OUR MISSION IN LIFE

Self-definition is critical to maintaining balance and priorities. And so, periodically, Mobius sets out to update our mission statement and hone our definition of the Artists Group and the Group's relationship to the space.

The Artists Group's relationship to the space continues to elude some people, particularly newcomers. Here is an excerpt from About the Mobius Artists Group:

"Mobius Artists Group, founded 16 years ago, is an organization of artists pioneering not only new forms of art, but new definitions of artistic collaboration and community. Just as the group's artwork falls outside traditional definitions, so does the very nature of Mobius, the organization. Dedicated to the development and public presentation of experimental art in all media, our mission is three-fold: to create our own work, to support the work of other artists, and to engage our audiences in active dialogue about work presented at Mobius. Mobius members believe that their role as artists encompasses all three of these objectives. The interrelation of the three components is, in fact, essential to creating a responsive community of artists and audiences, and a dynamic context for exploring new artforms."

Over the last 16 years as an artists group and 10 years as a space, we have found our mission to be surprisingly constant. This is because change and responsiveness are built into our mission because Mobius is "an organization of people, rather than an institution." Despite pressure to institutionalize, our mission makes clear that "we intend to stay small enough so that people remain more important than policies and so that we can continue to operate in a cooperative, consensus-oriented fashion."

Built-in fluidity has allowed us the flexibility to bend but not break when the prevailing funding or programming winds have changed. We take our direction from the trends we see being developed and discussed by the Mobius Artists Group, the artists that present work here and our audiences. This method of programming benefits the art by respecting and reflecting developments out of the artists' world, rather than imposing artificial or personal curatorial themes.

Speaking of fluidity, four artists recently joined the Mobius Artists Group! They are dancer and installation artist, Owen Furspan; installation artist, performer, and teaching artist Linda Graetz; text/sound artist Larry Johnson; and installation/performance artist Margaret Tittemore. We're thrilled to have them with us! New on our Board of Directors are Boston Coalition for Freedom of Expression veteran, Stan Jaksina; poet, social activist, and reformed jazz musician, Charles Coe; and artist and administrator, Amy Kaczur. Golly, are we ever lucky to have them all.

See you here at Mobius as soon as possible!

-Nancy Adams, Co-Director

BOSTON COALITION FOR FREEDOM OF EXPRESSION

The BCFE convenes at 7 p.m. on the second and fourth Monday of each month. All meetings are open. New members are always welcome and are encouraged to attend. The BCFE's membership includes artists from all disciplines, arts administrators, teachers, and friends of the arts. We normally meet at Mobius; call 542-7416 to confirm the location. Orientation for new members will be the focus of our meeting on Monday, January 10.

The BCFE, a project of Mobius and the Boston affiliate of the National Campaign for Freedom of Expression, is now in its third year of promoting the arts and defending the First Amendment. Our activities have included marches, demonstrations, guerilla art actions, rallies, performances, installations, panel discussions, and lobbying efforts on behalf of arts funding and against censorship.

Although the election of Bill Clinton may afford the BCFE the luxury of concentrating on educational programs for schools, we intend to keep a close watch on the arts policies of an administration that will bring new stature to the indefatigable Tipper Gore. We also recognize that militantly pro-censorship forces on the religious right, particularly Pat Robertson's Christian Coalition, are engaged in unprecedented grassroots organizing, with their eyes on 1996. In Massachusetts, Morality in Media continues its attacks on local-access cable tv, the Committee to Restore Traditional Morality goes on pushing its homophobic agenda, and anti-porn fanatics on the left are increasingly successful in spreading disinformation and inciting panic.

Despite some superficial victories, the fight goes on. Please join us in planning and implementing street actions, performances, symposia, and other events.

-- James D'Entremont
This piece began with the idea of selecting Catholic spaces and terminology and then combining them with Pagan elements to create sculptural dioramas. Since its inception last spring, it has grown into something more complex and larger in scale.

I am interested in many aspects of earth based religions and have an intuitive connection to them. My outdoor work consists mostly of creating contemplative ritual spaces. These installations fit into their environs even though many of the natural materials used may not be indigenous to the area. I have also studied with a druid teacher from England, and have researched Celtic, Norse, Greek and Roman mythologies. However, despite my study and participation, when I am most

in crisis it is not to the earth deities spirits, but to God, that I pray. I was raised Catholic and although I do not consider myself a current practitioner of Catholicism I accept that part of its belief system stays with me. One of the issues that I am exploring is how one person’s religion becomes another’s myth. Do miracles/magic happen, or is it simply faith? Despite the conflict I feel about this subject matter, I do not see my work as a way to exorcise something that is undesired, but to incorporate a variety of ideas and feelings.

*Cloister* will consist of four distinct yet related structures/houses: a tabernacle, sepulcher, sacristy, and font. Each structure will correspond to a season, direction, and element, and will be created out of a different material: cloth, sticks, gauze, and grass. With this installation I plan to include some type of performance. It may consist of one person performing a repetitive ritual, such as gathering, sorting, and storing something (seeds, leaves, apples). Or it may be several people performing simultaneous separate rituals. Some of these beings may interact with those who come to view the installation, others will not.

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**Encounters in an Empty Room**

*an installation by Mary Trev Warren*

January 6 - 23

Gallery Hours: Wed-Sat, 12-5 pm
Reception and Gallery talk: January 7, 6-8 pm

"There is another world, and it is in this one." — Paul Eluard

My work reflects my background as a dancer: everything begins with a physical or kinesthetic response, whether to material, space, or idea. I have been working simply with simple physical materials (wood, wire, cloth), incorporating light, sound, movement, stillness, and above all, space. I view this piece as an intensification of the space rather than a transformation of it, one that investigates the tension between being in the space and passing through it.

I’m interested in the relationship between seeing, feeling, and thinking, especially the sense of vulnerability and its relation to change. When I broke my arm and it was in a cast I discovered that this challenge to my everyday bodily sensation and function affected not just my movement but my visual sense and thought patterns as well. I explore in my work the unexpected gaps which can paradoxically reveal connections between seemingly differing networks or realities.

Perceptual thresholds fascinate me because they deal with things that were always already there. I have been thinking especially about the nets erected by villagers in the high dry areas of the Andes which harvest mists rolling inland from the ocean. Tiny droplets of water condense on the nets and eventually coalesce into drops which run along the rope, drip down, and are eventually collected to become a water source for a village. The water was always there. The nets are a kind of bridge from one state to another.

— Mary Trev Warren
PSYCHIC INVENTORY
A showing of wall pieces and objects by
Lewis Gesner
January 27 - February 13
Gallery hours: Wed-Sat., 12-5 pm
Reception & Gallery Talk:
January 30, 1-3 pm

BEHAVIOR TRACE
a related performance
Sat. Feb. 6, 12-5 pm

Psychic Inventory: For as long as
I can remember, art-making for me has
been an act of iterating an image or a
concept to multiple facets of the self, for
purposes of self understanding and
survival. It's about communicating
between all the knobs of information,
externalizing emotions and errant
thoughts in a way that makes them
seem rationally or systematically related
to each other, and saying that it's
somehow other than the self, and that it
is perfected. For artists such as me, it's
simply an inability to relate to the world
as given, and perhaps an attempt to
create a wedge or superficial atmos-
phere to sustain life as best as possible.
Grand or pathetic, it's always a reflec-
tion of a disconnected internal space
and the ultimate self-deception, which is
that the individual cannot conceive of
the possibility that it, like everything
else, will cease. An artist builds his
vessel, his body, like Noah and his ark,
and this art object that he makes will,
in some imagined way, allow for a tiny
piece of its maker to remain. In the
artist, this is distilled, but it is the ques-
tion above all others, carried in every
human head at all times. Can I survive?

My father was a Baptist minister. His
parish was in a small retirement
community. The question he was asked
the most by the elderly parishioners was,
"will I get a new body when I die?" God
damned good question if you ask me.
Start building today. There's always a
chance. Choose materials you feel
comfortable in, with properties you like,
choose shapes that are simple and
flexible, and above all, give yourself a
purpose for surviving. Practice doing
invented tasks, think inventively and
repetitively, build this second body, slip
your withered human worm inside and
zip it shut. My Psychic Inventory is an
attempt to find the perfect Lewis Gesner
boat. Simple, flexible, myself.

Behavior Trace: Behavior Trace
evolved from experiments in contrasting
repeated tasks and activities, to create
an end in which the individual would be
mapped into these activities and tasks,
and in a perfect world, would merge with
the physical result.

-- Lewis Gesner

NEW ENGLAND SOUNDSCAPES:
COMPOSERS PERFORMING WITH COMPUTERS
Dr. Richard Boulanger, Ron Kuivila,
Neil Leonard and Larry Polansky
Produced by
Neil Leonard
January 29 & 30, 8pm

Soundscapes offers a weekend of
cantrons of live music by composer/
performers who work with interactive
computer music systems. Included in
this group are composers who have
played a leading role in the development
of interactive computer music systems.
The composers are known for their work
with affordable technologies and artist
designed software: these factors
contribute to the spontaneous, playful
and innovative qualities of the music.

The composers work on the faculty and
staff at Dartmouth College, Wesleyan
University, Berklee College of Music and
Massachusetts College of Art.

Dr. Richard Boulanger's computer music
explores the use of sound synthesis,
musical instruments developed by Max
Mathew's and interactive software
systems. He has pioneered the use of the
Boise Radio Drum: a pair of 3D
sensors for music performance. This
presentation is likely to involve pieces
resulting from his research with
interactive software for real-time
performance and real-time sound
synthesis.

Ron Kuivila comprises music and
designs sound installations that revolve
around the unusual homemade and
home modified electronic instruments he
designs. He has pioneered the use of
ultrasound and sound sampling in live
performance. More recent pieces have
explored compositional algorithms,
speech synthesis and high voltage
phenomena.

Neil Leonard has worked extensively as
a saxophonist, playing a variety of North
American and Caribbean musics. His
current performances integrate his work
as composer, saxophonist and designer
of interactive music software for live
performance. This presentation will
include the use of improvisation to
explore virtual chaotic space using a
software environment of his design.

Larry Polansky is a composer, guitarist,
and systems designer from Oakland,
California. His performances explore
the use of live interactive intelligent
computer music, theories of form, and
experimental intonation. He will be
joined in this performance by guitarist
Nick Didkovsky.

-- Neil Leonard

Do you teach? Do you have school aged-children?

Mobius welcomes inquiries from school
and community groups about special
educational programs. We are happy to
arrange special gallery talks by the
artist(s) whose work is on exhibit.

We also may be able to arrange for
discounted tickets for high school
students who wish to attend evening
performances.

Call Nancy Adams at Mobius.
RAQIB HASSAN & ENSEMBLE MOGRA  
February 4-6, 8 pm

Reflections on creativity/creation  
According to many different spiritual beliefs, sound was the first manifestation of creation. Having assembled an ensemble of up 18 improvising artists and musicians from many different cultures, western and non-western, I would like to show, through the medium of sound/music, that we have come together from very diverse backgrounds to find a place of activity where there is harmony. On my journey through this life, my encounters with various beings have helped me in formulating my concept of music, which I call African Universal Sun Music. In my presentation, I will be dealing with the plane of cognizance and the plane of intuition.

I have been blessed to work with musicians such as Rashied Ali, Archie Shepp, Cecil Taylor and Sun Ra. Since 1969, I have received wisdom from Sun Ra whom I first encountered after one of his concerts here in Boston, where he first spoke to me about spiritual unity and the need for order and unity among human beings. Freedom has a responsibility -- discipline. From then on I have applied the wisdom that I received from this medicine man to shape and structure the music that I do. I continued to have various encounters with Sun Ra over the years in New York and Boston. I had the honor of sharing the stage with Sun Ra and members of his orchestra at New England Conservatory here in Boston last February, which has sparked a new phase of creativity in my life. I dedicate this presentation to the memory of my ancestors -- the African slaves and the Native "American" Indians.

seed/conception/Africa/wisdom/rhythm/blue ...

-- Raqib Hassan
Roxbury, Planet Earth

POOR FISH  
an installation by  
Ros Barron  
February 17 - March 6

Gallery hours: Wed-Sat, 12-5 pm  
Reception and Gallery talk:  
February 20, 3-5 pm

The installation, Poor Fish, could as well be titled We Are All Poor Fish.

In very recent times, Columbus’s medium -- the vastness of ocean -- is shrinking to polluted pools that now hardly sustain once fecund life. Environmental anxiety affects all our lives; affects my life more and more.

As a water sign, a native Bostonian and a swimmer, sailor and fisherwoman, I have a great and deeply intimate love of the sea. As an artist, I paint it. Painting the sea series Horizons, I have been challenged to capture the utter sensuality of its space and color; to experience the painting process of intuitive hovering -- nervously placing pieces of color in their "right" places -- to make an analog of sea and sky.

When our family could no longer fish for flounder and cod in the increasingly filthy waters of Quincy Bay, I began to express outrage and fear for the ocean environment. I could no longer only paint "beautiful" Horizons.

I started making the Poor Fish paintings, works in which the frustrated outrage at the cascading destruction of elemental things was the content. In this sense, these works have become uncomfortable with political "message," with a mode of address clearly propagandist.

Artists require an expression of the most focused aspects of sensibility, along with a need to love the great sport of making art wherein form, its meaning and the process must be true -- even if uncomfortable.

The Poor Fish installation represents both aspects of what I feel about the present state of oceans; destruction -- raising anxiety and anger, contrasted with the positive and the beautiful.

My ally and collaborator is my husband, artist Harris Barron.

-- Ros Barron

WORKS-IN-PROGRESS #33  
February 11-3, 8 pm  
(Exact # Nights TBA)

Mobius continues its long history of presenting Works-In-Progress this winter. We're up to #33! Each evening will feature 3-5 different artists or collaborative teams who will present up to 20 minutes of a developing work. Each work will be prefaced by a short introduction by the artist(s) and followed by a discussion with the audience. This format allows artists to get valuable feedback from an audience and allows the audience to participate in the evolution of new artworks.

IT DON'T MEAN A THING IF YOU CAN'T PLUG IT IN  
Programmed by  
Andrew Neumann and Lawrence Campling  
February 19 & 20, 8 pm

It Don't Mean a Thing ... is a series of musical performances and improvisations that will take place over three evenings. The idea for this event came from the desire to provide a venue for (sonic) artists whose work is rarely seen or heard in the area. All of the musical performances will deal with amplification in one form or another; anything from a microphone and loudspeaker to tape loops to complex electronic systems is what we will be hearing this weekend.

Each evening promises to present a varied and intriguing collection of sonic experiences. Expect lovely sounds, harrowing sounds, soft sounds, loud sounds, and all sounds in between and on either side.

-- Andrew Neumann  
& Lawrence Campling
The Mobius High School Freedom of Expression Art Project
March 10-20

Reception & Gallery Talk:
Saturday, March 12, 3-5pm
Gallery Hours: Wed.-Sat., 12-5 pm

The High School Freedom of Expression Project is a pilot project developed by Mobius Board member Charles Coe, Mobius Artists Group members Nancy Adams and Mari Novotny-Jones, with the assistance of Buzz Davis, Camille Utterback and Kathy Bitetti and others.

The project will provide an opportunity in which 5-10 high school-age art students to explore the effect of censorship on the arts community and on society and to encourage participants to examine the value of free speech in their own lives. The project will also give the students a chance to broaden their experience in the fine and plastic arts and provide them with contact with artists and the artworld.

Participants are being recruited from three areas: Roxbury/ Dorchester/ Mattapan, South Boston, and Brighton. Mobius is working with art teachers in the Boston school system to spread the word and assist the students artists in conceiving and completing their pieces. A group of local artists is being recruited to work with the students on developing their projects in workshops at Mobius.

We hope that the exhibit will also travel to art centers, community centers or schools in Boston neighborhoods!

Volunteers & Donations Needed
If you are interested in volunteering for this project or donating materials, refreshments, or prizes for the participants, please contact Nancy at the Mobius office.

I do the wash in my family and I really enjoy folding warm laundry. During the performance I teach audience members the correct way to fold fitted sheets. They also learn techniques for folding cloth napkins into abstract, three-dimensional forms.

Freud wrote "Falten?" in the margin of a manuscript dealing with penis envy. Falten is German for pleat and it is my contention that he was referring to vaginal fold envy. He believed that men wear pleated pants so that they can symbolically display vaginal folds in the groin area without society's censure.

Pleated pants need ironing. Robert Bly's book Iron John has recently come to national attention but an important variation of this myth -- Ironing John -- has recently come to light. Ironing is a complex activity that involves getting rid of some folds called wrinkles and reinforcing others called pleats. The First Men's Guide To Ironing by E. Todd Williams will help me continue my ironing explorations.

There is a perverse pleasure in doing paperwork -- in writing grant proposals. The pleasure comes from putting things into order -- filling out forms, putting things in folders, and sending them out in the mail. Audience members will do paperwork during the performance. They will also learn simple origami techniques.

This performance is part of an ongoing series centered around everyday life. I believe I can find the sacred in the everyday through attention to detail.

--- Peter Burns

STUDENT WORKS AT MOBIUS
March 11-13, 8 pm
(Exact # Nights TBA)

Don't miss some of the most exciting new performance work by the next generation. Three-five different works each night!
DEGENERATION SERIES
David Fuqua
March 19 and 20, 8pm

The Degeneration Series is a set of pieces that works with a technical set-up that has intrigued me for the last couple of years: a computer-controlled tape delay system. The series takes its name from the effect of controlled feedback in a delay loop. The sounds fed back lose sound quality and degenerate until only the resonant frequency of the performance space is audible. A computer-controlled mixer controls the tape delay by setting volume, pan and feedback level, re-routing the patches and controlling all other aspects of the system. Live sounds are layered over the feedback, creating rich and varied textures. Each piece in the series uses a different sound source and explores different aspects of the computer control.

These compositions share a meditative character and economy of basic musical materials. The nature of the slow degeneration of sounds lends itself well to introspection and a minimalist, process oriented approach to composition. Degenerationnab for rebab (Javanese spike fiddle) is the archetype for the series. It demonstrates the effects of a delay loop in its simplest form with a minimum of electronic manipulation and shows most clearly the physical process of sound degeneration. The other pieces add computer control over the various aspects of the technical set-up. In some of the pieces, this control is more or less random: the computer can choose what type of action to perform at any given time independent of my actions as a performer. Although I will maintain control over the limits of the computer's choices, I will have to react to its sometimes unpredictable choices.

I will perform three or four pieces from the series including Degenererebab and Safe Aggressions and Necessary Precautions for solo performer with "Echo Keyller" noise-making keychains and rubber gloves. Each piece will use a different sound source and exploit different aspects of the computer control.

I have been active as a composer for several years, and my compositions have been performed throughout New England and the Midwest as well as in St. Petersburg, Russia. In order to subsidize this creative activity, I am the administrative director of Frog Peak Music and the American Gamelan Institute in Hanover, NH. I coordinate all aspects of these two small music publishing companies which publish and distribute new, experimental and gamelan music in scores and recordings as well as monographs, theoretical books and journals.

--- David Fuqua

THE GREAT GRANDMOTHER PROJECT
Margaret B. Tittemore
I am collecting information about great grandmothers for an upcoming安装 at Mobius (March 31-April 17). If you would like to be interviewed on audio tape for this piece, please call me at 482-5387. Try to find out any anecdotes, memories, etc. (no matter how "trivial") from your relatives. A good time for this "detective work" (her full name, place and date of birth and death, no. of children, etc.) is at family gatherings. Writing to relatives -- you don't have to know them! -- is another source. My mother's older cousin turned out to be a "gold mine." I would like to record the information you obtain as well as your process of finding it. I am especially interested in recording whether you feel any personal connection to her. Thanks, and hurry!

--- Margaret B. Tittemore

RED IN WOODS
Marilyn Arsem

Red in Woods is a piece that requires snow, and, as you know, we've had some pretty dry winters the past few years. So, with the hope that this year we will be in luck, I am again taking names of people interested in being an audience for the performance. If you are interested, please call Mobius and leave your phone number. If you were on the list for last year and are still interested, please call.

Red in Woods is a performance for an audience of one person. It takes place in a snow-filled woods at dusk. The audience person will be given directions to meet me at a particular location and time, where I will give her or him further instructions. The audience will then take a walk through a woods. How the person engages in the event is up to her/him. Following the event, I will interview, on videotape, each audience person describing her/his experience.

I am planning on doing the event for about five people. This piece requires that you have a car, so that you can come to the destination. It is necessary that you come alone, and that you don't talk about it to anyone until you've been interviewed, and until all the other audience members have also completed it. The interview will take place on the Thursday evening following the event.

If you are interested in being an audience for this piece, please call me at Mobius. And if you have any questions about being an audience, please call, though I don't promise to add much more information about what will actually happen.

--- Marilyn Arsem
"Language free of syntax; demilitarization of language."


Yes and No are lies: the only true answer will serve to set all well afloat.

Opening doors so that anything can go through.

A mix of words, syllables and letters obtained by subjecting the Journal of Henry David Thoreau to a series of I Ching chance operations.

Searching (outloud) for a way to read.

Making language saying nothing at all.

What's in mind is to stay up all night reading.

Half-hour intermissions between any two parts. Something to eat.

Make a separate I Ching program for each aspect of a performance. Continue to search.

Languages becoming musics, musics becoming theatres; performances; metamorphoses (stills from what are actually movies).-- extracts from Cage's comments on the piece Empty Words (Wesleyan University Press)

Thoughts on the sound/music for Empty Words:The sound/music for the performance will be derived from Ryu'oanji (1985) and Solo for Sliding Trombone (1957-58). These are the only two pieces for solo trombone by Cage that I know of, although they also exist in versions to be performed simultaneously with other pieces.

I Ching or similar chance operations will be used to determine which sounds are selected, their duration, and what form of signal processing will be applied. All sounds will be performed in real time (no tape!), although digital signal processing will be used to allow the sounds to evolve.

-- Tom Pisek

Empty Words wants projected computer images-- very slowly changing, metamorphizing, possibly derived from the Thoreau drawings Cage used in his performances. Discarding mouse and keyboard, I will use body gestures and props, seen via computer video, to control the transformations.

-- Larry Johnson

My participation in Empty Words will involve the gradual elimination of objects throughout the evening. In an attempt to create a visual effect which is not complex, I will select an object which can be easily multiplied, such that the viewer encounters a large series of a single form. Some variation such as color or texture may be evident. The process of elimination will be determined by a chance operation.

-- Meredith Davis

[Cage's death must have been the occasion for much grave-dancing on the part of senescent modernists and tabloid pundits. Well, let them have their fun.]

When Tom suggested that we do this project, I felt immediately that it was the kind of performance I'd been aching to do for many years. To realize this reading properly will require the kind of discipline and devotion that I'm increasingly wanting to bring to all aspects of my work (performance and librarianship).

Cage was omnivorous with regard to materials, and ceaselessly inventive with regard to form. These factors, combined with his refusal to exalt the individual ego, caused many to misunderstand his attitude as being anti-rigorous, or trivially self-expressive. This misunderstanding is partly uninformed, partly wilful. Consider this passage from his Composition in Retrospect, a long mesostic poem on several key concepts, including (significantly) "discipline":

... as a composer / I should / give up / making choices

Devote myself to asking questions / Chance / determined / answers will open / my mind to world around / at the same time / challenging my music / self-alteration not self-expression

thoreau said the same thing / over a hundred years ago / I want my writing to be as clear / as water I can see through / so that what I've experienced is told / without / my being in any way / in the way (from the book X, Wesleyan University Press)

Cage himself has now gone into the silence he wrote about. The text of Empty Words will become more sparse, more silent, quieting down from phrases to phonemes, the closer we get to dawn. I'm drawn to this just as I am to other music which gradually enters stillness: Part's Tabula Rasa and the final movement of Mahler's ninth symphony.

Bring sleeping bags and pillows if you wish. We'll stay awake for you.

-- David Miller
A CALL TO ARTISTS FROM RESIST

Resist, a foundation celebrating 25 years of funding grassroots social change is sponsoring an art event at Mobius in Fall 1993: An Act of Resistance: Making Community(ies).

We invite artists to submit work in any media that addresses the relationship/s between -- Resistance: to being disenfranchised, impoverished, marginalized, stereotyped, colonized, exiled, silenced, disappeared -- Action: for community expression, identity, meaning, reinterpretation, transformation, liberation, vision, survival -- and advocating cross-community understanding/s.

Open to artists working in any media and living or working in the New England area only. Materials for for curatorial consideration must be postmarked by February 28, 1993. New work or existing work will be considered. Please send sample of work, documentation, and/or other supporting materials. No more than 5-10 slides; for film or video, and VHS video cassette cued to no more than ten minute sample; 5 to 10 photographs, work prints only; an audio cassette cued to no more than a ten minute sample; and/or brief description of performance art or other forms of work. You must provide postage and packaging for return. Send to Resist/Arts address below.

There will be an international mail art and fax art component to the show open to everyone. Mail art: No returns; documentation to all. Send mail art only to P.O. Box 1136, Kendall Square, Cambridge MA 02142. Mail art deadline late September '93. Fax art- during the show only -- number TBA. Send a SASE or two international postal reply coupons for more mail and fax details.

Help celebrate our 25 years of resistance and inspire ongoing work for real social justice and liberation.

-- Resist/Arts, One Summer Street, Somerville, MA 02143

EMBOSS THIS ON YOUR BRAIN

Saturday, April 24, 1993
Mobius Spring Benefit Party
You mingled at the MIX MASTER, frolicked at AMUSERAMA, and you're still stinging from PARTYHIVE ... what will they think up next? Stay tuned and find out the Spring Benefit Party theme in the next newsletter!

PHYSICAL ACCESSIBILITY

Mobius is committed to being as accessible as possible for all people with disabilities who have a desire to participate in our programs.

There are several steps up to the front door of our building, and unfortunately, the sidewalks in front of the 19th century building in which we are housed are too narrow for a wheelchair ramp. However, our elevator does accommodate wheelchairs and non-step seating is usually available for performances. If you call ahead, Mobius will arrange to have someone meet you to carry you up the outside stairs and assist you in any other ways necessary. We are sorry that access to our facility is not assistance-free. Our long-term plan includes moving into a building that has wheelchair access.

If you would like more information or if you have and suggestions, please call Nancy Adams at the Mobius office, 542-7416.
GALLERY TALKS
AT MOBIUS
This winter, Mobius has scheduled
Gallery Talks with each of the
installations being shown. The talks will
be given by the artist(s) and the format
will change depending on the show and
the artist(s). Please consider attending
one or all of the talks. They're a great
way to find out more about the artist,
their work, and offer your opinion and
feedback. The schedule is as follows:

CLOISTER
Artist - Frank Vasello &
ENCOUNTERS IN AN
EMPTY ROOM
Artist - Mary Trev Warren
January 7, 7:30pm.

PSYCHIC INVENTORY
Artist - Lewis Gesner
January 30, 2pm

POOR FISH
Artist - Ros Barron
February 20, 4pm.

HIGH SCHOOL FREEDOM OF
EXPRESSION PROJECT
Artists - High School students
from the Boston area.
March 12, 4 pm

NOTE: To arrange for a special gallery
talk and school group visits during the
week, please contact the Mobius office
at (617)542-7416.

MOBIUS ANNOUNCES
A NEW GIVING CLUB
Become an Avant Gardener
and help sow the seeds of
artistic experimentation!

We would like to invite you to join
the Avant Gardeners. We are asking that
each Avant Gardener make a gift of
$200 or more, which may be divided into
installments over the season.

In appreciation of your donation, you will
receive:
• Two invitations to our annual Mobius
Sampler.
• Two free tickets to our Spring benefit.
• A Mobius T-shirt.
• Your name included in our newsletters
and programs as a shining example for
other people to look up to.

Please call the Mobius office at
(617)542-7416 if you are interested in
participating in this unique giving plan.

MOBIUS AVANT
GARDENERS:
Aryne F. Rochlin
Charlotte & Jonathan Isaacs
Helen & John Shlien
Kay & Don Arsem
Oedipus
Rena Wade
Sarah & Austin deBesche
Stan Jaksina

AND a cosmic THANKS goes out to all the subscribers of
the WEEKLY ART-WORLD NEWS who faithfully
responded to alien orders and our last fundraising letter. Also
listed are the simply outstanding individuals who (as of
11/11/92) made contributions to Mobius since the last
newsletter.

Alix, John & the Holsteins
Amy Kaczur
Anne Tolbert Constant
Bob & Civry Melvin
Bonnie Crein
Caitlin Corbett & Charles Meyer
Charles Coe
Denise Heintze
Guy Livingston
Harry Leno
Jane Scherdtfeger
Jeffrey S. Rossbach
Jo Sandman
Joanne Gatin
Katherine D. Finkelppearl
Kenadine Delano
Kent Cooper
Kerry Ann Hawkins

Kim Irwin
Maria Eugenia Mann
Mary Curtin
Marilyn & Tony Oettinger
Mark Pugh
Mat Clum
Melton & Dorothy Miller
Nonsequitur Foundation
Robert Goss
Sandy Ferguson & Jeff Limke
Steve Bercuzik & Lena Davis
Sue Y. Penney
Thomas E. Janzen
Tom Rice
Virginia Gist Abbitt
Also a special thanks to
Monty Levinson for donating
a fax-modem.

PERFORM IN PLYMOUTH
Kathryn Hargreaves and Karl Berry are
always looking for performance artists
to do work in Plymouth, at the local
theater or possibly other spaces. If
you're interested, call (508) 224-2367.

Mobius Artists Group
Nancy Adams    Taylor McLean
Marilyn Arsem    David Miller
Hannah Bonner    Mari Novotny-Jones
Meredith Davis   Tom Pislek
Owen Furshpan    Bob Raymond
Linda Graetze    Julie Rochlin
Sarah Hickler    Margaret Tittermore
Joan Gale       Bart Uchida
Lawrence Johnson Ean White
Dan Lang        Victor Young
T.W. Li

Mobius Staff
Marilyn Arsem, Co-Director
Nancy Adams, Co-Director
Rochelle Fabb, Publicist/Admin. Asst
Jocelyn Clemmons, Intern
Buzz Davis, Volunteer
Amy Kant, Volunteer
Cheryl Sarno, Intern
Elizabeth Silvia, Intern
Camille Utterback, Volunteer

Board of Directors
Rena Wade, President
Harold Leach, Treasurer
Stan Jaksina, Clerk
Marilyn Arsem
Charles Coe
Amy Kaczur
George Moseley

Advisory Board
Harris Barron    Catherine Royce
Sarah deBesche   Helen Shlien
Marcia Magione   Louise Stevens
Gina Mullen      James Williams
Oedipus

Mobius Artists Group has gained
national recognition as a leading
interdisciplinary group in Massachusetts.
Since 1977, the 21-member group has been
known for incorporating a wide range of the
visual, performing and media arts into
innovative live performance, sound, video
and installation works.

Mobius (the space) is an artist-run center
for experimental work
in all media. Founded by members of the
Mobius Artists Group in 1983,
Mobius is a laboratory for artists
experimenting at the boundaries of
their disciplines. Presenting new work by
over a hundred artists each
year, Mobius is unequalled in Boston in its
committment to Boston artists and the
alternative arts.

Mobius, Inc. is funded by the National
Endowment for the Arts, the
Massachusetts Cultural Council (MCC), the
Boston Arts Lottery Council as administered
by the MCC; the Polaroid Foundation and
generous private support.
C A L E N D A R

J A N U A R Y
Jan. 6-23 Opening reception: Thurs., Jan. 7, 6-8 pm
Gallery Talk: 7:30 pm
Gallery Hours: Wed - Sat, 12 - 5 pm
ENCOUNTERS IN AN EMPTY ROOM
installation by Mary Trev Warren
Jan. 27 - Feb. 13 Opening Reception: Sat., Jan. 30, 1-3 pm, Gallery Talk: 2 pm
Gallery Hours: Wed - Sat, 12 - 5 pm
PSYCHIC INVENTORY
installation by Lewis Gesner & Sat., Feb 6, 12 - 5 pm
BEHAVIOR TRACE related performance by Lewis Gesner Free
Jan. 29 & 30, Fri & Sat at 8 pm
NEW ENGLAND SOUNDSCAPES: COMPOSERS PERFORMING WITH COMPUTERS
experimental music by Richard Boulanger, Ron Kuivila, Neil Leonard & Larry Polanski with Nick Didkovsky $8/$6 students & srs.

F E B R U A R Y
Feb., 4 - 6, Th-Sat at 8 pm
REFLECTIONS ON CREATIVITY/CREATION
music performances by Raquib Hassan & Ensemble Mogra
Thurs: $7/$5 students & srs.
Fri & Sat: $9/$7 students & srs.
Feb., 17 - March 6 Opening Reception: Sat., Feb. 20, 3-5 pm
Gallery Talk: 4 pm
Gallery Hours: Wed - Sat., 12-5 pm
POOR FISH
installation by Roe Baron
Feb., 11-13, Th - Sat at 8 pm
WORKS IN PROGRESS #33
developing performances by local artists followed by discussion
CALL MOBIUS FOR INFO suggested donation $4
Feb., 19 & 20, Fri & Sat at 8 pm
IT DON'T MEAN A THING IF YOU CAN'T PLUG IT IN
electronic music improv/composition performed by Andrew Neumann & Lawrence Campling
$6/$5 students & srs

M A R C H
March 4-6, Th-Sat at 8 pm
THE LONG VIEW
performance by Ron Wallace & FOLDS
performance by Peter Burns
$6/$5 students & seniors
March 10 - 20 Opening Reception: Sat., March 12, 3-5 pm
Gallery Talk: March 12, 4 pm
Gallery Hours: Wed - Sat., 12-5 pm
THE MOBIUS HIGH SCHOOL FREEDOM OF EXPRESSION PROJECT
installation by area High School students
March 11 - 13, Thurs - Sat at 8 pm
STUDENT WORKS performances by area college students
CALL MOBIUS FOR INFO $6
March 19 & 20, Fri & Sat at 8 pm
DEGENERATION SERIES experimental music by Dave Fuqua
$7/$5 students & srs
March 27 - 28, Sat - Sun at 8 pm
EMPTY WORDS:
IN THE SPIRIT OF JOHN CAGE
11 1/2 hour piece performed by Tom Pisek, David Miller, Larry Johnson with installation by Meredith Davis $10
bring a sleeping bag!

mobius
BOSTON'S ARTIST RUN CENTER
FOR EXPERIMENTAL WORK IN ALL MEDIA
354 Congress Street
Boston, MA 02210
(617)542-7416

Joe Wilson, from "What Did Jackie Say?"
mobius
boston's artist-run center for experimental work in all media

February 19 & 20
Fri & Sat: 8pm
IT DON'T MEAN A THING IF YOU CAN'T PLUG IT IN
improv/composition
by ANDREW NEUMANN with LAWRENCE CAMPLING
$6/$5 students & srs.

March 19 - 20
Fri & Sat: 8pm
DEGENERATION SERIES:
experimental music by DAVE FUQUA
$7/$5 students & srs

Sat, March 27 - Sun, March 28
from 8pm - 7:30 am
EMPTY WORDS:
In The Spirit of John Cage
1 1/2 hour concert in memory of John Cage
performed by TOM PLSEK, DAVID MILLER & LARRY JOHNSON
with installation by MEREDITH DAVIS
$10 bring a sleeping bag & pillow!

STAY TUNED FOR INFO ON THE MOBIUS SPRING BENEFIT PARTY on April 25th, but mark your social calendar now!

March 4 - 6
Thurs-Sat: 8pm
THE LONG VIEW
performance by RON WALLACE & FOLDS
performance by PETER BURNS
$6/$5 students & srs.

March 10-20
THE MOBIUS HIGH SCHOOL FREEDOM OF EXPRESSION PROJECT
visual art projects by Boston students
Gallery hours: Wed - Sat, 12-5pm
Opening reception: Sat, Mar. 12, 3-5 pm
Gallery Talk at 4 pm

March 11-13
Thurs - Sat: 8pm
STUDENT WORKS performances by area college students
$5

March 11-13
Thurs - Sat: 8pm
STUDENT WORKS performances by area college students
$5

March 10-20
Fri & Sat: 8pm
DEGENERATION SERIES:
experimental music by DAVE FUQUA
$7/$5 students & srs

MOBIUS, INC. is funded by the National Endowment for the Arts, the Massachusetts Cultural Council, the Boston Arts Lottery Council as administered by the MCC, the Polaroid Foundation and generous private support.

LOCATION
354 Congress St. in Boston near the South Station stop of the Red Line, two blocks past the Children's & Computer Museums.

Admission to all gallery shows is FREE of charge but donations are gratefully accepted.

Schedule Subject To Change
Details are more tentative for events in the more distant future. Call 542-7416 for updated info & reservations.

MOBIUS WINTER 1993
(617) 542-7416
January 29 & 30
Fri & Sat: 8pm
NEW ENGLAND SOUNDSCAPES:
COMPOSERS PERFORMING WITH
COMPUTERS
experimental music
by
RICHARD BOULANGER,
NICK DIDKOVSKY,
RON KUIVILA,
NEIL LEONARD &
LARRY POLANSKI
$8/$6 students & srs.

February 4 - 6
Thurs-Sat: 8pm
REFLECTIONS ON CREATIVITY
music performances
by
RAQIB HASSAN &
ENSEMBLE MOGRA
Thurs: $7/$5 students/srs.
Fri & Sat: $9/$7 students/srs.

February 11 - 13:
8pm
# of nights TBA
WORKS IN PROGRESS #33
developing performances followed by
discussion
$5
Call Mobius for info

February 17 -
March 6
POOR FISH
installation by
ROS BARRON
Gallery Hours:
Wed - Sat, 12-5pm
Opening reception:
Sat, Feb. 20, 3-5pm
Gallery Talk at 4pm