

Deaf Art: Culture, Communication, Connection

Organized by Deaf Adult Services of Western New York, this exhibition will include a selection of Western New York's most talented members of the Deaf community. Participating artists include Beatrice Fegal, Alice Guinane, Ren Jennetti, Melissa Mantione, Judy Picun, Denise Sansonese, Jacqueline Schertz and select students from St. Mary's School for the Deaf for this event.

Deaf Adult Services is dedicated to making the general public accessible to the Deaf and hard of hearing community through advocacy, education, client and interpreting services. It began as Western New York Services for the Hearing Impaired in 1983, as a program of the Buffalo Hearing and Speech Center. Since 1993, DAS has been an incorporated, independent, non-profit agency supported by the United Way, individuals, grants from corporations, foundations, state agencies and fees for services. A Deaf Adult Volunteer Advisory



Ren Jennetti

Committee serves DAS in the best interest of the Deaf Community. DAS' services are also available in Allegany, Cattaraugus, Chautauque, Genesee, Niagara, Ontario, Orleans and Wyoming Counties, along with Ontario, Canada and the Pennsylvania counties of Warren and McKean.

DAS is located in Suite 450 of the Tri-Main Center, 2495 Main Street in Buffalo / office@wyndas.org / www.wyndas.org

Coming in October:

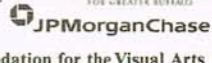
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Major support for Hallwalls 2002-2003 season has been provided by the New York State Council on the Arts (NYSCA), a public agency, The Andy Warhol Foundation for the Visual Arts, Erie County Cultural Funding, the National Endowment for the Arts (NEA), a federal agency, Community Foundation for Greater Buffalo, JPMorganChase, M&T Bank, Righteous Babe Records, RoncoNet, the members of Hallwalls, and generous donations from individuals and local businesses.



The Andy Warhol Foundation for the Visual Arts

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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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**
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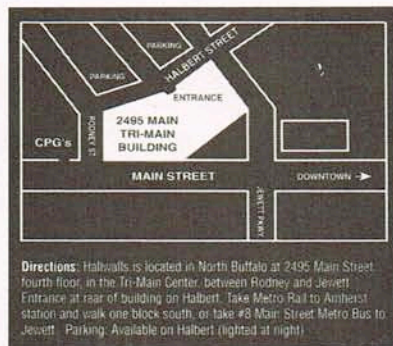
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Directions: Hallwalls is located in North Buffalo at 2495 Main Street, fourth floor, in the Tri-Main Center, between Rodney and Jewett. Entrance at rear of building on Halbert. Take Metro Rail to Amherst station and walk one block south, or take #8 Main Street Metro Bus to Jewett. Parking: Available on Halbert (right at night).



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