MEANWHILE, HERE WE ARE

Greetings:

We begin our new season with some (more or less evident) changes. We are pleased to welcome Jed Speare as the new Co-Director of Mobius. He has been a member of the Mobius Artists Group since the fall of 1995. He is a multi-media artist, and has worked in music, sound, video, film and computers. He’s worked with a number of groups of artists and organizations in Boston, San Francisco and Amsterdam. He recently received his MFA in the Tufts University/School of the Museum of Fine Arts program.

Jed is taking over for Nancy Adams, who is working toward her Masters degree in Business Administration at Simmons College. Nancy has been Co-Director of Mobius since 1990, but she came to the organization well before that time. She first showed work here as an artist in 1985. She then volunteered in the office, and was later hired as publicist. When she was invited to become a member of the artists group in 1988, she retired as publicist, but later returned as Co-Director.

Nancy has had a profound impact on the organization during her tenure at Mobius. She has managed to juggle too much in too little time: everything from the trivial to the monumental. But she always manages to maintain her graciousness and good humor. She has articulated our vision and philosophy in everything from grant applications to proposal guidelines for incoming artists, to the ‘how to’ procedures in the office. She has also developed and refined our systems of communication, both within the organization as well as in our interfaces with the community of artists who work with us, with the public who is our audience, and with the funders who support our activities.

It is critical for an organization with many people involved in it — including 16 active members of the resident artists group; the board and the staff; a dozen interns or volunteers at any given point; and a new group of artists working in the space each week — to have strong communication systems. No one works at Mobius full time, so information is always being transmitted to many people by various means. Nancy has managed to keep the organization running smoothly, successfully balancing and integrating individual needs with organizational goals.

I am not alone in saying that Nancy will be sorely missed. Our deepest desire is that on completion of her graduate program, she will return as an active member of the Mobius Artists Group and continue her art work.

And there’s more: In the never-ending effort to stretch our resources as far as they can go, we’re making a few more changes:

- The Newsletter will only be issued twice this year. This first one covers programs throughout the fall and through January. Please put your handy-dandy calendar insert on your refrigerator, so that you don’t forget what’s coming up. The artists who show in December and January want you to come to see their work too!
- We are raising our ticket prices a bit. We’ve had the same price range for a few years, while costs have been going up everywhere else. For most of the artists, their share of the ticket money is the only source of income that they have for the project, other than their own pockets. Even a full house of 49 seats doesn’t bring in much. So, please understand, and support our artists. And if the increase really causes a hardship, please give us a call in the office and we’ll see what we can do. We do want you to be able to come regularly.
- We’ve also concocted a way to honor our devoted audience, by creating the Friends of Mobius. For a nominal contribution, you’ll be recognized as one of our most important patrons, which qualifies you for special ticket prices, regular calendar updates, AND a private party! (See more below.)

Meanwhile, here we are, embarking on our fourteenth season at Mobius, with the usual jam-packed program of new art every week. Come often!

— Marilyn Arsem

My interests have always been evenly divided between art-making and organizations. There are precious few jobs available where one is valued as a working artist and as an administrator; working at Mobius has allowed me to perfectly combine these interests. I am leaving now to get an MBA, a crash course in practical surreality (what do you mean profit is the goal?). Having once been called in print “an interdisciplinary surrealist,” I feel that only when I graduate next August, with a BA in Dance/Theater and Intercultural Relations in my past and a fresh MBA in my pocket, will I be able to honestly lay claim to that title.

I’ve spent most of my adult life at Mobius. I showed up looking for a place to perform my work when I was 21 and stayed. I had found not only a new performance space willing to deal with a younger new to town, but an organization and people I believed in. I had found hippie values and experimental art - and that sounded good to me as someone who protested the war in Vietnam during grade school and came of age as the Sex Pistols released their first album. Almost 12 years after I first came to Mobius I still believe passionately in the cooperative principles by which the Mobius community lives and in the enormous range of risky artistic activity that occurs under Mobius’ roof year after year after year.

In a field often characterized by burn-out, Mobius has attracted remarkable loyalty and long-lived relationships. The Mobius artists, staff and board do struggle with burnout - operating an alternative arts space is both rewarding and punishingly hard work - but we have also had some success upholding the principles of “from each according to ability, to each according to need.” This old
The Mobius Artists Group has received a grant from the Trust for Mutual Understanding for five of our female artists to spend two weeks in July of 1996, working with five female Macedonian artists collaborating on projects to take place in an abandoned, 16th century Turkish bath (amam) in the Macedonian capitol, Skopje. The collaboration will take place under the auspices of Skopsko Leto the city's summer arts festival. The project is set up as an exchange with the Macedonian artists coming to Boston in June of 1997 to collaborate with Mobius artists at a site in Boston. The Mobius artists are Marilyn Arsem, Meredith Davis, Cathy Nolan, Mari Novotny-Jones and Margaret Tittemore. The Macedonian artists are Iskra Dimitrova, Nora Stojanovic, Leona Markovic, Margarita Keselicka Kalakizieva and Mirna Arsovska.
BOSTON COALITION FOR FREEDOM OF EXPRESSION

Testing the Limits: A Conference on Hate Speech, Depictions of Violence, and Pornography

Throughout September, the Boston Coalition for Freedom of Expression will present a conference aimed at educating artists and others about First Amendment issues and defining the limits, if any, to free expression. In presenting the strongest possible arguments in favor of free speech, this series of events will stress the most difficult and controversial areas of free expression.

The series will include performances, lectures, video screenings, roundtable discussions, and panels. While the schedule is still taking shape as we go to press, confirmed events are as follows.

Palladia: The Dismantling of Safe Havens for Critical Thought will occupy the gallery space from Wed., September 3 through Sun., September 29. According to the American Heritage Dictionary, a palladium is "a safeguard, especially one viewed as a guarantee of the integrity of social institutions: the Bill of Rights, palladium of American civil liberties." The exhibiting artists are Jennifer Edwards (color photographs), Maxine McDonald (photography, B&W and other processes), and James Montford (installation/performance). Assembled by guest curator Kathleen Bitetti, Executive Director of the Massachusetts Artists Foundation, the show examines work and media that have encountered censorship in places commonly considered safe havens for critical thought: colleges and universities, as well as facilities where artists produce their work - especially professional photo labs. All three of the artists in the show have experiences of censorship in these purported havens. The specific images or subjects they address - child nudity, sexual norms and gender, and issues of racism and hate speech - have occasioned attacks from across the political spectrum. The media the artists work in have also been targeted repeatedly by both the right and the left. Because these media push the boundaries between reality and non-reality, they spark controversy over whether or not they are truly "fine art."

ON THURSDAY, SEPTEMBER 19, FROM 5 PM & 7 PM, a reception and gallery talk will be followed (at 7 o'clock) by a performance piece by James Montford and a keynote address by attorney and Boston Phoenix columnist Harvey Silvergate.

ON FRIDAY, SEPTEMBER 20 AT 7 PM BCFE Director James D'Entremont will moderate a roundtable discussion on depictions of violence. This program will include clips from films by Eisenstein, Hitchcock, and Peckinpah, as well as exploitation films and horror schlock. At a time to be announced, we also hope to offer a screening of Pasolini's film Salo, currently the subject of an obscenity prosecution in Cincinnati.

ON SATURDAY, SEPTEMBER 21 AT 7 PM Nina Crowley, Executive Director of the Massachusetts Music Industry Coalition, will moderate a panel on hate speech, violent imagery, and sexual content in contemporary popular music. Panelists will include WBCN station manager and Mobius Advisory Board member Oedipus, rock musician David Herlihy, and UMass professor Robert Garofalo.

ON WEDNESDAY, SEPTEMBER 25 AT 7 PM journalist Nan Levinson, former U.S. correspondent for the London-based Index on Censorship, will moderate a panel discussion on the effects of hate speech and harassment. The ramifications of Constitutional protection for such works as Mein Kampf and The Turner Diaries will be examined. Participants to be announced.

On Thursday, September 26 at 7 pm a roundtable discussion on public arts funding and free speech will take place with discussion leaders to be announced.

ON FRIDAY, SEPTEMBER 27 AT 7 PM a panel on child pornography and depictions of children in art will feature a slide presentation by attorney and art dealer Lawrence Stanley.

ON SATURDAY, SEPTEMBER 28 AT 7 PM a panel on pornography will include, among others, Brenda Teitelbaum, editor/publisher of EIDOS magazine, and Rachel Hickerson, Executive Director of Feminists for Free Expression. Excerpts from sexually explicit films and videos ranging from amateur porn to the erotic work of various artists will be screened and discussed.

ON SUNDAY, SEPTEMBER 29 AT 3 PM a presentation of work by censored artists will be followed by a closing reception.

Anyone interested in attending the entire conference may register at the opening reception and purchase a series pass for $15 ($10 students and seniors). Tickets for most events can be also purchased individually for a $3 donation. The reception on September 19 and admission to Palladia will be free.

Additional events TBA. For an update, call Jim D'Entremont at 617/266-5827.

AUDIBLE VISIONS

New Music and Sound Art Performance Space

Audible Visions announces its fall '96 season. San Francisco-based composer Carl Stone performs Friday, October 11. Hailed by the Village Voice as "the king of sampling" this is a not to be missed event. Friday, November 8, Janet Underhill, bassoonist extraordinare, performs with Tom Pisek, Daniel Orlando and Neil Leonard presenting new and recent works written for her. All concerts begin at 8 pm. Dates are subject to change. For more information please call Ellen Band at 617.625.4889.

CALL TO ARTISTS AND AUDIENCE

Ruby Slipper Productions presents a monthly showcase of mixed-media performance downstairs at the Middle East at 480 Mass. Ave., Cambridge in Central Square. Performances take place at 7:30 pm on the first or second Monday of every month, and include five or six artists per evening. If you have work that is appropriate for a showcase format, or if you'd like to be on the mailing list, please contact Stefanie Cohen at 617 868-6960. Ruby Slipper is also looking for volunteers to do mailings and help produce the performances.
SUBJECT TO STRESS
A performance comedy by
Joseph Wilson (Mobius Artists Group) and
Mary Keefe O'Brien
September 6-7 & 13-14

Making a performance is sometimes like designing and building a house. You come up with what you want, design it, put in the foundation, the frame, walls, windows, plumbing, electricity, and a roof. Not necessarily in that order. After it's finished you move in and often find some things you did not put in the original design and maybe you build an addition or do some renovating.

The main difference between a house and a performance is that you can only live in a performance in the presence of an audience. I know there are historical arguments to punch a hole in this analogy, but for the sake of illustration I will ignore them. Having spent some time in this “house” during the premiere of Subject To Stress, Mary and I now look at some possible design changes, renovations and a few additions.

During the shows we performed in April and May, there was the opportunity to get to know the characters we created a little better and how the energy of an audience affected them. Each night there was a new or different way to approach a line, its timing and the movement connected to it. We’re excited about creating new pieces for the performance, and tweaking the existing work. With the theme of the show being the causes and results of stress on society, the opportunity to create new work is, unfortunately, seemingly infinite.

The process Mary and I use to write involves sitting at a long meeting table, with a laptop, post-its, a coffee maker, newspapers, magazines, M&M’s, gum, chips, bottles of water, and never enough pens. We start bitching about what is bugging us on that particular day or any ideas that have come up. If anything clicks we start writing and talking, usually over each other.

We call the process “convincing.” Each of us tries to convince the other about an idea and either of us can say “I’m not convinced” at any time. The degree of finality in this statement depends on what we are working on and at what point we are with it. There were parts of the show we were both “convinced” by at their inception. Some things in the show made it all the way through the writing process to the final script and then were killed in rehearsal. We also write pieces individually and then bring them into a writing session for editing.

It is mid-June as I write this, and Mary and I have been back at the table for a few weeks now. We will continue writing through the end of July and begin rehearsals in August. To continue with the house analogy, our goal is to have the renovations completed by September and perhaps, other than a fresh coat of paint once in a while, the “house” will be finished, sort of.

— Joseph Wilson

The thing about writing a performance piece is that once you realize you’ve actually written and performed it, you also realize that there is nothing to stop you from writing more.

That is the current state that Joe and I are in now. We’ve made it over the first few hurdles and we’ve now discovered a few ideas that will help us over the next few hurdles, not necessarily in record time, but maybe with a little more finesse.

As far as the writing is concerned, I don’t think that we’ll ever truly finish. It seems that even during the performances of your favorite pieces, you constantly seem to get ideas to tweak it, shorten it or just plain rewrite it. So then you find yourself and your writing partner back at the folding table with the laptop, coffee maker, and fast food remnants scattered everywhere. In the middle of tweaking that favorite piece of yours, you relate a seemingly innocent event from your day and suddenly it has become the newest addition to the Subject to Stress lineup.

When we set out to write Subject To Stress, my reasons for doing it were to express some concerns I’ve had about our society in a format that I thought would be accessible to all — humor. This is still my motivation and I still have things on my mind. Now that Joe and I are back at the table I’m hoping that I’ll be able to figure out a way to share new topics with you.

Joe and I will spend the next month or so editing and tweaking and then it’s back into performances in the fall. I look forward to bringing Subject to Stress to its fully tweaked and edited, maybe even slightly longer self. It’s nice to know that the folding table is never really folded up. After all, as my brothers have always said, I have a Ph.D. in my own opinion and I’m always willing to share it.

—Mary Keefe O’Brien

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MOBIUS TRAVELS TO No.B.I.A.S., North Bennington, Vermont
Performances and installations by Mobius Artists Group
September 19 - October 19

Remember when No.B.I.A.S. (North Bennington Independent Artists’ Space) brought their exhibition, Northern Voices: The Nosem Brow Traveling Medicine Show, to Mobius last winter? Well, that was the first part of an arts exchange between our two groups. Now it’s our turn to travel to North Bennington and present our work up there!

Mobius will be traveling up to the No.B.I.A.S. space in North Bennington, Vermont for the weeks of September 19 to October 19. There will be four weekends of performances. There will also be installations which will remain in the space for the duration of the event. Mobius Artists Group members presenting work include Meredith Davis, Linda Graetz, Margaret B. Tittermore, Joseph Wilson, Owen Furshpan, Sarah Hickler, Larry Johnson, Milan Kohout, Jed Speare, David Miller, Tom Pisek, Landon Rose, Cathy Nolan, Marilyn Arsem and Mari Novonty-Jones. We’ll be joined by our friends Mary Keefe O’Brien and Steve Norton.

If you’re going to be traveling up to the area, here’s the No.B.I.A.S. phone number for information: (802) 447-7754.
MEMORY KNOT
Installation by
Sharon Haggins Dunn

October 2 - 20
Gallery hours: Wed. - Sat. 12-5 pm
Opening reception: Saturday, October 5, 3-5 pm
Gallery talk: Saturday, October 5, 4 pm

A collection of knitted, knotted and kneaded wax balls and rope pieces. Image of the knot as metaphor ... contained moment, a record, history of an act or force or pressure, intense imploded force ... sequence of knots or knotting to mark time or a journey ... etc.

I have been exploring a variety of wax ball knot formations and like the idea of multiples ... creating various floor configurations.

Pieces are not individual objects but relate as an environmental installation.

I believe the ball pieces are like some large floor game or similar to the I Ching or traditional Native American earth games. Some of the charcoal wax covered balls contain text and fragments of rope. I will continue to experiment with turmeric, red spices and white rice flour as well. Many powdered spices fold into the wax to form intensely colored round forms.

— Sharon Haggins Dunn

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GEMINI
Performance by
Seth and Noah Riskin

October 4 & 5

Gemini is a performance that explores the meaning of our twin experience through our art of body movement and light. We devise tools that translate our body movement into light phenomena (e.g. body-mounted projectors; suits of optical materials that respond to remote light sources) and, incorporating our ability as gymnasts, we control environmental light effects with our bodies. In one version, light forms, cast from the body onto the boundaries of the room, change in shape, size and speed according to the architecture of the space and the performer’s movement within it. Another version uses light emitting diodes (l.e.d.s) mounted on the body to transform patterns of movement into momentary light sculptures.

An objective of our art is to convey to viewers the subjective experience of movement, e.g. the performer’s sensation of gravity or space. Light is a vehicle with which we dissolve boundaries between performer and viewer, allowing the audience to identify with the performer and “get inside” the dance — a parallel to our experience as twins.

Throughout our lives we have explored and applied our relationship. Gymnastics was the first vehicle for this, where our accomplishments in the sport owe much to our deep mutual empathy. In watching, we can feel each other’s movement, and coaching each other from childhood through college we each had the advantage of being as if performer and viewer simultaneously. The results were remarkable: in 1985 we tied for the NCAA national title on our specialty, the parallel bars.

Our twin relationship has grown increasingly prominent in our work, both as a subject and as an extraordinary basis for collaboration. Since 1993, as research affiliates at the M.I.T. Center for Advanced Visual Studies, we’ve worked together in our art, and humanistic research of light, and in the development and co-teaching of our interdisciplinary courses, An Anthropology of Light and Twins. This summer, as resident fellows at the Northwood University Dow Creativity Center, we are doing artwork and research on the subject of twins, leading to the production of Gemini, which will treat, in a series of separate pieces, topics germane to the twin experience, e.g. duality and unity, symmetry, complementarity and the tension of opposites and its resolution.

— Noah and Seth Riskin
HIGH PRIESTESS OF OUT
Performance art/Sound structures by
Bea Licata with 5-6-7
(Matt Samolis, John Voigt, Ricardo Frota)
October 11 & 12

I have lived and worked a long time as novelist Jun'ichro Tanizaka proclaims, *In Praise of Shadows*. My involvement with intermedia and improvisation spans nearly two decades. Improvisation is my sacred relationship to the present. I like to describe this spontaneous process as illumination revealing the core emotionality or Consent of the form.

By form I mean not only the sound of the work, but also the physical movement, the shape and shifting configurations sketched by me and my accompanists in time and space, the vocalized utterances, the visual sound scores, the installation structures, the costumes or whatever else is materialized and utilized for this emotional play.

I have never been chauvinistic about any one particular form, so I explore many extensively and freely — moving on as called, honoring the Source which is my truth and informs my breath and purpose. That source is passion. Passion is my guide through these improvised acts — emotional odysseys in creative time. A voluptuous intimacy between my free will and the present regenerates me endlessly. It begets multi-dimension — the virtually infinite aspects of the experience inherent in creation.

Emotion, feeling, change generating from Shadow are why I live and why I incessantly make art. — Bea Licata

It’s fantastic to be working with a major Downtown NYC performance art person such as Bea Licata, along with Matt Samolis and Ricardo Frota. We three call ourselves 5-6-7 after the astrological signs. Matt Samolis as Gemini — The Twins in one body, as in his self-built 1/2-saxophone 1/2-flute he calls his Flax. He’ll also be tapping, banging and striking goblets, bells, and Tibetan gongs.

I’m a Cancer — an abstract Voigt/Moon seeking psychic powers as I crawl all over my string bass looking for new sounds to bring home.

Ricardo Frota as a Leo — Strength in the Sun. A young Lion from Brazil with centripetal powers over his own-built percussion structures made from objects found in Amazon Rain Forests and in trashed Xmas presents. Violin too: he looks and plays like a young Paganini complete with the growls of animals and the ecstatic shrieks of people making love.

For the Mobius gig we all will be searching to trap parts of a Joyful Infinite Everything to present to the audience in sound, movement, words, and motion — and in whatever other shapes It might take. — John Voigt

MOVEMENT WORKS-IN-PROGRESS
October 24-26

Come see alternative movement/dance works by local artists in their rough-hewn, spring-fresh, hot-off-the-press form. Jump into the lively round table discussions which follow at the end of the evening. Be a part of shaping actual works of art! Guaranteed minimum of four artists per night. Contents may vary, some settling may occur during shipping. Actual artists to be announced.

— Owen Furshpan (Mobius Artists Group)

ARTNOW: POLITICAL ACTION FOR THE ARTS
8 October 1996 • Washington, DC

Join the national demonstration for uncensored and fully supported Arts: ARTNOW is a huge gathering of artists and Arts supporters, representing the entire range of living Arts and a broad political spectrum.

ARTISTS: BRING YOUR ART TO WASHINGTON: painters, musicians, performers, singers, photographers, dancers, video-makers, sculptors, architects, cinematographers, poets, writers: plan to make your Art on the Mall to demonstrate for the Arts.

Teachers, educators, and community workers: bring your students, mobilize your communities.

STAND UP FOR THE ARTS. Protest the mid-October vote that could entirely wipe out The National Endowment for the Arts. Be at the National Gallery of Art, East Building, at 11:00 am.

Contact us today: we need organizers and volunteers.

Phone: (212) 998-1630 • Fax: (212) 998-1855 • Email: art.now@nyu.edu • Web: http://www.nyu.edu/pages/artnow

ARTNOW • Tisch School of the Arts • Performance Studies • 721 Broadway, 6th floor — New York, NY 10003
NOT BY BREAD ALONE
Installation and performance by
Sasha Bergmann
with local Boston female high school students

October 30 - November 16
Opening reception: Saturday, November 2, 3-5 pm
Performance: November 2, 4 pm • Gallery talk: November 2, 4:30 pm

I am an artist who believes that art can transform people’s lives. The body of work I will be exhibiting at Mobius is comprised of mixed-media sculptural installations based on this culture’s obsession with food, weight, and body image. Because of my own experiences with an eating disorder, I am able to illustrate common themes with a level of reality that engenders emotional and visual power in my work. It was critical in my own healing to realize that I was not the only one who had this problem. I found that through creating these pieces I was experiencing healing and I was also reaching other people.

I was intrigued by the connection created to other people through art. In 1994, I decided to venture into something new: collaboration. I invited others (mostly non-artists) into my creative artworks to collaborate with them to complete the final work. It was thrilling! I find that I now think of collaboration as one more element or medium in all my pieces, just as I would think of clay or steel. Hence, I now create formats in which individuals can express themselves freely and also be part of a large artistic project that is offered to the community as a physical manifestation and symbolic representation of important social issues and healing.

Some of the questions that I engage in include: How can art be the catalyst for learning? In what ways might creative expression facilitate healing? What are some ways in which the arts can create community? How can different forms of art come together and be more effective in communicating? How can I hold on to my personal aesthetic and maintain a fine-quality artwork while involving untrained artists? What are the different ways in which I can collaborate with other specialists (musicians, academics, dancers, therapists)? How can I expand people’s definitions of art? How can I make art more accessible for the viewing and the making? How can I break down beliefs that people have created that they cannot make art?

In this exhibit, I will be installing three pieces: One is a collaboration with almost 200 individuals who expressed their experiences regarding their own obsession with food, weight, and body image. The viewer is invited to walk through the artwork, symbolic of a rite of passage from pain into freedom, and touch and look at the many creative expressions.

The second piece represents the distorted body image that occurs with this obsession with food and weight. A body that appears to be thin and healthy can often be deceptive. I hope this piece will inform the viewer of some of the unseen problems, emotional and physical, that occur in those who strive to reach the “ideal”.

The third piece is the premier of my first integration between visual art and dance performance. There will be a performance at the opening reception with collaborative participation from local high school girls. This will be a two-fold exploration of interaction: with the girls during the creation process, and then during the actual performance and exhibition between the performers and the audience. In this installation/performance I hope to empower us to notice the moral issues of weight that are swimming around in our heads, in order for us to choose whether to keep them or not. In my past, what I perceived as a high number on the scale had the power to throw me into a depression for at least a day, if not a week. I do not think that anyone who will experience this installation will ever think about bathroom scales in the same way.

I am excited to bring my dancing into my installations and to also collaborate with a group who are so at risk to these issues. I have been a dancer all of my life as well as a visual artist. I am excited to see Mobius as the location for the grand premiere of my integration between these two art forms.

— Sasha Bergmann

ENVOY
Video, sound art, and performance by
Jed Speare (Mobius Artists Group)
featuring Sarah Hickler (MAG)
also sound work by Ean White

October 31st, November 1, 2

A lot of my recent video and film work has been based on the gestural nature of ‘clips’, combining and isolating them through digital, quick-time, and analog processes. I have also been doing some Super-8 film animation - very simple, low-end kinds of things, combining objects and figures. This piece begins to focus on the coded and unencoded behavior in gesture
through the altered video, sound, and performance image. I am asking: what are the socio/cultural codings of behavior through gesture, and what could they become? I am interested in work that expresses its own feeling of time through its temporal uniqueness, image contextuality, and dimensionality.

It seems to me I work with time-based images as they appear like sleepless, narcotic dreams, with the randomness of their import and positioning. That is how I experience them now, not as of a location, focus, and theme but as a continual human and ‘mediamatic’ condition. I am working towards the generation of clips that have no past and no future, but stand alone in the present, assuming nothing, being nothing...that are however very concise, highly defined constellations, passing each other without weight...yet gaining in significance by their concentration and accumulation.

The movement is developed along these lines, as well as by working with longer intervals of time and sustained presences. It is a movement derived from notes to the performers, questions, challenges, qualities, suggestions, interactions...ultimately, the evocation of emotional planes through the exposition of the electronic, physical, and corporal spaces. I am fortunate to be working with Sarah Hickler and her breadth of experience in choreography, movement, and improvisation.

Sound objects and/or sculptures may have an important role in the soundmaking and transmission of sounds in the work. I am also learning the carillon for the purpose of exploring the public auditioning and interface issues of making new music for bell towers. Video and sound documents of that process may be folded into the piece.

— Jed Speare

Jed Speare has kindly invited me to share a weekend of performance and whatever-ya-call-it. I have been trying, not entirely successfully, only to sit in trees and write haiku so I am unclear about what I may present in a theater space.

I do know that I will continue my work in movement sensing for audio control with technology developed by Joe Paradiso et al of the MIT Media Lab’s Physics and Media Group. This may result in a new version of Radio Etudes (the turbo-Theremin piece performed with Sarah Hickler) as well as some new sound works. Content continues to circle around reception theory and epistemology.

A social critique reassuringly hampered;

Socks get so smelly.

-Ean White

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A still from the film “Killed by May Parade Flag.”

THE DESIRE FOR JUSTICE IN THE GRAYNESS OF SOCIALIST SHADOWS

Films from the Czechoslovak Underground before the Velvet Revolution of 1989

With introduction and commentary by
Milan Kohout (Mobius Artists Group)
and English-to-English translation by
David Franklin

November 5

It has already been six years since the Velvet Revolution in Prague, when crowds of anxious young people were throwing their bodies against cordons of policemen and they let their heads be bashed by the sticks of the former socialist government. The political system was trying to preserve itself, and because nobody was listening anymore to the government’s rhetoric about the social advantages of a classless and equal style of life, it turned into a massacre of in-socialism-nonbelievers. But after a couple of days, thanks to the unbelievable unity of the whole nation, the head of the socialist colossus tumbled down, and during a period of hysterical euphoria of all the people, the doors to the world of democracy were opened.

It has already been six years since the Velvet Revolution in Prague, and now in the recent elections, in spite of the anger expressed by the governing right-wing party, nearly half of the Czech voters voted again for the Socialists. The huge pendulum of history, after it penetrated the sticky, smelly brew of rightist individuo-egoistic society built on economic segregation, went already a long time ago back to the left, and the so-called Market Economy slapped people’s faces more than once. The desire for social justice, combined at the same time with disgust for serving and slaving for that ideal, brings — as has happened so many times before in history — an oscillation which is full of contradictions.

Recently, I opened my old dust-covered luggage in which I have carried for 10 years the archive of all the film productions which I succeeded in preserving from the period of the outlawed underground art movements during the former socialist times in the Czech Republic. I was taking out all those 8mm independent films, on which we had to stick by hand the magnetic strips for audio using a razor and glue, and I got the idea to show them to you, realizing that they are already part of history and the study of social movements. And I started again to torture myself with questions about the sense of social justice, about the optimal nature of society, about culture vs. natural barbarism, about the instinctual urge for cruelty vs. artificially created human relationships — artificially created, which means “created by the artist.”

In my luggage are the witnesses, created by those non-official artists of the underground, witnesses to the desire for release from the dictatorship of socialist ideology, yet at the same time charged by unbelievable desire for equality and omnipotent humanism, charged with longing for the kind of society where everybody would be stoking each other in fields of flowers, drinking mead brewed from the uniqueness and irreplaceability of
each of the creators of art, where everyone would be breathing freely and fully the fragrant air, which would be shared among non-competitors. But which would be shared consciously.

In each of those underground independent films, created under huge danger of cruel incarceration, there is hidden the shadow of the premonition that, as has happened so many times in human history, there would be staged a bloody ritual in which the flower-scented velvet children would be shoved into the sticky gullet of all revolutions.

But will it again happen?

— Milan Kohout

1001 REAL APES
Duplex Planet Stories told by David Greenberger
Music performed by Birdsongs of the Mesozoic

November 8-10

1001 Real Apes is a spoken word/sound collage performance by David Greenberger and Birdsongs of the Mesozoic. David Greenberger is the originator and publisher of The Duplex Planet, a magazine of interviews he conducted with elderly residents of The Duplex, a nursing home near Boston. For this performance David Greenberger will present selected stories from The Duplex Planet, with music and sonic landscapes provided by Birdsongs of the Mesozoic. The stories are alternately funny, moving, wise, silly, and inspirational, and provide a unique vision into the minds and souls of older people's streams of consciousness. The nature of these stories provides fertile ground for an exploration of how text, music and sound can co-exist in a performance. The focus of the performance will be to give life to the stories as well as the states of mind they come from.

From a musical point of view the question is: How does one compose the soundtrack for a person's life? The text in this case presents no real conclusions. Where there is narrative, the story doesn't necessarily end; stream of consciousness is usually telling us about something beneath the surface. Film history provides us with numerous examples of how composers have dealt with this, most often by calling the current "new music" into complicity, as it is often thought to provide an easy rendering of states of confusion. Reading The Duplex Planet, though, one is struck by the fact that these characters are not confused. They have their own reality, their special place. And it is from this place that the music and sound for this performance needs to come.

1001 Real Apes will run as a continuous performance piece for one hour followed by an intermission and a short set of new works and improvisations from Birdsongs.

Birdsongs of the Mesozoic is a four-piece electric new music ensemble exploring and expanding the boundaries of contemporary music. The group has earned wide critical praise and international recognition for its innovative music, an unusual mix of classical, rock, minimalism, jazz, and free-form sound. Founded in 1980, Birdsongs has released material on the Rykodisc, Cuneiform, and Ace of Hearts labels. These recordings have been distributed and reviewed internationally, and the band has appeared live on both US and Canadian network radio broadcasts.

— Michael Bierylo

THE PAINTINGS OF ANN CORSON
An Investigation and Installation by
Landon Rose (Mobius Artists Group) and
Linda Graetz (MAG)

November 13 - 23
Gallery hours: Wed.- Sat. 12-5 pm
Opening reception: Sat., Nov. 16, 3-5 pm
Gallery talk: November 16, 4 pm

This is a wonderful project to work on. I was raised by my mom- Ann Corson/Rose/Wetmore. Married and divorced twice but she raised us. She left my two brothers and me a number of paintings, not many, but they always hung on the walls of wherever we lived. A few of the paintings hung on the walls of the apartments where I lived. The rest that I had — from when my two brothers and I divided them up — rested under my bed. I didn't know what to do with them. Shortly after I joined Mobius I was talking to Linda about the paintings— that I really had no way of "judging" them as good or bad or of putting them in context, I had just always lived with them. She suggested we do a piece together, her interest being about the way people look at the art work of someone close to them. Somehow the idea arose that I could interview my immediate family about Mom's painting.

This has sent me on an extraordinary journey unlocking many mysteries of my mother's life. How she painted, where she painted, what she painted, what she might have felt while she painted. These questions and many more. I have reconnected with friends of my mother's who I haven't seen in forty years. In August I am going to interview a childhood friend of my mother's whom I have never met but who I know had a deep bond with my mom. The interview with my father, who I never see, went very well — finally we had something to talk about other than all the ways I don't measure up. I heard stories about my childhood from my older brother that moved us both to tears, if only for a moment.

The installation will be a simple juxtaposition of excerpts of the interviews playing while paintings are illuminated. Basically, you will look at a painting while listening to family and friends talk about the picture and the person who painted it. We'll be using a few of the actual paintings (the ones that belong to me) and maybe slides of the paintings my brothers have.

I don't ever remember my mother talking about painting and certainly not about her own work. To my knowledge she never sold any of it. She certainly thought enough of it to have it framed and hung everywhere she lived. I have no idea what she thought of any of it. Yet it is this invisible, powerful thread running on through my childhood till now.

Come see her work! It's wonderful! It really is...

— Landon Rose

"It has to connect with me."

The meaning someone derives from a work of art is relative to the individual. "It has to connect with me," someone once told me in an interview. My work is about the meaning people find in...
art. In addition to finding meaning in art as money, art as icon, I have mapped out other areas in which people find meaning that include the personal, intellectual, spiritual, and aesthetic.

The work I have been doing with Landon centers on the personal meanings people derive from art ... those moments that deal with personal feelings or emotions. "It has to connect with me," a woman told me. This same woman who stated that she would get more meaning from art in museums if they had more labels, more information on historical significance and context. But I wondered then as I do now if the art in which she found historical or intellectual meaning provided her the same kind of personal meaning she found in the art that hung in her home. The art in her home had no labels — the meaning was found elsewhere.

When Landon approached me about doing a piece on the work his mother created I knew instantly it was something I wanted to do. I wanted to explore the role of art in the life of someone who made it — never really expecting to "get famous". Someone who painted for the love of painting, out of the drive to create. There must have been something deeply personal going on here, surely the family of this artist must have been impacted in some way by the images she made. Images that were hung in her home, that were present every day, that were constant reminders of something perhaps shared. "It has to connect with me." What are the connections? What does it mean?

— Linda Graetz

WOOL GATHERING
Installation by
Jane Duncan Marsching

December 4 - 21
Gallery hours: Wed. - Sat. 12-5 pm
Opening reception: Saturday, December 7, 3-5 pm
Gallery talk: Saturday, December 7, 4 pm

Pleasure in making, the desire of and for everyday matter, the frustration of separation, the effort of attention — these are the key issues that my art practice engages. Constellations of absence and presence, interior and exterior, frustration and desire weave their way through my work. The objects become traces of activity, often quite simple activities whose manner of making is explicit.

A primary concern is the process of transformation. I correlate my work on transforming myself with the creative work of transforming matter. The sometimes meditative, sometimes explosive processes of sculpture become metaphors that show me my moments of change and stasis, past and present. My processes of working with wool are repetitive—sometimes soothing, sometimes frustrating, and ultimately meditative—as is echoed in this anonymous eastern legend quoted by Wolfgang Laib:

There was a tradesman in a small village in the east who sat on his knees in his little shop, and with his left hand he pulled a strand of wool from the bale, which was above his head. He twirled the wool into a thicker strand and passed it to his right hand as it came before his body. The right hand wound the wool around a large spindle. This was a continuous motion on the part of the old man. There could be no uneven movement or the wool would break and he would have to tie a knot and begin again. The old man had to be present to every moment or he would break the wool. He was a simple man and taught his sons his trade.

What a discrepancy there is between that notion of the effort of attention necessary to the task of spinning wool to the association of wool to a state of distraction and daydreaming in the phrase wool gathering. What is the middle ground between those opposites?

Wool Gathering is a site-specific installation of sculptures and photographs using wool in different forms, from raw unprocessed sheep fleece gathered from New England farmers to cleaned and processed wool in tops or bales. Mobius is located in the Fort Point district of Boston, which was the primary industrial center of wool merchandising in nineteenth and early twentieth century United States, a time when wool was a principal manufacturing product of western nations. In my installation I engage this history of wool in Fort Point as a focal point for the transformation of wool from a raw, organic material through diverse industrial, social, and domestic processes including sheep farming in New England, large scale industrial processing and manufacturing, and hand knitting. The juxtaposition of sculptural and photographic forms reproduces the tension between that which is seen and that which is felt, between kinesthetic sense and cognition, between vision and body — ultimately repeating the tension between transformation of self and awareness of self, between yearning to be more and seeing clearly what one is.

— Jane Duncan Marsching

MOVEMENT LAB
One Sunday a month, 4-6 pm. FREE!
September 29, October 20, November 24, December 22, January 26

Movement Lab is an opportunity for movers of varied backgrounds and levels to come together to show and discuss their work. Bring anything, from developing pieces to mere glimmers of an idea. As a group, we will try to assist you in whatever ways you request. The time will be divided according to the needs of the participants, on an ad hoc basis.

For more information contact: Marjorie Morgan (254-9086), Owen Furshpan (776-8020), or the Mobius office (542-7416).
STIRRING, SPINNING, SWEEPING
Performance by
Marilyn Arsem (Mobius Artists Group)
December 5-7, 13-14

I will be performing Stirring, Spinning, Sweeping at Mobius for two weekends this winter. The last time I did it here was several years ago. In the interim, I have been touring the piece, focusing in particular on bringing it to different communities in New England.

I wanted to present it again at Mobius in order to solidify some new aspects of it. While the structure and general tone of the performance remain the same, I have added new material to the piece. I am eager to have the opportunity of multiple performances to experiment with and clarify my presentation of a number of the stories, old and new.

For those of you who have never seen the work, I will provide some background. Stirring, Spinning, Sweeping was the first piece in the Spinning Tales series. Mothers of Time was the second piece, performed in 1994 on a farm in central Massachusetts, and the third piece appeared unidentified at ArtRages 94, as well as at other venues around town. I call that piece Atropos Spins.

The works are based on three images: the woman at the spinning wheel, the woman over the cauldron, and the woman with the broom. I was interested in exploring not only the mundane aspects of the images, but also the mythic aspects. So the research involved learning about spinning and dyeing, herbal healing practices and the history of women's work, as well as where those images appear in folklore, fairy tales and myths. All of them carry associations of time and death.

Stirring, Spinning, Sweeping operates primarily through storytelling, as I tell the stories I gathered in my research. Mothers of Time was another look at the same material, but was designed to get at the issues through our direct physical experience of the effect of time on our mind and bodies, as we engaged in the activities of traditional women's work. Atropos Spins begins where Stirring, Spinning, Sweeping leaves off. Atropos spins your destiny. I do it unannounced, in the context of another event, hidden in some corner, tucked away under the stairs. Because, you know, she is always there. Waiting for you.

THE DEMOCRACY MACHINE
Interactive installation and performance by
David Franklin
December 20-22

I can't say exactly when I started working on The Democracy Machine, but I would guess it was around the time when I gave up the idea that running off to live in the woods in minimal contact with the conveniences and frustrations of modern civilization would be a form of progress (I still think I might be wrong about this). I had for a long time felt- who among us has not- that there is something terribly wrong, something diseased (though we usually take it as normal) about the material form that industrial society is taking around the globe, regardless of whether a society is called "capitalist" or "socialist." Around that time, I began to feel: "a person can't do much alone." And that feeling is the seed of what we call "democracy."

Wipe from your mind for a moment all the preconceptions that cling like parasites to the overburdened word "democracy," and ask yourself: just because the government keeps telling us, and we like sheep keep repeating to ourselves, that we in the U.S. live in a democracy, does that really make it so?

Let me ask you to perform a little thought experiment while you read this. First, think for a moment about what you want. What do you want in life? What concrete conditions of human life do you want to live in? This is originally what "democracy" is about. It's about a form of society that can deliver to people some aggregated version of what they want, and this is thought to be superior to what just one person or a small group wants. Now secondly, consider all the actual points of contact between you and "your" government, either city, state or federal. It might include filing tax forms, jury duty, voting, assistance
such as food stamps or welfare, and interactions with cops, courts and jails. Don’t think about other people too much; how often during your own moments of contact with government do you feel that you are taking any step toward creating the world you want together with other people?

What we call “democracy” is not something that happens only in capitols and state houses, or at political protest rallies. It has no meaning if it is something separate from the concrete conditions of our lives of each day. What kind of light filters through the windows of your house? Who is putting those particles of poisonous pollution into the air that you are breathing, and why? When you encounter someone walking towards you on a city sidewalk, how does the decision happen who will step to the left or to the right?

It seems to me that a group of people trying to decide their fate together through a mechanism called “democracy” is about as implausibly miraculous as a living being replicating itself based on information arranged in a string-like molecule carried preciously inside its own bosom.

Several years ago when I was studying yoga and meditation in a somewhat monastic-like situation in the Bronx, I had a dream that I had arrived at a real monastery, a center of esoteric learning. And monks in saffron robes with black crow-like eyes, simultaneously together looked at each initiate and saw at once all the potential experiences, pains, joys, and sufferings of that person’s lifetime coiled up within their beings. And the pressure of their eyes caused the coil to unwind, and every possible physiological and psychological sensation that person had stored within their body, every experience that they either had undergone already or had the capacity to undergo in the future- was expelled, squeezed by this pressure out from their bodies. And within a matter of minutes that person experienced every potential sensation of an entire lifetime.

This extrusion of karmic DNA caused the person to breathe and writhe in pain, pleasure, joy, fear, ecstasy- twisting and contorting their body in a beautiful grotesque conflagration of every possible sensation all at once. This was called the Dance of Experience, and it was the pre-requisite for entrance into the group of participants. Nothing was asked of initiates more than what they had in them already, but the will to participate was crucial. No bystanders were permitted.

There’s no Democracy without the biological Machine, and there’s no body politic without the Dance of Experience. And that’s why- we are finally coming to the point here- that’s why The Democracy Machine at Mobius is going to be about other ways of making decisions. Have you ever used dowsing rods? You will, and the company that will bring them to you is definitely not Microsoft. Do pyramids really keep razor blades sharp? You don’t need to rely on the experts, you can find out for yourself. Have you ever had acupuncture? Can a billion people over 2,000 years be wrong? What does a biofeedback monitor measure, and how did you ever live without one? What does a town alderman do, and how did you ever live without one?

The Democracy Machine at Mobius will be a science fair of esoteric politics, with exhibits, objects and experiments you can perform. It will be user-friendly and interactive, but it will require just a tad more commitment than surfing the Web. It will be the source of a new mutant strand of meta-conscious social DNA. It will be the germ of a politico-cosmic re-education center. It will be a foothold in scaling the wall that keeps us from tapping our feet to the Dance of Experience. My warmest welcome in advance; I hope to see you there. — David Franklin

LACRIMA
Installation by
n. noon coda

January 2-18
Gallery hours: Wed. - Sat. 12-5 pm
Opening reception: Saturday, January 4, 3-5 pm
Gallery talk: Saturday, January 4, 4 pm

About 4-5 years ago I wondered what would happen if I restricted myself to working with one material for a long time (which turned out to be close to a year). A material that I was not attracted to, that held little appeal for me. How many properties could be addressed successfully, and how many objects could be made? Out of this exploration grew an entire body of sculptural work. Along the way, my sometimes snobbish disdain for the humble plastic bag evolved into infatuation. This bag has been filled, rolled, tied, imprinted, punctured, arranged, bound, inflated with my breath, and kissed with red lips. It has survived pedestal, floor, ramp, and suspension. Scale of bag and quantity were part of the process. Bits and pieces of other materials were introduced.

I played with water; the little bags began to hold tears, specimens of lost dreams, tiny vessels of life. And I began to want to see them fill an entire room.

What will join them this time? Salt, bones, bundles of hair? Sound ... or silence?

It is important that Lacrima be contemplative, evocative, and powerful. Above all, honest.

— n. noon coda

NEW MOBIUS HOMEPAGE ADDRESS!!!:
http://www.artswire.org/Artswire/www/mobius.html
On-line? Don’t be a stranger - visit our Web site!
This is a process piece: an exploration of letting one thing lead to another. Can I start anywhere? With just a small piece of paper? How much can I get out of the simple act of folding it? What if I add colored liquid? What will the process of repeating this act yield? How many times does it take? I was deep into answering these questions when I began to feel that I'd been there before, that this was somehow familiar territory. I slowly realized that it was my biology training of many years ago that was slowly bubbling up without my really knowing it. These papers that I was playing with felt like specimens, cross sections from human organs or even microscopic slides. I was amazed that the process was like nature itself. I felt like a science student again! I began to videotape myself. (I needed documentation!) At about this time, a friend came to the studio to see this stuff. She then showed me an article by Ellen K. Levy in Art Journal entitled "Repetition and the Scientific Model in Art." Levy writes about artists who "use repetition to depict and evoke nature's processes, with such actions as duplication, folding [Hey, wait a minute! — MBT], and mirroring." As I continued to read the article, my "Eureka" feelings dissipated. I realize now as I write this, six months before presenting the work, that I am at a point of departure. Hmmm ... one thing leads to another.

— Margaret B. Tittemore

WHAT GOES AROUND COMES AROUND

Text/sound performances by
Mobius Artists Group members
Larry Johnson, David Miller,
Landon Rose, Jed Speare

January 23-25

Text/sound is spoken work in which the aural qualities of the text are of much greater importance than they are in conventional texts. I enjoy hearing patterns and relationships among speech sounds. I also like the physical sensations of speech — the movements of tongue, jaws, palate, vocal cords, and diaphragm. Sustained vowels have differing psychological, aesthetic and spiritual effects for me as well. I am fascinated by the role of language in interpreting the world. Text-sound, by bringing language to the edge of meaning, temporarily undermines this interpretation, permitting a glimpse at a world without categories or distinctions.

I plan to present work by early twentieth-century masters, such as Marinetti, Hugo Ball, Velimir Khlebnikov or Kurt Schwitters. I'll surely present some of my older work, and, if all goes well, a new work, continuing my recent foray into narrative ("The Five Guardians", presented at Mobius in February 1996).

— Larry Johnson

Before I felt at home in my body I was at home in my voice. As a young actor, I was stiff and mannered, acting "from the neck up," intimidated by the presence of dancers, but getting a handle on the flexible use of my voice. In recent years, as I've gradually worked to gain flexibility and range as a performer, my voice seems still to have the advantage over my spine and hamstrings. But there's more to my attraction to vocal work than compensation for the lack of a dancer's body. The voice is a sensual instrument, always for me. Articulation of thought is an erotic act in itself — how much more true of carving and shaping vocal sound, independent of discourse? The voice/movement dichotomy is useful for the first stages of performer training, but not ultimately valid. The voice is physical, an instrument to express the unity of body, mind and spirit.

This program was inspired, in part, by Larry Johnson's fine solo presentation of twenty years of his text-sound workconstant last winter. I have the desire to pick up on that and expand it historically (including works by MAG members as well as other composers) and in scope (to allow for ensemble pieces as well as solos). The program we will present is still TBA, but in addition to the possibilities Larry and Jed mention, we will present a vocal duet version of John Cage's Variations I. I have a specific intention to work through the eight pieces in the Variations series, and this is a good way to begin.

— David Miller
(buried deeply as they are) for these performances, as well as possibly set other works of Leon's. I also have some simple edited text-based works on tape that I may incorporate into the evening. In another realm, I am also thinking of including some computer animations of text that may serve as scores for their realization.

I have always been enamored with the nexus text-sound creates among music, poetry, and speech, and have seen it fall away over the years, having been supplanted by technological obsessions and/or practitioners who have not known of its original development and name. I am hoping this evening will further demonstrate the vitality, flexibility and uniqueness of the medium, and bring it up to date.

— Jed Speare

BE AN AUDIENCE OF ONE

This notice is a 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 winter to get back to you, so please don’t be anxious. Sound intriguing?

— Marilyn Arsem

VIDEOSPACE AT MOBIUS

Wow, a whole successful year at Mobius! We felt that we have found a new audience for video art here on Congress Street, while our old audience was still able to find us. Now that we're feeling established, we're looking forward to an even better year of the best media art we can bring together from New England and the world. VideoSpace is seven video artists who have gotten together to exhibit and promote the media arts around New England. Anita Allyn, Steve Davis, George Fifield, Dena Gwin, Sheila Pepe, Sarah Smiley and Lev are sharing production responsibilities while rotating curatorial duties. As a group, we seek video (and some films) from all over the country to explore themes and ideas which interest us and hopefully you. We welcome submission.

October 22: Nightmares on Video Street: Our Halloween Show
curated by Steve Davis and Lev
November 26: Irony Rules: Incongruity in Video
curated by George Fifield

December 17: Reconstructions: New Alternative Documentaries
curated by Anita Allyn
January 21: California Video: Art From the Other Coast
curated by Dena Gwin

MOBIUS CALL FOR PROPOSALS DEADLINES:
5 pm, Thursday, September 19, 1996 - for projects to take place February 1997 - June 1997
5 pm, Thursday, May 22, 1997 - for projects to take place September 1997 - January 1998

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 offers the space for 50% of the box office receipts. For non-box office events (i.e. installations) Mobius provides use of a 1,000 square foot exhibition space in exchange for work or in-kind services mutually decided on. In addition, Mobius provides sponsorship by offering low-cost rental of lighting and sound equipment. Mobius will also provide PR support including printed mailing labels for over 200 news media contacts, and an opportunity to write about your work in the Mobius Newsletter, which is distributed to over twenty-five hundred individuals and organizations nationwide. A Mobius artist will work with you to provide advice and information, but remember, your project will be essentially self produced.

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 Jed or Marilyn @ the Mobius office.
Classes at Mobius

Action Theater

Taught by Owen Furshpan
Introductory Workshop: Sept. 14, 10 am - 1 pm / $20
Session I - Intro Level: 6 sessions, Monday evenings, 7:00-9:30 pm, September 30-November 4 / $100
Session II - Ongoing Level (prior experience required): 6 sessions, Monday evenings, 7:00-9:30 pm, November 11-December 16

Action Theater is an improvisational movement practice developed by Ruth Zaporah, which integrates movement, sound and language. It encourages full expression of one's experience in the moment. We will use awareness of our bodies' sensations, feelings and imagination to explore the fundamentals of improvisation. By breaking improv into its component parts (time, space, shape, rhythm, etc) we will expand our range of choices and develop a common language for "seeing" and discussing our work. Classes will include a structured warm-up, group work and duets. Please bring: comfortable clothes for moving in, your curiosity, and a willingness to "meet yourself from the inside out." The Introductory Level (Session I) is open to people of all levels and backgrounds. Session II, the Ongoing Level, is open only to those people with some prior experience in Action Theater. For more info, call Owen Furshpan at (617) 776-8020.

Strategies for Maintaining a Creative Life in the Face of the Daily Grind

Taught by Marilyn Arsem
6 sessions, Tuesday evenings, 7:00-9:30 pm, October 15-November 19 / $100

This is a workshop for artists of all disciplines, to share our different strategies for generating work. It is not about techniques for constructing particular pieces, but rather about how we nurture our creativity.

How do we generate new ideas? What conditions are necessary in order to create work? How do we get through 'blocks'? How do we control our internal censor? How do we negotiate negative feedback? What are our signposts of success? How do we continue to take risks and challenge ourselves to try the untried?

The class will involve discussion, exercises, writing and weekly assignments. It is open to artists at all stages of their careers. My interest is in creating an opportunity for us to learn from each other and to experiment with new ways of considering the creative process. The goal is to better integrate our art lives with our daily lives, recognizing the reality of being artists in the U.S. in the 90's.

Call for Proposals: Movement Works-in-Progess #8

Deadline: September 27  Performance dates: October 24-26

Mobius is requesting informal proposals from movement artists and dancers who are developing original/experimental works. You may show up to 18 minutes of work on one (or possibly two) of the evenings. Proposals should consist of a one-paragraph description of your idea, and the evening(s) on which you would prefer to perform. Bios and short video strictly optional. Please send: "Attention Owen Furshpan, MWIP #8."
Gallery Talks At Mobius

BCFE Exhibition. Palladia: The Dismantling of Safe Havens for Critical Thought.
Various artists • Thursday, Sept. 19 5-7pm

Memory Knot
Sharon Haggins Dunn
Saturday, Oct. 6 @ 4pm

Not By Bread Alone
Sasha Bergmann
Saturday, Nov. 2 @ 4:30pm

The Paintings of Ann Corson
Landon Rose and Linda Graetz
Saturday, Nov. 16 @ 4pm

Wool Gathering
Jane D. Marsching
Saturday, Dec. 7 @ 4pm

Installations by n. noon coda & Margaret Tittermore
Saturday, Jan. 4 @ 4pm

To arrange for a special gallery talk and school group visits during the week, please contact Mobius

MOBIOUS WISH LIST
- Macintosh Centris or better
- Donated Internet Slip Account
- portable light table
- Lighting Equipment - 10 - 12 can lights
- Gels for our lights
- donated printing services
- donated advertising of events
- laser printer paper/Xerox paper
- volunteers - office work, party help, poster making and mailing
- sign-making services to create a Plexiglas locked Mobius sign/display case for the front of our building

MOBIUS 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 Tittermore desires movable walls for the Mobius front room.

AND A BIG THANK-YOU (MMWAH!) to Jeremy Grainger for donating a PIANO to Mobius!

IDLE HANDS MAKE...VOLUNTEERS FOR MOBIUS!
Gain hands-on experience in what it takes to run a contemporary arts center! Help install a visual arts exhibition, assist in fundraising, aid in maintaining the venue through repairs and cosmetics. Volunteer jobs range from assisting in mailings or answering the phone for a few hours to developing a long-term project based on your interests and abilities. Interns and volunteers at Mobius acquire valuable experience, a guaranteed position of high rank in the afterworld, a deep sense of dharma, possibly college credit and free admission to Mobius Artists Group events. Call Mobius for more details.

PHYSICAL ACCESSIBILITY
Mobius is committed to being as accessible as possible for people with disabilities.

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 for assistance. 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 any suggestions, please call us.

THANKS TO ALL OUR SLEEPY COHORTS THAT CONTRIBUTED THEIR TIME & $S$ TO THE MOBIUS “SLEEP-A-THON” !!!

Thanks to all the following wonderfully exhausted individuals who slept, pledged, and helped during our spring fundraising event, the SLEEP-A-THON. The sleepers and all their pledges will help to keep Mobius bright-eyed and bushy-tailed throughout the winter season.

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: Mobius, 354 Congress St., Boston, MA 02210. Checks can be made payable to Mobius.

SLEEPERS:
Josh Abrams
Nancy Adams
SA Bachman
Karl D'Annucci
Meredith Davis
Jennifer Evans
Frankie Gardiner
Denise Giardina
Linda Graetz
Jeremy Grainger
Arthur Hardigg
Larry Johnson
David Miller
George Moseley
Bonnie & Nick Pearson
Tom Pisk
Toby Reed
Joanne Rose Foley
Jane Schwerdtfeger
Jed Speare
Margaret Tittermore
Bart Uchida
Kathy Zaloga

PLEDGEERS:
Jennifer Adams
Josh Abrams
Nancy Adams
Gretchen Adams
Jennifer Adams
Lesley Adams
Klaus Armster
Helena Azn
Astil Beateincke
Erika Baldock
Karen Craft Bates
Kathy Beggs
Amy Belote
Jane Bernstein
Laura Bocci
Neil Balscik
Victor Boise
Mastor Bor
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Stuart Park
Heather Parsons
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Molly Fitzgerald
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Arthur Gallagher
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Marcus Ottoriano
Sonya Paraposs
Stuart Park
Heather Parsons
Andrew Passo

Pleasant staff at
The Banking Crab Restaurant
Bill Lombard / Manager
Hannah Bonner
Bookseller Cafe
Boston Globe
Boston Herald
Cambridge Center for Adult Education
Canberry's Bakery and Coffee House
Center Street Cafe
Jeff Cooley
Boston Phoenix
Stefanie Cohen
Conard World
Roland Crosby
The Dance Complex
Rozelle "Spanish" Fabbb
Fredy Fem's Fabric Warehouse
Ruth "Angie'lla" Fitzgerald
Shannon Rogers
Tom Forbes at
Forbes Marketing Group
Andy Fruit at
Did-A-Mattess
Denise Giordano
Lynne Glavis at
GNC Printing
Arthur Hardig
Harvest Co-operative Supermarket
H&M
Jamaica Plain Arts News
Johnny D's
Jamaica Plain Natural Foods
The Liberty Cafe
Tristram Lozaw at
Boston Rock Magazine
The Middle East
Newbury Comics
Otherside Cafe
Sandy Rample & Matt Sacher
University Reporter
Panini Bakery
Pearl Arts and Crafts
Richard Rety
Bian Rut
School of the MFA
Ski Sound Sound Arthur
Someday Cafe
Somerville Theatre
Tom Stanquet & Las Vegas
Stuff Magazine
Robert Bimbou
Located Shoney
The Sunset Bar
Tower Records
Trident Bookseller Cafe
Urban Outfitters
Stephanie Waddell
Waterside's Booksellers
WBCN
Chachi Loprei, Oedipus, 
Bryan Whittard
Jeremy Grainger & Carla

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Meredith Davis
Owen Fushpan
Sarah Hickler
Milan Kohout
David Miller
Marian Novotny-Jones
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Landon Rose
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MOBIUS ARTISTS Group
To gain national recognition as a leading interdisciplinary group in Massachusetts. Since 1977, the 19-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 work.

MOBIUS (the space) is an artist-run gallery 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 commitment to Boston artists and the alternative arts.

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354 Congress Street
Boston, MA 02210
Tel: 617-542-7416
Fax: 617-451-2910

ADDRESS CORRECTION REQUESTED

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PERFORMANCE/MOVEMENT

SUBJECT TO STRESS • JOSEPH WILSON & MARY KEEFE O'BRIEN
Sept 6-7, 13-14. Fri-Sat @ 8pm. $12/10 (sts/srs) Page 4

GEMINI • SETH AND NOAH RISKIN
Oct 4-5. Fri-Sat @ 8pm. $12/10 (sts/srs) Page 5

MOBIUS SAMPLER • MOBIUS ARTIST GROUP
Oct 19. Sat @ 8pm. $8/6 (sts/srs)

MOVEMENT WORKS IN PROGRESS #8
Oct 24-26. Thu-Sat @ 8pm. $6 (sts/srs) Page 6

ENVOY • JED SPEARE / SOUND PERFORMANCE BY EAN WHITE
Oct 31 - Nov 2. Thu-Sat @ 8pm. $12/10 (sts/srs) Page 7

STIRRING, SPINNING, SWEEPING • MARILYN ARSEM
Dec 5. Thu @ 8pm. Pay what you can.
Dec 6-7, 13-14. Fri-Sat. Fri-Sat @ 8pm. $12/10 (sts/srs) Page 11

THE DEMOCRACY MACHINE • DAVID FRANKLIN
Dec 20-22. Fri @ 7pm, Sat-Sun @ 5pm. $(Sliding Scale) Page 11

NEW MUSIC/SOUND ART

HIGH PRIESTESS OF OUT • BEA LICATA WITH 5,6,7
Oct 11-12. Fri-Sat @ 8:30pm. $12/10 (sts/srs) Page 6

1001 REAL APES • DAVID GREENBERGER
Nov 8-10. Fri-Sat @ 8pm. Sun @ 3pm. $12/10 (sts/srs) Page 9

TEXT/SOUND PERFORMANCES • D. MILLER, L. JOHNSON, & J. SPEARE
Jan 23-25. Thu-Sat @ 8pm. $12/10 (sts/srs) Page 13

FILM/video

VIDEOSPACE
Oct 22 - Jan 21. Tuesdays @ 7pm. $7 (sts/srs) Page 14

FILM FROM THE CZECH REVOLUTION - CURATED BY MILAN KOHOUT
Nov 5. Tue @ 8pm. $5/3 (sts/srs) Page 8

INSTALLATION/VISUAL ART

BCFE EXHIBITION • JENNIFER EDWARDS, MAXINE MCDONALD, JAMES MONTFORD
Sept 4-29. Wed-Sat, 12-5pm. See Page 3 for other BCFE events

MEMORY KNOT • SHARON HAGGIN DUNN
Oct 2-20. Wed-Sat, 12-5pm. Page 5

NOT BY BREAD ALONE • SASHA BERGMANN

THE PAINTINGS OF ANN CORSON • LANDON ROSE & LINDA GRAETZ
Nov 13-23. Wed-Sat, 12-5pm. Page 9

WOOL GATHERING • JANE D. MARSHING
Dec 4-21. Wed-Sat, 12-5pm. Page 10

LACRIMA N. NOON CODA/ MEDITATION • MARGARET B. TITTEMORE

FALL/WINTER 1996/1997

Fort Point Open Studios • OCT 19,20

ARTRAGES PARTY • nov 23
Stay tuned for more details on this exciting event!