

mobius

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

Spring Greetings-

This is the last newsletter of the season, covering mid- April through June. There's a lot of new work by Mobius Performing Group, as well as other Boston and New England artists. Just cut out the 'handy calender' of upcoming events, so you don't forget what you want to see!

It is also important to call and make reservations. With our limited seating, we've been selling out more and more often. And people have been turned away at the door - something none of us enjoy. We'll try to add extra late shows, whenever it's possible. But meanwhile, make reservations! We still use the old-fashioned, non-credit card method, where you pick up your tickets at least

20 minutes before the performance. After that time, we release unclaimed reservations to people waiting. And we always keep a set of unreserved tickets, which we sell at the door on a first-come, first-served basis. If you know ahead of time that you won't be using your reserved tickets, please call and cancel them. It helps things run more smoothly. Thanks.

Finally, in this period of state budget cuts and shrinking foundation grants, we will need your increasing support. If you value the arts, and Mobius' role in the Boston arts community, please help. Attend events, give feedback to the artists, volunteer, come to our fundraising party, and send contributions! We look forward to seeing you here.

Marilyn Arsem

photo: Bob Raymond



Mobius Interview: Paula Josa-Jones

Paula Josa-Jones has been a teacher, movement therapist, dancer and choreographer in the Boston area since 1978. She is the director of PAULA JOSA-JONES/PERFORMANCE WORKS and will premiere her new piece UNTIL WE ARE BONE, presented by Dance Umbrella at Suffolk University Theater, May 25-27. Please call 492-7578 for more information. **Scott deLahunta**, a member of Mobius and dancer with PAULA JOSA-JONES/PERFORMANCE WORKS, interviewed Paula in New York where the company was performing at the Dia Art Foundation in February.

SD: Why don't we start with some background history, who you are and ...

PJJ: Well, I decided when I started being interviewed for this new piece to be really out about my alcoholism and about my addiction issues, because those are really critical turning points for me. So, I am a recovering alcoholic and I did get sober about ten years ago. But it took me about six years after that to really begin to be able to do my own work.

One of the big things for me was that two years after I got sober, I put myself into the Laban (Movement Training) program in New York. This training was invaluable in terms of opening up another way of perceiving and talking about dance, another way of experiencing it in our bodies. Then, I came back (to Boston) and began to do other kinds of explorations... Feldenkrais types of things. I became very interested in

body therapies, in alternative ways of looking at my body, which was very bound and very held from all of this ... assault.

From that point on there was really no stopping this path, this process. I had been getting Contact Quarterly, and I saw a letter called Dirt News by Eiko and Koma, and I thought, "These people sound so wonderful, I really wish I could meet them". Oh, and it was during the time at the Laban Institute that I had first seen Kazuo Ohno (early teacher of Eiko and Koma) perform. He is this 79 year old man who just changed everything it terms of how I looked at movement, and how I wanted to see and feel movement myself. Then I saw an advertisement for this Delicious Movement Workshop that Eiko and Koma were doing at their farm in the Catskills. The following year, I did go and live and work and study with them along with six other people for two

weeks, night and day. It was during that workshop that I choreographed TREMBLE, the first piece I feel is part of my ongoing repertory, and I am probably going to perform it again in the spring as sort of the beginning of this new work. So, I feel like with those two pieces of information, the Laban stuff and the work from Eiko and Koma and from watching Kazuo Ohno again and again, that those are kind of the big roots for me.

Would you talk about the new group piece?

It's UNTIL WE ARE BONE, which is actually a line from a Susan Griffin poem, that astonishing feminist poet who wrote Woman and Nature. In all of my work, not just this piece, I am very interested in the cycles of generation and degeneration that we go through in our lives. The kind of garden/graveyard image Lucy Lippard talks about in her book Overlay is one that has haunted me, and I think about how we are continued on the next page

literally composting ourselves in this culture. Also, I feel this piece has to do on another level with the kind of rising and falling of our collective and individual appetites and the ways in which we feed ourselves, the ways in which we starve ourselves, the ways in which we are and are not fed. So, all of that is kind of cooking in this dance. However, the dance very much has a life of its own, and I am trying to just follow it where it goes. It's hard because it does seem to have a very active life, and seems to be walking off in other directions which I don't fully understand right now, which I have to try to be calm with.

You take a long time on a piece, I mean, relatively...

It takes me about nine months, and I think part of that is because I don't have as many rehearsal hours with my dancers as I would like to. I just can't afford to do it. Part of it is that it's just a very slow process, and I really try to honor that sort of simmering that it needs to do to get rich. To get that kind of richness and depth, and to allow the performers to develop the layers of complexity in their characters and their performances takes a very long time.



photo: Pam White

Pamela Newell | In UNTIL WE ARE BONE

In these tight fiscal days, how do you find the support to keep yourself and the company going?

Well, I have accepted that in order to gain the means of support, to get the grants, to have the work seen, etc., I have to put myself out. And, I have to do that actually very well. You have to be clear about what you want to say as an artist. You have to commit yourself. So, that's the up side of doing this, you really have to define "what do I want to do". For me, the thing that is most important is to find a way to continue to pay dancers so that they will feel okay about committing that much of their time. And I want to do projects that have a lot of integrity, that have a lot of wholeness and engage me, that I can be excited about.

What do you see, if anything to be the political content in your work?

I am very much invested in each person in the audience being able to have their own individual resonance with what's going on. For an audience looking at what we are expressing, not just facially but physically as well, there may be some ambivalence. I feel myself to be mirroring, not the outer layers, but the underlayers and, hopefully not pressing an audience or viewer up against some kind of wall. There is quite a lot of room for one person to have a different response from the person sitting next to him or her. I think that in creating a space for that ambivalence, I am creating political work.

What I have been working on for about three years with the company I have now, is a way of expressing emotion and response that is not externally directed, but really is something that comes from within. It is a way of showing feeling in a much different way. We are not working at all in primary colors. We are working in really subtle shades of nuance in terms of expression. That takes time, and the script is a growing thing. So, I have tried to be generous with myself and give myself the time that I want to take, and nine months seems to be about average right now.

Parlor

Nancy Adams

May 18, 19, and 20

PARLOR (working title) is essentially a solo performance piece, with the possible addition of a vocalist. With PARLOR, I continue my work exploring non-verbal, movement oriented performance work and the creation and manipulation of visual environments. The piece, set in the round, is based loosely on notions of containment and leakage and utilizes live voice, tape sound, movement and other kinds of performance, and visuals.

The performances themes of containment and leakage (color spills and definition; being caged and caging oneself; leaking liquid, smoke and emotion; imagined, ethereal and concrete confinement) can be experienced by the audience vicariously through the performer's actions and evocations, through set and light, and directly through the audience's placement within the environment.

The performance occupies a circular space, 20 feet in diameter. The performance area is saturated in three colors: blue/green, mustardy yellow, and china red. These three color zones, which define "playing" areas within the main circle, are made up of tinted light, painted objects and cloth. Two key props include a large yellow birdcage and a smaller red birdcage. The audience sits one deep on the perimeter of the performance area. Behind and around the audience is a curtain of bright white light, which; they must step through to reach the chairs. The light contains the audience who contain the performance area, which; contains the performer. The audience can see the entire performance as well as all the other members of the audience from wherever they sit, without obstruction. In this piece, cages, tables and chairs all serve as set elements, but may be manipulated eventually into costume.

These are my ideas--some of them are already in place others yet to be realized, still others to be conceived.

Works-In-Progress #28

May 3, 4 and 5

This is an opportunity for artists, to develop ideas before an audience, a special and necessary ingredients to performance. Sometimes it is the only chance an artist will have to showcase a work, because space and opportunity to show developing ideas are rare. Feedback; a dialogue between the artist and the audience is encouraged. The evenings are informal and informative. Please call Mobius at (617) 542-7416 for a listing of artists presenting work and to make reservations.

On the 21st of December of 1986, I began a project I call "The Book-Year". I decided to create an alternate way of measuring a year. The year would be based on reading, rather than on the earth's orbit around the sun. The unit of time, the book-year, became how long it took me to read four books, each of which was more than 1000 pages long. The books I read were; Les Miserables by Victor Hugo, War and Peace by Leo Tolstoy, The Man Without Qualities by Robert Musil, and Chesapeake by James Michener. The book-year ended in June of 1988 and the book-year turned out to be 555 days.

I decided to use a book of French philosophy called A Thousand Plateaus to determine the length of book month. A Thousand Plateaus has fifteen chapters or plateau. I decided that each plateau would represent a book-month. Fifteen divided into 555 is thirty-seven. Thus, a book-month is 37 days long. Every 37 days or so, to celebrate the second book-year, I am doing a performance based on a plateau in A Thousand Plateaus.

A Special thanks to **David Bonner** and **BONTRONICS VIDEO PROJECTION SPECIALISTS** Who have been very generous to Mobius in their donation of equipment and expertise.

A Thousand Plateau - The book
A Thousand Plateaus is a book of "Nomad Thought" by Gilles Deleuze and Felix Guattari. In order to describe the book, I will quote extensively from translator Brian Massumi's forward:

This is a book that speaks of many things, of ties and quilts and fuzzy subsets and noology and political economy. It is difficult to know how to approach it. What do you do with a book that dedicates an entire chapter to music and animal behavior -- and then claims that it isn't a chapter? That presents itself as a network of "Plateaus" that are precisely dated, but can be read in any order? That deploys a complex technical vocabulary drawn from a wide range of disciplines in the sciences, mathematics, and the humanities, but whose author recommends that you read it as you listen to a record? (p.ix)

Later in the forward, Massumi describes one method of using the book:

Most of all the reader is invited to lift a dynamism out of the book entirely, and incarnate it in a foreign medium, whether it be painting or politics. The authors steal from other disciplines with glee, but they are more than happy to return the favor. Deleuze's own image for a concept is not a brick but a "tool box". He calls this kind of philosophy "pragmatics" because its goal is the invention of concepts that do not add up to a system of belief or an architecture of propositions that you enter or don't, but instead pack a potential in the way a crowbar in a willing hands envelops an energy of prying. (p.xv)

**Fireworks as a Performance Medium:
a lecture/discussion**
Eric Eisack, Keith Kurman and Ean White
June 2 and 3

The fireworks display, in our Western tradition, once received both popular and critical attention. It was a medium as rich in allegory as painting once was. Great 'machines' were constructed as pyrotechnical stages which claimed as much attention as the fireworks themselves. Patronage was both extensive and regal.

Despite advances in technology and incredible popular support, the form now receives little to no aesthetic criticism. Hence there has been little pressure to improve upon the artistic qualities of the medium outside of the fireworks community. Today's pyrotechnic displays range from small hand-fired shows to large shows electrically fired from multiple locations. Electrical firing, as well as continuing innovation in chemistry and shell design, has presented a quantum leap in possibilities for the artist.

1001 Plateaux: The performance
I have been studying the work of Deleuze and Guattari for ten years. I went to France so I could learn to read their books in the original language. Their ideas have become entangled with my life. This project is a way of getting Deleuze and Guattari out of my system. I want to use their work in new ways. If I can, I will misuse them.

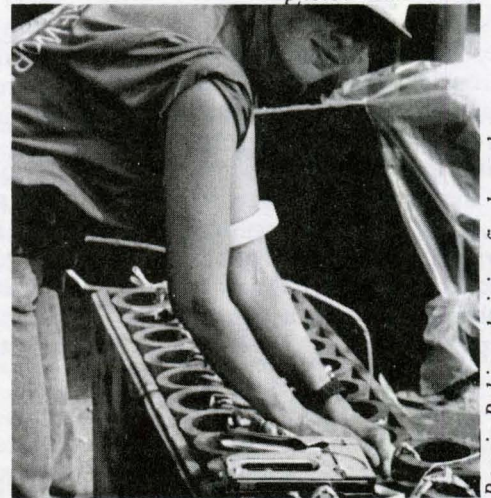
The fifteen performances that make up this project include walking, talking, singing, mass hypnosis, telephone calls, memory, travel, chanting, video, writing, and eating.

At 8pm on April 21st and 22, at Mobius, I will present part IX of 1001 Plateaux. The performance, based on a chapter about becoming, is called "How to Become a Grinning Idiot".

The performance includes the history of the Grinning Idiot and my efforts to get the City of Burlington in Vermont to declare April 1st Grinning Idiot day. Practical instruction on becoming a Grinning Idiot will be central to this performance.

Wear loose clothing and bring a small object with you.

photo: Ean White



Bonnie Robins chaining finale racks

Our talks will be an introduction to the elements of fireworks - from shell dynamics to show choreography. Using slides and video (sorry, no demonstrations) we will discuss the process of designing with fire. We will examine the state of the art from commercial vendors to the so-called basement bombers. Above all, we hope that those who attend will gain a greater appreciation for this powerful, expressive form.

"Once you've smelled the smoke, you'll ne'er gain be free."

Eric is an award winning shell designer and co-founder of Ocean State Fireworks, Rhode Island's only fireworks company. Keith and Ean are performance artists who have been pyrotechnically inclined for the past five years. All three received some of their arts education in the Studio for Inter-related Media at Mass. Art.

Chapter One - In Rough Terrain

Bart Uchida, Julie Rochlin, Tom Plsek and Mari Novontny-Jones

April 28 and 29

2/11/89...Terrain - 2

Of the 4 official meetings to date, only 2 have been kept. Julie Rochlin and Bart Uchida met some months ago, to rap over ideas and concerns for a collaboration based on an earlier Uchida work, TERRAIN. It was important to meet and discuss head-on, poison issues of aesthetics, ideology, human compatibility, blah and blah. Thankfully, by the meeting's end, the two carefully acknowledged that it seemed workable and looked forward to developing the team and the new version.

Taking the original TERRAIN that included Tom Plsek as live sound person for a Performance/Installation held at the B.C.A., it begged further development and provided the necessary working thesis. However, title aside, it has been essentially scrapped. A new text needed to be developed (Mari Novontny-Jones), new movements patterns (Julie Rochlin), a different way of dealing with sound elements (Tom Plsek) and a new visual environment (Bart Uchida).

The second meeting was held with three; Tom had outside commitments but, could be brought in at a later date. Happily, the threesome reviewed the docu-video of TERRAIN, picked out qualities that appealed to each of them like: the block and tackle, rope, rock, sand, glass, platform; discussed individual feelings and what was expected in exploring the new collaborative. Good; next for a full group meeting.

The third meeting, a few weeks ago, saw the beginnings of a definite pattern. Mari was to be out of town for that weekend, but the rest would meet, time slinging by, and pass on the accomplishments upon her return. NO MEETING! While T & J dutifully waited in Bart's down-scale studio, B was preoccupied somewhere in Cambridge trying to up-scale. Only upon jumping into his truck, some several hours after the scheduled meeting time, did it even strike him that he had f..... up.

Finally, after embarrassing phone calls another get together was not attempted. It had been increasingly difficult to get everyone together in light of over-commitments by all. However, J & B resolutely decided to try again and found another convenient morning for the fourth meeting. Making certain not to mess up this time, B decided to phone. Twice he called to say he was coming and each time was greeted by that beautiful feminine voice, you guessed it: "Hello, this is Julie. Sorry, I'm not..." Hmmm; HHHmmmm; in the spirit of, "Oh well...Anyways; he went over, after all, she may have been caught up with a client. But he feared the worst, of course. True to hunch, no J! Fine, the score's evened, and there's some running around to do anyway.

Two calls awaited him back home. First is J saying she's waiting. The second call is from J saying you've probably forgotten, but here she was, at MOBIUS, by the phone, WAITING. Would you PLEASE call and don't you wish to meet?

MOBIUS?? WHAT??? Julie, even-mannered and even pleasant: "I guess you didn't remember that I had an earlier meeting here and that I was to phone you when it was over around 11'ish. Don't you want to go on with it?" Bart: stupefied and stupid. "You did?.. No, I don't remember...here it is in my book, meet Julie - 11'ish."

I'm losing it: I've this sunken feeling it's already too late. Is there anyone else out there suffering my fate? (echolalia).

But, but.. I DO want the THING to happen; honest! Really, I've spent a bunch of time thinking about it and making erratic sketches of how it could possibly look.. my sketch book is scratched full of lines. Really. It describes the physical lay-out, certain actions for M and T and even for you and me. Do you see Tom's "blind-nest"? and Mari's paradise? and our earthly womb? Can't you see M roller skating around speling off marvelous phrases and unveiling this and that? And T, over there, playing and cavorting with what? And you and I procreating under that? And there's more, more: if only we could all get together.

Next attempt at a meeting, no.5; March 4th, 10am., chez Julie. O.K.T? O.K.M? O.K.B?

PARTY FOR MOBIUS

on MAY 6th There will be a PARTY
A FUNdraiser Party
Rock and Roll Bands
The Best Party of Your Life
Stay Tuned for more details
and keep this Night
open

Departing/Deporting

A Sound/Image Piece

Ellen Band, Ed Osborn, and Jed Speare

May 31 and June 1

Our collaboration grew out of a mutual interest in sound installations and performances. Assembled from natural and processed sounds, slides, and video images, "Departing/Deporting" is a look at sounds and sound instances which are disappearing or discrete. Our intention is to present statements about sounds and images which are accessible, culturally relevant, and suggest a new morphology.

REQUEST

We are putting together a fundraising appeal to corporations and businesses in the Boston area. We are particularly interested in approaching companies that talk about the advantages of Boston as a cultural center when hiring new employees. If you work for a large company, or are known in the business community, and are willing to be quoted about how you value Mobius, etc., please give us a call!

VISUAL ARTISTS FELLOWSHIPS

Grants available for 4 or 8 week residencies, for Painters and Sculptors. January through April. Open application period. Call or write for application.

Vermont Studio Colony, PO Box 613
Johnson, Vermont 05656

Relaxation and Rejuvenation

Julie Rochlin

Certified Massage Therapist

Cambridge 547 - 7118

Gift Certificates - Discount to Fine and
Performing Artists

A Refugee from Performance Art is a re-combination of the five performances I have given at Mobius, in the context of the two most recent works, *Fame, Can You Handle It?* and *The Klein Bottle* but making use of material from the older *Wakdjunkaga, Miscellanea, and Slowasleep*. In my three years of performance as a guest at Mobius, I have always written in the style of a nightclub comic: for months I recorded little jokes and stories as they occur to me on little slips of paper. I put the slips in a folder, and retrieve them a couple weeks before the performance. I then type them all together, sorting similar jokes together, refining them as I go. The jokes become paragraphs. The paragraphs grow into stories, the stories grow into a context of some sort, with a progression or flow. Music and slides are an afterthought, except in the case of the guitar songs.

Rehearsals number usually less than six, and the performance has always been a reading from a script. I have never memorized anything.

The context for this work is that set by *The Klein Bottle*: reminiscences of a Seattle space carrying the name of that topological artifact, a bottle with no inside or outside. Such a bottle wears its inside on its outside, as did the artists at its namesake, bringing as they did their private lives to bear on their performances.

The contribution of *Fame: Can You Handle It?* to this context is the confusion over Performance as it becomes a commodity for popular media. Artists of all types now add "Performance Artist" to their new business cards. The necessity of having a business sense corrupts the process of art-making with the attempt to fulfill the expectations of audience and producers at artist-administrator-run spaces.

This is why spaces like Mobius and The Klein Bottle are so valuable. At such artist-operated venues, artists are first, concepts second, performances third, and recognition, success, and public relations last. I feel lucky to be a guest here.

Performance for fifty people has been easier for me than conversing with one person, although I often try out ideas on friends before incorporating them in scripts. I have no ideological context. I am not a semiotician or a scholar. Those who perceive a political content here are reaching. Although I have no background in traditional performing arts, my purpose in my performances is primarily to entertain my Performance artist friends.

Marilyn Arsem in YELLOW ACTIONS



photo: Bob Raymond

No Beginning/No End

A performance within a performance.

Slynn X and NIDOG

May 13

Note; You can come in at any time during the performance. Stay as long or as short as you like.

Slynn X (aka Sherry Steiner) is a visual/performance artist from Housatonic, MA

NIDOG (aka Robert Godin) is a composer, text/performance and visual artist from Springfield, MA

Some shoes are used, some aren't. The ones that aren't are not on your feet. The ones that are are just that.

Process and illusion. What's the difference? We all make art in some way or the other. Even the sanitation worker. What would he call garbage?

Text, sound, video more words and some movement. There's alot to say. Audio works, slides works, live works - it all works. We work within our own spaces and also within an elevator.

Slynn X says

we turn in either direction impervious to our own desires, blinded, and think is he/she looking at me or is he/she looking right past me? which is worse? or will I get to talk to any of them or is that just too frightening, can I find something to say or might they never think of me thinking that while standing before he/she that does not know you are there; the environment you are a fence, the bench, the post you are thinking that they would be thinking about anything other than the grocery list and the amount of change in his/her pocket to buy a soda dry throatedness and all.

To wave in an uncommitted fashion, performance.

NIDOG

Excerpt from POST NO BILLS by Sherry Steiner 1988

1	1002 glorified	5
2	patrons of	seedless
3	the arts	grapes
4	just stood	cost
5	there	less
6	staring.	than
7	What were	6
8	they	but
9	looking at?	6
10	It was	tastes
11	as if	better
12	there	than
13	was	5
14	really something	better
15	there.	than 4.
16	O.	O,
17	No one	better
18	moved	than 3
19	to the left	Yes.
20	or	5
21	to the right	seedless
22	No one blinked	grapes
23	They just	cost
24	stood	less
25	there and	than
26	stared.	6
27	Yes.	but 6
28	What were	tastes
29	they	better
30	looking	than
31	at?	5.
32	O.	O.
33	Yes...	Yes...

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
Britt Raphling, Publicity/Booking
Coordinator

Special Thanks to:

David Miller

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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.

Marilyn Arsem and Nancy Adams



photo: Bob Raymond

in: YELLOW ACTIONS

WOMEN (and men, maybe..?)

I am still looking for old diaphragms and cervical caps! Perhaps you'd like to know what I do with them. I paint them different colors and glue them to the wall and make mobiles and things like that. Did you know that you're supposed to replace your diaphragm every 2 years? My doctor said the rubber gets old. So maybe it's time to send me your old ones. If you have any questions, call Mobius, or send to M.C. Domandi, Mobius, 354 Congress Street, Boston MA 02210

Counterpoint Theater's DREAM CAFE

Will be presenting "Dreaming With An AIDS Patient", a dramatized dream series written and directed by Jon Lipsky. It is based on a book by Jungian psychoanalyst Robert Bosnak. - 4 weekends, March 24 through April 15th, Fri-Sat, 7 and 9 pm, at 761 Harrison Ave, - 4 blocks from Boston City Hospital - parking available. Tickets \$12.00 Partial proceeds donated to AIDS Action Committee. For tickets and information please call 330-8676.

VERMONT STUDIO SCHOOL GRANTS

Work exchange grants, teacher's grants, and 12 week work/staff residencies available at Vermont Studio School, mid May to mid October. Opportunity to study with some of this country's top artists and faculty. Open application period, monthly review. For more information write: Vermont Studio School, Box 613, Johnson, Vt 05656, (802) 635-2727.

FIRST NIGHT SEEKS ARTISTS

Boston's 14th annual First Night Arts Celebration will take place on Sunday, December 31, 1989. We are now accepting proposals for music, mime/movement, dance, theater, puppetry, storytelling, poetry, film, video, visual/environmental/interdisciplinary/wearable and performance art, as well as for the Procession.

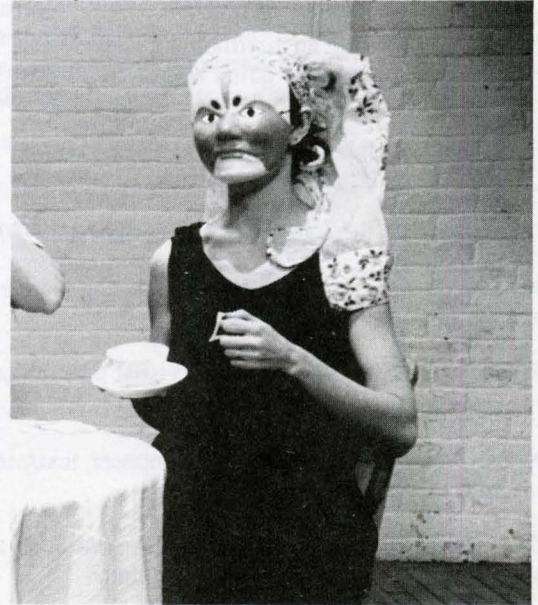
All proposals are due on **Monday, May 1, 1989**. For further information and guidelines call: 542-7623, or write First Night, Inc. Suite 1004, Statler Bldg. 20 Park PLaza Boston, MA 02116

Newsletter Thanks

Marilyn Arsem
Mary-Charlotte Domandi
Ann Rice

Nancy Adams

photo: Bob Raymond



Dear Unpurged Readers,

HAVE YOU CONTRIBUTED TO MOBIUS LATELY?

Hey, we're sending you the best newsletter in the United States, so how about it? Where else can you read about new art written by the artists themselves and then come see it for yourself (at very low ticket prices!)?

But all this requires your contribution. We have enclosed an envelope for your convenience! Thank you.

Here's my contribution to Mobius!

- \$10,000,000 (suggested contribution)
- \$75
- \$45
- \$25
- \$___ (other)

Name _____

Address _____

City, State _____ Zip _____

May we list your name in our funder list?

Yes No

STORIES FROM THE OTHER SIDE

Written and Performed by DAVID MARQUIS

Sculptural Design by Susan Newall

May 7

As a performance artist my basic concern is communication. The performances I do are about people, and their problems in this home we call the world, encased in this thing we call, body. I started out as a political theater artist and soon discovered that the work was preaching only dogma to the converted. I want instead to make people reflect, to think, something we do too little of.

STORIES FROM THE OTHER SIDE is a monologue performance work using both slide projections and sculptural images to enhance the textual piece. The piece was written by David Marquis and designed in collaboration with former Boston artist Susan Newall.

The performance revolves around autobiographical recollections and reflections upon my four tours of Poland since the advent of Martial Law there in 1982. So many bizarre and wonderful things have happened to me since I fell down the rabbit hole of contemporary Polish life that I was overwhelmed by the need to share them through the medium that I express myself best in, performance.

The pieces are short stories which highlight the way Poles cope with shortages, political repression, and their own sense of helplessness. They also deal with my own naivete and concerns in discovering a new culture and the other side of 'the iron curtain'. After returning, I was fascinated by how little we all know of what life really is like 'on the other side', and vice-versa. We live in a world

of media impressions and my piece is an attempt to humanize the reality, not politicize it. This is a political piece in the subject matter and timelessness of the material but is not in any way an attempt to proclaim my personal dogma.

I feel the clearest sign that I have hit the nail on the head is my continuing invitations to present this work not only to American audiences but within the Polish community where I have met with overwhelming sympathy. I don't have to tell you it was pretty scary the first time I faced a room full of Polish immigrants and tried to tell them what their country was like!

This work is in constant flux. I re-write, edit, and (of course) return to Poland so that the material changes performance to performance.

Grandma's Quilt

Tom Plsek and Mari Novotny-Jones

June 9 and 10

June 16 and 17

Oh god, I'm not really ready to talk about this piece yet. Tom and I are just beginning to put it into a form!

Ok so let me talk about the process of collaboration. It does interest me - finding common ground - ideas change, are rejected - its so hard with work - much of my work is about the current immediacy of the moment - and that changes daily too. Now add another person's point of view and those changes. Are we getting somewhere?

I recently finished a new work, Exact Location of the Soul and have been dwelling in, on, around the idea of transformation. A lot of my work, has

to do with personal transformation with the audience as witness/participant. Solo work is probably the most immediate form - I can react to impulses at the moment which ultimately carry me deeper into transformation.

Certainly, there is room for input in collaboration but there is also an awareness of the other artist you are working with. It becomes a group choice. This too is a kind of transformation - in many ways harder - but it is, to me, the differences between us that make for the "tension" in the piece. The common ground between us is the core but the differences are the spark, I hope at least.

Tom and I share a common bond in background; both of us being Slavic and both of us being classically trained in our fields - his music, mine theater. We share many many ideas about the audience as participant/witness. Our Differences - well, that's more about the feelings of the piece - oh just wait - I don't have to give everything away.

Tom has all these lovely quilts from his Grandmother. I have this character Schula - Mobius' Polish immigrant cleaning lady and collective shaman.

So can these two refugees find order and chaos under the canopy of a crazy Quilt? Will the audience co-create in this atmosphere of Tex - Czech music and polka(dots)

Mobius Works-In-Progress #28

Performance artist

Our 29th Works-In-Progress series will take place sometime in late October / early November 1989. Call in August to find out about proposals deadlines. Proposals should be for pieces that are low-tech (several pieces sharing the same space on the same evening), and about 20 min. maximum length. Thanks.

looking for people interested in setting up a work space / lab for artists working with lighting and sound. Please call J. Joseph at 451-2276 or (508) 546-9381 for more information.

WE WANT TO BE COOL!

Please - donate to Mobius an air conditioner. We will need one in the office this summer. We cannot afford one. Could you help us out? Last year we didn't have one; our staff members fainted from heat exhaustion, and our computer died. Your reward will be our underlying gratitude and lot of free tickets to Mobius.

MOBIUS

CALENDAR

April 21 and 22
Friday and Saturday
8pm \$5
1001 Plateaus
Peter Burns

May 7
Sunday
8pm \$6
Stories From the Other Side
David Marquis

May 31 and June 1
Wednesday and Thursday
8pm \$7/\$5
Departing/Deporting
Ellen Band, Ed Osborn, and Jed Speare

April 28 and 29
Friday and Saturday
8pm -- Saturday matinee 2pm \$8
Terrain
Bart Uchida, Julie Rochlin, Tom Plsek,
and Mari Novotny-Jones
Blades of Grass
Joanne Guertin Rice

May 11 and 12
Thursday and Friday
8pm \$7
A Refugee From Performance Art
Tom Janzen

June 2 and 3
Friday and Saturday
8pm \$3
Fireworks as a Performance Medium
Eric Eisack, Keith D. Kurman, and Ean White

May 3, 4, and 5
Wednesday, Thursday and Friday
8pm \$5
Works-In Progress

May 13
Saturday
4-8pm ongoing \$6
No Beginning-No End
Sherry Steiner and Robert Godin

June 9, 10, 16, and 17
Friday and Saturday,
8pm \$7/\$5
Grandma's Quilt
Tom Plsek and Mari Novotny-Jones

May 6
Saturday
Fundraiser Party for Mobius
details coming your way

May 18, 19, and 20
Thursday, Friday and Saturday
8pm \$6
Parlor
Nancy Adams

call for more information
MOBIUS
345 Congress Street, Boston, MA 02210
617 - 542-7416

photo: Bob Raymond



Marilyn Arsem and Nancy Adams in *YELLOW ACTIONS*

mobius

an artist-run center
for experimental
work in all media

- performance art
- installation
- video
- sound art
- film
- new music
- interdisciplinary

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