HOLDING GROUND

In September, Mobius received a grant from the Boston Foundation Arts Fund to support the Fort Point Cultural Coalition Public Art Series. More recently, we received funding support from the LEF Foundation and the A.C. Rathskey Foundation for the series. These actions validated and acknowledged an effort put forth by five organizations (Fort Point Arts Community, Mobius, New England Foundation for the Arts, Revolving Museum, Volunteer Lawyers for the Arts), representing hundreds of artists, to find a solution to the growing threat of community displacement that is taking place in Fort Point. Soon we learned that this is not simply a local issue, but one that is facing other communities of artists and organizations in Boston, San Francisco, Brooklyn, Austin, Santa Monica, and other cities. Mobius urged the National Association of Artists Organizations to solicit its members in order to bring this problem into focus as a national advocacy issue. While the local media has raised the coalition’s mission and goals, national publications have also begun to take notice.

The Coalition’s Public Art Series aims to make the artists’ community in Fort Point visible, making a lasting impact (via ephemeral events) on the public’s awareness of our mission, and to remind city officials that there are large numbers of us behind the real estate and political inroads that the Coalition has fostered over the past year-and-a-half of its existence. As a community-driven project, a model is growing at the time of this writing that will make artist-participants the incipient and integral work group for all the projects, demonstrating a degree of cohesion and cooperation among artists of different backgrounds in this neighborhood that is unprecedented. Following the success of the annual Fort Point Open Studios this past October, with the Coalition’s public forum on community displacement and the weekend-ending block party, the Public Art Series is entering its next phase of programming through the winter and spring. Please contact us if you would like more information about this ongoing project, and expect forthcoming announcements in the mail.

You see, an ever-present deadline faces us and the hundreds of artist-renters here, with our leases expiring in two years. We are preparing for that time; the sense and shape of an emergent, new Mobius is coming into view, sustaining our energy and commitment to our work, our audiences, and the communities that come together here and continue to grow. Relocation is inevitable and welcome, and we will bring you along as we make new changes, continuing to seek your participation and support.

The programs that we present are antennae for the many divergent forms of experimental art and practice in our culture. As a cultural destination, we value and affirm our role in providing this space to artists, their work to our audiences, and the dialogues and continuums that arise from this engagement. As an artist-run center with consensus through community, reciprocating the textures and viscera of art and life with you, we look upon one another, awaken to a moment, and share something together, touching an ideal - wherever it may occur or become.

-Jed Speare
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 @ 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.

**NEW AND IMPROVED PARKING NEAR MOBIUS!**

Parking near Mobius is much easier again. There's a very large, legal lot two blocks away, now open at night. It is only $7 - what a deal in Boston!

To get there:

Take Congress St. southeast (away from downtown), and go two blocks beyond Mobius. Turn left at the light, onto West Service Road, and park in the TRANSPARK lot. The entrance is half-way up the block on the right. If that entrance is closed, take two right turns and use the entrance on the opposite side of the lot. There is plenty of parking in the Transpark lot, and it is well lit at night.

**WARNING:** do NOT park in the open lot on the LEFT side of West Service Road. It is not a public lot and you will be towed, really and truly.

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.

---

**Visit Mobius on the Web:**

**www.mobius.org**

*(NEW LOOK COMING SOON)*
STUDENT WORKS

March 30 - 31, 2001

PROPOSALS DUE:
Tuesday, February 20, 2001
by 5PM

As customary this time of year, Mobius presents two evenings of performance work by students from Boston and New England. Be the first on your block to get a good look at the work coming out of our institutions of higher learning! Invariably, Student Works treats audiences with performances in a variety of media from some of the freshest minds around. The evenings often sell out, so please make your reservations early by calling 617.542.7416.

Mobius encourages students from Boston and New England to propose short performance pieces for Student Works. Please contact Mobius for proposal guidelines and any additional information. Proposals are due in the office no later than Monday, February 19 at 5:00 pm.

MOVEMENT WORKS-IN-PROGRESS #11

April 20 - 21, 2001

PROPOSALS DUE:
Monday, March 12, 2001
by 5PM

Movement Works in Progress #11 is a weekend of new movement/dance works by local artists, facilitated by Mobius Artists Group member Marjorie Morgan. Come see a variety of pieces in their spring-fresh form. There will be a different program each night followed by post-performance audience session for questions, impressions, and feedback. Mobius welcomes movement artists of all types to submit proposals for MWIP #11.

Call the Mobius office at (617) 542-7416 for proposal guidelines.

MOBIUS CALL FOR PROPOSALS

DEADLINES:

Friday April 27, 2001 by 5 pm
for projects to take place September 2001 - January 2002

Friday, September 21, 2001 by 5 pm
for projects to take place February 2002 - June 2002

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. 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; however, 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 a comprehensive media contact list, and an opportunity to write about your work in the Mobius Newsletter, which is distributed to over 3,000 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 the Mobius office at 617.542.7416 or email us: mobius@mobius.org

Performance Film/Video Discussion Exhibition Installation
Looking Inside
2/12 @ 7PM

The Touchable Stories Series
3/19 @ 7PM

Art Colonies in the Balkans
4/16 @ 7PM

Choreographing the Consciousness
5/14 @ 8PM

Glorious Subversion: Chinese Artists and Their Freedom of Expression since 1980
6/11 @ 7PM

Monday February 12 @ 7 pm
Mobius
Looking Inside
Roberto Arevalo and Marta Soto
Stories on video, portraying authentic voices of rural and urban Colombian people and the New York Colombian community, will serve as the basis for a presentation on Colombian history and its current political and social situation. The presenters will be Colombian-born Roberto Arevalo, videographer, photographer and educator, and Marta Soto, Colombian-born scientist and human rights activist.

Monday March 19 @ 7pm
Mobius
The Touchable Stories Series
Shannon Flattery, founder and artistic director
The Touchable Stories Series, founded in 1997 by Fort Point artist Shannon Flattery, has pioneered a dynamic combination of interactive installation art and contemporary oral history. The intensive process, which values both the Art and the community aspects of the project, has proven very effective in creating truly compelling results. Each project involves a group of collaborating artists in the daily civic life of the chosen neighborhood for up to two full years. Literally hundreds of hours of taped interviews with current and former residents begin to focus the framework of community concerns around which the installation is constructed. This framework is then refined through a series of dinner/dialogues that bring together the community members and the artists. Often it is the case that neighbors are meeting neighbors for the first time and the relaxed atmosphere of the dinners provide a rare opportunity for the community to explore how they would like to be portrayed. (The affinities formed by these dinners have had diverse and lasting impact in the community.) The result is that themes for approximately a dozen rooms are identified. The rooms are interactive installations based on these themes that are woven together to form a living maze. Topics such as Homeland, History, Domestic Violence, Racial Identity and Immigrant Backlash are some of the themes that have been explored. The soundtrack for each room contains excerpts of the taped interviews; thus the story of the neighborhood is being told by those who are living it. Artistically, the experiences created are multi-sensory, including taste, touch and smell as well as sight and hearing. The use of multiple senses at the same time has presented interesting challenges to the artists and several unique solutions have been developed in this regard.

The exploration is just beginning. From the perspective of the community, the importance of telling as complete a story as possible has required the development of an inclusive and positively oriented approach, and the insights into facilitating a community dialog have been numerous. Touchable Stories has completed projects in Allston (1997), Central Square Cambridge (1998), and Upham's Corner (Dorchester) (1999 - 2000). The recently concluded Upham's Corner project was held over at the request of the community for six months, and has become the basis for the development of a curriculum for teaching adult literacy. After the success of the self-funded Allston project, the LEF and The Boston Foundations funded the Central Square and Upham's Corner projects. Currently Touchable Stories is beginning work on its fourth project in Fort Point, South Boston, and the issues unique to this long-time artist neighborhood are both exciting and challenging. The Touchable Stories project may be reached by email at touchablestories@yahoo.com.
Monday April 16 @ 7 pm
Mobius
Art Colonies in the Balkans

A number of artists in the Mobius community have attended art colonies in Macedonia and Croatia in the past four years. The colonies, some of which have been in operation over 30 years, are organized each summer by art managers and curators. The group of artists is international; the majority are from the Balkans, with a mix of both young and established artists. The colonies are often held in old monasteries where the artists live and work on site. In exchange, the work that the participants make is given to the colony and its sponsors. The cross-cultural experience of these colonies is rich and complex, but not without pitfalls. In this presentation we will talk about the pleasures and complications of being a part of these colonies.

Monday May 14 @ 8:00 pm
Green Street Studios (185 Green St., Central Square, Cambridge)
Choreographing the Consciousness: Deborah Hay and "Boom Boom Boom"
Leslie Elkins, Grace Mi-He Lee, and Marjorie Morgan

As one of the premier choreographers of our time, Deborah Hay has consistently challenged and probed the definitions of dance, dancer, and choreography. Through her work with the Judson Dance Group and in her own large group works and solos, Ms. Hay has remained committed to an ongoing series of riddles that help to choreograph the consciousness of the performer. Questions like, "What if where I am is what I need?" and "What if the whole body is the teacher?" have shaped dances, dancers and performances.

For this lecture/demonstration, three participants in Deborah Hay's Solo Performance Commissioning Project will discuss her work and methodology, and discuss and perform the specific riddles of "Boom Boom Boom" (choreographed by Ms. Hay in 2000). Leslie Elkins is a Ph.D. candidate in Dance at Temple University in Philadelphia. Her research focuses on the work of Deborah Hay. Grace Mi-He Lee is a Philadelphia-based choreographer who has had an ongoing working relationship with Ms. Hay for many years. She is the artistic director of GHENGIS, a new dance theater company. Marjorie Morgan, of the Mobius Artists Group, is a choreographer and composer whose performance skills have been greatly influenced by her work with Deborah Hay. She is the artistic director of Not Frida.

Monday June 11 @ 7 pm
Mobius
Glorious Subversion: Chinese Artists and Their Freedom of Expression since 1980
Meng Lang (with Yin Peet, translator)

Freedom of expression is supposedly an essential thing in life for every individual, not to mention for artists, whose ambition is precisely to express their creativity through their spirit based on their culture. Unfortunately, in the land called the "People's Republic of China" the term Freedom is not yet reality. However, there is one intriguing reality. While the artists living on that land act as the initiators of its aesthetic values, they are also burdened with the characteristic of being on a frontier in a social revolution. Is it fortunate? Or is it unfortunate?

Meng Lang was born in Shanghai on August, 1961. He entered Shanghai University of Mechanics in 1978 and graduated in 1982. During his college years, he started literary writing, organizing underground literary groups and publishing the underground poetry magazines Mourn/Imagery Crisis in 1981. During the 1980s in Shanghai, he participated in launching and editing Seaside and Mainland, which became two major underground poetry magazines in mainland China. In 1986, he went to Shenzen Special Economic Zone and was Humanities Editor at the Publishing and Editing Center, Shenzhen University, until he left in 1989. During this time, he published his own poetry collection, A Survivor of This Century (Lijiang Press, 1988) and co-edited (with Xu Jingya) Chinese Modernist Poetry Groups: 1986-1988 (Tongji University Press, 1988), a major document for studying Chinese modernist poetry. In 1990, he participated in launching, and became Executive Editor of, the national underground literary journal Modern Chinese Poetry, the first of its kind since the Chinese Communist Party established its government in 1949. He was consequently detained illegally by the Shanghai police for his underground literary activities for thirty-six days in April and May, 1992. In 1993, he participated in founding Tendency, a journal of Chinese literature and humanities, and became its editorial coordinator in mainland China. From 1995 to 1998, he was invited by Brown University to be its writer-in-residence there. He currently resides in Cambridge and is Executive Editor for Tendency.

The Mirror Project is proud to present its third program at Mobius of videos created by Boston-area and Wilmington, Delaware (work in progress) teen producers. These videos show the struggles and successes of young people despite obstacles of gender, social class and ethnicity.

The Mirror Project teaches Boston area inner-city teenagers to create videos about their everyday experiences. Through their participation in the project, young people from historically marginalized ethnic, racial and social groups become more aware of themselves and their communities. Since Robert Arévalo, Project Director, founded the project in 1992 at Somerville Community Access Television, young people have produced more than 120 unscripted social documentaries.

The videos have emerged as spontaneous reflections or "mirrors" of how the teenagers perceive their world. They reflect the diversity of the participants and the range of their imaginations. Cumulatively, the videos show housing projects and other Boston area communities as vivid and lively, while also exposing the harsh realities of an impoverished environment.

- Roberto Arévalo
Neovoxer is a training tool that can inspire people to take their own first steps toward creating a global culture. A global culture can go beyond the over-hyped “global village” of cyberspace and embody physical face-to-face communication. A non-dialogue film, freed from the constraints of language, is accessible to people across national borders.

But a Neovoxer tour will be more than a media product or commodified experience to be consumed. It will become a vehicle for presenting hands-on workshops in music, martial arts and movement disciplines, performance, and media—a traveling show that inspires people not to “run away and join the circus,” but to create “art-ins” (versus “teach-ins”). An “art-in” will be a structured participatory event that helps people enact a statement of life as creative expression within their own communities. Thus the Neovoxer performers will not only be presenters but facilitators and activists. The narrative of the story and structure of the Neovoxer experience will offer a template which allows people to reflect on the stories we construct about how the world arrived at the state it’s in, inspiring them to action without dictating a direction. A Neovoxer tour will not broadcast a “message” so much as help to cross-pollinate the flowers of all the cultures among which it travels and create a new planetary mythos.

-Neovoxer Ensemble
Hanged Man’s Lover is a performance of songs that explores the kindness of cruelty and gender roles through the poems of Polish outlaw poet Rafal Wojaczek. Our performance grew out of translating Wojaczek’s poems – we started looking for the music in them in order to probe the quality of the translations. We thought that a test of good poetry is how it sounds aloud. We would say a poem, yell it, whisper it, chant it – faster – slower – until something turned up and the English fell into place. Often what turned up was a couple of notes, a bit of tune which miraculously grew into a song.

The actual idea of making a performance occurred to us when we already had several songs. The sequence that makes the “narration” came very late, and even then we shuffled the songs around. For a long time we did not know what we wanted to say. All we knew was we wanted to keep it theatrically as simple as possible so that the poems could come to the fore.

Of course we wanted a portable and transportable performance; that’s another reason why it is so minimalist. Yet its disregard for theatrical technical standards, lighting, etc., is deliberate; it corresponds with the shabbiness and poverty of Wojaczek’s world of a lodger renting a room from a long-time widow with still-burning desires. That was how Wojaczek lived in Poland in the 1960s (the quotation above comes from one of his poems). His poetry is set against the background of a demeaning reality; hence its rebellious, explosive character. He was born in 1945, and in 1971 he committed suicide. A troublemaker and alcoholic, and at the same time a poet of amazing accomplishment, he was and remains a cult figure in Poland. Since only a few of his poems have appeared in English he is virtually unknown in the States. His poetry combines formal virtuosity with striking psychological insights, provocative sexuality, and play with gender, cruelty and torment.

Hanged Man’s Lover

Poems of Rafal Wojaczek  Performance by Ann Frenkel  Directed by Gwido Zlatkes

March 2 - 3

Hanged Man’s Lover

songs to poems by Rafal Wojaczek

performed by Ann Frenkel

directed by Gwido Zlatkes

The Learning Mirror

Installation by Shawn Gurczak

February 10 - March 3, 2001

Gallery hours: Wednesday - Saturday, 12 - 5 pm
Opening panel discussion: Saturday, February 10, 6-8 pm
Opening celebration: Saturday, February 10, 8-11 pm

In The Learning Mirror, I invite you to view the world from behind the eyes of a dyslexic, and imagine a society that would celebrate learning disorders as artistic talents rather than disabilities. I challenge the usual definitions of intelligence and question whether the world could benefit from encouraging people to think outside of what is considered “normal”, and accept disability as a facet of personality. The Learning Mirror will be an installation piece of stylized characters that represent the different aspects of creative process, of learning and self-expression. I trust you to share the secret of my childhood experience of growing up with an artist’s perspective, in a world that categorized me as “disabled.” I regard this work, alone, is proof of my argument - that a learning disorder can be a form of artistic genius.

At the opening on February 10, a talk on learning disabilities and Attention Deficit Disorder (ADD) will start the show. The opening will be followed by a celebration with music.

Shawn Gurczak

---

PROGRAMS FOR SPRING 2001

ALL SCREENINGS AT 7:00 PM

February 20
Kibbles & Bits: mediated pets in the ‘real’ world, and vice-versa
Curated by Jeff Warmouth
Videos that explore people’s interactions / relationships with pets: real, mediated, and virtual.

March 20
Relative Distance
Curated by Jacqueline Goss
A program of experimental documentaries in which artists use video to traverse the cultural and personal divides they find between themselves and their family members.
Jacqueline Goss is an artist who works with many electronic media. Originally from northern New Hampshire, she now teaches video at Massachusetts College of Art in Boston.
Line Bruntse - What am I doing?

I ask myself sitting in Andy's Maine loft while it is getting dark outside. We are talking about our upcoming installation at Mobius and have decided to record our individual thoughts as they concern the project at this point.

In my case I am using systems and organization to interpret and understand my place. Breaking things down into their minute details (such as my preferred stretch of beach) is a way of actively rooting myself to a location. In this way I let the physical evidence of this process become a way to share perception, but also to anchor myself in time and place for lack of a place to call home.

The systems involved in my translating the unseen aspects of place into physical form, become a product of a mapping process gone astray. By its nature, this organizing, and sorting, of evidence provides a visual anchoring point in the exhibit.

This exhibit is part of an ongoing project begun in Denmark in the summer of 2000, with the exhibit "Sammenføjning/Connecting."

Andy Mauery - Early November notes:

I come to Boston several times a year, and the roads coming into and around South Boston and Fort Point are never the same. I am unable to get a clear fix on many landmarks, the construction zones keep moving. So for me, this city which should be a solid (Puritan) rock, is a lively shifting system of levels; when I get to my destination I feel accomplished to have found it, and surprised that despite all the surrounding changes I find the place itself "THE SAME, RECOGNIZABLE."

My mind looks for a sense of home or place through people: exchange. I want to hear stories, watch faces, witness how people construct or ignore the slender moments of their day.

Boston seems to me to be: educated, expensive, people offer up information about where they're from, quietly urban - no need to run you down in self important pedestrian warfare, not many good drivers.

In 1995, when I was still a student at Berklee, I discovered the most effective and fun way to combine my talents and interests was through an old-time radio theater form. I'm Comic Radio Theater by roSS Hamlin and friends

After I graduated and started doing producing and solo performing, the radio idea was stuck in a box that wasn't opened until the Summer of 2000. I desperately wanted to work with a band again and decided to pick up where I left off. I made a few calls and started putting material together again and premiered raDio Pui, last September at mobius. I was elated by not only the sheer fun of it all, but also the enthusiasm of both band members and audiences. I knew the timing was right to be doing this again and have decided to make it a monthly event in 2001. In March we'll be doing a two-week run at mobius (a first for me). Maybe even the press will notice and check it out (a first for me as well). The cast will probably have more or less people by then, but our core group includes Ethan Mackler on bass, Ed Nicholson on drums, Rebecca Cline on keyboards, Lee Todd Lack on clarinet, Jay Schuster on Foley (live sound effects) and myself on guitar. We all do voices as well.

We'll be doing a wide mix of material, including an old-time radio script like The Shadow or Dragnet, featured solo sections, fake commercials and film previews, up-to-date sociopolitical satire and a handful of songs, both original and old-time radio covers. Borrowing

---

continued on next page

---
inspiration from Woody Allen's What's Up, Tiger Lily?, we’ll also be doing some live-to-picture scoring. Our dubbing of another Barney video is likely, as is something completely different.

Being a TV baby, I never had the experience of the "golden age of radio," where people would actually close their eyes and use their imaginations. It’s really cool to see a live group perform this kind of material as well, from the sound effects guy to the musicians to the readers. I really hope we can broadcast this live on the web and that many of you will come to see/hear raDio Pâ. Keep your antennas ready for the middle of March and check out www.openfaucet.com/radio.html for more details!

ROSS Hamlin
artistic director, Open fauceT

FIELD TRIPS TO MOBIUS!
Mobius welcomes inquiries from school, college and community groups about special educational programs. Mobius is a great resource for your classes whether you teach women's studies, art history, installation, visual art, theater, performance, sound art, video, movement, or music.

We are happy to arrange special performances and/or gallery talks by the artist(s) whose work is on exhibit. Mobius may also be able to arrange for discounted tickets for high school students who wish to attend evening performances.

Please call (617) 542-7416 for further information.

have a little time to experiment?
VOLUNTEER 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, possible college credit and free admission to Mobius Artists Group events.

DOMESTIC ARCHEAEOLOGY: SITE / INSITE
INSTALLATION BY EDYTHE F. WRIGHT
APRIL 4 – 21
GALLERY HOURS WED – SAT NOON – 5PM
OPENING RECEPTION & GALLERY TALK SAT APR 7, 3 – 5PM

My name is Edythe F. Wright. I've lived in Boston for about three years. When I was a child, I first wanted to be an espionage agent when I grew up. After a number of years, I decided that I would be a surgeon and sculptor instead. I took every class in high school that related in any way to medicine, but my desire to be a doctor was sharply at odds with my math and chemistry grades. I went to art school to pursue the other half of the dream, and I have subsequently found that as an artist I can wear all of the hats I choose to as I make my work.

In my project, Domestic Archaeology: Site/Insite, I work as a spy, surgeon, archaeologist, painter, display technician, graphic designer, writer and sculptor. Part of an ongoing project of urban archaeology, the exhibition at Mobius will be comprised of the display of documents, drawings, paintings and other information about artifacts removed from a working-class residence in Boston. The artifacts, (over-stuffed chair, clock, radio, Wonderbras®, toaster, vacuum cleaner, etc.) have been "dissected into their various parts, catalogued, indexed, and referenced in a manner that [speaks] of practices from the museum and laboratory." Each object and its multiple fragments are placed and used ... as a touchstone for memory and history and are thus infused with emblematic and allegorical functions. Here, memory is the vestige of the individual embodied in, or detroned by, the fragments. The text accompanying the artifact displays create nuanced narratives of the lives of the ... characters" who owned the objects and lived in the house and "structures the absent yet powerfully palpable presence of the ... individuals."

Although I am in fact doing the work of the archaeologist, anthropologist and ethnographer in this Domestic Archaeology project, it is all a fiction and a fabrication. The documents, artifact displays and text are meant to function as an allegory of memory. It is only through the meta-scientific rigor of my investigations and the formal and institutional techniques of display that I attempt to endow the work with an "aura of verisimilitude."

-Edythe F. Wright

photo: David Ettinger

Performance Film/Video Classes Exhibitions Installation
After the invigorating and rewarding presentation of Peregrinations - an evening of collaborations with five Mobius Artists Group members - this past June, I have decided that I would like to focus on working with Marjorie Morgan (tornado of experimental musical theater) for Peregrinations 2.0. (There are plans, by the way, for another Peregrinations - possibly Peregrinations Three - to be presented in the Fall of 2001, in which collaborations with more Artists Group members will be presented.)

This performance will include some new pieces as well as more developed versions of works presented on the June show and elsewhere. I do not look on most, if any, of my pieces as crystallized entities, but rather processes to be employed as many times as desired. This, in my mind, creates a blurring of new and old, labels that are becoming less and less relevant to me.

The pieces planned on so far are: "La Lab Label": a neo-not-so-classical piece for voice and trombone created by Marjorie Morgan.
"Love of Sea": a piece maybe about too little and too much water, also created by Marjorie.
A performance structure, "MOVB", loosely based on principles supplied by Deborah Hay in "Boom Boom Boom."
"Ode (to a Planet Dying Young)" - a new work by Marjorie. For the one we will be joined by dancer/acoustician Janet Slifka.
Trilogy for the Dead, realizations and reworkings of three short works: "Stately One" by Lowell Davidson, one of the most unique musicians I've ever known; "Cage Canon in Eight Breaths" by me, written on the death of John Cage; and "Lament for Staker Wallace" - a traditional slow Irish air.

We will end the evening with a reworked brand-new version of a piece of mine originally conceived in the late 1980s, "The Offering: Ohwiwi-No Orz". It is based on a Cheyenne Sun Dance song whose central theme is world renewal.

-Tom Plsek

If the idea of a scavenger hunt in the fort point neighborhood with funky clues and live performances sounds vaguely familiar, it's likely because it was first done in June of 2000. Plagued by poor weather and seasonal timing, but encouraged by positive feedback from those that did participate, I decided to give the idea another try this year.

The structure will remain essentially the same: meet at mobius, form teams, and go out into the ever-changing fort point neighborhood and gather clues. You'll get to spit on cars, stop in bars, make secret phone calls, and get to know the area like you never imagined. Along the way you'll encounter live street performers and learn a lot about a vibrant neighborhood in transition. When you get back, you'll be treated to an evening of live performances back at mobius. If you can't make the hunt, come by for the show. The performers will not be decided for awhile, so please check openfaucet.com for the most recent information about this and the other events we're planning for the Spring and Summer. Hope to see you there!

-ross Hamlin, director
Open Faucet Productions
The method we used in creating this work began with organizational meetings to identify a site or place of investigation. Although this choice varied from national and local sources, including the National Aeronautics and Space Administration, the United States Geological Survey, the United States Department of Agriculture, state Geologic Information Systems, and county Tax Appraisal offices. The framework of the images determined the area and the boundary of the investigation, which we refer to as the divination zone. Everything that fell within the zone was a potential subject. Anything falling outside the zone was off limits.

Imaging New England, like its parent project Imaging North America, is an interdisciplinary collaborative research initiative, conducted across institutions and over distances. It uses new technology to bring disparate bodies of knowledge together through the investigation of place. Our method attempts to bridge the gaps between esoteric understanding, which has developed as a result of rigid industrial specialization, and more experiential interactions. We recognize that the tools now exist, in the form of interactive hypermedia, for converging the work of experts without sacrificing the depth and dimension of specialized knowledge.

The method we used in creating this work began with organizational meetings to identify a site or place of investigation. Although this choice was somewhat arbitrary, it was driven by a sense of ambivalence. We investigated places that are simultaneously attractive and repulsive. The only qualification we attached to the choosing of a site was that it must have earned the status of contestation.

Once a site was identified, John Craig Freeman conducted a search of satellite and aerial image archives. The satellite images are drawn from a variety of national and local sources, including the National Aeronautics and Space Administration, the United States Geological Survey, the United States Department of Agriculture, state Geologic Information Systems, and county Tax Appraisal offices. The framework of the images determined the area and the boundary of the investigation, which we refer to as the divination zone. Everything that fell within the zone was a potential subject. Anything falling outside the zone was off limits.
Larry Johnson, both Mobius Artist Group members. It is a new version of a piece first presented at Mobius in December, 1999. The idea of the piece is for both artists to create separate audience-activated installations. Landon's emphasizes sound and Larry's emphasizes projected video. The two installations communicate over the Internet, and anyone who wishes can view a third site on the World Wide Web (http://meotod.com/3rdroom/) and interact with it there. We plan on improving audience interaction, both at Mobius and on the Web, and bringing in more flows of information to affect the Mobius installations and the Web site.

- Larry Johnson and Landon Rose

Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back. Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs into, recording, storing and playing back.

- Jed Speare

Cyberarts:
drawing
by chance
May 16- June 2

Gallery hours:
Wed.-Sat. 12-5 pm

Opening reception
And gallery talk:
Sat. May 19, 3-5 pm

Drawing By Chance is an installation of drawings inspired by the work of the composer John Cage. (Yes, there are many of us inspired by Cage at Mobius!) Last spring, I was part of Variations III, a Cage performance piece initiated by MAG member David Miller. Performers in the piece followed a Cage score developed to make choices by chance. (No, that is not an oxymoron!) The result, for me, was being part of a wonderful microcosm where "any other activities are going on at the same time." (Cage). I didn't want it to end. I was looking for a way to continue the process, but on my own. I had seen some of Cage's visual art work and wondered about how he used chance with this medium. David gave me some photocopies of catalogs describing Cage exhibits of his watercolors, prints and drawings. I read that "choice" established much of the nature of the work, and 'chance' assisted in allowing the intrinsic nature of the materials to reveal a refreshing presence (Ray Kass). I wanted to try that. I made a choice to use only three elements: handwritten text, printing plates and ink applied by brush on paper. The text came from my audiotaped observations at the shore. The images are from my video work of the rising tides. I used chance operations to make all other decisions. And there were a lot of them: which one of the images? which selection of the text? what scale of the text? where to place it on the page? amount of ink? color? which plates? and how many times to print them? My palette was a deck of cards, numbers pulled from a brown paper bag, dice, coins and a compass. Sometimes, it would take longer to set up the "directions" than actually to do the drawing. But, once this system was determined, the process was incredibly freeing! I like the results and want to share them with an audience. I am also looking forward to a discussion of this process at the opening reception.

-Margaret B. Tittemore

Submergence

May 10-12 & 17-19

Performances by: Jed Barnum, Debbie Butler, Jennifer Hicks, Joy Madden, and Julie Morrison

Set/Lighting: Monica di Giovanni

Artistic Director: Jennifer Hicks

Dress Rehearsal May 9

This performance began last year with a class I taught at Mobius called Image Based Movement. The class is a combination of Butoh, ShinTaido and theater exercises. We used memories, impressions and metaphors of the sea to work from as a base. As a final project for the class we did a performance on the beach at Chatham on Cape Cod.

This project inspired another beach performance which took place in the summer of 2000, also on the beach at Chatham. We called this "The Elbow Project" because of the configuration of the bit of shoreline we were working on. Julie Morrison and I organized it as an evening of nonverbal performances by several artists, inspired by the great natural beauty and raw power of the location.

The third outdoor performance was at the end of my C-Scape retreat on December 2, 2000, at Race Point in Provincetown. The C-scape program allows artists and writers to stay in a shack in the dunes and work, isolated from the normal hum of society, without running water or electricity. I stayed there for a week and did a performance on the beach every day during my retreat. The stay culminated with a piece done by the group from the second class I taught at Mobius.

Many of these same performers are taking part in Submergence. These works are translated from the beach performances into pieces that can be brought indoors, yet still retain the impression of the landscape that inspired them. These pieces have now come full circle. Beginning with our work indoors in rehearsal, then taking them out into the natural environment, we are now bringing them back inside as a formal performance. Each person's piece has a different subject and style, but they are woven together like abstract scenes of the same play.

-Jennifer Hicks
Water rice is a staple of the Chinese diet. The nourishing, warm milky white food emanates a complex and contradictory interweaving of scents, sensations and emotional resonances. Water rice is simultaneously home, family, memory, life, death... This fluid substance serves as the starting point for our image-based performance meditation.

Through our sculptural actions and spatial transformations, we immerse ourselves in the essences of water rice, becoming its fluid drips and overflows. An animistic quality permeates the space, as the potential of life oozes out from under the floor and through the walls.

Water rice is Riverbed Theatre's first United States production. The Taiwan-based performance group unites American and Taiwanese artists in its Total Theatre productions. The cast for water/rice includes members of four of Taiwan's most renowned avant-garde performance groups: Chou Jung-shih (Shakespeare's Sisters), A-chong and Hsu Yi-ting (Oz Theatre), Chou Man-nong (Golden Bough), and Yeh Su-ling (Chi Body).

water/rice is the second installment of Riverbed Theatre's irice series. The first production, Burnt Rice, premiered in 1998 at the Eslite Arts Center in Taipei, Taiwan, and was listed as one of the Top Ten Performances of the Year by Pobao Arts Weekly. The United Daily News wrote that the production is like the deepest sections of Samuel Beckett's writings. It is difficult to know exactly what happened, but it leaves people visibly moved.

water/rice explores the scents, sensations and emotional resonances of the Chinese food zhou (water/rice). The warm milky liquid is the starting point for our ritual meditation on death and rebirth.

-Craig Quintero
Continued from pg 14

Guitar. A new work by composer/percussionist Bruce Hamilton will also be performed.

I will perform a set of Fluxpieces. The Fluxus movement is described by Edward Strickland as a combination of "Cage, Dada, Artaud, Absurdism, and Spike Jones in a confrontational aesthetic with sadistic as well as Zen trappings." Fluxus's enigmatic scores blur the distinctions between music, theater, and poetry; often a single word or sentence directs an everyday action in a context where something more musically traditional is anticipated. For example, the score to George Brecht's "Pipe Piece" (1962) consists of the instruction "a vase of flowers onto the piano."

A set of John Cage's mesostics will be read. In the sixty-two mesostics ("mesostic" means row down the middle) written for the dancer Merce Cunningham, either the name Merce or Cunningham appears spelled vertically and intersected horizontally by other words or syllables. These words/syllables are randomly selected (using Cage's preferred method, the Chinese I Ching oracle) from Cunningham's Changes: Notes on Choreography and thirty-two other books chosen by him from his library. The texts were instant-letterset, using a gamut of 730 different typefaces or sizes, suggesting an improvised vocal line having numerous changes in intensity, quality, and style, but without following any conventional rule or system.

Other works to be performed include a jazz fusion classic by Chick Corea, performed on electric guitar, an impromptu by Franz Schubert, performed on piano, Iannis Xenakis's "Mikka" for solo violin, and John Coltrane's tender ballad "Naima," performed on synthesizer.

-John Ferguson

Bio: I came to Boston in 1999, upon receiving my Doctorate in Piano from Indiana University. My activities in Boston have included performances at Jordan Hall, Scully Hall, the Tsai Center, the French Library, and the Brookline Library. I teach piano, violin and composition at several Boston-area colleges and community music schools, while performing solo and ensemble recitals throughout the United States.

My Five Year Old Daughter Could Do That:

An Evening of Anti-Music Performance

Curated by Greg Kelley

With the participation and assistance of Mike Bullock, Seth Cluett, James Coleman, David Dougan, Tucker Dulin, David Gross, Tom Plsek, Bhob Rainey, Vic Rawlings, Angela Sawyer, Shoe, and Howard Stelzer

June 15 - 16

Using the popular criticism of experimental music - that children could do it - as a starting point, this event seeks to question the predisposed meanings of the nature of music and performance. Through a presentation of various performance actions which will negate, destabilize and/or parody conventional musical forms or performance practices (whether they stem from popular musical forms or "art" music or the avant-garde), we hope to place these conventions under a microscope and hopefully learn something about the whole from which they stem. A certain emphasis will be placed on the mundane and absurd aspects of the social/musical environs in which we dwell, ideas about virtuosity, notions of talent and the spectacle of entertainment.

Each evening will present a series of anti-music performance actions within the general context of a larger scale installation. Continuous events such as a self-playing drum kit, virtuoso electric keyboards, a collection of boom boxes deconstructing Beethoven, a collection of instruments themselves being deconstructed, and a pair of musicians working studiously to perfect their range, among other things, will provide the basis of the installation. From within this, we will present smaller scale performance pieces such as a string player preparing to play the most beautiful note possible, a trumpet player meditating upon the glories his instrument, a lecture against music, and various failed attempts to communicate via the almighty muse.

Put all of this together, and what do we have? A question mark. Have we come to understand some of the problems of presentation and representation of music? Have we come to understand something about that fleeting idea called Music? Or have we just simply taken a look at ourselves and burst out laughing?

Greg Kelley

Installation by Jennifer Hicks

June 20 - July 7

Gallery hours: Wed.-Sat. 12-5

Opening reception and gallery talk:

June 22, 5-7:30 pm

Drawings from a retreat I did at the C-Scape Dune Shack in Provincetown during the winter of 2000. These drawings -- originally in charcoal on paper and done at the sights -- are blown up on huge sheets of rice paper. These are hung at different levels to create an overwhelming sense of the wintery scene from which they were born.

-Jennifer Hicks
Ferrous City

June 22-24

Performance by Cave Dogs

It all starts with a big old car. Cars that kids can make a home in out of the back seat: large, live-in, sink down mobile cabins. Sometimes, when you are living in the city, hiking urban canyons made of gravel and bricks and the only stream to ford is the one that carries storm runoff from the northwest sector of the city, and it is summertime - those long, humid, hot, lemon stick, neighborhood, stoop-sitting, August days, and there is a lot of yelling outside night and day - sometimes the city opening up the fire hydrants is just not going to cool you off. It is then that you might just have to get mobile. You beg your mom, "Take us on a drive." That's what Max, age 9 and Spoon, age 11 did and Ferrous City tells the story of their car trip out of the sweltering city to their grandma's working farm.

As we prepare to navigate another difficult millennium, Cave Dogs' current production, Ferrous City, explores how imagination, dreams, and secrets shape families, and how memory becomes a tool for survival. Ferrous City is the story of a family car trip re-told from several different perspectives. One quintessential summer day in the city, too hot to stay indoors, a mother takes her children for a drive, and along the way they stop to observe various scenes, neighborhoods, and communities. We view this world through the eyes of the mother, her children, and the people they observe. The drive is a chance for Mother and children to daydream, reminisce, and take stock of recent changes in their lives. Along the way we'll see if who and what they encounter - the Fast Talking Man; Sam, the juggler; a wedding cake; and a bunch of hogs - will change their final destination or how they get there. Ferrous City is about the dispersal of families from rural to urban homes and the struggle to maintain family ties. It celebrates the role the neighborhood, of strangers and friends, in the development of a child, and looks at what it means to be a mother in the twenty-first century.

Reflecting on the car culture that dominates the lives of many families in the U.S., the narrative is conveyed through the window of the family station wagon. As characters journey through space and time, their experiences speak to the absurdity of everyday life and to the extraordinary power of the ordinary and insignificant details of our days. It is about how we encourage the life of the mind through childhood play and adult daydreaming, and how our lives are shaped by these interior narratives. Finally, Ferrous City is a story about story-telling: how stories are told in families; how stories are told between siblings; how communities tell stories; how women and couples and men and children and grandparents and neighbors and strangers tell stories.

Cave Dogs brings together visual artists, musicians, dancers, storytellers, and writers in the spirit of experimental collaboration. Performances consist of innovative, large-scale shadow projections cast onto a white screen from sculptures, props, costumes, and the human body. Using improvisational techniques, cast shadows move in concert with projected video imagery, spoken narrative, and an original soundtrack. The results are visual tableaus and effects that conjure both the dreamlike quality of early experimental film and the humor of contemporary animation. In this unique shadow medium, Cave Dogs tells life stories that charm, intrigue, challenge, and captivate adults and children alike. The text, visual imagery, and sounds weave together to create a rich multimedia artifact that documents, preserves, and celebrates important cultural voices and stories.

Suzanne Stokes, artistic director and performer, created Cave Dogs in 1992, while living in New York’s Hudson Valley. Over the past nine years, the collaborative performance work has grown and developed as the company members and their interests have shifted and changed. Cave Dogs sustains a healthy, long-distance, collaboration with members in Boston, the Hudson Valley, New York City, and Southern California as well as with various contributing artists throughout the United States and overseas. Cave Dogs has created and performed works such as How to Build a Raft, Emily’s Circus, Sustenance, Fall of Perception, and Shadows of Doubt and Other Precarious Truths. Boston venues have included Mobius, Cambridge Multicultural Arts Center, The School of the Museum of Fine Arts, Boston University and The Massachusetts College of Art. New York performances include P.S. 122, Henry Street Settlement/Abrons Art Center, HERE, The Woodstock Comeau Property, The Widow Jane Mine and SUNY New Paltz. They have received grants from The Jim Henson Foundation (NYC), The NLT Foundation (Boston, MA), and two consecutive years from Franklin Furnace (NYC).

-Cave Dogs
In 1999 I staged a protest performance in the Czech Republic next to the infamous wall which was erected in one town between Roma Czechs and white Czechs. The performance, which supported the human rights of the local Roma, garnered worldwide media coverage, including CNN and the BBC, and helped to bring the wall down.

I have since become very intensely involved in the Roma Human Rights Movement. A year later, I was asked by members of The Association of Czechoslovak Roma in Canada to serve as their delegate to the 5th World Congress of the International Romani Union in Prague. The Czech Roma expatriates who asked me were granted asylum in Canada during the previous three years because of their persecution by some segments of Czech society, especially members of the skinhead movement. (Since the Velvet Revolution of 1989 there have been 30 racially motivated killings of Roma, some of them lynch style.) Around two thousand of them received political asylum in Canada, which became a great embarrassment for the Czech Republic's democratic government.

The reason why the Canadian Roma did not plan to send their own representatives to the Congress was their lack of money to purchase plane tickets. When I learned that, the very same day I hurried with an e-mail letter to all Mobius Artists Group members, asking them to donate money for an emergency fund which would allow two Roma from Canada to fly to Prague and attend the World Roma Congress. The time to purchase the tickets for them was very pressured, but thanks to my brothers and sisters from Mobius group I collected within two days almost sixteen hundred dollars to secure their trip. Their presence was one of the most important moments of the congress. They brought the testimony of their new life in Canada and their incredibly successful integration into a society, which they by their own words consider much, much less xenophobic and racist.

During the time of the Congress they mentioned their genuine theatrical play which they wrote and assembled in Canada. I asked them if they would like to bring the play to Boston and present it at Mobius. They spontaneously agreed. Following is their own description of the piece:

The play Tibor’s Wedding is a true story which happened in 1993. That year skinheads killed the young Roma Tibor Daniel in the city of Pisek. He was only 17 years old.

The play takes place in The Czech Republic. Small Tibor has a friendship with a girl named Ruzenka. She is a Romani girl. And even as small children, they are facing problems with the racism of the majority society.

A few years later, Tibor gets a crush on Ruzenka. He is dating her, everything looks good, but they are still meeting racism.

Tibor proposes to Ruzenka. Their families are getting ready for the wedding. On the same day Tibor, the bridegroom, goes to buy a flower for his bride. He meets a group of skinheads. This group was always making problems for Tibor. On the day of his wedding, they start to provoke and beat him. This whole episode ends with Tibor’s death.

Instead of a traditional Romani wedding, where Tibor Daniel could marry his Ruzenka, the actors will show a Roma funeral.

This play shows one of many reasons why Roma have been emigrating from the Czech Republic. They want to live safe lives.”

-Milan Kohout

---

thresholds
installation by Karl Viksnins
Installation: july 14 - august 18

Gallery hours:
Wed.-Sat. 12-5 pm
Opening reception and gallery talk:
Saturday, July 14, 3-5 pm

Artist/Architect Karl Viksnins will be designing and constructing an installation this summer in the Mobius Gallery. This work will reflect this interest in dealing with spatial relationships and interactivity that art and architecture lend to one’s perception and experience. The work will center around concepts of threshold and experiencing formal and informal spatial transitions.
**BECOME A “FRIEND OF MOBIUS”**

You can help increase the artistic vitality and diversity of Boston with your gift.

Thank you!

---transmission---

**ARTRAGES 2001:**

A Space Artyssy

When Saturday, March 24 2001

Time 8PM - 1AM

Location TBA

Mobius' annual benefit bash returns with a far-out night of art-filled, sound saturated, dancing and more with truck loads of friendly people and glorious mountains of food and drink. Have the best night of your life and help Mobius pay its rent.

Keep your eyes peeled and your ears to the ground. Additional informational transmissions are forthcoming.

---end transmission---

Mobius Artists Group requests:

Margaret B. Titemore is working on This is a Test, an installation with teens from Brockton High School, on the subject of testing in general and the MCAS (Massachusetts Comprehensive Assessment System) in particular. Do you have any anecdotes or personal experiences about testing from your student days or any thoughts on testing that I can use as “grist” for the installation mill? I would love to hear from you!

Email me at mbt@world.std.com or send to Margaret B. Titemore c/o Mobius, 354 Congress Street, Boston, MA 02210.
HANS BELLMER
The Anatomy of Anxiety
Sue Taylor
A study of Hans Bellmer's eroticized images and the psychological origins of his disturbing art.
296 pp., 114 illus. $39.95 cloth

RICHARD SERRA
Hal Foster with Gordon Hughes eds.
A critical primer of Serra's work to date—from his first experiments with materials and processes, and early films and site works, to his current series of "torqued ellipses."
224 pp., 46 illus. $19.95 paper

HISTORY OF SHIT
Dominique Laporte
translated by Nadia Benabid and Rodolphe El-Khoury
A historically and culturally revealing—and entertaining—discussion on human excrement and its impact on society.
192 pp., 59 illus. $20.00 cloth

FORMLESS
A User's Guide
Yve-Alain Bois and Rosalind Krauss
"A challenging and possibly seminal discussion of meaning in creative production."
—Creative Review
304 pp., 93 illus., 16 color $30.00 now in paper!

PHOTOGRAPHY IN BOSTON
1955-1985
by Rachel Rosenfield Lafo and Gillian Nagler (eds.)
The story of photography in Boston and the pivotal role its institutions, corporations, schools, and practitioners played in the development of photography as an art form.
Copublished with the DeCordova Museum.
204 pp., 60 duotones, 25 color $39.95 cloth

ROBO SAPIENS
Evolution of a New Species
Peter Menzel and Faith D'Aluisio
A delightful, at times haunting, album of robots offers interviews with their creators and photographs of both.
240 pp., color throughout $29.95 cloth

SCIENCE IS FICTION
The Films of Jean Painlevé
by Andy Masaki Bellows and Marina McDougall (eds.), with Brigitte Berg
The first book on pioneering French filmmaker Jean Painlevé, the father of science cinema.
224 pp., 356 illus., 90 color $39.95 cloth

The MIT Press Bookstore
Intriguing Reading from Arts to Sciences
Kendall Square T, 292 Main Street
Cambridge, MA 02142 617.253.5249
books@mit.edu
http://mitpress.mit.edu/bookstore

Intriguing Art
new books from The MIT Press

BACHELORS
Rosalind Krauss
Essays on nine women who challenged masculinist aesthetics, including Louise Bourgeois, Cindy Sherman, Claude Cahun, Eva Hesse, and Francesca Woodman.
240 pp., 95 halftones $17.95 now in paper!

DIALOGUES IN PUBLIC ART
Tom Finkelpearl
Interviews with the artists who create public art and the people whose lives are changed by it.
448 pp., 92 illus. $42.95 cloth

CONCEPTUAL ART
A Critical Anthology
edited by Alexander Alberro and Blake Stimson
"An extraordinary work of archaeology in conceptual art, full of surprises."
—Serge Guilbaut, University of British Columbia
640 pp., 36 halftones $50 now in paper!
A Note from the Director ............ 1
Where and What is Mobius? .......... 2
Call for Work: Works-in-Progress ..... 3
Movement: works-in progress
performance ................................ 3
Student Works show ...................... 3
Reports from Afield lecture series .. 4-5
Straight from the Source video ...... 5
Neovoxer film ............................. 6
The Learning Mirror Installation ... 7
VideoSpace video series ............... 7
Hanged Man's Lover
poems/performance ...................... 7
Translating: Denmark to Boston
installation ................................ 8
Radio Pü performance ................... 8
Domestic Archeaology: Site / Insite
installation ................................. 9
Peregrinations 2.0 performance ...... 10

Scavenger Hünt a scavenger hunt .. 10

Boston Cyberarts Festival
performance & installations .. 11-12
Drawing By Chance installation ...... 13
Submergence performance .......... 13
Water/Rice performance .............. 14
Teens Show vii ............................ 14
Multi–instrumental solo recital
performance ................................ 14
My Five yr. Old Daughter Could Do That
anti–music performance ............... 15
Stark installation ......................... 15
Ferrous City performance ............. 16
Tibor's Wedding performance ......... 17
Thresholds installation .................. 17
How to Become a Friend of Mobius .. 18
Artrages 2001
exceptional event/fundraiser ....... 18

Gallery hours: W-Sat., 12-5 pm. For performances, call Mobius for reservations and information. Reservations recommended; seating is limited.
BOSTON'S CENTER FOR EXPERIMENTAL WORK IN ALL MEDIA  
354 Congress St., 5th floor, Boston, MA 02210  
ph: 617.342.7416  
www.mobius.org

4/4-21  
4/4-21  
4/5-5/12  
5/16-6/21  
6/20-7/7  
6/29-7/30  
7/14-8/18

reports from afield art colonies in the balkans  
a discussion with marilyn ames, merrill davies, nancy adams, jed soper, cathi malen & others  
7pm free

5/10-12  
17-19  
suberenge  
a performance by jennifer hicks, josh barnum, debbie butler, joy madden & julie morison  
8pm  
free

5/16-5/21

art colonies in the balkans  
a discussion with marilyn ames, merrill davies, nancy adams, jed soper, cathi malen & others  
7pm free

5/10-12

5/14

5/10-12

5/11-6/9

mural/3

mural/3

5/15

6/20-7/7

6/29-7/30

7/14-8/18

an installation by edythe l. wright

an installation by margaret b. sternmore

an installation by margaret b. sternmore

an installation by margaret b. sternmore

an installation by margaret b. sternmore

an installation by margaret b. sternmore

an installation by margaret b. sternmore

mural/3

mural/3

mural/3

mural/3

mural/3

mural/3

mural/3

mural/3

mural/3

mural/3
Februar-Y-August 2001

BOSTON'S CENTER FOR EXPERIMENTAL WORK IN ALL MEDIA
334 Congress St. 5th floot. Boston, MA 02210
ph: 017.342.7410 www.mobi.us.org

2/10-3/3
the learning mirror
an installation by shawn gurczak
opening reception. 2/10 (panel discussion, 6-8pm; celebration, 8-11pm)
free

2/22
reports from afar: looking inside
a discussion with robert arevalo & marta soto
7pm free

2/16-17
straight from the source
youth perspectives
videos by the mirror project
video youth producers
8pm $1/4 admission

2/20
kibbles & bits
video screening curated by jeff warmouth
7pm $5/admission

3/7-31
Translating: Denmark to Boston
an installation by lene brunse & andy murray
opening reception & talk 3/10 3:30 free

3/19
reports from afar: the touchable stories series
an installation with shannon flattery
free

2/3-3/4
recovery ar is the new god
work in progress workshop
performance by the recovery ensemble
8:30/10, 6pm
saturday
workshop 8/9:30

3/10 & 15-17
radio pui
a performance by ross humlin with ethan marker, ed arevalo, lee todd ladek, ryan schuster, & aida snyder
8pm $7/5 admission

3/20
relative distance
a video screening curated by jacqueline gross
7pm $5/admission

3/24
attitudes 2001: a space artessey
mobius' annual benefit art party
8pm-1am location the old dla details

4/4-5/1
artrage 2001: a space artessey
student works
8pm $6.50

4/14-15
open faucet presents
scavenger hunt ii
fri-sat 6pm-sun 3pm $7/admission

mobius is located @ 334 Congress St. Boston near the South Station stop on the Red Line, two blocks past the Children's Museum.

Mobius, Inc. is funded by The Massachusetts Cultural Council (MCC), a state agency; the National Endowment for the Arts (NEA), a federal agency supported by the MCC; the U.S. Pavilion, Foundation for Contemporary Performance Arts; Trust for Mutual Understanding, Frederick Fund for Audience Development, Inc.; NCT Foundation; Boston Foundation Arts Fund; A.C. Ratkesky Foundation; corporate support from Goldk; and generous private support.
mobius
Performance/Exhibition Center
"No other institution is devoting themselves so completely to offering an outlet for those who are truly on the leading edge of art in its myriad forms. If Mobius were not around, there is no doubt in my mind that Boston would be without an important and vital organ for artists of all persuasions."
Tom Pisek, composer/trombonist

"Mobius' tireless advocacy of the avant-garde...has provided Boston audiences with much-needed exposure to up-to-the-minute work in the performing arts."
John Engstrom, They Made 1984, The Boston Globe

"Mobius offers one of the few opportunities in the area to see and hear the New Music/Sound Art fringe."
Kevin Concannon, Art New England

Throughout history, art has led society, initiating and reflecting change. Always creating new forms, new idioms, artists have made their greatest impact on civilizations when they have been able to break out of the traditional of their day, into uncharted realms of expression.

Mobius is Boston's most active center for experimental work in the arts. It is a testing ground for new art where audiences are exposed to different, challenging, and often controversial work. As a laboratory for artists experimenting at the boundaries of their disciplines, Mobius provides a forum for audiences and artists actively engaged in the development and critique of new genres of art-making.
"I keep a particularly vivid and happy memory of my performance at Mobius. Of all the artist-run spaces I visited, Mobius is the only one I know to foster the production of such an array of activities. Mobius is a polyartistic Renaissance-like center that is unique in North America."
Jean-Paul Curtay, French performance artist

"A first for Boston and Mobius, this festival of collaborations between artists, many of whom had never worked with each other, turned out to be a good barometer of the local arts scene ... the start of future exciting work. I was definitely intrigued by the performances."
Kenneth Sommer, High Performance Magazine

Over 300 artists from Boston, the United States and around the world come to Mobius annually to develop and present their work. The 40 week season includes multi-media performances, installations, sound art, and video. Both emerging and established artists can be seen at Mobius, often working in collaboration.

A monthly newsletter, featuring the viewpoints and concerns of the artists, provides background on the work at Mobius. It is circulated free of charge to over 2,000 individuals throughout the country.
mobius

Performing Group
"One of Boston's most unusual research and development firms is called Mobius, Inc., and in its laboratories - Arsem and her dedicated colleagues explore the frontiers of...art."

Jeff McLaughlin, Lives in the Arts, The Boston Globe

"Mobius is Boston's only creative haven for exclusively experimental theater and avant-garde performance. Mobius productions are complex artistic puzzles that thoroughly entice and illuminate audiences."

Downing Cless, Associate Professor of Drama, Tufts University

"Unforgettable grotesque, In The Flesh is a series of ritualistic and culinary actions focused on themes of death, life, and death-in-life...a clearly structured, 'readable' piece, and one of a kind.

John Engstrom, The Boston Globe

"Bongo Bongo: Bongo Bongo was wickedly insightful in its social criticism."

Michael Bronski, The Boston Globe

When artists from different disciplines begin working together, a tremendous cross-fertilization of ideas, approaches, and techniques occurs, revitalizing contemporary culture.

Mobius Performing Group has achieved a national reputation as a leading interdisciplinary group in Massachusetts. Dedicated to developing innovative forms of live performance, the 12-member company bring to their collaborations backgrounds in performance, music and video.

Mobius Performing Group's challenging original work ranges from solo performance art to large-scale, multi-location outdoor performances. The group is most noted for their audience-interactive events, which radically transform the dynamic between performer and audience.
"As we drifted in the dark under the full moon, a horn commenced to play from the distant shore, beckoning us out of the darkness, and being answered by another, deeper one on the opposite bank. If there were any resistors to Orpheus after the spinach pie, there were none now. The horns were magic, and as the boat slid amid the darkness and twinkling lights, it seemed as if we were all, at last, sharing an otherworldly experience."
David Edelstein, The Boston Phoenix

"Persephone and Hades explores the expanded possibilities of the modern age. It is funny, sometimes excruciatingly boring, and ultimately liberating. It can also be a little scary. It destroys the concept that art is an object to be viewed, replacing it with the idea that art is an action to be shared."
Bob Hicks, The Oregonian

Mobius Performing Group tours to performance centers, galleries, colleges and universities throughout North America. New avenues of the creative process are explored in residencies and workshops, where students experiment and stretch their concepts of performance art and multi-media collaboration.

Mobius and its resident performing group are located in a spacious multi-studio loft in Boston's Fort Point Channel area. For information on all of Mobius' presenting and touring programs contact:

Mobius, Inc.
354 Congress Street
Boston, MA 02210
(617) 542-7416