Labeling an organization “an institution” can be controversial, especially if describing an alternative art space like Mobius. It’s OK for Robert J. Lurtsema and the MFA—they are institutions. But alternative art spaces don’t like to think of themselves as scrappy young things who fly by the seats of their pants and like it that way. Well, Mobius is getting old (next year we’ll be 20 if you date the organization from the birth of the Mobius Artists Group) and maybe that means we are an institution too, in the tenacious-old-character-that’s-been-around-the-block-a-few-times sense. And yet we’re also an institution in the institutional sense. We have computers and filing cabinets, we have policies and procedures, we do our accounting on an accrual basis and balance the checkbook. We’re really quite grown up.

Then why do we bristle at the idea of being an “institution”? Because institutions bring to mind big buildings and lots of paper but they never bring to mind the committed people who work in them. At Mobius we have always maintained that we are an organization of people, that people are more important than policies, and that the exception is often as important as the rule. While I do think that Mobius is bigger than the sum of the people who make art here, see art here, work here, and so on, Mobius adds up to something very different depending on who those people are.

And so, to beat a metaphor to death, the equation at Mobius is changing. Rochelle Fabb, who has been our Publicist and all around God-send since July of 1991, and a member of the Mobius Artists Group since last fall, is leaving us for L.A., and will be living life on the left coast by the time you read this. Rochelle is heading to the City of Angels to work with performance artist Rachel Rosenthal, with whom she has been studying during the past year.

Rochelle has been the Publicist longer by far than any other Mobius Publicist and through her brilliant work, winning personality and zeal for representing alternative art to the public and media has made an indelible mark on Mobius and the alternative art scene in Boston. Rochelle was much more than our Publicist and general assistant. As time went on, she took on a great deal of responsibility for our fundraising parties bringing in the sponsorship of radio stations, restaurants and other businesses and offering zany ideas for party titles, bands and events. Officially working more hours per week than any other staff member for the past few years, Rochelle was an essential Mobius glue providing continuity to the office and a live human being to respond to phone calls and visits from artists, audiences and others. She also worked with many other area arts groups and mentored individual artists in the mysteries of PR.

The personal and professional bonds that are formed when people care passionately about their work and together produce a great deal on very few resources are profound. Our attachment to Rochelle is no exception. Her peers in the Mobius Artists Group and her colleagues on the staff and board of directors have all grown to respect her, both as a PR whiz-kid and as a creative artist. It has been a privilege to work with her. We already miss Rochelle more than we can say and love her forever.

Stan Jaksina has been on our Board of Directors since July of 1992 and has recently completed his term. He first became involved with Mobius through his affiliation with the Boston Coalition for Freedom of Expression. Stan has been an active supporter of the arts in this city for many years and a passionate experimental arts enthusiast. He has religiously come to Mobius events and worked hard at selling front door tickets to our party attendees during fundraisers for the past four years. But, for now Stan must set his sights on completing his art abode. We will miss him, his sense of humor and and his zany ties until his (we hope!) return to the Board.

We have also said goodbye to Amy Kaczur who left the board of directors last fall at the end of her term. As an artist and administrator at the School of the Museum of Fine Arts, Amy brought a creative and practical, not to mention hip sensibility to the work of the board. Besides being remembered for her contributions to fundraising campaigns and bulk mailings, she will be remembered for bringing tantalizing aromas wafting out of take-out cartons to the monthly board meetings. Her personal contacts with restaurants scattered between her Cambridge abode. We will miss him, his sense of humor and and his zany ties until his (we hope!) return to the Board.

We have also said goodbye to Amy Kaczur who left the board of directors last fall at the end of her term. As an artist and administrator at the School of the Museum of Fine Arts, Amy brought a creative and practical, not to mention hip sensibility to the work of the board. Besides being remembered for her contributions to fundraising campaigns and bulk mailings, she will be remembered for bringing tantalizing aromas wafting out of take-out cartons to the monthly board meetings. Her personal contacts with restaurants scattered between her Cambridge studio, the Museum School and Mobius were crucial to the success of the buffets at our fundraising parties.

— Nancy Adams, Co-Director

PHOTO: Owen Furshpan, by Bob Raymond

NEW MOBIUS HOMEPAGE ADDRESS!!!:
http://www.artswire.org/Artswire/www/mobius/mobius.html
The Boston Coalition for Freedom of Expression (BCFE), now entering its seventh year as a project of Mobius, has recently been struggling with an unprecedented number of censorship incidents locally and nationally. These include such Congressional depredations as the Flag Amendment and a disastrous telecommunications bill; persistent assaults in and out of Congress on federal cultural agencies; attacks on public school curricula and libraries; censorship efforts by entities ranging from the Massachusetts Governor’s Alliance Against Drugs to Morality in Media; and manifestations of child-porn panic at local photo labs.

In January, BCFE attorney John Swomley represented Harvard student Toni Marie Angeli at her four-day trial in Cambridge District Court on charges stemming from an incident at Zona Photographic Labs. Assuming that several innocuous nude photos Angeli had taken of her 4-year-old son Nico D’Ancona for a class at Harvard were the work of a child pornographer, Zona porn vigilantes notified police who confronted Angeli in the lobby of the Cambridge photo developer when she came to pick up her negatives. Though pornography charges were never filed, Angeli’s angry outburst when detectives threatened to take her child away resulted in her arrest, which generated a media circus that for a time engulfed the BCFE.

Many of the BCFE’s less visible efforts in recent months have been in response to abridgment of speech on college campuses: a draconian speech code proposal at U. Mass.; the shutdown of a photographic exhibit at Wheelock College; and a wave of attempts to stifle the content of college radio broadcasts. In addressing these issues BCFE has found a strong ally in the Massachusetts Music Industry Coalition (Mass. MIC), whose Executive Director Nina Crowley joined BCFE members in conducting a forum on rap music on December 11 at Boston’s Community Church. The forum was organized in the wake of efforts by the administration of Boston’s Emerson College to censor rap at the campus station WERS. BCFE Steering Committee members Bob Chatelle and Jim D’Entremont have joined WBCN station manager (and Mobius Advisory Board member) Oedipus and WFNX music director Laurie Gail on the Executive Board of Mass. MIC.

The BCFE usually convenes at Mobius on the second Monday of every month. Meetings normally run from 7 to 9 p.m. and are always open to visitors. There is now a critical need for new members, and anyone interested in becoming active or simply in being informed is strongly encouraged to attend. Scheduling problems may cause occasional changes of time and place; call ahead before planning to attend. For details or to verify meeting times, call Jim D’Entremont at 617/497-7193. For information about Mass. MIC, contact Nina Crowley at 508/537-1669.

**THE MEETING OF THE GRANGE, AND, ANOTHER PIECE**
(formerly known as Twenty-Two Chickens and a Parrot: now unnamed)
Performance by Cathy Nolan (Mobius Artists Group)
April 5-13

Once again to write. My dilemma as always is what to write (of course) and how much. Meaning how much do I reveal about the piece and my interpretation of it. I am reluctant to say anything because I’ve noticed that once the artist says “this is what it means” discussion ends. I don’t want that. After all, I am only guessing too! I’d much rather hear what it means to the audience.

So. Consider this my invitation. Please come and tell me what you see, hear and feel when watching this piece. Either that night or when it suits you. This work is my gift to you, let dialog be your gift to me.

— Cathy Nolan

**THE U.F.O. PROJECT**
April 17 - May 4
Gallery hours: Wed. - Sat. 12-5 pm
Opening reception: April 20, 3-5 pm
Gallery talk: April 20, 4 pm

The U.F.O. Project is a self curated gallery show of artists working in various media who have used the idea of the Unidentified Flying Object and the structures and metaphors of its attendant belief systems in their art. U.F.O.s are one of the most powerful mythological beliefs of the twentieth century. They connect to ideas that resonate throughout human history.

U.F.O.s in our scientific age perform a similar role to angels in the pre-industrial western world and dragons in the pre-industrial oriental world. They are...
more powerful than us. Their visits are rare and hence momentous. They are harbingers of hope and warning. They carry messages which are just unreadable, almost clear. We cannot make out their meaning, yet we feel their mission is unmistakable. 

If U.F.O.s do not exist, we must invent them.

Different artists in this group have used the idea of the U.F.O. in different ways. Jeff de Castro and Krys Lloyd will be working with the Center for Human Development, creating workshops with youth offenders. These workshops will take the participants on a journey in which they will explore distinctions between creativity and alienation. The final piece will be a sculptural installation with sound and text. Howard Johnson’s “band-aid” drawings represent aliens in the artistic tradition of visionary artists. George Fifield’s series of electrographic prints, Sightings, use the U.F.O. sighting as a vehicle for exploring language and meaning. The paintings of Paul Laffoley extend the idea of extraterrestrial visitation to depict the higher consciousness that humankind aspires to. Jeff Walker and Janet Wondra’s video Uncool Orbit examines the U.F.O. subculture of conspiracy and paranoia and then uses it to satirize Louisiana politics.

— George Fifield

WORKS-IN-PROGRESS #39
April 18 - 20 (# of nights TBA)

In response to a continuing demand from area artists, Mobius has scheduled its 39th program of Works-In-Progress.

Don’t miss this golden opportunity to spend some quality time (approx. 20 minutes each) with local artists of all disciplines as they throw caution to the wind and perform their developing performances in front of a live audience. Witness the on-the-edge-of-your-seat excitement and an “anything goes” attitude as new performance works are unveiled before your very eyes! Offer your feedback and valuable impressions to the artists in the post-performance discussions. Program and artists vary nightly.

VIDEOSPACE AT MOBIUS

VideoSpace at Mobius is in our third season. We are eight video artists who have gotten together to promote video art around New England. Anita Allyn, Steve Davis, George Fifield, Dena Gwin, Sheila Pepe, Sarah Smiley and Levni Yilmaz are programming VideoSpace, seeking videos (and some films) from all over to explore themes and ideas which interest us and hopefully you. We are especially pleased this season to be involved in our first exchange between video artists in New England and Mexico. We look forward to future exchanges with other regions of America and the World.

April 23 - A Sense of Place: Massachusetts Video Art: curated by George Fifield. A look at the multiplicity of place that is Massachusetts. Originally shown at Zone Art Center in Springfield.

May 21 - Videos from Mexico: a curated exchange. A collection of the finest video art from our neighbors to the South. This is the second part of a VideoSpace exchange. A show of New England video art travels to Mexico in March.

VideoSpace is a public art project of the Space Arts Center, Inc., which is a nonprofit arts organization funded by the Massachusetts Cultural Council, the National Endowment for the Arts and generous contributions from our friends.

SUBJECT TO STRESS
Performance by
Joseph Wilson (Mobius Artists Group)
and Mary Keefe O’Brien
April 25 - May 5

Can art be simultaneously funny, topical, serious and still hold some value? This is a question I’ve grappled with as an artist for some time and collaborating with Mary on Subject To Stress is the answer.

My work has always come from my view of the state of the world, the nation, this society, and my neighborhood. It comes from walking around and listening and watching the news and reading the paper and talking to people. It comes from growing up in a blue collar, working class family in the suburbs. It comes from seeing my parents being shafted by the economy, corporate America and the empty promises of the "American Dream."
My work comes from everyday that I am nailed, along with everyone else by the news, the politicians, another fucking O.J. story (will it ever end?), car alarms, infomercials, the latest "number one movie at the box office," "Must See TV," the newest killer virus, another corporate layoff, serial killers, gangs, pedophile priests, Bosnia.....

As I get older time seems to be compressing and the numbers of things to worry about seem to multiply daily. I thought I would have more answers by now but the questions get more complicated and the time to consider them shrinks.

Humor is the one thing I have that keeps me going and relatively sane. Mary and I both have questions as to where we are as individuals and as a society. Some of the issues that affect each of us are the same, some are very different, but in all of them stress plays a major role. In this piece we are exploring these issues using humor as a form for commentary and satire. Collaborating with someone forced me to realize the amount of work it takes to create a performance. In making a solo piece I would lose track of the time and never be fully aware of the workload. Mary and I had a great time making this performance and not only found the humor in stress, but also the humor in the stress of creating a performance.

We originally intended to make a short piece; two months later the beginnings of what is now a 90 minute performance became apparent. The process of making the piece entailed weekly meetings, marathon writing sessions, phone calls and rehearsals. Most of the work was written collaboratively and then rehearsed on videotape to see what it looked like. We also performed segments from the piece as a work-in-progress in the Ruby Slipper Performance Series at the Middle East, the Lansdowne Playhouse and ArtRages. Some of the segments seemingly wrote themselves, while with others the process was more like pulling teeth from a very large, rabid animal. We also wrote independently and then brought the results into meetings for editing by both of us. The resulting performance is a series of stories, monologues and characters, each dealing with stress in different ways.

Subject To Stress is my opportunity to offer my opinions on the current state of "life" for our species, the human species, in our modern and "civilized" society.

While I do feel that we are indeed a modern society, I question our civility towards one another. I'm worried.

I'm worried that I won't be able to be a mother and pursue any type of career without neglecting my child. I am worried that we'll never be able to speak our minds in a corporate environment. I'm worried that I never look as I should and never learn to accept myself as I am. I am worried that our country might become prone to terrorism as well. I could go on for days but I won't because Joe and I address these concerns and many others in Subject To Stress.

For years I've longed to express these concerns to the world, or at least several members of an audience, but have never known how to go about it. This collaboration has allowed me to do this in a way that I approach most things, with a sense of humor. I've always believed that people will listen more intently and remember more of what you have to say if they are not afraid of how or what you are presenting. What could be more approachable than the opportunity for a good laugh and a good time? This is essentially how I see Subject To Stress.

Each of the short vignettes that we present is on a topical issue, but it is presented in a very over-the-top, twisted and very comical fashion. I would like you to come and laugh and feel entertained, but I'm hoping you'll also leave questioning the state of many of the affairs of our society.

—Joseph Wilson

EXQUISITE CORPSE FOR ONE: THE MANY BETWEENS
Installation by Sheila Pepe
May 8 - 25
Gallery hours: Wed. - Sat. 12-5 pm
Opening reception: May 11, 3-5 pm
Gallery talk: May 11, 4:30 pm

What thrilled us in these productions was the certainty that for better or worse, they stood for something that couldn't possibly be the work of a single brain, and possessed to an exceptional degree that quality of drift that means so much to poetry.

—Andre Breton

I was reading Art New England last month when I was struck by this quote that George Fifield used in his Art & Technology article about The Exquisite Corpse on the Internet. As I read Breton's observation about the very nature of this game something very dear to me gained a vehicle for expression. I realized that game's process had become too familiar to me to see it before: the image is always produced by two or three individuals. This made new sense. The Individual, in his last stages of indivisible construction was simultaneously being taken apart in the context of very early Postmodernism. The "Whole Natural Western Man" (a being later carried to caricature proportions during High Modernism) was actively being deconstructed through a process of collaboration. The Exquisite Corpse was, is the perfect document. However, it was this one startling phrase: ... something that couldn't possibly be the work of a single brain ... that stood out. I knew that it had provoked a response in me that was not likely intended by its author. I thought, "Why not?" WHAT IF... that drift ... that poetry ... that degree of difference and incongruity COULD BE produced by one brain? (Every time I think of this possibility I am overwhelmed to the degree that I lose my capacity for verbal language.
My head swims. A rush of images and spatial sensations follow.) At that moment I had found something that could almost perfectly illustrate an extremely persistent issue in my work.

Using the simplest practices in object making, drawing, and photography I trace the space between categories. My aim is to understand connectivity and difference anew. I am reaching for the unknown: not dissolving the fixed points of specificity and difference, but learning to swim the spaces in between. To this end, I am rarely interested in presenting one stylistically coherent body of work or one installation of well integrated media components. While I have, and continue to present seemingly representative bodies of work at several venues (drawings here, sculptures there, video over there) the installation at Mobius will exist as the result of an opportunity to present work as I truly perceive it: a simultaneous and multivalent event, pushing beyond the terms of a system that upholds the illusion of a pure and singular identity through the marketing of the “signature style.”

In 1989 I had a job, actually an internship, funded by the NEA in the Curatorial area of the Smith College Museum of Art. It was a remarkable experience. I worked with an excellent collection and wonderful people. I found that I was an artist well behind what I had once characterized as “enemy lines.” I had access to art, information, galleries and curators. I contributed generously toward ideas for exhibitions, discovered the endless streams of clerical, administrative and physical work that occurs with every exhibition and ran the student docent program. At that time I was thinking seriously about being both professional curator and artist. But it became very clear that there was no way to have both identities. If I were to become a Curator, and hold a position in a Museum, there would never be a chance of having my art taken seriously as the work of a “professional artist.” And if I chose the path of the “professional artist,” a job no one is willing to pay you to do, the only hope for curatorial work would be an occasional free-lance exhibition at a gallery or non-profit space. I had to choose: be a curator and dabble in art-making, or be an artist and dabble in curating exhibitions. One or the other, not both.

As I work, bodies accumulate in a “family resemblance” of methods, images and objects. What is valued is that which increases my tolerance for ambiguity. My strategy for creating this field of differences is very simple, and at times very subtle. My intent is not to provide the viewer with dramatic difference. I am interested in gaps, not gulfs. The primary site of this field of differences is Art. I believe that carefully examining the codes of media, style and commodification that we as artists use as signifiers of meaning among ourselves is perhaps the most personally challenging and professionally difficult task I can take on.

While this work is not immediately recognizable as political in nature, it is made with an underlying desire to defy persistent notions of the “woman dilettante.” To this end, I take space by amassing objects diminutive in scale, hold innovation suspect, embrace stylistic inconsistencies, and avoid masterful transformations of materials. This work is not made with a topical political narrative in mind. Rather it is made with an awareness that gender politics play a significant role in forming our most basic values. I look to the examples of Meret Oppenheim, Florine Stettheimer and Mary Bauermeister in considering the possibility for difference with regard to artistic strategies and aesthetic sensibilities.

I am seduced by a network of seams and gaps that run between types and categories — traces barely definable — something Unknown. My hope is that as I push into the new territory of my own work, into obscure and uncomfortable recesses, I can provide a similar experience for an audience. It is an experience that begins as something familiar, even ordinary, but with time its oddity becomes apparent, off-putting, problematic: creating a tiny chink in the cement sidewalk — a place where water will freeze.

Imagine that it is “natural” to perceive any one person not in terms of singular, but rather plural identities. Imagine that it is the norm to expect someone to have many genders, professions and methods of expression. Imagine that what we most commonly value is not sameness and unity, but difference and multiplicity.

This doesn’t seem so far away. Or does it? How does our desire for simplicity, consistency, congruity, mastery and containability affect our perceptions of each other, our environment, our work? And for those of us who thrill in the palpable moments of intense complexity, where, when and with whom are we willing to allow these moments to occur?

**LIGHT HOUSE KEEPING**

**Performance by**

*Mari Novotny-Jones (Mobius Artists Group)*

**CHORUS ANGELORUM**

*Performance by David Miller (MAG)*

**May 9 - 11**

*Light House Keeping* is one set of texts from the larger piece *Dreams of Forgotten Alchemists*. It was presented at a work-in-progress version of *Alchemists* in April of 1994. In November of 1995, I performed *Light House Keeping* at the Middle East. It was well received and I am encouraged to work on it for this May. The addition of David Miller’s new piece should round out this evening.

*Light House Keeping* is the story of a woman who lives in a house. We learn that she is married, has no children, and seldom leaves the house. We watch as her world breaks down. Through stream-of-consciousness monologues, we follow her journey as the house envelops her, speaks to her, conceals her and finally swallows her.

The story of “she” is loosely based around the last few days of my
own mother's life. The monologues are my attempt to imagine what my mother was thinking as she became housebound. What were her fantasies while she tried to carry on with her housekeeping chores inside our dark apartment? What happened on that last day when she took her life? No one knew except my father. He was home with her that final morning. I was at school. He refused to talk to anyone about it. I would never know. He died in 1972. The irony was that it was ten years after my mother's death, the exact day.

The goal for the May performances is to find a way to present the texts, so that they have a life through my voice and body. I continue to work with the stacks of newspaper as environment. Because it is a solo work, I must discover the role of the audience. Will it be only as witnesses? Or will there be space for the audience to support this journey in some simple active way?

In the presentation at the Middle East, I found the hope with this story. The title, *Light House Keeping*, originated in a meeting at Mobius. We were describing what we do outside of our role at Mobius. I said “light housekeeping.” People took the comment to mean “Lighthouse Keeping.” I was struck by the ambiguity of it. What really clinched it for me was Jennifer Evans (Mobius Board President) sending me a poem from the *New Yorker* entitled "Lighthouse Keeping". For the first time, I was able to find the hope in a rather desolate story. The image of a lighthouse spoke clearly as a beacon in the darkness of my mother's life. My voice is her voice. Her story and mine are fused. And like the crystallization process, we find the new meaning in our combined voices.

— Mari Novotny-Jones

---

**PERFORMANCE ON VIDEO**

*Curated by Jed Speare (Mobius Artists Group)*

**May 12**

This is my second program of performance on video, featuring works from across the U.S. solicited through publications and websites. There is a range of works including performance documentation, performance reimagined for video, dance, and sound art.

I was struck by the geography of response, the expressions and issues, and how they were conveyed. My assumptions and expectations were challenged and subverted. In this curatorial role I found it difficult to reject work, for it was often those pieces that got under my skin, that I wished I could encourage in its development, or that raised questions about my own 'reading.'

What I can say about the works on the program thus far is that they are dynamic and sophisticated on their own terms. The program, subject to change, is as follows:

- **EARLOBE** - Kristine H. Burns (Oberlin, Ohio) performance documentation featuring her performance ensemble combining 'compositional imaging' and video projection.
- **E=MC2** - David Hall (Bloomington, Minnesota) performance documentation combining news reports with footage from this pyrotechnic piece.
- **LONG INTO THE NIGHT, HEAVENLY ELECTRICAL MUSIC FLOWED OUT OF THE STREET** - Reynold Weidenaar (Wayne, New Jersey) "A hybrid documentary/video art/experimental music chronicle of the day in 1907 when the sound of the first music synthesizer was heard coming out of a manhole cover in Broadway."

— David Miller
• THESE ARE MY - Sofia Klatzker (Oberlin, Ohio)
performance reimagined for video with extrapolated footage digitized and layered in a stunning way.

• ONCE IN A LULLABY - Elizabeth Smullens (Philadelphia, Pennsylvania)
a scathing and comical performance documentation with Smullens lowering over the stage as the ‘overburdened mother’ and innocent daughter. (Happy Mother’s Day!?)

A program booklet about the work will be available. Some of the artists will also be present. — Jed Speare

EATING ALPHABETS
movement works by Marjorie Morgan
with Sarah Hickler (Mobius Artists Group)
and Rachel Zahler
May 16-18

In the past two and a half years, I have become fascinated with the merging of storytelling and the surreal. In my work I strive to create characters who are larger than life and yet related to us all. These characters communicate through a rich vocabulary of words, movement, and song; and their bizarre dimensions allow the watchers to find that disturbing line between what is heart-breaking and what is funny. Most often, my characters and stories are pulled out of me through dreams or authentic movement. My songs are written in the shower or my car. It has been a surprise to discover how much fun I can have in creating work and in teaching new movement and songs to those I work with.

I have had the pleasure of studying and performing with some incredible movement artists, most notably Paula Josa-Jones and Deborah Hay. Through their teachings, I have gained tremendous respect for the art of performance. Connecting with an audience is incredibly important to me, as I view the performance element in choreography and movement work to be essential. Deborah Hay’s concept of “inviting being seen” is now fundamental to my process and final product.

Eating Alphabets is a movement concert comprised of four connecting solos and one duet. The solos are rich in theme and will be connected and contrasted by transitions of pure movement. Excerpts of text are as follows:

1. Eating Alphabets
I have eaten all the alphabets in the world.
My fathers words, I ate them...

2. Inside/Out
Like syrup, it pops and surges.
The boiling of my blood,
it’s been going on some time now...

3. Lovers
My lover is an octopus,
She lives around my neck.
And when it’s time to throw her off
a gentle, loving peck
is all I give her...

4. Brine
I have a hook in my lip.
I have a hook in my lip.
Sensation is heightened from nose to teeth
because of the hook...

The duet (with Sarah Hickler and Rachel Zahler) also merges text, sound, and movement. Because there are two performers, the possibilities for communication with an audience are greatly enhanced. Focus shifts from Sarah to Rachel to Sarah to audience to Rachel, etc. We are working with juxtaposing themes of women’s body image and theories of quantum physics. This project has been quite inspiring, and Rachel and Sarah have brought tremendous energy and insights into my work. We all look forward to sharing it this spring.

— Marjorie Morgan
The Changing Spells
Movement and text performance by
Billie Jo Joy
May 23-25
Performance skills workshop: May 25, 1-4 pm

Once upon a time there was a woman who got married and had several children. Her husband became addicted to drugs. She didn't know what to do. One day she left him. She dreamt she was walking through a dark tunnel with her children in her arms. She woke up and she was walking through a dark tunnel with her children in her arms. She had no money and no family to help her. She had spent all her energy trying to keep her family together and so she didn't have any friends. She didn't know what to do. A spirit came to her and told her to work hard and have faith.

So that is what she did. Amidst the chaos she realized something important about her own soul. When she was able to express herself through creative work she felt deeply happy. She felt the innate health of self-discovery and the consequent connection it offered her to all of humanity. She knew that this was an important path to follow.

This caused her a dilemma because there was a time-money bind, and the children, well, their very lives depended on her. She realized that she would lose some of her earlier vision and that is where the faith came in handy. She made a sacred promise to seek a whole and good future, defined by blessed integration. Her promise was necessarily complex and spread out in many directions like a tree from which rounded the seeds of new growth.

Even though she kept her promise she could not forget the past feeling of being so down and out that she was unable even to ask for help. She now could recognize this state in others and called it the “inability to advocate for oneself.” She thought about the forces, political or natural, that contributed to this state. She remembered seeing pictures of famine victims who had gone so far past hunger that their bodies could not tolerate food. She thought about that delicate moment, the first sip after a long period of drought. How not to go crazy? How to trust it? Even when full does one ever forget the hunger that went on for so long, and fear its return? Or experience its haunting, like a war that ends but is still talked about for generations, some of whom keep a stock of canned goods in the cellar? What does it mean to help another human being in a pure way? At what point is a once-helpless person able to help themselves? When you lose your sense of humor where does it go? The mother thought about these situations, how they arrived in many (less dramatic) forms in people’s lives, in her own life, and she wondered how she related to it all.

Process
Sometimes I feel like a deep sea diver with a focus that guides me through many layers to a place where usual distinctions and judgments are blurred in heightened creative potential. Here is where clichés can be smashed and reclaimed. When I am courageous enough, I live in the place of not knowing how I move, and that’s the place of greatest freedom. Freedom is a really essential quality and state for me, and that’s one of the reasons I like to work with kids so much. It’s because their dance is a state of liberation and it is also spiritual.

My dances grow out of body-centered practices that pave avenues into various body-mind-spirit states which teach me about the nature of being alive. I find characters in organs, stories in bones, songs in blood. Certain themes emerge as movement, dance, characters, speeches, songs, mumbling and these then become the scores and scripts that I use for performance.

I was born in Michigan where I spent a lot of my childhood upside down. After my love of gymnastics, I took up dancing and acting in 1976 and have been doing it off and on since that time. I performed nationally and internationally with Paula Josa-Jones Performance Works from 1990-94. Teachers that influence my dance include Bonnie Bainbridge Cohen, Andrew Harwood, Christie Scane, Zoe Stewart and Ron Heifitz. I currently teach children and adult classes in dance and drama, and teach movement to special needs students. I am also working at Harvard University on the body-mind connection and healing.

I will be teaching a performance skills workshop on Saturday, May 25, from 1-4 pm. Contact me directly (617-876-5069) for information about the workshop.

—Billie Jo Joy

One Warm Line
Choreography by Helena Chang and Rebecca Todd
with an installation by Amy Rowling
May 30-June 1
Gallery hours: Saturday, June 1, 12-4 pm

One Warm Line is an evening of work by three artists: choreographers Helena Chang and Rebecca Todd, and visual artist Amy Rowling. Most of the work was developed independently by the three artists involved, though there was a significant level of collaboration between Rowling and Todd as their separate projects neared completion. Linked by the common themes of lineage, female identity, and the physical body as a repository of personal and ancestral history, the pieces serve to amplify and expound upon one anoth-
er when seen in context.

There are currently three components to the concert, each nesting within the last: a photographic installation by Amy Rowling, three movement pieces by Helena Chang, and a movement work in three parts by Rebecca Todd.

Amy Rowling is a visual artist whose primary medium is photography, and a teacher who lives in Woods Hole, MA. Her work has been exhibited in New York State and in Massachusetts. Rebecca Todd has performed with the Los Angeles Poverty Department and Montreal choreographer Suzanne Miller. Her work has been shown in the cities she’s lived in: Los Angeles, Montreal, Toronto, Woods Hole and now Boston. Helena Chang’s work has been presented by the Dance Complex (Boston), shoestring productions (Woods Hole) and Dance Portland (Portland, Maine), which awarded her first prize in its 1994 choreography competition. She has performed with Caitlin Corbett, Arawana Hayashi, June Watanabe, and Paula Josa-Jones, and has worked on a freelance basis with Susan Marshall and Roxane Huilmand.

**Amy Rowling**

My photographic pieces are an attempt to rediscover my past; how my lineage, the fears, dreams and experiences of those before me have shaped my features, my concerns, my values and my life. This project is a journey in self discovery and self acceptance. By visualizing and interpreting my family’s history I become closer to it, the people in the images which I am utilizing in this work, cease to be relatives hardly known and become tangible persons with identifiable emotions and experiences. As I grow older and my parents age, their vulnerability more evident, I feel closer to them. The facades break down and I realize that they are simply individuals struggling to come to terms with their own lives and find peace. This project has evolved out of my struggle to do the same.

Ultimately, each piece in this project is a unique combination of sentimental family photographs, re-interpreted and re-photographed surrounded by objects which I am drawn to intuitively. Some include the words of my parents as well as my own written interpretations of their lives, the lives of their parents and the relationship and relevance to my own.

**R. Todd**

My three-part performance work in *One Warm Line* is a collaboration with Amy Rowling. The first section, “Traces of the Body,” combines movement with projected images. Our common themes are: images of the female body in conjunction with water, childbirth, dendritic structures of roots and veins — visceral lines between one generation and the next. The second section, “Tracking,” includes a weaving, binding and picking duet with my mother, Nancy Jack Todd, an overlapping chorus of texts that in its fractal form echoes the score from Helena’s dance, “Circling Center,” and projections of Rowling’s photographic images. The final section of this work, “North,” is a solo-in-place against projected photographs, again by Rowling. These events occur sequentially so that each is considered fully, separately, while images accumulate in the eye and ear of the viewer. The original sound score is by Canadian composer Allan Paivio.

In my work I am concerned with what I call ‘performing sentience,’ that is, creating work that heightens the observer’s sense of what it means to be embodied, incarnate. Written upon the given biological structures of our bodies are the stories of our cultural lineages and the physical and psychological events of our individual lives. I may inherit a mother’s tendency to flinch easily — the legacy of a long-dead grandfather with a savage temper, or a reflexive tenseness, a sense of bracing passed on from my grandmother, orphaned at age two; a father’s asthma and the stooped shoulders that go with it; Canadian politeness and habits of speech. My body is inhabited by the deep neuromuscular patterns of riding a bicycle, writing from left to right, carrying a baby on the hip, folding laundry, doing ballet, doing the crawl, typing, chewing fingernails, speaking English. A whole shared culture and individual history is inscribed on - and shaped by - my biological form. And my body is enmeshed with other bodies through the web of language.

These days two things operate in tandem as I make a work: the exploration of a concrete and literal somatic idea gives rise to an autobiographical or theatrical theme. The first becomes a guiding metaphor for the second and vice versa. For example, in “Traces of the Body” the organizing physical theme is a rhythm based on the buildup of tension to a point of release — the rhythm of sex, childbirth, certain neurotic habits. These rhythms provide metaphors for motherhood, family lineage. In the duet the organizing principle for the movement is Qi-gong-like manipulation of body energy, which becomes a metaphor within the framework of a very real mother/daughter relationship.

I had no idea what “North” was about until some time after I had found and organized the movement material, and chosen the title. I had been collecting images associated with the movement for a while when I came across this list of associated elements in a book about traditional Chinese medicine. It fits my image score very well: *Water*: winter, cold, North; mercury, Scorpio; ears, hearing; urine and spittle; bones and marrow; genitals and anus; patria, salty; ambition; will; fear; ave; groan, tremble; energy storage; sexual energy, excretion; fluid; black tortoise; deep slumber; midnight; new moon; hibernation; death.
FORWARD TOWARDS THE UNKNOWN
Mobius Artists Group
June 4-15 (Specific dates TBA)

Since September, the members of the Mobius Artists Group have been involved in an expedition toward the unknown: a collaborative project involving all of us. Collaborations involving small groups of MAG members, whose disciplines cover the gamut of performing and installation media, are a regular feature of the work that we present to our audiences. But the idea of creating a work involving every MAG member, and the wide scope of disciplines and approaches we represent, is new for us. We do not know at this moment (late January) what the work will be, but our investigation is active and exciting for us. What follows is, first, a background statement on working method and then a set of linked statements on collaboration by individual Mobius Artists Group members.

Our working method: collectivism, collaboration, cooperation and consensus

During the 1980’s, the principles of true collaboration were often lost amid the hype of multi-discipline work that placed different art media alongside one another rather than integrating them, that emphasized product over, and at the expense of, process.

The Mobius Artists Group has, since the beginning, asserted its commitment to non-hierarchical models of working relationships, which encourage collaboration and cooperation. We believe that we have weathered almost 20 years of changing political, funding and aesthetic trends due, in part, to this working model. In an era in which resources are severely limited and alienation, dissatisfaction, and apathy are rampant, we feel it is crucial to publicly advocate for ways of working, making decisions and creating that allow for a broad range of voices to be heard and which value individual contribution and responsibility.

We have found that artwork which results from honest and thorough collaboration is richer and more integrated than work which results from parental, directorial or dictatorial relationships. Though the group has long considered initiating an all-member collaboration, only recently have we begun to take action. Since September of 1995, we have been working through a series of idea development sessions and shared exercises designed to generate potential form and content for the project. We are starting at ground level with no assumptions about what form the project would take and what the content might be.

Statements about collaboration

We share a commitment to art that we call “experimental” or “interdisciplinary.” We have never defined these terms. We are not ideologues. Rather, our shared commitment creates a place dedicated to the flowering of each one.

Never give up. Never give up. Never give up.
And the process is the work, the collaboration is the art.

The integration of ideas ebbs and flows ultimately creating new form.

Form, after all, is only one realized potential out of an infinite set of possibilities resulting from process (i.e. formation).

Being open to possibilities to act upon the essential and the incidental.

Muddling around, waiting for the purpose (of what we’re doing) to rise to the surface.

The process of collaboration spills into every aspect of ordinary life. When making soup, all the raw vegetables rise to the surface of the broth. The surprise is how long it takes for each morsel to become heavy with broth and sink slowly to the bottom. Stirring promotes an active rising for the parts to appear again on the surface. Like memories.

Because when you travel with your eyes over your body and you will end on your big toe and then there is a moment to leave your body you realize the inferno of being removed from a community of people, to be tortured by outside space, at that moment you want somebody’s big toe to flow with your eyes to somebody’s eyes.

When does the looking end, and the seeing begin?

The point, I think, of this collaboration is to look more deeply into the spaces between us all, to find those meaningful points of union and intersection that can blossom into new sight, new colors, new shapes ... The dimensional space that is mapped by our respective talents and endeavors becomes a fertile terrain within which to conduct the search.

— Mobius Artists Group
THE MOBIUS SLEEP-A-THON

SAVE THIS FORM & RAISE MONEY FOR MOBIUS UNCONSCIOUSLY!

Dormez-vous? Wish you were? Are you exhausted? Wishing you could stay in bed all day, but feel too guilty to indulge yourself? Well, we at Mobius have devised a way in which we can help you rest while you’re helping us replenish our coffers, the same coffers that bring you experimental art every weekend from September - June.

Behold the MOBIUS SLEEP-A-THON. It’s so EASY you can do it in your sleep!

This is a low-impact fundraiser that requires no physical effort on your part - in fact, you contribute to Mobius unconsciously! It can be enacted alone, with a friend or lover, or with your colleagues, friends and family - you choose! Turn this event into a slumber party or a solo somnium!

We’re not asking you to walk, run, eat too much, or dance all night...we’re just asking you to follow this simple 12 step program:

Step 1 - Fill out the pledge sheet on the back of this page.
Step 2 - Ask your friends, family, colleagues to pledge a dollar amount for every hour you sleep from Friday April 19th until Sunday April 21 at 4pm.
Step 3 - Unplug the phone.
Step 4 - Don your favorite sleepwear (or not).
Step 5 - Pull back the covers.
Step 6 - Fluff your pillows.
Step 7 - Lie down.
Step 8 - Close your eyes.
Step 9 - Sleep & dream as you fundraise for your fave haven for experimental art with out ever leaving your bed. R.E.M.M. (Raise Easy Money for Mobius!)
Step 10 - Wake up and smell the coffee brewing down at Mobius
Step 11 - Gather yourself & the money you’ve raised for Mobius.
Step 12 - Reward yourself by coming to the Lazy Bones Brunch on Sunday April 21 from 4 - 6pm (CALL FOR LOCATION). Just bring your pledge sheet with all your sponsors’ monies collected to gain admission and free vittles.

Just think how well-rested, efficient and pleasant you’ll be, come Monday morning. Your roomies, lover, family and boss will thank us, so get them to support your sleep by signing up on your pledge sheet! We also promise hair and nail growth, rejuvenated skin and brain cells, the disappearance of dark circles, and that you’ll wake up revitalized without guilt because you’re rested and raised needed funds for Mobius!

Special incentive bonus prizes: A special Mobius T-shirt for sleepers who raise over $50, the Rip Van Winkle award to the person who has slept the most hours and the Sandman award to the person who raises the most money for Mobius.

So fill out a pledge sheet on other side, make copies for friends and get narcoleptic for art!
REQUEST that everyone and her/his mother sponsor you - friends, family, neighbors, co-workers, businesses - anyone you know who has a bank account. Don't forget to sponsor yourself too!

EASILY advertise for sponsors on E-mail, voice-mail, the internet, your home answering machine, bulletin boards at school and at work - be creative!

MOBILIZE your friends to sleep for Mobius as a team! Reunite your crowd and hold a big slumber party to support Mobius!

MARVEL at how much money you've raised overnight, collect it and bring it with your pledge form to gain admission to the brunch. Call (617) 542-7416 for location.

(R.E.M.M. = Raise Easy Money for Mobius!)

Double or triple your pledges! Ask your employer about the matching gifts program.

Sleeper's name___________________________________________
Address__________________________________________________ Apt. No. _______________________
City__________________________________ State____ Zip ______________
Daytime phone (______) ___________________ Evening phone (______) _______________________
Employer name ____________________________________________
Employer address __________________________________________
Sleeping as part of a corporate team? Name of company ________________ 

<table>
<thead>
<tr>
<th>SPONSOR'S NAME</th>
<th>Address</th>
<th>City, State Zip</th>
<th>Tel. #</th>
<th>$ per hour</th>
<th>hours slept</th>
<th>Total $</th>
</tr>
</thead>
<tbody>
<tr>
<td>R. U. Sleeping</td>
<td>1 Nighty Night Lane</td>
<td>Repose, MA 54321</td>
<td>(987)654-3210</td>
<td>100</td>
<td>48</td>
<td>$4800</td>
</tr>
</tbody>
</table>

ADDED INCENTIVE: over $50 in pledges collected gets you a free Mobius T shirt!

If you can't make the brunch, send in this sponsor sheet with all checks (made payable to MOBIUS) to:

Mobius • 354 Congress St. Boston, MA 02210 • (617) 542-7416
Panel Discussion:  
**Collectivism, Collaboration, Cooperation and Consensus**  
**May 6, 7 pm**

In conjunction with the Mobius Artist Group collaborative project (see page 10), we are organizing a panel discussion on collectivism, collaboration, cooperation and consensus. The panel will draw together three pairs of people currently working together in collaboration, as part of a cooperative or collective, or using consensus as a decision making model. These people will include Mobius artists, as well as non-artist teams. Stay tuned for more details!

---

**BE AN AUDIENCE ONE!**

This notice is a preliminary call for people to volunteer to be the audience for the next piece in my series of performances for an audience of one person. This performance will take place over an agreed-upon designated two weeks, in the context of the audience person’s daily life. The event will occur in a variety of ways, including by phone, by mail, by friend, by stranger, at work, at home, etc. I am interested in creating a kind of meditation for the audience, a meditation on time and mortality. The work will be specifically designed and tailored to each audience person, based on her/his own images and concerns. These will be culled from an interview that I will do with the audience person before creating the piece. At the end of the two weeks, I will meet again with the person to videotape her/him describing the experience. I will also want the person to keep some kind of written record of it as well.

The project is in an early stage, so at this point I can’t say much more. But I am interested in gauging how many people might want to participate. If you do, or want more information before deciding, please call Mobius (617-542-7416) and leave your name and phone numbers. It may take me until early summer to get back to you, but please don’t be anxious. I am not going to be actually starting the project until the fall. Sound intriguing?

— Marilyn Arsem

---

**MOBIUS WISH LIST**

- portable light table
- Lighting Equipment - 10 - 12 con lights
- Gels for our lights
- 486 or better PC
- video projector
- Macintosh SE or better
- donated printing services
- donated advertising of events
- laser printer paper/xerox paper
- volunteers - office work, party help, posting and mailing
- sign-making services to create a plexiglass locked Mobius sign/display case for the front of our building

---

**WANTED: MOBOID REQUEST CORNER:**

- Linda Graetz seeks a table-top paper shredder.  
- Cathy Nolan - a Macintosh computer for writing performance and grant proposals and keeping records of her performances.  
- Margaret Fittimore desires movable walls for the Mobius front room.

---

**PHYSICAL ACCESSIBILITY**

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. We are sorry that our facility is not assistance-free. If you call ahead, we will arrange assistance (617/542-7416).
MOBIUS CALL FOR PROPOSALS

DEADLINES: 5 pm, Thursday, May 16, 1996 -
for projects to take place September 1996 - January 1997
5 pm, Thursday, September 19, 1996 -
for projects to take place February 1997 - June 1997

MOBIUS is seeking proposals from Boston and New England artists for original, experimental work in the performing, media, and visual arts, particularly work that falls outside the traditionally defined art forms. All applicants are asked to send in a SASE or pick up proposal guidelines and a submission cover sheet each time you submit a proposal. Call MOBIUS, (617) 542-7416, fax (617) 451-2910 for the required forms. If you have questions, call the MOBIUS office to discuss your project. Please do not submit a proposal without referring to the current proposal guidelines. Faxed proposals will not be accepted. MOBIUS does not program the work of artists currently enrolled at an educational institution. We do program a weekend for student performances each spring.

MOBIUS also is interested in receiving inquiries from local artists who are interested in curating work at MOBIUS. Talk to a MOBIUS Artists Group member or call Nancy or Marilyn at the MOBIUS office.

MAGgrandizement:

Nancy Adams performed excerpts from Orange You Glad as part of the Ruby Slipper Monday Night at the Middle East Series, and excerpts from Fork, Knife, Spoon at the Lansdowne St. Playhouse in a benefit for MOBIUS in the past year. Nancy is currently getting an MBA at Simmons College and is the only performance artist in her class.

Marilyn Arsem toured her solo piece Stirring, Sweeping to the Hera Gallery in Rhode Island in November and was invited to perform the piece in February as part of the Women's Caucus on Art Conference "Transforming Traditions" at the Lyric Stage.

Meredith Davis also exhibited her latest installation with antique ironing boards and scorched covers entitled Monday’s Business at the Hera Gallery in Rhode Island in November.

Linda Graetz brought her audience-participatory art piece the Great Wall of Art: The Image Of Women to the Hera Gallery in Rhode Island in November.

David Miller attended Here Comes Everybody, a five-day conference in November devoted to the work of John Cage in all media, held at Mills College in Oakland, CA. He was delighted to spend time in December at the John Cage Trust in NYC, examining manuscript material relating to several Cage works.

Margaret Tittermore currently has an installation entitled Inside/Outside at "The Heart’s Deep Care Show" at Montserrat College of Art Gallery. The piece explores journey/journal/vision quest by audiotaping thoughts on a walk near the artist’s home.

Since last spring Margaret’s artwork has been shown in “Imaging Angels,” an invitational curated by Tom Grabowsky at the Howard Yezerski and Barbara Krakow galleries to benefit the Pediatric AIDS Project, and the Center for Healing, Prevention and Awareness of Abuse’s invitational “Journey Back to Self” exhibit at Harvard University Gutsman Library. She also showed her work at the “Icons and Altars” invitational at New Art Center in Newton and “Landmarks” a juried group show sponsored by the Women’s Caucus for Art at the Boston Center for the Arts. She received an Art Matters grant, a New England Foundation for the Arts Regional Fellowship in Sculpture and a Massachusetts Cultural Council Artists Award in 1995.

MAGS who have performed in the past year at Ruby Slipper Productions Monday Night Series at the Middle East include: Nancy Adams, Rochelle Fabb, Sarah Hickler, Landon Rose, David Miller, Mari Novotny-Jones, Owen Furspan, Milan Kohout and Joseph Wilson.

MAGS who participated in the Day of the Living Dead performance at the Cambridge Multicultural Arts Center are: Rochelle Fabb, Cathy Nolan, Mari Novotny-Jones, Landon Rose & Sarah Hickler.

Until we meet again!

After having been the MOBIUS Publicist for more than five years, I am leaving my post to study with the Rachel Rosenthal Company in Oooh-la-la, California. Over the years I have become joined at the hip, my heart beating as one with MOBIUS, the members of the MOBIUS Artists Group and the community of wise, wacky and prolific artists who have presented their work here. A decision to leave home is never easy, and as MOBIUS quickly became a home for my interests, obsessions, passion, addiction and creativity - I already feel the pangs of separation. There's no place like home and there will never be another MOBIUS.

I am leaving the nest to launch my focus from the administrative side of art to concentrating on performing. And I am grateful for this opportunity to learn to develop my skills and range with the Rachel Rosenthal Company. I will be taking a leave of absence from the MOBIUS Artists Group and with this time apart, hope to negotiate exchange possibilities and share news, views and opportunities from the other coast.

Now for a quick walk down the MOBIUS median strip. My everlasting memories from MOBIUS include these highlights: Mari Novotny-Jones, drop-kicking the typewriter across the studio with all the keys clattering to the floor as she rushes to postmark a grant before 5:00 pm; Sarah Hickler and the snake she charmed making its way down the river in Mother's of Time; Bill Gilbert sleeping in his installation/performance piece in the gallery and serving me up chili and watermelon in the hot June days; performing for the first time in a MOBIUS event in Marilyn Arsem’s outdoor performance piece Red In Woods; Milan Kohout’s hair full of Aqua-Net catching on fire during the mock Seance at a MOBIUS benefit party; David Miller’s We Are All Meat performance - after which I became a strict vegetarian; Ann Scott’s Dream Circle event which was the catalyst for altering my life (and living my alter life); meditating and napping in Hannah Bonner’s cave installation Inside Out; my drives to the Cleveland Performance Art Festival with Nancy Adams where we had a (tire) blow-out in the land of the Bambi Burger and with Mari Novotny-Jones where we were nearly arrested while attempting to enact a ritual outside of Attica State Prison; and the staggeringly beautiful images created by Marilyn Arsem, Nancy Adams, Cathy Nolan and Mari Novotny-Jones which have informed and inspired my own performance pieces. Thank you all for many years of encouragement, support and friendship. You haven’t heard the last from me.

- Rochelle Fabb
THANKS TO ALL OUR CURIOUS DONORS FOR CONTRIBUTING TO THE "SECRETS OF MOBIUS" FUNDRAISING LETTER!

Thanks to all the following wonderfully nosy individuals who contributed funds to Mobius in order to learn our secrets. Your curiosity, good humor and contributions will enable Mobius to keep concocting secret recipes for new art into the future.

If you would like to contribute to helping Mobius continue its success of 20 years of supporting Boston artists and experimental art, please send a tax deductible donation* to: Secrets Letter c/o Mobius, 354 Congress St., Boston, MA 02210. Checks can be made payable to Mobius.

*For every $10 you send, we will send you a cool secret, secret recipe from a performance, a top secret, inappropriate use of food secret or hair coloring secret - you choose!

Virginia Abblitt
Gretchen Adams, Rob
Hayes & Henry Catfish
G. Almen
AD & K Arsen
Henry Atlas
Kate Biggar
Rich Bizier
Jody Briggs
Ben Britton
Jeffrey & Barbara Bush
Rob Butler
Elizabeth Cahill & Jeffrey Wallace
Charles Cee
Susan Cohen
Alan Colby & Michelle Brown
Thadd Comstock
Chris Connaire
Ellie Covan
Mira Covensky
Patrick Crowley
Whitney Davis
Hannah Dennison
Nan Doyle
Pauline & Win Duke
Steve Eisenbach-Budner
Jennifer Evans
Alx Finkelstein
Gail & Anthony Fackett
Simsion L. GarfinkeJ
J. Gestik
Marika Geoghegan
Bruce Gertz
Pankaj & Anuradha Ghemawat
Marge Gibbons
Barbara Jane Gillespie
Rame Gold
Claudia Gould
Susan Graham
Jane Hans
Laura Hoblitzzle
George Hoffman
The Huckleberries
Lauretta James
Kayne Lynn Johnson
Donna Keefe
Dawn Kramer
Rozann Kraus
Victoria Lane
Harold Leach
Harry Lena
Nancy Lab
Tim Martin
Nusha Marty音
Carter McAdams
Mary Craig McLane
Melton & Dorothy Miller
Evelyn & David Moore, Jr.
Jamie Murphy
Nancy Murphy Spicer
Barbara Neri
Chris & Hawley O'Mara
Anthony G. Oettinger
Britt, Gordon & Calvin
Ralphing Rudy
Adrienne Richard
Donald Rivkin
Frank Sacks
Martha Lawory-
Schumacher
Jane Schwardtseger
David Seeley
Helen Shilien
Rosia Silver
Karen Smith
Lou Susi
Steve Thomas
Robert Unger
Lanci Valentrine
Marjorie Van Curia
Ron Wallace
Griselda White
Sharon Wilson
Alan Witschonke

Also thanks to a new supporter of the Mobius
Artists Group project fund:
Pat Morton
Pat Morton

DISCLAIMER: If we have inadvertently missed you on any of these donor lists, apologies in advance. Please let us know so we can recognize you in our next newsletter!

At the risk of being redundant, we'd like to thank you and again for making
ARTTrages Redux our
MOST successful and best attended fundraiser ever!
ARTTrages Redux volunteers:
Ann Scott

MOBIUS ARTISTS GROUP

Nancy Adams
Marilynn Arsem
Hannah Bonner
Meredith Davis
Rochelle Fabb
Owen Furshpan
Linda Graetz
Sarah Hickler
Larry Johnson
Milan Koutoh
Dan Lang
Taylor McLean
David Miller
Cathy Nolan
Mari Novaty-Jones
Tom Plesk
Bob Raymond
Landon Rose
Jed Speare
Margaret Titemore
Ean White
Joseph Wilson

MOBIUS STAFF

Marilyn Arsem, Co-Director
Nancy Adams, Co-Director
Suzan Ballozer, Publicist
Rob Abate, Office Manager
Jed Speare, Assistant
Jackie Milad, Donna Coppola & Christine Dehne, Interns
Brian Rust, Maria Gjonaj & Tanya Alba, Volunteers

BOARD OF DIRECTORS

Jennifer Evans, President
George Moseley, Treasurer
Ray Iasiello, Clerk
Marilyn Arsem
Charles Cee
Jane Schwardtseger
Rena Wade

ADVISORY BOARD

Harry Barron
Catherine Royce
Sarah deBescche
Helen Shilen
Marcia Maglinie
Louise Stevens
Gina Mullen
James Williams
Oedipus

MOBIUS Artists Group has gained national recognition as a leading interdisciplinary group in Massachusetts. Since 1977, the 20-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 unequaled in Boston in its commitment 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 Council for the Arts and Humanities, a local agency, supported by the MCC, the Polaroid Foundation, the Nonsequitur Foundation, LEF Foundation and generous private support.
mobius in this issue

PERFORMANCE
CATHY NOLAN
April 5 - 13
WORKS-IN-PROGRESS #39
April 18 - 20
JOSEPH WILSON & MARY KEEFE O'BRIEN
April 25 - May 5
MARI NOVOTNY-JONES & DAVID MILLER
May 9 - 11
MOBIUS ARTISTS GROUP COLLABORATION
June 4 - 15 (exact dates TBA

DANCE/MOVEMENT
MARJORIE MORGAN
May 16 - 18
BILLIE JO JOY
May 23 - 25
HELENA CHANG/REBECCA TODD/AMY ROLLING
May 30 - June 1

VIDEO
VIDEOSPACE
April 23 - May 21
PERFORMANCE ON VIDEO
May 12

INSTALLATION/VISUAL ART
THE U.F.O. PROJECT
April 17 - May 4
SHEILA PEPE
May 8 - 25
HELENA CHANG/REBECCA TODD/AMY ROLLING
May 30 - June 1
MOBIUS ARTISTS GROUP COLLABORATION
June 4 - 15 (exact dates TBA

TEENS SHOW TEENS
June 19 - 29

PANEL DISCUSSION
COLLABORATION/CONSENSUS/COMMUNITY
May 6

SPRING 1996

mobius
Boston’s Artist-Run Center for Experimental Work In All Media
354 Congress Street
Boston, MA 02210
Tel: 617-542-7416
Fax: 617-451-2910

ADDRESS CORRECTION REQUESTED

Look for details inside on the MOBIUS SLEEP-A-THON

Cartoon by: Hannah Bonner/Charles Coe

Non Profit Org.
U.S. Postage
PAID
Boston, MA
Permit # 8147
May 12  
Sun at 4pm  
PERFORMANCE ON VIDEO  
curated by Jed Speare*  
$6

May 16 - 18  
Thurs - Sat at 8pm  
EATING ALPHABETS  
movement works by Marjorie Morgan with Sarah Hickler* and Rachel Zahler  
$10/$8 st/srs.

May 21  
Tues at 7pm  
VIDEOS FROM MEXICO  
a curated exchange by VideoSpace  
$6

May 23 - 25  
Thurs - Sat at 8pm  
THE CHANGING SPELLS  
movement and text performance by Billie Jo Joy  
$10/$8 st/srs  
Performance Skills  
Workshop: May 25, 1-4pm

May 30 - June 1  
Thurs - Sat at 8pm  
Gallery hours:  
Sat June 1, 12-4pm  
ONE WARM LINE  
choreography by Helena Chang & Rebecca Todd  
with installation by Amy Rowling  
pay what you can on Thurs  
$8 Fri & Sat  
installation is free

June 4-15  
(Specific dates TBA)  
FORWARD TOWARDS THE UNKNOWN  
Mobius Artists Group  
collaborative event with performance & installation  
$8/$6 st/srs.

June 19 - 29  
Wed - Sat, 12-5pm  
Reception: June 22, 3-5pm, gallery talk @ 4pm  
TEENS SHOW  
TEENS’ SHOW  
FREE

L O C A T I O N
354 Congress St. in Boston near the South Station stop of the Red Line, two blocks past the Children’s & Computer Museums.

MOBIUS, INC. is funded by the National Endowment for the Arts, the Massachusetts Cultural Council (MCC), the Boston Council for the Arts and Humanities, a local agency, supported by the MCC, the Reliant Foundation, L.E.F. Foundation, Nonsequitur Foundation & generous private support.

MOBIUS, INC. is funded by the National Endowment for the Arts, the Massachusetts Cultural Council (MCC), the Boston Council for the Arts and Humanities, a local agency, supported by the MCC, the Reliant Foundation, L.E.F. Foundation, Nonsequitur Foundation & generous private support.

performance skills
workshop: may 25, 1-4pm

spring events 1996
(617) 542-7416 • (617) 451-2910 fax
homepage: http://www.artswire.org/
Artswire/www/mobius/mobius.html
April 23
Tues at 7pm
A SENSE OF PLACE:
MASS. VIDEO ART
curated by
George Fifield of
VideoSpace
$5

April 5 & 6, 11 - 13
Fri & Sat./Thurs - Sat
@ 8pm
THE MEETING
OF THE GRANGE
performance by
Cathy Nolan *
$10/$8 sts/srs

April 17 - May 4
Wed - Sat 12-5pm
Reception: April 20, 3-5pm
with 4pm gallery talk
THE U.F.O. PROJECT
art work by
Jeff de Castro, George
Fifield, Krys Lloyd,
Howard Johnson, Paul
Laffoley, Jeff Walker &
Janet Wondra.
free

April 18 - 20
(# of nites TBA)
Thurs - Sat at 8pm
WIP # 39
developing performances
by local artists with
audience discussion
$5

April 19 - 21
THE MOBIUS
SLEEP-A-THON
stay in bed and raise
money unconsciously
for Mobius!
Call the office for
pledge forms &
details
on how to participate
(617) 542 - 7416.

April 25 - 28,
May 1 - 5
Thurs - Sun/
Wed - Sun at 8pm
SUBJECT TO STRESS
performance comedy by
Joseph Wilson * &
Mary Keefe O'Brien
$10/$8 sts/srs

May 6 - Mon. at 7 pm
PANEL DISCUSSION:
COLLECTIVISM,
COLLABORATION,
COOPERATION &
CONSENSUS
given by local & Mobius
artists & non-artist teams.
free

May 8 - 25
Wed - Sat 12-5pm
Reception: Sat. May 11,
3-5pm, 4:30 gallery talk
EXQUISITE CORPSE
FOR ONE:
THE MANY BETWEENES
installation by
Sheila Pepe
free

May 9 - 11
Thurs - Sat at 8pm
LIGHT HOUSE KEEPING
performance by
Mari Novotny Jones*
&
CHORUS ANGELORUM
performance by
David Miller *
$10/$8 sts/srs

 Mobius
boston's artist-run center for
experimental work in all media

April 5 & 6, 11 - 13
Fri & Sat./Thurs - Sat
@ 8pm
THE MEETING
OF THE GRANGE
performance by
Cathy Nolan *
$10/$8 sts/srs

April 17 - May 4
Wed - Sat 12-5pm
Reception: April 20, 3-5pm
with 4pm gallery talk
THE U.F.O. PROJECT
art work by
Jeff de Castro, George
Fifield, Krys Lloyd,
Howard Johnson, Paul
Laffoley, Jeff Walker &
Janet Wondra.
free

April 18 - 20
(# of nites TBA)
Thurs - Sat at 8pm
WIP # 39
developing performances
by local artists with
audience discussion
$5

April 19 - 21
THE MOBIUS
SLEEP-A-THON
stay in bed and raise
money unconsciously
for Mobius!
Call the office for
pledge forms &
details
on how to participate
(617) 542 - 7416.

spring

events 1996

(617) 542-7416 • (617) 451-2910 fax
homepage: http://www.artswire.org/
Artswire/www/mobius/mobius.html