Fort Point, Mobius, and You

Over the past two years, I have been reporting on the developments in the Fort Point neighborhood and Mobius’ role in a coalition that formed to preserve, promote, and expand the existing artists community. Since our last newsletter, the Fort Point Cultural Coalition (Mobius, Fort Point Arts Community, The Revolving Museum, New England Foundation for the Arts, and Volunteer Lawyers for the Arts) has been working together towards the purchase of a significant amount of property on Midway St. and lower A St. The buildings have changed ownership recently, and we are now meeting with the new owners to introduce our objectives and make them an offer. Our efforts have been substantially supported by city officials from the Boston Redevelopment Authority, along with feasibility study funding from the Department of Neighborhood Development. The pivotal question at this moment in time is whether the present owners (Beacon Capital Partners, Inc.) will be patient enough to work with the Coalition to allow a negotiation process, leading to a bid, to evolve. Concurrent with these discussions, our Coalition is seeking broader statewide and national support through a variety of networks.

Our group has developed the Fort Point Cultural Coalition Public Art Series to complement its real estate activity and showcase the many streams of work the artists and organizations of this community create and present. This year-long project will bring to the

continued on p 2

Reports From Afield is an ongoing series of monthly, Monday evening artists’ talks. The presentations offer a more in-depth, intimate encounter with work by members of the Mobius Artists Group and other Boston-area artists, focusing specifically on projects that have been created abroad, or in a public arena, and that explore important artistic, socio-cultural, or political issues. Continuing last year’s success with this series, Mobius has received a grant from the Proscenium Fund for Audience Development to develop this program further, reaching larger or more specific audiences through the particular theme or orientation of each artist(s). Some of the series will be held at other venues in addition to Mobius, and will continue through the winter and spring of 2001. Please call the Mobius office if you would like more information about this program. Our schedule of talks through January is as follows:

monday september 18 @ 7pm
mobius
living myth project in the T
Mari-Novotny-Jones (Mobius Artists Group), Diane Edgecomb, Ean White
Last year, throughout the MBTA subway stations and trains, Ariadne and her Clone conducted commuters directly into the Myth of the Labyrinth. These interactive events, occurring from Thanksgiving through First Night 2000, culminated in ritual sacrifice and renewal at Back Bay Station involving thousands of travelers, lots of luggage tags, a bit of fog, and the Minotaur.

REPORTS FROM AFIELD
SLIDE LECTURES • DISCUSSIONS • RECEPTIONS
MONDAY EVENINGS

monday october 16 @ 8:30pm
redbones restaurant, 55 chester st davis sq somerville
(in)visible cities (re)group
Invisible Cities Group:
Gary Duchr, Lesley Bannatyne, Robert Goss
Since 1994, the Invisible Cities Group has been creating large-scale urban detours that combine performance with installations of visual art. Based on the theories of French Situationists, ICG gives
Central Artery Construction: The construction in the downtown area makes for regular changes in the directions to Mobius. If you are unfamiliar with the area, please call the Mobius office at 617.542.7416 for the most up-to-date information.

From the Mass Pike: Take the South Street/Chinatown exit. Right on to Summer St. @ South Station. Left before the bridge, then Right onto Congress St. (over the old iron bridge — past the “milk bottle” snack bar)

From Rt. 93: Take Congress St. exit. Mobius is two blocks past the Children’s Museum on the left.

From the South: Take 93 North to Kneeland St. exit, turn right at bottom of ramp onto Kneeland St., left on Atlantic Ave. and right onto Congress St.

By MBTA: Take the Red Line to South Station. Walk one block (north) to Congress St.

Parking: The big dig has struck the meters on Congress St. so parking is a bit more challenging. Look into Allright Parking, the first lot on your right after you drive over the bridge from downtown. You can also try parking on West Service Drive at the 4-hour meters, which is the 3rd left after Mobius. If you park in other unattended lots, you may be towed. When in doubt, give a call!

Mobius is committed to being as accessible as possible for people with disabilities who have a desire to participate in our programs. There are several steps up to the front door of our building, and unfortunately, the sidewalks in front of the 19th century building in which we are housed are too narrow for a wheelchair ramp. However, our elevator does accommodate wheelchairs and non-step seating is usually available for performances. If you call ahead, Mobius will arrange 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.
Whether traveling through, or rooted down, we find ourselves always someplace. Through sight, through sound, through smell, through language, through touch, we process our location and try to understand it in relation to ourselves.

Over the span of several years, I have been making pictures with a series of low technology plastic cameras, 35mm cameras, Super8 and 16mm movie cameras, and most recently digital video. These images exist as records of my experience of many places, some dramatic and some mundane. *Wanderlust* is the culmination of this process so far. Using screen printed images, drawn text, video, and sound, this installation deals with issues of location and dislocation within the landscape.

The images are presented here as snapshots in the form of billboards, simultaneously personal and public. The sounds are the noises of travel and of stasis. The language is descriptive, suggestive, abstract and concrete. Throughout this body of work, I find myself concerned with the poetic connections that can be made among pictures, words, noises, and the shape of language as text.

— Marc Lepson

Marc Lepson is an artist currently living in New York, where he is a Master Printer and Programs Director at the Lower East Side Printshop. In 1998, he participated in a collaborative performance/installation at Mobius called *housebuilding/homemaking.*

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**Reports From Afeld**

**Slide Lectures • Discussions • Receptions**

**Monday Evenings**

Cont’d from p 1

viewers a fresh perspective of their own city. Past work has been set above a buried subway line, throughout an empty house, and in a six-block-square neighborhood. Founders and directors Lesley Bannatyne, Gary Duehr and Robert Goss will show slides and discuss their process, including some of the mechanics of mounting temporary public art.

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**Monday November 6 @ 7pm**

Goethe-Institut, 170 Beacon St Boston

**Recent Site-specific Performances/installations in Germany**

Marilyn Arsem (Mobius Artists Group)

In my presentation, I will show slides and a videotape of "Secret Messages, an installation with surreptitious performances," which took place in August on the banks and in the water of a small stream in Dreieich, Germany. The piece was part of a series of art works on ecology for the Hengstback-Projekt, curated by Ute Ritschel for the Städtische Galerie. "Hidden Views," from 1999, was an interactive event incorporating installation and performance for audiences of a single viewer. It took place in a private garden as part of the festival "Vogelfrei: Kunstentdeckungen in Privatgarten III," in Darmstadt.

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**Monday December 11 @ 7pm**

Mobius

**Who Owns the Homeland?**

Milan Kohout (Mobius Artists Group)

This past July, I traveled to Croatia where I had been invited to attend a European avant-garde theatre festival in Pula. I did several performances in collaboration with the local Roma people (Gypsies) and actually won one of the main prizes for my efforts! The level of racial hatred and xenophobia is very high in Croatian society and I wanted to address it. Then I headed to the Czech

Continued on p 4
Everyday is our fourth performance in a series of improvised object / space / image / energy driven pieces. Never quite finished and continually changing, we will be trying to work it all out while we are "in there."

Inspirations for this piece include:

Constructing a "space" that encourages our (your) participation with it. A kind of Frankenstein monster mythology we can walk around inside of. Direct audience connection through cords, pulleys and other devices that connect us to the audience and affect the performance.

Putting ourselves in danger and waiting to be saved.

Rituals surrounding diabetes, spirituality, connection of the body to time and exploring the movement of energies within objects and spaces.

Trying out various personas: Black Flying Cacti, Large Bunnies, Good Mothers, Bad Husbands, Sex Freaks, Lumberjacks, Pirates while allowing space for whatever or whoever to come out.

We are also thinking about spy cameras, video surveillance, projections of our self, sounds we make and the things we do everyday.

Here is a bit of writing I have been trying out for the performance;

Black,
His odor
Like hot Bread, like sweaty Arms, like Moulds.
Cold like Worms in a dark Fear of Dirt.
Underneath pipes and Gas lines, gas tanks
Tires, gravel,
Asphalt.
Black kicks the corners of Her eyes.
Broken ribs.
Black kicks out at the Lawn seed bags.
She is holding onto the road and The road is holding onto her.
He is not fastened in.
She lets go.

Bio of collaborators:
Everyone: Museum School at one time or another.
Everyone: Colorado, New York, Boston, Croatia, Mexico, Connecticut, and elsewhere.

Kid Friendly Performance: Our performance on Sunday the 10th will be "kid friendly," where participation will be welcomed and subject matter will be adjusted accordingly. Children and their parents are welcome to come other nights, but the subject matter will be adult in nature.

— Jeff Huckleberry
charros de video * curated by alberto roblest

september 12

This exhibition is the result of a collaborative exchange between VideoSpace and Chroma, an independent media arts organization in the Northeast of Mexico. This exchange started last November, when VideoSpace presented 19 New England videos at the international Chroma Festival: El Universo del Arteaudiovisual.

The artists in this show all have roots in Guadalajara, but the paths they follow are as diverse as the different Mexican cultural backgrounds they come from. Exploring socio-political, cultural, spiritual and gender issues, the videomakers engage these concerns within a contemporary visual vocabulary, while drawing from a time-honored tradition in Mexican art that searches beyond surfaces for underlying meanings and realities.

mobius

noh tv * curated by walter wright

november 14

Walter Wright (a.k.a. w2 & videojam, Lowell, MA) is a software designer and teacher. Wright is an advocate for the continual development of public appreciation and knowledge of media art. Since 1970, his teaching and design career, coupled with multimedia performances, exhibits and lectures, demonstrates cutting-edge innovation in electronic art. Wright invented the “video shredder,” a desktop video processor with which he “plays” images in a manner similar to an electronic keyboard musician who uses prerecorded sound samples. Wright is co-founder of 911 Gallery on the World Wide Web, a member of VideoSpace, Boston’s video collective, and has served as Chairman of the Board of Trustees for 911 Electronic Media Arts, a non-profit corporation. His 30-year performance history involves video performances in diverse venues and spaces, with collaborators from varied backgrounds, genres and media.

VideoSpace

programs for Fall 2000

ALL SCREENINGS AT 7:00 PM

artificial life * curated by shelly bancroft

october 17

A screening of single-channel videos by four to six Boston-area artists whose work uses television as its primary source or inspiration. Some of the work includes footage appropriated directly from television programs, while other work adopts well-established show formats; i.e. television soap operas or info-mercials. All of the work functions to debunk, expose, or call attention to the false narratives that television engenders. Artists under consideration include: Christine Tobin, Andrew Warren, Jeff Warmouth, Jeremy Noritz, Justin Lieberman, George Cox, Jennifer Barnacourt, Bridget Murphy, Alexandra Opie, Morgan Schwartz, and Barre Odette.

Shelly Bancroft is the Curator of Exhibitions, Boston Center for the Arts (BCA), the largest multi-disciplinary arts center in the greater-Boston area. Since 1997, she has curated eight group and one solo exhibition in the BCA’s Mills Gallery, and two full-scale installations in the BCA’s signature building, the 23,000 sf Cyclorama. She has visited more than four hundred artists’ studios throughout New England and New York and regularly sits on panels and art selection committees. Prior to moving to Boston, Bancroft lived in Seattle where she hosted and produced “Art in Your Ear,” Seattle’s first and only radio program devoted to the visual arts. She holds a Master’s degree in art history from the University of Washington, Seattle.

Noh TV will be an electronic music, video, and dance performance / installation. Electronic music by dj flack, dj c, ZipperSpy, and Teresa Marrin Nakra. Video work by Ken Alonzo, Lena Schniewind, and w2 (Walter). Dance performance by Marilda Castro.

the crazed animal genius of ben jones *
curated by antony flackett

december 12

Local artist Ben Jones is a true original talent with an eye for the absurd. Most famous for his hilarious “Alfe” series, he has been creating his own world of animated video characters for years. It is a world like no other: surreal, funny, and often surprisingly sweet and intimate. Using 2-D computer animation techniques that reflect his instantly recognizable drawing style, Ben tells stories in which strange plots, oddball dialogue and off-kilter pacing seduce your brain into accepting his twisted sense of reality — like eavesdropping on the normal everyday life of a bizarre alternate universe. Things to expect at a Ben Jones video show: jagged original music, bright colors, a prankster robot, a talking oversized humanoid bear and god knows what else.
Interface is a multi-media performance ensemble formed by performers and electronic music composers Curtis Bahn and Dan Trueman in 1996. The group has invented many new ways to interact with and project dynamic electronic music and video textures. Of primary concern to them is maintaining the direct human communication of live performance and improvisation while exploiting the new opportunities that the computer can bring to bear on the moment. They create real-time media environments in performance which combine pre-composed electronic sounds and video images with real-time digital signal processing, synthesis, algorithmic composition, and sampling.

Bahn and Trueman create sonic textures ranging from delicate imperceptible noise to a high energy wall of sound. They have extended, surrounded, and obscured their electric stringed instruments with a variety of technologies, creating an organic, gesturally powerful computer music. Curtis, a professor of interactive music performance in the integrated electronic art program at the R.P.I. EAR studios, plays a 5-string "vertical bass" (like an acoustic bass with no body) fitted with electrical pickups, motion, touch and pressure sensors which allow him to "drive" his computer during performance. Dan, a senior researcher at the Columbia University Computer Music Center, plays a 6-string electric violin and an electric bow of his own design; the R-Bow is a normal violin bow covered with motion and pressure sensors that send performance information to Dan's computer performance system. They also feature a number of new musical interfaces which are in constant development, including Dan's "fingerbored," a conventional violin fingerboard, and Curtis's "bubba ball," a gutted child's toy, both covered with an array of tilt and touch sensors. Their instruments are dynamic, changing constantly from performance to performance and within performances.

Recently, they have begun to integrate spherical speaker arrays, which radiate sound in all directions, into their performance set-up. These experimental speakers, developed in research conducted by Dan and Prof. Perry Cook at Princeton University, display sound with remarkable sensitivity, blending live acoustic performance and electronic sound with a clear natural result. Bahn and Trueman have constructed a sound system consisting of six spherical speaker arrays, presenting their work along with Perry Cook at the most recent International Computer Music Conference in Berlin (for full text and information see "Alternative Voices for Electronic Sound" http://www.music.columbia.edu/~dan/alt_voices )

Curtis and Dan are joined for the Mobius performance by video performance artist Nick Fortunato, dancer Tomie Hahn, and acoustic guitarist Monica Mugan. Nick performs with a live computer video-sampling rig based on the new video extensions to the MAX environment, "NATO." Dancer Tomie Hahn performs with Interface in an interactive dance/electronic music composition entitled "Streams," done in collaboration with Curtis Bahn. Hahn is a musician and dancer trained in the Japanese flute (shakuhachi), Japanese traditional dance (Nihon Buyo) and contemporary performance. Monica will perform a new composition by Trueman for electric violin and acoustic guitar.

Interface has performed throughout the Northeast and abroad, recently appearing at the New York Interactive Music Festival sponsored by Columbia University, the International Computer Music Festival in Thessaloniki, Greece, and the Society for Electroacoustic Music in the U.S. (SEAMUS). They have given lectures and concerts at major academic institutions including Princeton, Peabody, Rensselaer Polytechnic Institute and Columbia and have performed in many alternative spaces including the Kitchen in NYC, Mobius in Boston, the Loft in Albany, NY and RRRecords in Lowell, MA.

For more information surf to: <http://music.princeton.edu/~dan/interface>

— Curtis Bahn

Root, Water — Nest, Bird, organized jointly by Mobius, Boston and CITIS (Centre for Cultural Information), Skopje, Macedonia, is a collaborative exchange project involving Boston-area and Macedonian artists. The event is designed to continue the established cultural link between Macedonia and Boston through the artist-run organization of Mobius. The two-week collaboration, to occur in Boston this Fall, will be the second phase of this creative cultural dialogue. Projected dates for this collaborative event are September 25 - October 8, with the viewing and performance open to the public on the weekend of October 7-8.
The theme for this exchange program has been articulated by Ljupcho Malenkov, director of crTS as: "the power that enables man to create, to ponder his fate, to endure. Presenting the deep intimate encounters with the present time, the hopes and desires, the losses and ourselves."

Ljiljana Nedelkovska, Art Historian/Curator, Contemporary Art Museum, Skopje, writing about this event has stated: "this should not surprise us: the need to initiate these fundamental places in order to ponder (Power, Creation, Fate, Freedom) besides the awareness of the impossibility of structuring the meaning of those 'places,' forewarned by the theory of deconstruction, there is a continuous overflow, bursting of the meaning and the sense in these 'places.' The idea of this installation-performance, Root, Water — Nest, Bird, should be read in the context of our need not to give up our beliefs, our dreams no matter how big a part they are of the 'Great Narration,' the 'Great Rhetoric,' a part of the unsuccessful 'metaphysical effort' to reach the meaning. (It) is an attempt to articulate the individual as well as the mutual 'dream' of artists, their mutual history, past and future."

Last summer phase one was held in Macedonia in three different locations — Knezino monastery, Kicevo, Kale Fortress, Skopje, and Lake Ohrid. The collaborative performance-installation involved three artists from Macedonia and one from Boston. The specific outdoor site for the second phase in Boston has not yet been decided upon. However, a wooded site and a water location are being considered as appropriate sites for our performance and installation experiences.

— Bart Uchida

...Root, Water — Nest, Bird, should be read in the context of our need not to give up our beliefs, our dreams, no matter how big a part they are of the 'Great Narration, the 'Great Rhetoric,' a part of the unsuccessful 'metaphysical effort' to reach the meaning....
THURSDAY NIGHT: **exe**
well well well - SiNuS BRaDy - those crazy glasses - the man w/ the accent
- a storyteller - a poet perhaps - my original intention behind SiNuS was to
introduce a sort of 50s vision of the future gone wrong - complete w/ ran­
domly placed sitcom-ish laughtracks & canned pre-recorded record snaps &
pops - a sort of stand up comic devoid of humor & placed into the twi­
light of your immediate site & sound - this next installation of SiNuS will
more fully integrate w/the pre-recording & use newer slide projected
imagery &/or et ceteras my friends

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**Lou SuSi**

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FRIDAY NIGHT:
**WORDS, THE BODY, AND BONES, SWEET BONES**
We share a dedication to the preservation and reinvention of woman’s
story, poetry, and the narrative. We will each perform a solo piece present­
ing unique visions/versions of fictional women that are a part of our lives.
We’ll then combine our efforts to present one collaborative work that will
explore the physical and mental self as origins of the written word. We’ll
employ the use of movement, ritual, and various mixed-media to create a
dialogue between ourselves and the audience, using the body as a text to be
created and interpreted.

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**Trista Beard and Niki Ford**

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SATURDAY NIGHT: **rAdiO Ü**
This is a fresh 'n 'spunky reincarnation of my old Berklee mixed-media
radio theater ensemble (radio faucet company: the first faucet manifesta­
tion). Utilizing a 6-piece band (cello, clarinet, drums, percussion, bass, guii­
tar) rAdiO Ü will sound a bit like Prairie Home Companion or early
Mercury Theater radio broadcasts (but with a much funkier and more sur­
real sound). Imagine a seamless blending of spoken word, social commen­
tary, instrumental, sound effects, Barney, commercials, newscasts
audience participation and plenty of high, low and mid-brow humour and
you’ll start to get the sonic picture. And if our fortune cookies are correct,
there’s a good chance there will be a live webcast to boot. kii kii kachii!

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**rosS Hamlin (MAG)**

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Trista Beard is a local performance artist, playwright, and arts producer. She has
worked with Open Faucet production since 1998 and Bad Girls Studios since 1999,
and performs a variety of work (plays, monologues, spoken word, video) at venues in
Boston.

Niki Ford is a local performance artist, writer, and maker of things. She is learnin­
g about production through her involvement with Open Faucet.

rosS Hamlin (1970-2012) graduated from Berklee in 1996, co-founded Open Faucet
in 1997 and joined the Mobius Artists Group in 1998. He likes to wear lots of hats and
walk around barefoot whenever possible.

Lou SuSi has a background in installation, web design and writing, and has been per­
forming as SiNuS BRaDy for the past year.
Installation by
Stephen Sheffield & Gina Cestaro
Sept. 27-Oct. 22
Gallery hours: Wed.-Sat., 12-5 pm
Opening reception and gallery talk:
Saturday, Sept. 30, 3-5 pm

"O Son of Spirit!
Noble have I created thee
yet thou has abased thyself.
Arise then unto that for which thou
wast created."
— Baha'i Scripture

Each morning we get up and decide how we will live
in the world that day. When dressing our spirit,
what garments do we choose? Do we clothe our­
selves in the robes of honesty, trustworthiness and
justice? Or do we choose instead to poison our­
selves with layers of fear, to tear at ourselves with
shame? Today is the day to step out of the garments
of illusion and limitation to reveal the inherent
beauty of the human spirit.

This installation consists of a series of five robes and
four mixed media photomontages. Four robes,
hanging in space, create a square, with the fifth robe
in the center. Surrounding the robes are four mixed
media panels approximately eight feet square. Each
panel is paired with one of the four robes in the
square, and is a reflection of the metaphor and sym­
bolism expressed in that robe.

Each of the four outside robes represents one spe­
cific state of mind that inhibits the potential of the
human spirit to achieve a higher state of existence.
This concept is primarily articulated on the interior
of the robes, and important for two reasons. One:
The spiritual/emotional transformation that this
installation is concerned with has to happen inter­
nally. This is a journey of the spirit. Two: The robes
show the disparity that is often present between our
external behavior and our internal beliefs. The fifth
robe, hanging in the center, is the expression of
noble human spirit released.

The photographic element literally adds another
entry point into the work and provides a contextual
and physical frame for each robe. Traditionally in
art culture, as well as popular culture, the photo­
graph has been seen as a representation of truth or
evidence of truth. Here photography will represent
the specific emotional content of each robe.

— Stephen Sheffield and
Gina Cestaro

It all started with magnets. We experimented with repelling and
attracting. How long can you push a magnet away with another
magnet before it spins around, changes polarity, and bonds?
Then we were on a train—an old,
without shock absorbers train.
Everyone had their magnetic suits
on “mild repel.” We could all sit
close to each other and not touch.
Strangers, and yet we were all
bouncing in complete
synchronicity.

Magnetic properties are a
metaphor. Heather and I make
movement. There is something
familial about this magnetic
relationship.

Then we were on a train—an
old, without shock absorbers
train. Everyone had their
magnetic suits on “mild repel.”

Magnets can generate an electric
current. The way molecules move
can change your entire state. Jeff
does this when he moves his
drums. You are molecularly
changed.

A story begins to eke out.

Who are we? Where do we
come from?

cont’d on p 10
Vestigial House cont'd from p 9

Will Heidi’s design navigate me to that room my house always had but which I never saw? Will my story lead her to a city in which the house belongs? Should we keep it?

House is where we are too close together.
The vestigial is what I miss when I am far away.
I am a woman in a house.
We have all been there before.
Vestigial House and I am alone.
What would you like to shed?

We showed our story at Mobius’ Movement Works-In-Progress #10 in May. In a discussion with the audience after the showing and from messages on index cards, we received images, inspirational pathways, gems of impressions, feelings, and ideas. The audience is the fifth element. Performing with the audience jumps everyone to another dimension.

Since then, our quartet has become a quintet.

vestigial house

a quintet of dance, drums, and conceptual architecture

Our shared molecular knowledge, our vibrational influence, our ricochet from wall to body to sheet metal to drums and out into the room again makes performance live. It leads us to the fifth room in a four room apartment. The blueprint is always in the making.

Vestigial House is an hour of dancers, drummer, and architect all redesigning rooms, remembering the ones not to go back to, and dusting secrets we are magnetically attracted to.

— Harriott Jastremsky

Harriott Jastremsky, dancer and director, has been a company member of Paula Josa-Jones Performance Works since 1997, teaches Pilates Exercise, and makes dances in Northampton, MA.
Heather Azano-Brown, dancer, has been a company member of Paula Josa-Jones Performance Works since 1998, graduated from Hampshire College, and is studying massage therapy.
Jeff Azano-Brown, drummer, regularly performs throughout Massachusetts, teaches drumming at Northfield Mount Herman School, and studied with Yusef Lateef at Hampshire College.
Heidi Beebe, architect, designs at Machado & Silvetti Associates, has her own small firm, HYBLA, and teaches theory at Boston Architectural Center.

— n° talent —

AndSoNoSin Performance Troupe
October 6-7

The And So No Sin Performance Troupe proposes to put a melodramatic gun to the head of the modern dance world. We propose to be the equivalent of someone coming onstage after a “pretty” or “normal” dance (i.e. no surprises, no breaking of rules, no challenges to convention) and screaming at the top of their lungs. One minute the audience is staring at their laps wondering why they ever came to a dance concert and the next minute they’re wincing or laughing, surprised or disgusted, MOVED in some way beyond where they have been and what they expected.

Our show consists of eight small performance pieces (theater / movement / dance / clowning / combat mime?) ranging from thirty-second, non-contextual barroom brawls to a fifteen minute ritualistic movement monologue on mental illness, motherhood and baby slaughter.

What draws the evening together is slapstick: the comedy of violence and the violence of comedy. And So No Sin is devoted to taking such humor of misfortune to a new and entirely strange dimension.

To what end? If we’re doing our jobs we will probably shock you at some point in the evening. If we make you laugh, we’re on the ball, but if we make you laugh and then feel uncomfortable about having laughed and later question the world around you simply because you were surrounded for an hour or two by people who laughed at the same irrationally inappropriate and disgusting things YOU laughed at... then we’re in the winner’s circle, so to speak. There will be a great deal of violence (no little children please) mixed with an almost equal portion of broad, silly humor entirely appropriate for a kindergarten class. There will be lessons and morals as well as meaninglessness, useful ugliness and useless beauty (as well as the other way around).

My basic concern as an artist seems to be the wanton destruction of the innocent, weak and loving ... played for laughs. I take what makes me weep (little babies getting killed, hearts being torn out and eaten in exchange for love, REALLY BORING dances and people and lives) and filter it through what makes me laugh (slapstick violence, adventure, affection) essentially trying to make my twisted passions palatable and pleasurable for the audience, whom I love unconditionally.

By the way, my name is Alisia Waller and I am twenty years old. I founded And So No Sin in 1997 with my friend Jenn Pipp. Our first performance was picking up trash on Newbury street in Boston

— cont'd on p 11 —
My basic concern as an artist seems to be the wanton destruction of the innocent, weak and loving ... played for laughs.

No Talent cont'd from p 10

wearing prom dresses and high heels and keeping the trash in our prissy little purses like treasure. I was a member of a ballet company at age twelve, took university level modern dance classes (by invitation only) at age thirteen and graduated from high school at fifteen. It's been an uphill battle since the glory days of my youth. I studied at the School of the Museum of Fine Arts Boston for a couple of years and was an Art School Cheerleader there. I'm currently a member of Merged Interest, a group founded and led by Ms. Jenn Pipp, performing this September at the Philadelphia Fringe Festival.

On a final note:

YES to moving the audience! YES to spectacle! YES to everything Yvonne Rainer (one of my heroines) said NO to in the seventies! But YES also to subversion! YES to violence and vaudeville! YES to compassion and honesty and a huge NO to irony! YES to melodrama and expression and stories! YES to clarity and affection for the audience! YES to loving And So No Sin while still fearing what it may do.

— Alisia Waller

Since 1997, a number of Mobius Artists Group members have been presenting performances of text-sound works, including both original pieces and existing pieces from across the century. (The 20th century.) I got into this work initially out of an interest in the language pieces of Gertrude Stein and John Cage, two artists whose writings and music burrowed into my brain early on. When the opportunity arose to do a series of text-sound concerts, primarily with Larry Johnson, Landon Rose, and Jed Speare, I leapt at the opportunity to become more familiar with this peculiar, even fugitive repertoire.

As part of this process, I've been gradually reading more and more writings by Jackson Mac Low. Mac Low has been working in experimental spoken-word forms since the 1950s, and has created a major body of work in this area. We performed one of his works, the very amusing and rigorous "Is That Wool Hat My Hat?", at Mobius in 1998. But for some time I've wanted to devote a full program to what can still only be a surface-scratching All Mac Low Evening.

Five of us — MAG members Larry Johnson, Ross Hamlin, and I, with Mary Curtin — will present a selection of Mac Low's Asymmetries. This group of writings, over five hundred in number, represents only one aspect of his explorations in text-sound. It's a fertile, fluid form, involving improvisation, close listening, speech, music and silence. We'll prepare a group of Asymmetries for the first half of the program. The second half will most likely be a longer solo piece by Mac Low, "Night Walk", that I've wanted to perform for a long time.

As much as I enjoy developing original performance pieces, such as the recent "Charlotte Hotel Room" and "Three Canceled Flights Later," it's still crucial to dig into existing work, particularly by artists with distinct and mature vision. It takes us (artists and audience too) places we don't go when we're focused primarily on our own Ideas. There's still so much to learn.

— David Miller (MAG)
Has Seattle changed everything? Politically, one would think not. But psychologically: the apathy has ended. However cynical we may be, from one end it appears that an urge has been given expression: not the urge to fix things by “justice,” but the urge to disrupt the pattern. After the anticlimax of the millenial armageddon that was thankfully conspicuous by its absence, this may turn out to be the Year. The Year When Scientists Discovered Faster-Than-Light Phenomena.

I mention this seemingly peripheral issue because those of you familiar with the work of Milan Kohout will recognize some of the flavor of the Old Testament prophets in his manic declarations.

In putting together music, movement, shapes and words for my concert/happening Baggage I am thinking primarily of two things: baggage (of course) and performance orientation.

Baggage is a word that has left over negative judgment from the ’70s, as in “You’ve got to get rid of your baggage, Mannnn,” but I see positive elements there as well. My performance pieces are like little pieces of luggage I carry around, sometimes open and show, and often change the contents of. This baggage holds not only things that are hard to let go of (pain, long-

ing, disappointments), but also things that I choose to carry forwards with me (dreams, memories, love). I hope my works have many or all of these holdings. Each performance piece will have an accompanying mini-installation located in a piece of luggage that somehow correlates to central themes of the piece.

On the menu (so far) are new and recent works:
“La Lab Label”: a neo not-so classical piece for voice and trombone.
“The Splitting”: a work for three dancer/performers, clarinet and double bass about a woman who has split into several selves.
“Thank You”: a nostalgic tribute to love and Led Zeppelin for three dancer/performers, trombone and bassoon.
“Ow ich na va”: a backwards song for two vocalists.
“Four Legs”: a piece for two performers and double bass about a woman who was raised by wild dogs (or was she?).
TBA: a solo commissioned by performance artist and dancer extraordinaire, Deborah Hay.

And now... the most exciting part of this show for me is that I will be experimenting with performance orientation. I’ve been frustrated with the stagnant feel of traditional front facing performance, so each piece will be performed with the audience in a different configuration. At times, audience members may even be sitting inside the pieces. To make this easier, the show will be in the front gallery space during the day. This will release me from the pressures and confinements of lighting, bleachers and black box expectations.

I will be joined by wonderful performers and friends: Alison Ball, Alissa Cardone, Tom Plosek (Mobius Artists Group), Janet Slika, George Speed, Janet Underhill and Jody Weber. Thanks to them, Mobius and past and future audience members for making this possible.

— Marjorie Morgan (MAG)
tions. The Prophets, according to author Lewis Hyde (see his book *Trickster Makes This World: Mischief, Myth, and Art*), were not so much prognosticators nor canaries in coal mines, so much as simply screamers of the truth right before our noses that we know but simply have been trained to ignore. Thus it is actually our ignorance, or the filtering and editing process of normal perception, which makes an unconditioned truth profound. People look different, they see different things; we cannot control this. What we can control is what we say to someone who falls from the sky, or the person we meet crawling purposefully in the gutter toward their destination.

First there was the Wall. The Wall came down, and now there are people, connected by the red obstacle that impedes their communication, bruised by the yellow language of history transferred between them. Light comes from above, smoke from below. My personal angle of attack has usually been between the cracks — possibly that is the secret of our collaboration as artists.

For example, when Milan and I sit in his apartment on Boston’s Mission Hill to discuss and develop this work of performance art, I often stare out the window at the vast cityscape spreading into the distance. I wonder about who lives where, and why some people get to live on a hill and others down in valleys or depressions. I thought the Hill was the privileged territory of the wealthy, but I am wrong. Suddenly I am brought back from my musings: “Vat do you tink, Davido?” Milan has been ranting as usual about how the Capitalist ideology of Individualism has poisoned the hearts of American people, and caused us to believe that vast inequalities of wealth are simply O.K. (TIp service notwithstanding, our lack of actions speak volumes), and sighing with the mixture of passion and resignation which makes us artists rather than militia, and decrying the seemingly intractable geometry of the social structure; and I have been totally ignoring him.

I have been thinking about dissolving the patterns of perception, and what if all the half-buried railroad tracks throughout the city were imperceptibly linked by something that traveled, and people walking or driving felt some cross-current beneath their feet, and how a spectacle draws people into one location for a period of time, and I realize I have not been ignoring him. I’ve been digesting information.

Filing and Following. Fling and Fooling. Smiling and Doodling. Singing and Noodling. Don’t be fooled by the impostors: vertical and horizontal can find a meeting place.

—*D. Franklin (MAG)*

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**COPPER OBJECTIVE**

**INSTALLATION BY YIN PEET (MOBIUS ARTISTS GROUP)**

**NOVEMBER 1 - 25**

**GALLERY HOURS WED - SAT 12 - 5 PM**

**OPENING RECEPTION & GALLERY TALK SATURDAY NOVEMBER 4 3 - 5 PM**

To perform object making is my objective in this exhibition. The therapeutic aspect during the process of art making is nothing new for artists, yet correspondingly, I find that it is not only the process but also the material itself that enhances the therapeutic value of art making activity. Although the therapeutic aspect, for me usually, is neither the means nor the end of art making, it is directly benefitting/affecting my spirit/passion in Art. There are two kinds of materials that have shown this particular value to me, and they are copper and granite. In this exhibition, I choose to use copper. (Of all metals, I have always favored copper, as if I have known all along — though I didn’t until much later — that copper has a special magnetic field that carries healing force and could actively rectify my health.) I would like to look directly into this “benefiting factor” which has been such an important contribution to my passion as an artist. I would explore it with scale that is larger than me/human, with form that is basic and circular. The gallery space would be the core of a magnetic field which I believe will resonate outward into Boston and beyond. The four walls of the Mobius gallery would be the frame for this sculptural installation. My artist friend Ram Kumar Panday from Nepal will be my guest artist in the installation to interact with his spiritual symbols from Hindu culture.

—*Yin Peet (MAG)*
**Virtual Motion** is an opera outside the opera house. That is likely the only place you will see "living" opera today. New operas do not find the conservatism of the traditional opera world receptive. Amplification is 'verboten' in opera houses where nineteenth-century vocal styles still rule the raked stages and scores which reflect no knowledge of 20th-century music (serious or popular) are favored. The cost of mounting a production with a large cast and a full orchestra often exceeds a million dollars for a premiere—six performances, with no promise of a restaging. That monetary pressure doesn’t encourage opera houses to take chances. Those who seek to explore new territory must find smaller, more hospitable homes—like Mobius.

My last opera, **ECSTATIC JOURNEY**, had a cast and crew of 30 and though it received a production in New York, I knew I needed a simpler, more economical piece if I wanted my work to be seen by a larger, more diverse audience. Because **Virtual Motion** is a one-man show, I’ve already had the pleasure of doing it now in LA, New York, St. Paul, Amsterdam, and San Francisco. It’s scheduled for performances this 2000-2001 season in Philadelphia; Charlottesville, VA; Union College; Duke University; and Mobius. This kind of play is unheard of for new opera.

No one can agree on what defines the differences between an opera, a musical or a music-theatre piece. It seems that in the last half-century composers, writers, choreographers and directors have done everything they can to blur those boundaries. Classicists would say **Virtual Motion**, with its lip-sync techniques developed by composer John Moran, its recorded score, its non-bel canto singing styles (and a host of other things) disqualify it from being considered an opera. But 25 years ago, **Einstein on the Beach** made everyone re-examine the boundaries for what we consider opera. In my mind, I treated **Virtual Motion** like it was an opera from the beginning. The ending is right out of Puccini, if you ask me. I could go down the list, but there’s not enough room. The movement is non-realistic and the theme is technological, so Hyper-Opera it became.

**A note on the technical production:**

With this lip-sync process, the text of the libretto is spoken and sampled prior to production. Sampling in this case means digitally recording a spoken line which can then be replayed by pressing down a key on a keyboard. The sampled lines are then reassembled and recorded within the texture of a musical composition (often after having been passed through effects processors). Though these lines are not spoken with specific pitches, they take on a musical quality, as occurs with traditionally composed vocal lines, because of their repetition and specific placement.

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**by david rodwin**

**produced by anne harley**

**november 9 - 11**

**workshop november 11 & 12**

( noon - 5 pm): $75

The musical score is created from three sources: synthesized sounds, sampled sounds, and live instruments digitally recorded. The technical limitations of home-studio hard disk digital recording encourage the repetition and looping of short phrases (1 to 8 bars), which lends itself to a post-minimalist aesthetic.

In addition to traditional pitch and percussion instruments, the score also employs samples of both real and cartoon sound effects, which allow for heightened, non-naturalistic movement-theatre. The singing passages occur more often as the opera unravels and the emotional dynamic expands. It is through the contrast of sung versus spoken, recorded versus live and danced versus naturally moved to, that the opera develops its aesthetic tension.

— David Rodwin

**David Rodwin** (Writer / Composer / Choreographer / Performer) premiered **Virtual Motion** in Los Angeles in August 1998 at the Sacred Fools Theater Company. Sacred Fools has commissioned David to write a new musical/opera, **WARNING!: explicit Material**, which received its first workshop in January 2000 in Los Angeles. David developed his multimedia opera **ECSTATIC JOURNEY** at the Aspen Opera Theatre Center in 1995. He produced and directed it (collaborating on the video with Eric Salzman and Theo Bleckmann) which had its world premiere in the Netherlands. David is a member of ASCAP, the Dramatists Guild and the American Composers Forum. David studied at Juilliard and received his Master’s in Music from Northwestern University. David studied clowning at Dell’Arte in Blue Lake, CA and has trained in Suzuki and Viewpoints with Anne Bogart and the SITI company. David held a Director’s Observership with Liz LeCompte at the Wooster Group in 1995. David is a member of ASCAP, the Dramatists Guild and the American Composers Forum. Even though David writes about himself in the third person, David’s not scary. He wants you to come up to him and tell him what you think. If you want to reach me, email: david@jadelake.com

Check the Virtual Motion website: <www.jadelake.com> for future performances and tours as well as streaming video and MP3s of new music.

**Valeria Vasilevski** (director of the world premiere) wrote and directed **The True Last Words of Dutch Schultz**, with Eric Salzman and Theo Bleckmann, which had its world premiere in the Netherlands. She directed and designed **Gorgeous Fever at the Kitchen** where she also directed **Insekta** by Diamanda Galas. Insekta then premiered at the Lincoln Center Serious Fun! festival. She wrote and directed a new opera, **Allos makar (happy in a different way)** O.K. Based on Oskar Kokoschka’s obsessive love affair with Alma Mahler. She developed this work in residence at the Rockefeller Foundation Bellagio Center, Italy collaborating with Bill T. Jones. **Allos Makar** received the Richard Rodgers Award from the American Academy of Arts and Letters.
Well before I had actually given birth, my first major body of artwork — as a graduate student at The School of the Art Institute of Chicago — was about birth. Thinking about family in the context of the debate over abortion, I produced a series of mixed media objects that became an installation for my 1990 MFA exhibition. The centerpiece of the installation, a round oak table set with four miniature place settings, was called “The Uterus and Its Appurtenances from Behind”. With language and anatomical imagery lifted from my mother's anatomy texts, the piece was built on memories of her struggle between work and family. Doll plates laid with miniature cast sterling internal organs suggested the personal toll behind decorous housekeeping, as well as the reality of life consumed in life. The piece came out of knowing that, like my mother, my unavoidable need for my own work was coupled with a desire to birth and raise children, that I would soon be negotiating the same treacherous territory between intimacy and autonomy that she had, and that I would be equally torn and driven about it.

Three years later, I gave birth to my daughter at home, and shortly thereafter, made a small piece called “Shadow Wrestling”, using two bars of glycerin soap resting on end face to face on a reliquary stand encasing a small vial of my own blood. Originally based on a Theresa of Avila quote about “wrestling with the shadow of death,” the piece marked my first use of glycerin as a reference to flesh and its vulnerability, and offered itself as a contemplation of the impermanence that's felt specifically in looking at one's children. In part, my understanding of the piece was shaped well after it was made by a poem written for it by my friend Zofia Burr, a writer and professor of English at George Mason University. We met in 1995, when we were both living in Chicago. I was pregnant with my second child, and Zofia and I got to talking about home birth. At that time Zofia was recently married, and becoming increasingly aware of the complexity of her long-standing decision not to have children. So we started a conversation that gradually turned into an artistic collaboration, about Family, Work, Gender, The Body, Productivity, Nurturing. It's essentially a conversation about taking possession of the terms of our existence, as women, as daughters, as artists, as married bisexuals, as mothers and as not mothers, and we are both mothers and not mothers in relation to the needs of other people in our lives. Our collaboration has lately focused on how the roles of the mother and of the not-mother are part of the same impossible set of expectations for women who choose to be defined by both work and nurturing, how in regard to “the maternal body” no woman gets to define herself completely outside the terms of good mother / bad mother - the terms of what it means to take on, tamper with or reject the role of the mother as cultural institution.

The most recent work developed as a way of talking about the importance of my life as a mother, and the complexities of childhood in a climate that in all practicality denies their relevance. Early in my tenure process as a professor of art, and with the example of other mothering artists in academia, I began to realize that I could not gain support by talking about the demands of my family life. I could only gain the time and financial help I needed by talking about my ambitions for my work. But what I was most consumed and fascinated by were the challenges my two small children presented to my adult reality and to the institutional culture that does not accommodate their existence. So, it became imperative to make art with and about my children, in order to make our reality known, but also to stay close to them even though half the time it's the work that preempts my actually being with them. It's an indirect kind of nurturing that can feel a lot like preoccupied neglect, as I struggle with my need for discipline when I'd rather go play, and my guilt when I'd rather not go play. Total absorption in the process of raising children (which would make me a good mother) is something I have never been able to choose. I keep choosing this kind of complex and conflicted nurturing with reflection upon nurturing, this kind of looking and public revelation of my looking even at what may be considered unmotherly to look at (which makes me a bad mother).

Maternal Exposure (don't forget the lunches) is the central installation in my January show at Mobius. The piece is inspired by the daily ritual — that I became intensely aware of when my children entered all-day toddler care and preschool — of exposing one's children and one's nurturing skills to public scrutiny. The piece consists of 418 lead sheet bags embossed with

cont'd on p 16
the daily menus of school and day camp lunches I prepared for my two young children over the course of the year from January 6 to December 23, 1999. The lead bags gather in rows in one half of the exhibition space, spreading across the floor in the order the original lunches were prepared. Inserted intermittently, small lead sheet plaques replace lunch bags and announce the days when no lunches needed to be made — sick days, snow day, holidays, parties at school. As flesh-like counter-parts to the protective yet poisonous lead bags, 428 cast glycerin soap bags (equaling the number of days my children left the house for school, with lunch bag in hand or no) accumulate organically on the floor in the other half of the space. A series of poems (or poem fragments) by Zofia are written on the walls of the gallery surrounding the lunch bags on the floor. Two of the eight fragments read:

(My mother said)
If you plan to run away, let me know and I'll pack you a lunch, if you want to run away, let me know and I'll pack your bag. Just be sure to send us a postcard. Just be sure to let me know.

The lunch bag is loaded. With coming from home that is her carried into the world. That you are returning to. Regarded. And what is spoken in the lunch packed and eaten, rejected or thrown away, every day a mother is supposed to allow the time to keep nothing of.

Maternal Exposure (don't forget the lunches) represents the second collaboration in which Zofia and I have explored the conjunction of text, object and space. For this installation, Zofia wrote in response to conversations and a studio visit with me after I had conceived of the lunch bag installation. As her own mother became seriously ill soon after we began, it was a particularly fraught moment that yielded poems exploring some of the more treacherous and costly meanings of maternal nurturing.

—Monica Bock

Monica Bock is Assistant Professor in the Department of Art and Art History at the University of Connecticut, Storrs. Prior to this appointment Monica was a Chicago-based artist holding Adjunct Faculty positions at the Art Institute of Chicago and Chicago's Columbia College. She received her BFA and MFA in sculpture from the School of the Art Institute of Chicago, and her BA in Art and Art History from Oberlin College. Monica has exhibited nationally and in Japan where she spent three years on fellowship from Oberlin Shansi Memorial Association.

Zofia Burr is Associate Professor of English at George Mason University in Fairfax, VA. She holds a Ph.D. in English and an MFA in poetry from Cornell University. Zofia's poetry has been published in several journals and she has two major book projects in progress including Poetry and Its Audiences: Address and Difference in the Works of Emily Dickinson, Josephine Miles, Gwendolyn Brooks, Audre Lorde, and Maya Angelou.

The methods I employ are numerous. I do not prefer any one in particular, but like to try them all out. You could call me a performance artist, or an installation or multidisciplinary artist, but for me, action is more important than denomination. I currently live and work in Québec City. Since 1987, my installations and performances have been presented throughout Canada, and in the United States, Mexico, France, Austria and Germany. Always seeking new creation processes, and attentive to different critical environments, I have participated in many events and have been artist-in-residence on a number of occasions. A first monograph entitled Diane Landry Œuvres Mouvelles was published by VU in 1998.

cont'd on p17

les anges gardiens (the guardian angels)
In Shintaido there is a saying, "The Body is the Message of the Universe." And there is an aim at unification with nature. This may be your own, your partner's, or "Big Nature."

This will be a challenging class using various exercises from the Theater, Butoh-based movement and Shintaido to develop these concepts. We will find states of being such as stillness, creative conflict, moving in a present centered manner, moving into the unknown, off center, moving from a memory, color, smell, image etc. We will take these concepts and develop them in solo, partner and group exercises, challenging your concept of what is dance and what is beauty. Exercises will be both vigorous and quiet. There will be strengthening, stretching, pulling, carrying, pushing, focusing and balancing among other things. This is not a class about dredging up some painful event in the past to work with, but it is about working with images.

Les anges gardiens (The Guardian Angels) Diane Landry

cont'd from p16

For some time now, I have been trying to shake up established perspectives by offering a new vision of the weather and of the creative energy we spend to forget the passing of time. I am also trying to create a feeling of wonder for everyday objects and to force people to perceive familiar objects differently. I am not trying to conceal the origins of the objects I use, but rather trying to give them a new meaning by altering their original function and distorting their scale. For example, I turn a record player into a merry-go-round for skates, or an electric kettle into a performance hat-clock. I love tampering with objects to appeal to the imagination, and I hope that after such an encounter people will see the world differently.

For almost five years now, I have also been designing a work which integrates the time aspect of performance with the spatial aspect of the installation. I have referred to these works by the neologism Mouvelle, that I define as follows:

Oeuvre Mouvelle: a physical work that must be observed for some time to be totally apprehended. Just as a performance must be seen as it unfolds in time, and a simple cliché only expresses a fragment of a work, an Oeuvre Mouvelle exists in a renewed sense of time, because its very nature imposes a space-time frame. An Oeuvre Mouvelle sometimes generates movements, sounds, smells, etc. which are not added to the work, but are truly inherent in it.

Description for the performance: La Morue (The Cod)

Here is a brief description of what happens in La Morue. There is a long table full of miscellaneous objects that people cannot really identify because it is dark. Amongst all this there are two turntables, each with halogen lighting. The table with the objects faces a white screen. I walk in and stand before the table, my back turned to the public. The record players are already turning and I immediately begin to put objects directly on the turntables. The two lamps, located near the record players, are directly controlled by dimmer switches that I manipulate. Thus, when I want to remove an object, I fade out its lighting and it slowly disappears. When I introduce a new object, I fade in its lighting and it gradually appears on the screen. The result is the projection of continually moving giant silhouettes of objects on the screen. The objects chosen and projected on the screen have a very strong evocative power. I create a dialogue between them to tell a kind of story. I also accentuate the presence and the character of every object by amplifying the sound of the turntable plate. I have fixed a micro-contact on the arm of each record player and replaced the needle with a long metal rod. I place the rod directly on the turntable plate and the rubbing sound is amplified. There is a recursive loop effect and the tone of the sound varies in direct relation to the object placed on the tray.

— Diane Landry
(translated by Nancy Carmichael)
that mean something to you and that you feel OK developing, and being grounded in a supportive environment. We will also be working with images and memories relating to the ocean and the beach.

For those who would like to take the experiences of the class further, we will be taking it outside on various Saturdays/Sundays. Also, students in the class will have the opportunity to transform the images we have been working with, by taking them out to a strong beach environment at Race Point in Provincetown on December 2 for a final performance.

— Jennifer Hicks (MAG)

Jennifer Hicks has been a member of Mobius since 1998. She graduated from Tufts with a BFA and went on to receive her Diploma from the School of the Museum of Fine Arts in Boston, winning the Traveling Scholars Award in 1996. She has studied shiatsu and acupuncture at the Boston School of Shiatsu and New England School of Acupuncture. Jennifer's movement background includes practicing Shintaido for 12 years and teaching for seven. She has also studied Butoh with Saga Kobayashi, Diego Pardon, Katsura Kan, Maureen Fleming, Anna Purakawa, Hiroko and Koichi Tamano, and Setsuko Yamoto. She is a certified Trance Dance Facilitator from the Natale Institute in Texas, and practices different dance forms such as jazz, modern and ballet.

NEITHER OUT FAR NOR IN DEEP
(TITLE FROM A POEM BY ROBERT FROST)
SATURDAY DECEMBER 2 - FREE & OPEN TO THE PUBLIC
PERFORMANCE BY JENNIFER HICKS (MAG)
& PARTICIPANTS IN THE IMAGE BASED MOVEMENT INTENSIVE
AT RACE POINT • PROVINCETOWN • CAPE COD

Meet at Race Point parking lot in Provincetown. 12 noon, weather permitting. For more details and confirmation of time and date, please call Mobius close to the performance date.

This piece will be the end of a week-long retreat for me at one of the shacks on the beach in Provincetown. There is no running water or electricity in the shack, so you are faced with your relationship to nature in a very real way. I am interested in a piece that will work with what we developed in the Image Based Movement class. The class will have been developing, over the course of eight weeks, work relating to communication with nature and memories of the sea. Besides myself and the class, there is also the possibility that guest performers will be showing work.

Jennifer Hicks (MAG) and David Franklin (MAG) will be teaching at the SHINTAIDO NORTH EAST MIDWINTER WORKSHOP
JANUARY 12-15, 2001
MERRIAM HILL CENTER, GREENVILLE NH

This weekend workshop will be a chance for an in-depth experience of Shintaido with several of New England's most experienced instructors.

For more information call (617) 783-3361
email Shintaido@aol.com
www.shintaido.org

Fort Point, Mobius, and You

these events and the entire series. Please call the Mobius office or look at our website in September for the latest information.

This Fall, Mobius also continues a series of artists talks we began last spring, Reports From Afield (see p. 1). Assisted by a grant from the Proscenium Fund for Audience Development, we are very excited about this program, featuring members of the Mobius Artists Group and Boston-area artists. Additionally, the Boston-Macedonia project, Root, Water - Nest, Bird (see p. 6), continues our work with artists from the Balkans as our relationships in that region spiral outward.

At the heart of all of our programming activity is the work we present here at our space. None of it would be possible without your support and the dedication and commitment of the Mobius Artists Group in the programs they offer and the collective work they do to manage the organization. I invite you to join us here for an exceptional season, a season that will embody and personify all the hopes that we aspire to attain. This is a time for action in our neighborhood, with the future of the largest artists community in New England at stake. Many factors will coalesce and transform the directions that are taken, and your participation, in whatever form it may come, is a large part of the outcome.

—Jed Speare (MAG)
Director, Mobius
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WANTED:

• ARTISTS
• SOCIAL SERVICE ORGANIZATIONS
• LOCAL PEOPLE
• SPACE

Touchable Stories is an ongoing series that creates platforms for civic dialog in local communities of Greater Boston through the marriage of interactive installation and oral history. Fort Point, Boston - 2001 will be the fourth community portrait following Allston, Central Square, and Upham's Corner, Dorchester. The most recent installation was held over this year by popular local demand for an additional six months. We are currently seeking participation by local artists, social service organizations, and local people interested in being interviewed for the contemporary oral histories. The Fort Point Touchable Stories interviews will commence in August-September 2000. We are also actively looking for a suitable location site for the installation with space requirements of approximately 2500-5000 sq. ft. for 6 months to 1 year. Expected to open in the fall of 2001 we welcome all interested folk to join us in this new exploration of the largest artists' community in New England.

TOUCHABLE STORIES
SHANNON FLATTLEY
(617) 423-3651
TOUCHABLESTORIES@YAHOO.COM

21ST ANNUAL
FORT POINT OPEN STUDIOS
SATURDAY & SUNDAY
OCTOBER 21 & 22
11 - 5 PM

The Fort Point Artists Community (FPAC) hosts its annual Open Studios weekend. Mobius will be open for viewing Stephen Sheffield’s and Gina Cestaro’s installation, entitled Disrobe/Redress (see p. 9). Mobius, as part of the Fort Point Cultural Coalition, is also co-sponsoring a panel discussion featuring members of the San Francisco Mime Troupe, who will be in Boston to perform their work, City for Sale (see right). They will be joined by members of the Fort Point Cultural Coalition, along with Boston housing advocates, to discuss the issue of artists’ displacement due to real estate development. The panel will be held outdoors Saturday from 3-5 pm, in the Fort Point neighborhood, with a rain location at Mobius. There will also be a block party at the conclusion of Open Studios on Sunday the 22nd, at 5 pm with video and performances. Please call the Mobius office for updated information about these important events.

PUBLIC DISCUSSION ON
REAL ESTATE
DEVELOPMENT
& DISPLACEMENT OF
ARTISTS
SAT. OCT. 21, 3 PM

VIDEO / PERFORMANCE
BLOCK PARTY
SUN. OCT. 22, 5 PM

an urban political-musical comedy
Sat Oct 21, 8pm , Sun Oct 22, 4 & 8pm
Strand Theater - 543 Columbia Road - Dorchester
$22 ($15 Group) - 617-524-3541 (City Life)

Sponsored by: City Life/Vida Urbana, Neighborhood Assistance
Corporation of America, United for a Fair Economy & Mass Senior
Action Council, aided by a grant from the LHF Foundation.
Special Thanks to the Fort Point Cultural Coalition
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organized by Ann Goldstein
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BOSTON'S CENTER FOR EXPERIMENTAL WORK IN ALL MEDIA
354 Congress St., 9th floor, Boston, MA 02210
pH: 617.342.7416 www.mobius.org

1/18 performance by
monica back (mag)
4pm-5pm, $10/8sLs r.fom

1/10-2/3
material
exposure
(never forget
the lunches)
an installation by
monica back
joint opening reception, gallery talk 1/13, 3-5pm
poetry reading & performance 5pm, free

1/21/13-16 works-in-progress #44
from $30

1/12 neither for nor is in sleep
a performance by
penny kid (mag), &
participants in the image based
movement intensive workshop
at west point, promontown, cape cod
meet at 12am near west point parking for free

1/21 report from afield: who owns the homestead?
a discussion with
milan kohlert (mag)
tim free

1/21/13-16 works-in-progress #44
from $30

1/11 report from afield: the civil war in sudan and its human toll
a discussion with
khalil kaki & laura berry
tim free

1/7-8-9
baggage
performance by
marjorie morgan (mag)
4pm & 5pm, $10/8sLs r.fom

1/11/11-25 copper objective
an installation by
jon pont (mag)
opening reception & gallery talk
5/4, 5:30pm free

11/6 report from afield: recent site-specific performances/installations in germany:
a discussion with
marilyn arsem (mag)
at the goethe-institut, 170 beacon st, boston, 7pm, free

12/15-16
words-in-progress #44
from $30

12/10 another out of no sleep
a performance by
penelope hicks (mag), &
participants in the image based
movement intensive workshop
at west point, promontown, cape cod
meet at 12am near west point parking for free

12/11 report from afield: who owns the homestead?
a discussion with
milan kohlert (mag)
tim free

11/19-21 a video screening by
walter wright
7pm $5/3st.s r.fom

11/14 a one-man "hyper-opera"
performance by
david roddin
4pm S/5/8sration
workshops: 11/10 10, 5pm $75

11/2 the crazed animated genius of two-jones
video works by two jones
created by antony flackett
7pm, 8sstation

11/17 noh tv
a video screening by
walter wright
7pm $5/3st.s r.fom

11/3-4 flying & flowing
a performance on the brink of extinction by
 david franklin (mag) & milan kohlert (mag)
8pm $50/10sLs r.fom

11/21 noh tv
a video screening by
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mobius is located @ 354 congress st, boston
near the south station stop on the red line, two blocks past
the children's museum (5th floor)

mobius, inc. is funded by the massachusetts cultural council (mcc), a state
agency, the boston cultural council, a municipal agency supported by the mcc;
the mcc supports the foundation for contemporary performance arts;
the mcc is supported by the state of massachusetts;
the mcc is funded by the mcc, inc. & the mcc, inc.

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This organization is funded in part by Mobius, Inc., Inc, the Massachusetts Cultural Council (MCC), a state agency, the Boston Cultural Council, a municipal agency supported by the MCC, a state agency. The LEF Foundation; Foundation for Contemporary Performance Arts;
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9/6-83
wanderlust
an installation by
marc lepion
opening reception &
gallery talk, 3/9, free

9/10-11
everyday
a performance by
jeff huckley, sandy
huckley, veta phelan, mathew
briggs & adrienne radio
9/10, 9:30pm: 9/10-4pm
$20/20, children free

9/19
chans de video
a video screening curated by
alberto roblest
7pm $10

9/20
introduce
a multi-media performance by
curtis baum & dan trujan
with nick fortunato, tomie o &
monica mugan
8pm $10/20

9/24-10/8
root water -
nest bird
boston-macedonia collaborative project
the second phase of a cultural link established
between macedonia and mobius
reading & performances 10/7 &
times tba

9/27-10/22
clueless/reehau
an installation by
stephen shelfield &
guna castoro
opening reception and
gallery talk, 9/30, 3-5pm, free

9/29-10/2
interlace
an anti-three dimensional
exhibition by
susan s. kessler &
catherine keller
opening reception &
gallery talk, 9/30, 3-5pm

9/30:6-7
no talent
a performance by
andromon
performance troupe
8pm $10/20

10/3-14
means mostly become
realization methods otherwise
a tape-sound presentation of
works by jackson mac low
by david miller (mag)
& members of
the mobius artists group (mag)
8pm $10/20

10/6-7
no talent
a performance by
andromon
performance troupe
8pm $10/20

10/12
report from afield invisible cities
(a)hostile cities (b)group
discussion with
lesley bammartine, savy duwel &
tobias gold
at seafords restaurant, 10 th st,
david sq., somerville, 8:30pm, free

10/17
artificial life
a video screening curated by
shelly huntford
7pm $5/10

10/21-22
s/1 annual foot point open studios
10/21, 3-5pm outdoor public discussion on real estate development &
displacement of artists (rain location mobius)
10/22, 5pm video/performance bloc party

9/11-13
open lens: faculty run performances by
lou size (9/12)
trista beard & niki ford (9/13)
and ross hamlan (9/13/14)
8pm $10/20

9/29-30
vertical house
a performance by
harnett jastrowisky, heather
azam Beat brown, & hedi beerfe
8pm $10/20

10/9-10
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