Greetings:
This newsletter is the last of this season, and covers the period April through June. There's lots to see and do, so mark your calendars now, so you don't miss anything.

We're just now recovering from the Art Rages party, cleaning up and collecting the names of everyone who helped make it a smashing success. Elsewhere in this newsletter you'll find the list. Thank you all!! And if we've inadvertently left you out, we'll continue the list in the next newsletter! For those of you who missed this party, you have another chance. Our Dance Party/Fundraiser will be on Saturday, May 5th. Don't miss this one either!

Another thank you goes to David Emerson, who called and offered to help us with foundation grant writing. He's done a tremendous amount of research, and is helping us write proposals. He's been wonderful!

On another note, we are very sorry to announce the June departures of Mary-Charlotte Domandi, our General Manager, and Britt Raphling, our Publicist. They are both going to graduate school. We wish them success in their studies, but we will miss them dearly! Their commitment to Mobius - their ability to do a tremendous amount of work and juggle a dozen priorities with skill and good humor - has been inspiring.

Marianne Connolly, who has been working part time in the office also deserves a big thanks. She was the behind-the-scenes coordinator of the Art Rages party, as well as taking care of lots of day-to-day work in the office.

Now where does that leave Mobius? It does mean that temporarily we will be operating with a partial staff. The office hours will be cut back over the summer, so please be patient if everything is taking longer. We are now in the process of assessing and restructuring the administrative work at Mobius. It should come as no surprise that the funding situation in Massachusetts is affecting the ability of all arts organizations to function fully. But we intend to weather this storm. Being small, we have the flexibility and, we hope, the creativity, to make appropriate changes. And with your support and involvement, we will find a way to thrive! The 90s will need new art.

THE REAL DIALOG

I've been thinking about this over and over again... just what is it about the current 'art censorship' stories that pisses me off more than anything else? The intolerance, the refusal to listen and understand, is monumental. On both sides of the issue.

If art is about life and artists wish to manipulate culturally significant symbols, then artists must be prepared to deal with the repercussions. Art in a social and cultural context can be viewed as a dialog (though most of the dialog has been kept well within the bounds of culture and art). The use and abuse of images, the visual artists' stock-in-trade, is a slippery battleground. The political right is getting better at this type of warfare all the time; the Bush campaign throughout the recent elections providing a vivid example. Regardless of the performance of the Dukakis campaign staff, they were hard pressed to deal effectively with out-and-out lies perpetrated continually by the opposition. No amount of verbal apologetics would erase the absurd image of Dukakis circling in an armored tank, or of a filthy Boston Harbor or of Willy Horton. The Image, it's clear, is tantamount. The media have no way of dealing with the argument of images in any fair way. Every time the media ran a story about someone apologizing for the use of the tank image, it was accompanied with the image itself, reinforcing further the original absurd message. Is there a means to rebut an image with another image, communicating solely on that level of power? The game of visual "rhetoric" doesn't follow the same rules of logic that the verbal battle insists on. The Serrano "Piss Christ" image works beautifully in this manner; no amount of explanation in words could change the meaning of that image in the minds of millions of fundamentalist Christians once its composition was revealed.

The National Endowment for the Arts is undergoing the process of re-authorization by Congress. In the wake of the recent "art battles" in various parts of the country, Jesse Helms et. al. is showing no signs of surrender. Rather, as the Village Voice recently reported, Helms' staff has requested and received information on a list of art organizations around the country (many of which have recently been involved with some form of controversial art exhibition), presumably in preparation for more harangues about what the government is funding. The NEA was founded as part of Johnson's "Great Society" social programs. It prospered as long as supporters had political clout. Now the political climate has changed, it is incumbent on the arts community to produce convincing verbal and visual arguments to meet the current challenges.

Bob Raymond

"High-art"-makers shouldn't be appalled when a reaction is seen or heard to a work of art that manipulates cherished symbols, or that exposes a language that many consider inappropriate for public discourse. The debate itself is a time-honored tradition of public discourse, certainly sharing much with the simple soapbox. Any opinion can be met with the force of organized response. The real trick, I think, is to hold onto the puppet for as long as possible until the majority opinion swings in your direction. All of this, of course, presumes a desire for political power, the lack of which may indicate the real imbalance in the conflict between artists and right-wing politicians. On the whole, artists want to make art, not run for office.

Artists must be prepared to defend their life's work in the same manner (using many of the same tactics) that the political right has recently taken in their assault on American culture. What seems to be emerging is that there is indeed a moral "war" being fought, though only one side recognizes that fact.

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Bridging the Gap
Tom Psek, trombone with Phil Wilson, trombone; Malcolm Goldstein, violin; Taylor McLean, percussion
April 4 & 5

The concept
Music that is the result........ of the bridging........of............ gaps:
human/computer;
jazz/classical;
new/old;
brass/strings;
transverse/longitudinal;
transient/steady
etc.

The program:
Strata for trombone, computer, and computer generated tape, by Tom Psek and Otto Laske
Bridging the Gap, by Malcolm Goldstein
3i>n(n-1)/2]n=3, a collaboration by Tom Psek, Malcolm Goldstein, and Taylor McLean

The commentary:
Bridging the Gap is the title of a piece written in 1987 by Malcolm Goldstein for me and internationally known jazz trombonist, Phil Wilson. It refers to the bridging of the two musical environments in which Phil and I work - Phil with his jazz-based experiences and me with my classical/new music ones. For both of us, improvisation is an important, actually crucial, aspect. It was with these things in mind that Malcolm conceived this piece. It allows us to draw upon our unique repertoires, techniques, and styles in interacting with each other. The work, as described in Malcolm Goldstein's score, is "a kaleidoscope/collage of styles and tunes, fragments and extensions, with a wide range of dynamic interaction and expressive qualities - realized through continual improvisation with the styles and around the tunes (as backbones to the fluid kaleidoscope)." This will be the first performances of the piece. This spirit of "bridging the gap" between distinct elements led me to use the phrase for the title of the evening itself, as it occurred to me that the other two pieces on the program are also bridging types of work.

The evening will begin with Strata for trombonist and computer-generated tape. It is the result of a collaboration between Otto Laske and me, and was premiered at a NEWCOMP concert in March of last year. This will be its second performance in the Boston area. The title of the work refers to the fact that, compositionally as well as perceptually, the composition comprises many different strata of ideas, sonic material, and performance information, and that two independently written scores, one for tape (by Otto Laske) and one for trombone (by me), are merged, i.e. "bridged," in the definitive work. The gap that is "bridged" is the one that exists between the operation of a rigid, invariant machine and a flexible real-time interacting human.

Otto Laske's score was designed using a program for computer-aided (algorithmic) composition, and was orchestrated in the Swiss Center for Computer Music, Zurich, using the DMX computer. Postproduction of the tape was done at Studio Strada, Somerville, MA, using the expertise and digital/analog tools of Curt Roads. I created the trombonist's score in Microsoft Basic using a rule-based framework, creating a programmed interface relating tape and trombone performance in ways that differ from performance to performance. In the live performance, a MacIntosh computer stochastically presents several layers (i.e. "strata") of information indicating the performance modes to be explored by the trombonist.

The third piece on the evening's program, 3i>n(n-1)/2]n=3, will be a work, certainly involving improvisation, created and performed by Malcolm Goldstein, Taylor McLean, and me. The title refers to the synergistic results to be obtained by this particular trio of performers. For many years I have performed with these two wonderful musicians and friends; however, I think this will be the first time that I have performed in public with both at the same time! The diverse and broad experiences of the three performers and the rather dramatic differences among the three types of instruments involved should provide a number of interesting gaps to be bridged.

Thank You, Thank You, Thank You!
The Board and the Mobius Performing Group appreciate all the help we've received on ARTrages, our thirteenth birthday party and fundraising event. Extra special thanks to Rolf Solstad who expertly performed lighting and electrical magic. Thanks! ARTrages Thanks Continued ...

The Parade of The Tall Buildings Year 2000 Celebration
Eric Hughes, Coordinator
"till elevators drop us from our day" Hart Crane, "The Bridge"
April 6 & 7

The Tall Buildings: A Bimillennial Celebration
The director of the Year 2000 Celebration will discuss the macroengineering, economics, crowd control, and general problems involved in bringing the Tall Buildings to Boston for the Year 2000 Celebration. Overland fords for moving 800 Michigan Ave., the Sears Building, will be analyzed. Building mobility techniques for vertical and horizontal ocean-going skyscrapers will be explained. This activity is an elaboration of a Channel 5 presentation by Eric Hughes, science and comedy writer.

This press conference/performance will present the preliminary program and will preview the major themes for Boston's official Bimillennial celebration. The presentation will include:
-actual simulations of high-rise structures at 2-4 knot modes, and discussions of various mobility strategies for both steel-frame and masonry/stone skyscrapers.
-the announcement and bid results of the harbor tunnel/expressway infrastructure addendum
-"Brave New Parking" -- the artificial stupidity computer (the R-U-1-2 PAL 2000) analysis and recommendations for vehicular entropy optimization and strange-attractorennonset circles.
-Fashions -- the Look for the '00s.
-the spectacular SKYshow for Boston's Last Night" gala.
-the new Calendar
-the Robot Olympiad
It's time to say a sad goodbye . . . after three years as general manager, I will be leaving Mobius for the Southwest in May. Britt Raphling, Mobius's publicist, will also be leaving town for graduate school. The two of us have shared hundreds of hours here, and would like to say a fond farewell to Mobius. For now I want to say a bit about my experience here to you, the loyal newsletter readers.

Mobius has been a very unusual place to work. In my work here, which has ranged from fund-raising to toilet-plunging, I have found that Mobius defies all the art world cliches I ever expected about who makes experimental art and who experiences it. For example: the artists who work here are (pretty much) not egomaniacs—the egomaniacs tend to stay away, because no one will stroke them enough. Mobius doesn't pander to a group of elite critics, collectors, or curators--our audiences are made up of other artists and interested non-artists. People don't come to Mobius to make the art "scene," they come to make and see art.

And as a worker, Mobius has also defied my expectations: instead of being asked to constantly sacrifice myself for the cause, I have been treated as a fallible human being who does her best. This freedom and flexibility have allowed me to keep my integrity, to live my own life, and to make a large contribution to Mobius. It is by far the most human place I've ever worked, and the extent to which I notice this brings home to me how out of balance the average workplace experience really is. I guess what I'm trying to say is that as far as I can see, Mobius still exists by and for the people it serves--artists and audiences—and it has not been taken over by some shadowy concept of "institution." Institutions tend to take on a life of their own and eventually overshadow the needs of the people whom they claim to serve, through bureaucracy, elitism, isolation, etc. Everyone at Mobius has worked very hard to avoid this, and I think we have succeeded so far. This in itself is an incredible accomplishment for a 13-year old group that is constantly struggling to get funding and to remain viable as a non-profit. It gives me hope that genuine "alternatives" can survive.

Mobius's survival is due in large part to the spirit of Marilyn Arsem. She has been an extraordinary person to work with—as an artist, a director, and a human being. Her drive keeps us moving ahead, no matter what the setbacks, no matter how much society doesn't seem to care about us, no matter how irritated and burned out we are from working with the same people in an overcrowded office year after year. From her I have learned a basic optimism that goes against all actual obstacles. And her basic humanity and clarity of priorities has inspired me and kept us all on the track.

The coming decade is going to be rough on all of us who care about this kind of work, who care about the existence of real alternatives to institutions. This is a good bye in hope that the good and honest spirit I have encountered here can stand up to pressure—with the support and help of people who understand and want to see it continue. I'm not pessimistic (I've been here too long). Good things can happen; the Coolidge Corner Theater was saved from near shopping mall developer death syndrome. I hope all of you can make the same thing happen for this wonderful place.

Mary-Charlotte Domandi

More big thanks to:
Bob Kenney and Boston Wharf Co.; Bruce "Magic" Bowen and the Studio for Interrelated Media at Mass. College of Art; Jack and Neal of Sir Speedy; The Children's Museum; The Computer Museum; Bethany's; Gorham Fire Equipment; Arlington Lithograph; Bob King and McDonalds; Lasater/Sumpter Design; Continental Cablevision; WRG, Inc; Port Lighting Systems.

what becomes (imprint)
Ed Osborn (with a cast of tens)
Sound Installation
April 11-21, Wed-Sat 12-5PM
Opening: Wednesday April 11, 5-8PM

In one episode of Robert Ashley's Perfect Lives (Private Parts) two characters discuss a notion they call "space," which is something that all persons have attached to surrounding them. This space is "neither physical nor mental...irreducible and not transitory [and] exists as long as one is alive." To them, the idea of space roughly means "connections"; I find that vestiges of these connections can be found in recordings of human (and other) behavior.

With this in mind, what becomes (imprint) is an exploration of the workings of perception, human memory, documentation, and the effects they have on (among other things) one another.

Hard Working Thanks To:
Kelly Fitzgerald, Joyce Atkinson, Jeremy Grainger, Scott Daris, Betsy Roper, Michael Keezing, Jonathan Keezing, Rolf Semprebon, Joan Enslow, Andy Knepley, Lisa Oray, Jennifer Haywood, Susan Cohen, Holly Ritafia, Bronwyn Eisenberg, Blaire Morowitz, Rose McMahon, Donna Cremans, Lucy Friedland, Bob Melvin, Joe Cane, Rob Chalfin, Steve Provizer, Bel Belstraz, Gordon Rudy, Todd Fix, Carol Van Heerden, David Bonner & Magalida, Peter Madden, Sandy Ferguson, Louise D., Jeffrey W., Scott Wall, Carol Driscoll, Darla Villani Johanna Ralston, Sandra Mongeon, Ann Schexnedy, Claudia Darrow, Roberta McRae, Grace De la Flor, Bob B., Chris, Carty, Hannah Bonner, Mark Maderaasso, Michael Metzger, Sandy, Mark Ventola, Bob Lasater, Lindsay Mofford, Michael McKay, Fido Rodenbeck, Nita Sturiale, Beth Stephens, Clyde Tessler, Cliff Myers, Jenny Faries, Alan Waxelblat, Laura Cercone, Mike Dynicke, Tucker Stiley, Chris Shine, John Cox and Terry. Continued on page 4

Descent from the North (Ascent from the South)
April 27&28

April 6 & 7 Mobius Performing Group will travel to Burlington, Vermont to fulfill their half of a performance exchange with a group of Vermont artists. These artists will visit Mobius on April 27&28 to present their works. The exchange was organized by Peter Burns, a Burlington artist who has performed at Mobius a number of times. The artists are:
Peter Burns, performance artist in a piece called "Colors".

Patty Smith and David Woodberry, both dancers, who will be doing a dance/theatre work entitled "Thru Storm and Dark of Night".

Meg Cottam, dancer, with Tony Widoff and Java Feldman in an as yet untitled piece though we know there are images of roses and moons and blood.

Mobius Performing Group members' participation in exchanges helps to break the geographical isolation that keeps artists separated, and increase awareness about regional differences in the contemporary performing arts for artists and audiences alike. In addition Mobius gains visibility out of state, and returns the favor to its visitors here in Boston. Artistic exchanges help to remind us that exciting experimental work is being created all over the country, and not just in larger contemporary art centers such as New York city and Los Angeles.
MOBIUS SEEKING ARTISTS' PROPOSALS FOR 1990-91

Mobius is seeking project proposals from local and regional artists to present experimental work in any media. To receive a copy of the application guidelines in the mail, please call the Mobius office.

Attention! New Twice A Year Deadlines

As of June, 1990, Mobius will be accepting applications twice a year from artists wishing to present work at Mobius. Applications for works to be presented September 1, 1990-January 31, 1991 are due at the Mobius office by 5:00 pm June 15, 1990. Applications for works to be presented February 1-June 30 1991 are due October 15, 1990.

We have converted from rolling deadlines in order to facilitate more orderly programming and to make sure all artists presenting work here can more effectively take advantage of the (limited) resources available. So get your proposals in!

THE ODD DANCE

April 18, 19, 20, 21.

THE ODD DANCE will be an evening length performance of dance by Pamela Newell, Dale Rosenkrantz, Trisha Bauman, Darla Villani, and myself, Scott deLahunta. Jim Davis is making original music and Ellen Gould is designing lighting. Mary Newell is designing costumes.

We are working on an installation/environment to give us a unique space to work and perform in. The ceiling will be almost entirely covered by two tarps, possibly painted with patterns. Two walls made up of 10' x 4' wooden frames will go along the sides of the dance space. Every other frame will be covered with white craft paper. The wood may be painted red, black or white.

Most of the structure and content of the performance is still being created. Rather than solicit written pieces by the other members of the group or write a Mobius newsletter statement by consensus, I have chosen to print a couple of essays related to making movement performance. These essays may or may not reflect the thinking of other persons involved in the performance.

ESSAY 1

STRUCTURE AND PROCESS

Process here refers not so much to the artistic process as to a kind of internal activity or motivation the performer engages in when performing.

Process is live and manifests in performance to give the performer confidence, center, ground, focus... a reason for being there. For the actor, characterization might be the process. For the dancer, complete engaging in movement might be the process. For the performance artist, actively interacting with the audience in some fashion may be the process. There are many choices... but the reason for being there needs to exist AND BE VISIBLE to the audience.

Structure gives the performance a relationship to time and space. With structure the performer and the audience both enter into this relationship together. Structure creates a door through which the audience can enter. Again, there are many choices for how to create a structure.

Too much process and the audience doesn't get it... they never come through the door... the door isn't available to them. Too much structure and the audience says, "I get it, so what." You have provided the door, but nothing for them to see once they enter. The perfect balance between the two creates a performance the audience watches intently and with interest. It doesn't matter what they say. You have engaged them by giving them a door and something to see when they have come in.

ESSAY 2

THEORY AND PRACTICE

Theory and practice. The manifestation of the idea. Comes from work. Time spent practicing. A commitment to practice. A commitment to making performance. Performance can't be just theory, but must be a manifestation of reaching towards theory through practice.

ESSAY 3

PRACTICE OF SIMPLE MOVEMENT

My interest is in the development of performance work which draws upon the constant and continuous experience of simple movement.

The practice is the constant and consistent sourcing of movement... and the realm of body sensations which all relate to it. Kinesthesia/touch, hearing/sight, smell/taste.

Emphasizing that the practice or technique is to consistently and constantly be exploring the movement source of each moment. There are a few key ways that this may be experienced.

WEIGHT - which is the constant and consistent (always present and available) experience of the force or our earth's gravity. The sensation is most easily felt as a release down towards the earth.

SPACE - which is the constant and consistent (always present and available) experience of the space around our bodies. This is a little more difficult to experience physically, but if practiced enough a heightened kinesthetic awareness/sensation develops.

INITIATION - this is our body's way of interacting with gravity and existing in space. It is conscious effort which engages nerves, organs, and muscles. There is always a point of initiation occurring somewhere in the body. In movement it is always present and available. Caution: It is not the discovery of the point of initiation which is important, but the EXPLORATION created by searching for it.

BREATH AND HEARTBEAT - involuntarily constant and consistent movement pumping through our body the sources of energy which we derive from our environment.

A 5.5 x 8 ft. space can be enough to work in when doing this kind of subtle movement work.

There are no qualifications involved in this approach to dancing. There is not the position taken that someone has had more or less dance training, or is a better or worse dancer. There is only the practice... which exists as an affirmation and supports a basic feeling of confidence.

DANCE PARTY

May 5

Yes, it's spring and it's that time again -- time for the Mobius Prom scheduled for Saturday, May 5! Never went to the high school Prom, because you were too busy rebelling against convention in that budding-artist sort of way? Well, here's your chance! Our up to date prom is a dance party featuring three bands, a video room, snacks, cash bar, and wild dancing.

Appropriate attire encouraged, corsages optional. We'll let you know about the details soon.

Tasty Thanks to:

Entree, The Great Buffet, Victoria Station, Matt Garrett's, The Blue Diner, Sarah de Besche and Savory Fare Caterers.

Mass Bay Brewing Co., The Wine and Cheese Cask, Marty's Liquors, Poland Springs, CocaCola Company

Toasty Thanks to:

Continued on page 6
Persephone and Hades
May 10-12
This May's performances of Persephone and Hades will be the 11th year we've presented this audience-activated piece. It hasn't been an eternity yet, but we're getting there! The following is a poem written last year by filmmaker John Gianvito, in honor of our 10th annual performances, which took place in San Francisco.

"Fire Locked In A Tower of Gold"
for Mobius Performing Group on the 10th anniversary of the performance of "Persephone and Hades"

A thin veil separates
The players
Separates those who know
The stars are fixed
From those who will.
The blacks deepen.

She enters.
White flowers in her eyes.
A muted Spring
Married to the routine.
She repeats
In her fashion.
She's in no hurry.
Look -
See how
She's hooked.

Love
Uncoils its tentacles,
Unfurls its designs upon the night.
A voice.
A man's voice
Inflicts itself
Into the uncomprehending dark.
Infinite, unstoppable pain.
Listen -
There is a diamond in his throat.

In her net
She carries him a kiss
In his mirror
She changes color
In her hands
She mangles blossoms
On the table, in a box
The only secret she possesses

Then
It happens.
After the spinning of words
venomous and elegiac,
After rending cries and gull-lorn echoes,
After stretches of the lushest, silken silence,
After leaden stasis,
After the movements of gestures so hollow and rich that
it just makes sense,
After all the worn-out well intentions
relax their simple sadism
and the first pang of conscience sounds,
Eventually,
Slowly,
The illusionary distance
Lifts.

She makes to leave.
(Black, then blacker still)
She longs to see her mother
To dash topflight,
The shiny grass itching between her toes,
Into her mother's arms.
She would like to tell her
Of all that weighs upon her heart.
Of all she's learned or given up.
Of the eyes that keep vigil with her.
Of the crippled boy and the color of his eyes.
Of the many shades of shadow.
She heads for the door.
Black
Then blacker
Still.
Her lips form the question -
Escape
Is a Word
That loses its meaning
In Time.
Here
It all begins
Again
And Again
This
Ritual Dance Penumbra.
Say what you will.
Even
With her witnesses
Hades
Always
Has
The last word.

John Gianvito
April 1989
As is often the case when I start to make a dance, this one began with a series of questions. I was interested in finding out how lay people's attitudes toward science had changed through time. This question led me to ask how the general public feels about science now. I concluded that the single most explosive topic in science and technology right now is radioactivity. The possibilities for generating performance imagery were enormous: medical uses of radioactivity, the biography of Marie Curie, radioactive waste sites, the pure beauty of the forces of nature.

In addition to some lively dancing, a new score by George Numrich and a new video component, the CURIE/US performance includes some text. Here's a sample:

...half-truths and misunderstandings pour out of me, a gusher, a well-spring of desire, a kick in the butt, a need to know something about ideas that cannot be visualized, dimensions unillustrable, paradoxical, overwhelming puny sensory organs.

Lights bends. Water flows. Time speeds up and slows down in some jerky action that none of us knows about or understands. An electron flies and we think how beautiful it must be.

The H.A.I.R. Project (Hirsute Artists Investigate Reality)
A mail art project and installation by Hannah Bonner and Mary-Charlotte Domandi
Installation: May 2-19 Opening: May 3, 5 to 7 pm
Hours: Wednesday - Saturday 12 to 5, and Thursday evenings until 7.

This project comes out of a shared interest we have in women's body hair. Hannah was once told by a male gynecologist in Spain that she had a medical condition called "hirsutism." In actuality, the doctor simply had no idea how much body hair women really have, since most Spanish women remove a lot of hair (especially before going to the gynecologist).

This led to the burning question, What Do Women Really Look Like? . . . Before, that is, they transform their appearance by plucking, tweezing, waxing, depilating, bleaching, electrolyzing, and whatever else.

We've noticed that this is a subject that no one talks about publicly any more, not since the 1970's raging debate within the women's movement over whether or not to shave. Of course there's still plenty of pre-judgment based on hair removal choices. Mary-Charlotte was once accused of embarrassing her family by going to the beach in her "pornographic" (read: unshaved) condition (which she thought was odd, since porno models are always highly shaved). When she tried to argue that the aesthetics of body hair are relative, and that in Eastern Europe hairy women are considered beautiful, she was told to move to Budapest. (She wonders what will happen when capitalism goes into Budapest and Gillette tries to sell ladies' razors.)

There are certainly many myths and rituals surrounding women's body hair; leg-shaving was for many girls a rite of passage, as the shaving of heads is for monks (as well as a remarkable number of performance artists). Body hair symbolizes passion and animal sensuality, and some say that this is why women shave it off under patriarchy. American women may shave more hair than any women in the world.

The two of us don't have any particular stance about hair removal. Sometimes we remove it, sometimes we don't. It depends on the season, laziness, aesthetic mood, swimsuit-related activity, etc., as well as the balance between the bother of removing it vs. the self-consciousness of not removing it, to which neither of us is immune. We worry about different kinds of hair, and have both used a number of methods of removal. (In the past M.C. has bleached leg-hair, a thankless task resulting almost immediately in dark roots.)

We are mailing out several hundred surveys to random women on the Mobius mailing list. The surveys contain two hairless female silhouettes: On one women fill in the hair they have on their bodies naturally, and on the other they fill in the hair they have after their chosen method(s) of removal (if any). The survey also has a written section about personal hair-removal history and feelings. If you are interested in participating and didn't receive a survey, please call Mobius at 542-7416 and we'll send you one. Results will be exhibited in the form of an installation which includes copies of the survey results, as well as hair facts and other fun surprises.
Four Chambered Heart
Laure Liverman
June 1-2

Only the idea of an experience exists at the moment.
The structure not the properties. As some missing element
in an alternate periodic table.

At the heart is a concern with the nature of subjective experience.
With empathy and identification. With the body in space or in
contact.
Its relation to histories, possible pasts and futures.

Currently trying to reconcile the fact that what I envision
seems in no way related to the tenable qualities of (my) life.
For example the issues and concerns which compel me and motivate
what aspires to be an engaged relation to the world at large.

And then of course there’s always humor. And what about meaning?
And what about what it’s about, a description perhaps. Logistics?

Ah! Raw logistics. Installation in the front room. Performance
in the back. Performances are for 2 at a time and scheduled
every 10 minutes between 6pm and 10pm. Call Mobius in May
for details/reservations.

September 5 - 29
Ton Zwerver is an artist from Amsterdam. Between March 19 and
April 19 he will work in 6-8 sites in the Boston area: people’s homes’,
abandoned buildings, and other spaces as part of an ongoing project
titled “living room sculpture,“ or “sculpture for a moment.” The
resulting photographs will be exhibited at Mobius from September
5 - 29.

The works come into existence in various locations: in living rooms
as well as in other kinds of places which are not in use anymore.

The living room sculptures are constructed from material that is present
in the rooms of the people who made their houses available for one or
two days.

The place, the material, the mood, the smell, and the light define the
look of the sculpture.

The final work will be photographed; the photo is the only reflection
of the work.

In reality the sculptures do not exist; they cannot be touched, cannot
be seen from all sides, let alone experienced three dimensionally. Yet
the photographic records do not deceive, and it would be going too far
to label them as illusions. The sculptures must have been there at one
time.

The sculpture is like a memory and the essence of the art work is
vested in the photography.

It is a first step toward a sculptural impulse, an idea from which the
viewer finishes the work and makes it three-dimensional.

Ton Zwerver

JUNE COW SEA BRIDE
Marianne Connolly
June 15-17

A performance concerning cows, Minoan mythology,
bridesmaids, a bouquet, and dysynchronous romance.

Lifting belly.
So high.
And aiming.
Exactly.
And making
A cow
Come out. -Gertrude Stein

BOUQUET LIKE FATE IN HER HANDS NO OR YES SHE
SAID THEY HAD BEEN IN LOVE EACH BUT NEVER AT THE
SAME TIME IT WAS A DYSYNCHRONOUS ROMANCE ONE
LOVED AND THEN THE OTHER AND THEN ONE LOVED
ANOTHER WHAT DOES THAT HAVE TO DO WITH THE
OTHER’S WHITE DRESS? SHE SAVED THE BOUQUET IN A
SHOEBOX WITH CORNSTARCH YOU’RE NEXT YOU’RE NEXT
YOU ARE NEXT TIME OFF SYNCH WHAT IF TRUE LOVE
DOESN’T SYNCHRONIZE HER WATCH?
And I’ll tell you something else. Pasiphae came out of the sea.
A white cow she lumbered in the surf and the waves were like a
white veil. This is the honest to god truth. She made love to
some hunk of a spotted land bull and then took her pregnant self
back to the ocean again. Somebody told me that myths aren’t
ture. She said they’re all nonsense. What could I say? Not
everybody saw Pasiphae came out of the sea. I was alone on the
beach that night, it was twilight, and both tourists and Greeks
were getting ready for supper. And so nobody else saw, and then
the Greeks spread a rumor that Pasiphae hired Daedalus to make
her a cow outfit. Not that he couldn’t do it. He was the fix-it
man. He was the Leonardo or Nam June Paik of the Minoan age -
- the artist technician. So, they said she put on her cow outfit
and waited in a meadow until the bull came from the sea. The
costume was so good it fooled the bull and they had a wild time
and later she gave birth to a Minotaur. Well, maybe that’s true.
Why not? Times change and myths change. There was another time, maybe, when
she said they put on her cow outfit
Pasiphae was a pretty ordinary queen -- except that she could change her
form at will. One day the white bull came from the sea. I was alone on the
beach that night, it was twilight, and both tourists and Greeks
were getting ready for supper. And so nobody else saw, and then
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APRIL

April 4 & 5
Bridging the Gap
Tom Pisek, Phil Wilson, Malcolm Goldstein, Taylor McLean

April 6 & 7
The Parade of The Tall Buildings Year 2000 Celebration
Eric Hughes

April 11-21, 12-5pm
Opening: April 11, 5-8pm
what becomes (imprint)
Ed Osborn

April 27 & 28
Descent from the North
(Ascent from the South)
Peter Burns,
Patty Smith and David Woodberry, Meg Cottam, Tony Widoff and Java Feldman

April 18, 19, 20, & 21
THE ODD DANCE
Pamela Newell, Dale Rosenkrantz, Trisha Bauman, Darla Villani, Scott deLahunta.

PLEASE CALL MOBIUS FOR UPDATED LISTINGS, RESERVATIONS OR INFORMATION (617) 542-7416

MAY

May 2-19 Wed.-Sat. 12-5pm, Thurs. until 7pm
Opening;
May 3, 5-7pm
The H.A.I.R. Project (Hirsute Artists Investigate Reality)
Hannah Bonner and Mary-Charlotte Domandi

May 5
DANCE PARTY

May 10-12
Persephone and Hades

May 17-19
Works In Progress #31

May 24-26
CURIE/US
Laura Knott Dance Company

JUNE

June 1 & 2
Four Chambered Heart
Laure Liverman

June 15-17
JUNE COW SEA BRIDE
Marianne Connolly

MOBIUS

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boston, ma 02210
(617) 542-7416

address correction requested