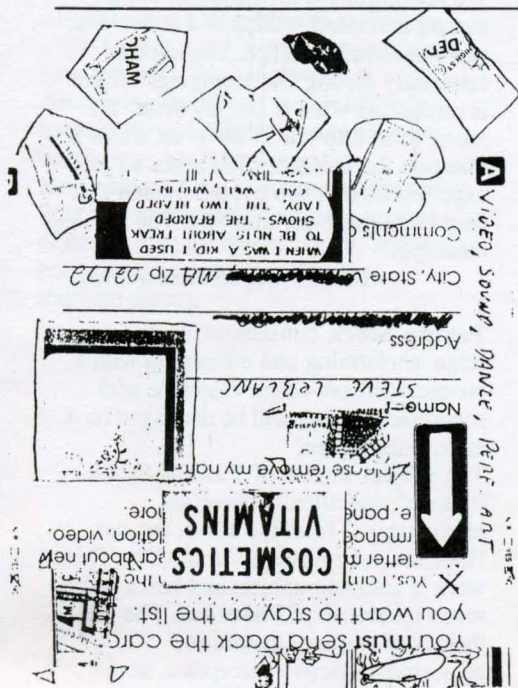


mobius

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

news noos news nuze news nuhz news nyews nooze news gnus nose news nuz



Note from the Director

You, the audience at Mobius, occupy an unusual role--one in which you are encouraged to take an active interest in the process of art-making. Almost all the work presented here is being shown for the first time. And not only is the work new, but the artists making it are exploring new territory--be it technique, structure, or content. Your feedback is critical to this kind of work, particularly in the early stages of its development. The artist is testing new ideas, and needs to hear responses from many different people. For this reason, Mobius tries to keep our programs as open to audience response as possible.

The newsletter continues as a place for artists' to write in their own words about the work. Their statements provide some background--a starting point for the audience who might never have seen this type of work before.

And we're committed to the size of Mobius. The intimacy of the space provides a setting where contact between artist and audience is simple and demystified.

Our Works-In-Progress series is in its 10th year. This series, in which local and regional artists present developing work (usually three or four per evening), continues to be informal and informational, and encourages the dialogue between the artists and audiences. The addition of panel discussions (the first set happened last season) is an expansion of this effort, and has generated lively audience participation.

For you, the audience, it takes some effort to find out what's happening at Mobius. Neither we nor the artists who work here have large PR budgets. And you won't generally find easy entertainment--nothing prepackaged for mass consumption. Nor will you usually find "name recognition" for the artists you see at Mobius (not YET!). But ... the work is interesting, often highly unusual--and definitely worth risking your time and money on. And we keep our ticket prices low because we want you to come, and come regularly--and be involved in the development of new art in Boston.

--Marilyn Arsem

P.S. We're pleased to announce that Britt Raphling is taking over the job of Publicist/Booking Coordinator at Mobius. Britt spent the summer working with the publicity director at the Decordova Museum. She brings to Mobius a background in music and art history and a strong interest in experimental art.

She is replacing Nancy Adams, who has been doing a wonderful job for the last two years. Nancy began at Mobius as a volunteer intern in 1985, and helped in the office with absolutely everything. She was then hired as publicist/booking coordinator in 1986. At the same time she has continued to do her own art work. We will miss her around the office, and we wish her well in her new job at NuClassix, who are lucky to get her. She is not really gone, however--this year she joined the Mobius Performing Group. Watch for her performances!

Mobius Performing Group

Nancy Adams
Marilyn Arsem
Meredith Davis
Scott deLahunta
Joan Gale
Dan Lang
T.W. Li
Laure Liverman
Mari Novotny-Jones
Mario Paoli
Tom Plsek
Bob Raymond
Joanne Guertin Rice
Julie Rochlin
Jonathan Scheuer
Ean White
Victor Young

Mobius Staff

Marilyn Arsem, Director
Mary-Charlotte Domandi, Gen. Manager
Nancy Adams, Publicity

Special Thanks to:

Kathy Chapman
David Miller
Ann Rice

Board of Directors

John Shea, President
George Moseley, Treasurer
Janie Cohen, Clerk
Marilyn Arsem
Marcia Maglione
Kathryn Sumpter
Elizabeth Wyatt

Mobius (the space) was founded by members of the Mobius Performing Group, 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.

Mobius, Inc. is funded by the National Endowment for the Arts, the Mass. Council on the Arts and Humanities, the Boston Arts Lottery Council, The Polaroid Foundation, and generous private support.

Mobius is located at 354 Congress Street, Boston, MA 02210. Tel: (617) 542-7416. NOTE: Photographs in the October-November issue were taken by Ann Rice.



"Silent Observations" by Meredith Davis

NO MEANING & TAKING STOCK

Stefa Zaverucha, David Fritz, Cat Ashworth, Jim DeNault
 Part One of an Art Exchange project between Mobius and Pyramid Art Center (Rochester, N.Y.)

December 2 & 3

No Meaning

We recognize the unsettling of things, events, and relationships in a non-linear, non-narrative landscape. The mind is constantly sorting and arranging. We are investigating what is already there. We speak to it, allow it to show us, make it question the moments that make us feel, experiences that slip by, the trauma that does not escape our thinking. The no meaning.

-- David Fritz, Stefa Zaverucha

Taking Stock consists of myself on stage, performing and interacting with a pre-recorded, pre-edited videotape with soundtrack, which will be displayed on a large video screen.

The subject matter of **Taking Stock** is "love", specifically "love/sex relationships" from the 1960s through "love/sex relationships" in the 80s. This work is autobiographical and based upon seven relationships I have had. The themes of memory distortion, subjective/objective perception, sexual politics, role playing, dependence/independence, feminism and evolution will be explored.

In my work I like to create layers of images (both live and pre-recorded video) and sounds. I do this because I am interested in the phenomenon of simultaneity. I believe that nothing happens isolated and on one level; reality is more complex than a single-channel, linear image. I am interested in glimpsing the "dream within the dream" of our waking state, a peeling away of surface illusions, and revealing the layers all at once.

I use image and gesture as symbols in my work. These symbols are highly personalized and sometimes ambiguous. I leave it to the viewer's psyche to complete the meaning. The information that I want to share with the viewers is deeper than literal information, it is a more elusive combination of symbols, sounds, and ritual gesture.

Taking Stock is a performance/video about RISK. Creating art involves RISK. Exhibiting performance art has an even greater element of RISK. Participating in love/sex relationships, especially in the 80s, involves RISK. Evolution equals RISK.

NO RISK = NO LIFE

-- Cat Ashworth

hikari

Installation by Atsushi Ogata and
C.M. Judge

December 9 - January 7 (closed
Dec 24- Jan 4) check all this for
accuracy

Opening reception: Friday,
December 9, 6-8 p.m.

Atsushi spent his childhood in Tokyo,
while I spent mine in suburban and rural
New England. We are slowly
discovering the effects our childhoods
spent in these different worlds have on
our diverse, yet complementary
sensibilities. Atsushi creates images of
light and movement. Transient images
of nature. I create spaces which "receive"
body, image and sound. Concrete,
intimate places.

These images, sounds and spaces give
themselves to us and we in turn give
ourselves to them. Such reciprocity is
for us both a kind of ideal. Atsushi
recalls:

Once as a child I visited a Zen
temple near Okayama, a city west
of Kyoto and Osaka. Raikyūji was
a small temple hidden away from
major tourist excursions. I
remember sitting on the tatami mat
indoors looking out into the garden.
As is common in traditional
Japanese architecture, opening the
sliding doors allowed the garden to
be experienced directly from within
the temple. The garden was small
and covered with beautiful white
pebbles. The raked white pebbles
were the sea within the seascape
without water. The serenity of the
garden overwhelmed the restlessness
of the child. It had such strong
presence, such strong absence. It
was so calming. I sat still, staring
at the stillness of the garden. I felt I
could sit there for hours quietly,
contemplatively. I cannot remember
how long I stayed there looking out
at the garden.

Letting go of ego-induced myopia as
space and image unite:

space which receives
expanding chest
pressing spine
relaxing neck
relieved shoulders

shoulders releasing
spine relaxing
challenging the edge
forgetting the middle

remembering the last step

knee pressure
palm pressure
fingers stretch
wrists bend
ear cups and caresses

-- C.M. Judge



WHERE THE WILD GEESE FLY

Meredith Davis: installation artist
Nancy Adams, Marilyn Arsem,
Scott deLahunta:
performers/sculptural elements

January 4-28
Wed. - Sat. 12-5, or by
appointment
Closing reception with ongoing
performance:
Saturday, January 28, 3-5 p.m.

"Sitting quietly, doing nothing,
Spring comes, and the grass grows by
itself."

-- Zenrin Kushu

Where the Wild Geese Fly is an installation designed for Mobius's front room. It will incorporate natural and manmade materials in a relatively sparse, yet ordered arrangement on the floor. These objects will not exceed two feet in height. The floor will be entirely covered with black canvas. Above the objects, the 13' expansion to the ceiling will be primarily empty, punctuated only by filtrated light and occasional movements of individuals within the space. Performers will appear at irregular intervals, placing themselves in relation to the objects on the floor, becoming additional sculptural elements. What movement there is will be minimal, and will be highly focussed upon some point within the space. My intent is to create a contemplative environment in which tranquility and a spiritual energy prevail -- an environment conducive to reflection and introspection.



As with past pieces, **Where the Wild Geese Fly** is an installation to be entered, stepped upon, and walked through. The viewer becomes a participant, privately experiencing the installation, and publicly occupying space within it. There will be no boundaries for viewers vs. performers. It is hoped that viewers will participate by becoming involved with the installation.

"The wild geese do not intend to cast their reflection
The water has no mind to receive their image."

-- Zenrin Kushu

We live our lives at an accelerated pace, often unaware of the essential existence of life which surrounds us. We seem to have lost touch with a fundamental equilibrium force. **Where the Wild Geese Fly** is designed to slow down our lives, however momentarily, in order to contemplate the existence of nature and our relationship to it. The concepts behind the work deal with Eastern philosophies, primarily Buddhist principles. While it is not necessary for the viewer to intellectually comprehend these principles, it is hoped that s/he will gain an understanding of them through sensory perception by directly experiencing the piece.

"Let us open our leaves like a flower,
and be passive and receptive."

-- from a letter by John Keats

-- Meredith Davis

Working drawing for "Where the Wild Geese Fly". Materials include volcanic rocks, red branches, white chairs, pine needles, black floor covering.

(NOTE: Work by Meredith Davis is included in the recent issue (#27) of Agni Review, an issue on Art and Spirituality.)

Panel Discussion Series at Mobius

First Panel: Wednesday,
November 30, 7pm. Free.

The panel discussion series, which began last year, is continuing in the new season with a number of panels devoted to the subject of collaboration among artists working in different media. The first panel will be on collaborations between video artists and dancers.

Panelists for the Nov. 30 discussion include (so far): Bob Raymond and Scott deLahunta of Mobius Performing Group, and Cat Ashworth, David Fritz, and Stefa Zaverucha of Rochester, NY. Scott and Bob are currently collaborating on a piece called Drought, which will be shown at The Performance Place in Somerville on December 15-18, and at Mobius in the spring. Cat, David, and Stefa are visiting artists who will perform two works at Mobius on December 2 and 3; these performances are funded by an Art Exchange grant from the Mass. Council on the Arts and Humanities.

The Big SIM Show: A Generation of Artists

November 5 - 19

For nearly two decades the Studio for Interrelated Media (SIM) has been a place where artists involved in the innovative and unusual could meet, show their work, exchange ideas and explore new territory. **The Big SIM Show** celebrates the past, present and future of the Studio for Interrelated Media with the community of artists who have contributed to its growth and vitality. This festival is dedicated to the vision of Harris Barron, artist-aviator and SIM founder.

There'll be tons of events happening between November 5 - 19, with programs nearly every day. All events take place in the Longwood Building at the Massachusetts College of Art, 364 Brookline Ave., Boston, MA. For more information and reservations, call 731-2040 or 232-1555 ext. 258.

(CORRECTION: Our last issue mistakenly referred to Joan Gale's performance as "Of Tonic".)

OF TANNE

Joan Gale
Presented by Mobius Performing
Group

January 12 - 21

My brother has lived in Nairobi, Kenya, for 15 years. But twenty years ago I knew my greatest "if only" was to have been born in Kenya and in 1968 when I read Out of Africa I slipped into the life of Karen Blixen as if it were my own.

So, her letters from Africa. Naturally, for me. But why for others? Karen Dinesen Blixen was born in 1885 to an aristocratic, privileged Danish family. Far removed from 1988 Boston, Mass., USA. Not much immediate sympathy with her old-fashioned world. But she was an intelligent, imaginative, sensitive, strong woman (as well as patronizing, pampered and prejudiced). The letters are vivid and revealing; she writes about family, generation gap, marriage, relationships, feminism, sexuality, culture, social mores, race, gods -- At fifty-six I am ready to share a bit of wisdom and/or experience with my fellow humans; the fact of the matter is, I think it has been passed on before -- nothing new under the sun; the old cliches are mostly dog-eared turths -- probably the cave man had his own New Age. It is all a continuum, and it appeals to me to present my thinking as articulated by another generation because it illustrates this continuum. (And Blixen writes a hell of a lot better than I do!)

But how -- for others? Well, I am working on this -- hence a work-in-progress presentation. No letters from lecterns, dramatic renderings or interdisciplinary diversions; the letters should do the talking; as little personal(ity) intrusion as possible. Let Karen Blixen speak. The letters are primarily to her mother and brother. The audience will assume their role, listening to stories told, problems discussed, answers sought, ideas tossed about, experiences shared, a life defended -- (hopefully) not to judge, but to understand.

The overriding theme -- the core of the letters -- is the struggle of Blixen's life in Africa; Denmark and Africa; old and new; Mozart and Masai -- visual and audio materials can help create/bridge these worlds. Tanne is Karen Blixen's family nickname; I hope to infuse the piece with the mind and the heart of Tanne.

-- Joan Gale

THE BROADCAST LIVE! SHOW (Working title) A Televisionism Production

T.W. Li
Presented by Mobius Performing
Group

February 8 (Preview)
February 9 - 11

In this performance, the audience becomes the studio audience for a live TV show. The piece will use satire and sarcasm to present a view of an absurd and manipulative television industry.

This piece is developing through a combination of pure visual form and gestural performance about television and a personal tendency toward the sarcastic and surreal. Some themes I am dealing with most apparently are:

- manipulation of an audience and an audience's willingness to be manipulated.
- television as a cross between mass communication and entertainment.
- money as motivation for programming.
- vacuous hype and excess as the norm in television.

Devoting most of my energies to this project, I am finding myself in the throes of a multi-faceted production; one that requires production of pre-taped roll-ins, coordination of live events, crew, and talent, and design of technically complex theatrical effects and sets. I am thankful for the concerted efforts of several individuals and organizations who will make this project possible.

-- T. W. Li

CALL FOR PROPOSALS

The Mobius Works-in-Progress program #27 is scheduled for March 2-4, 1989. Please submit your proposals for performances (20 min. maximum, low-tech) by January 17, 1988 -- or call us for details at (617) 542-7416.

november 18
friday, 8 pm
\$8/\$5
A MOBIUS SAMPLER
something told
something new
something knocking
something blue
get to know mobius
performing group night
featuring;
opportunity knocking
by jonathan scheuer,
blue monday by
nancy adams,
the misuse of tools
by dan lang,
digi-dijiridoo
by tom plsek
reception afterwards!
to meet all 18 members
of mobius performing
group

november 30
wednesday, 7pm
free
PANEL DISCUSSION:
dance/video
collaboration
panelists include,
collaborators from
rochester,ny and
boston

december 2 and 3
friday and
saturday, 8 pm
\$8/\$6
NO MEANING &
TAKING STOCK
performances by;
stefa zawerucha,
david fritz, cat
ashworth
and jim denault
of rochester, ny.

december 9 - january 8
gallery hours: wed-sat
12-5 pm
reception: friday,
december 9, 6-8 pm
free
HIKARI
installation with video
by atsushi ogata and
c.m. judge
closed between christmas
and new years day

january 4-28, 1989
gallery hours: wed-sat
12-5 pm
reception with ongoing
performance:
saturday, january 28,
3-5 pm
free
WHERE THE WILD GEESE
FLY
installation by
meredith davis
of mobius performing
group

january 12-21
thursdays-saturdays,
8 pm.
OF TANNE
solo performance based
on letters
of karen blixen (aka
isak dinesen)
by joan gale of mobius
performing group

wednesday, february 8
(preview)
thursday-saturday,
february 9-11
8 pm.
THE BROADCAST LIVE!
SHOW
a televisionism
production
by t.w. li of mobius
performing group

calendar

mobius
354 congress st.
boston, ma 02210
(617) 542-7416
call for more
information

Mass. Council Deadlines

The Massachusetts Council on the Arts and Humanities announces a deadline of February 6, 1989 for proposals for three of its funding programs. Art Exchange, which provides funds for MA artists to present completed works outside Massachusetts and non-MA artists to present completed works in Massachusetts (this program also supports residencies). MassProductions supports the completion and presentation of works-in-progress by MA artists only. New Works is a commissioning program for the creation of new work, resulting in a Massachusetts premiere. Art Exchange and New Works are open to all artists working in all disciplines; MassProductions is open only to Massachusetts artists working in dance, design arts, film, literature/criticism, photography, radio and video. Proposals must be sponsored by Massachusetts cultural institutions. Please contact the Council's Contemporary Arts Staff at 617/727-3668 to discuss project proposals and for more information.

Performance Artists Wanted By Man Ray!

If you are interested in presenting performance work at Man Ray, a Cambridge night club, contact Michael McCarthy at 864-0400.

Opportunities for Artists:

The Bemis Foundation is now accepting applications for residencies. Studios, living space and stipends provided. Please note the new deadline: February 1, 1989. For information contact Brook Le Van, Bemis Foundation, 614 South 11th Street, Omaha, Nebraska 68102 -- or phone (402) 341-7130 from 11-5, Monday through Friday.

Sound Art and Performance Course with Ellen Band

Offered through Continuing Education, Mass. College of Art
This is a studio course for people interested in exploring the interface of sound art with other media, in the contexts of performance and installation. The course focuses on the vitality which sound can bring to visual art media, such as sculpture, environmental design, photography and performance. Ellen Band is a sound artist working in solo and collaborative contexts. She also uses images and film/video in her performances. Her work has been presented in San Diego, New York, Toronto, and at Mobius and Real Art Ways.
For more information: call 232-1555, and ask for the office of Continuing Education.

TAKE THE PLUNGE!

DROWN YOURSELF IN EXPERIMENTAL ART!

BE A MOBIUS VOLUNTEER!

- * Artists, learn what they never taught you at Art School (how to do a bulk mailing, write a press release etc.)
- * Build your arts administration skills and go on to a rewarding, underpaid career.
- * Just do something nice for Mobius

Some things you could do . . . grant research . . . archive organization . . . write articles for the newsletter . . . paste-up . . . postcard design . . . poster . . . assist publicist with PR . . . backstage & production work . . . general office work . . . cleaning and painting . . . more fun . . .

Come visit --

mobius
354 congress st.
boston, ma 02210
(617) 542-7416
call for more information

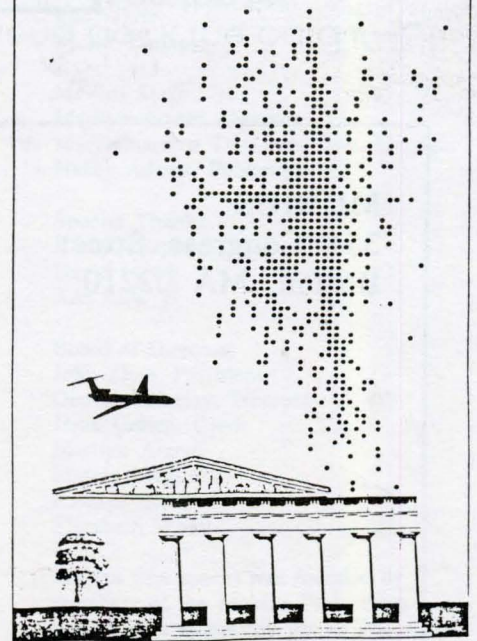
YELLOW SPRINGS INSTITUTE NOTICE TO ARTISTS

YELLOW SPRINGS INSTITUTE ANNOUNCES the expansion of its music residency program. Under the program title of **Sound Research** we will support artists working in new sound forms including **experimental radio, audio art, and sound installations** as well as **new music composers and ensembles**.

Residencies for development of new works are also available to artists and ensembles in **dance, experimental theater, interdisciplinary and performance** forms.

Deadline for the receipt of all the materials is **December 16, 1988**. Call or write the Institute for details and application forms:

Yellow Springs Institute, Art School Road, RRI, Box 340, Chester Springs, PA 19425
(215) 827-9111



Experiential Studio Programs in the

Visual Arts

Presented by Roy Pardi

Studio art courses in drawing, painting & performance which work with the imagination in the development of personal imagery. Open to all levels of experience.

Call for a brochure: (617) 489-5720

Relaxation and Rejuvenation

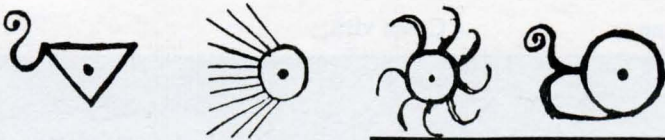
Julie Rochlin

Certified Massage Therapist

Cambridge

547-7118

Gift Certificates Discount to Fine and Performing Artists



Or anything else?

MA zip 01970

Rd

GENS

my name from the list.

tries, and more.

nd art, installation, video.

I want to hear about new

to stay on the Mobius

on the list.

You must send back the card if

DO IT NOW OR BE TOTALLY SQUARE.

P.S. If you have already sent back your card or contributed to Mobius, you will stay on the list. We appreciate your support and we love you all.

DON'T FORGET, WE WON'T REMIND YOU AGAIN. THIS IS IT! YOUR LAST, ULTIMATE, FINAL, TERMINAL OPPORTUNITY TO STAY IN TOUCH WITH THIS AMAZING ORGANIZATION. WE MEAN IT THIS TIME!

RESPOND OR BE PURGED

You must send back the card if you want to stay on the list.

Yes, I am delighted
newsletter mailing list,
performance art, sound
dance, panels, fun po
No, please remove
Name
Address
City, State
optical elements in the news
my tendency toward underscore
ing optical systems necessitate
d toward imaging systems operat
violet and infrared wavelengths
cal elements in general, this
d or decentered. In general, the
n optical system that has no axis
al symmetry; therefore, classic
n theory is no longer applicable. The im-
; also becomes aplanatic and key-
-distorted due to the relative will be-
n the object and the optical surfaces

MOBIUS
354 Congress Street
Boston, MA 02210

NONPROFIT ORG.
U.S. POSTAGE
PAID
BOSTON, MA
PERMIT NO. 8147

ADDRESS CORRECTION REQUESTED