

photographer Bob Raymond

photographer Ann Rice



mobius

BOSTON'S ARTIST-RUN CENTER FOR EXPERIMENTAL
 WORK IN ALL MEDIA
 APRIL/JULY 1991 VOL. 8 #3

***A STATEMENT OF THE BOARD AND STAFF
 OF THE NATIONAL ASSOCIATION OF
 ARTISTS' ORGANIZATIONS (NAAO)
 January 1991***

We oppose the invasion of Kuwait by Iraq, and the subsequent military intervention by the United States. War is not the solution to the current and historical problems afflicting the people of the Middle East. We unequivocally appreciate the sacrifice and courage of the men and women in the United States Armed Forces. We support the troops and extend our deepest hopes for their safe return home. We speak out against military aggression that will haunt us and generations of U.S. citizens to come.

As supporters, presenters and makers of contemporary art in this country, we are vigilant protectors of freedom of expression and the public's right of access to ideas and information. We will not tolerate the attempts of the U.S. Government to abridge the essential rights of any group or individual. We condemn as unjust the disproportionate number of people of color constituting the U.S. military presence in the Persian Gulf. We are deeply disturbed that the U.S. government is imposing certain press restrictions in an effort to control public opinion. We oppose current sanctions that restrict the free flow of information between the U.S. and embargoed countries. We view FBI questioning of Arab Americans as violations of their civil rights.

Human rights cannot exist without equality and intellectual freedom. We demand a diplomatic and peaceful settlement of this crisis.

Artists Against War

As I write this, the U. S. has been at war for two weeks. We are all seeing the world through camouflage-colored glasses. Most of our concerns pale in comparison with the war. Some artists are questioning the relevance of their artwork in a time of war. There's no business as usual, but many artists who protest the war are wondering what their business should be.

First of all, artists should be sure to make phone calls and write to the White House and to congressional representatives in order to communicate their positions on the U.S. aggression in the Persian Gulf. Secondly, they should consider using already established networks of artists to organize against the war. Finally, artists should consider applying their particular creative skills to the movement. The most straightforward way to do this is by creating posters, banners, and the various other components of lively and colorful protest spectacle. These are the things that can be particularly effective in capturing the hearts and minds of the public -- and the attention of the media. How one relates ones artwork to the war is very personal. Some artists make work that has clear social and political content, others create work that provides a kind of spiritual nourishment, others create work that provides escape and fantasy. Artwork fulfills a myriad of human needs many of which come to the fore in times of social and political crisis.

I have just returned from the January 26th march on Washington, D.C. in protest of U.S. aggression in the Persian Gulf where I carried a huge banner that read: "Artists Against the War-Find A Creative Solution." Our group was approached by artists from Maryland, Kansas, Saratoga and other places who had seen the Artists Against War banner and were eager to know if a group had been formed by artists to protest the war. Since then, a group from the Boston Coalition of Freedom of Expression has begun to meet to plan war protest activities . If you are interested in more information, call the Mobius office at 542-7416.

We have a great spring ahead of us! Read your newsletter carefully and consult your calendar. And don't miss the Mobius Amuserama, our zany spring benefit. If you liked ARTrages, you'll luv the Amuserama.

Nancy Adams Co-Director

JOKES

A Dance Performance

by **Caitlin Corbett Dance Company**

April 10-13, 8pm

In my dances I try to fly or be upside-down. I try to find a dark, quiet place I've never been to before. I want to surprise myself, trick myself.

Being off-center, losing balance, blurring the focus, brings mystery and sensuousness to the movement.

Although I long to fly, drama doesn't interest me so much as does the quieter, more tedious stuff of life.

My dances are collages or wandering narratives, and I like how choice or fate play into the process of dancemaking.

My movement is a language of sorts. It articulates where words stop. I never trusted words. You always have to figure whether they're telling the truth or not. But movement never lies.

JOKES is a quartet for four dancers -- Trisha Bauman, Helena Chang, Darla Villani and myself. A soundscore accompanies the work. JOKES is about the rhythms that exist in our lives.

Caitlin Corbett

MOVEMENT WORKS-IN-PROGRESS AT MOBIUS #2

Informal Public Showings

April 18-20, 7pm

From October 8-21, 1990 a group of Boston movement artists used the Mobius space as a site for a workshop in which to develop several new pieces of performance work. The goals of the workshop were two-fold. One - to create a palpable, more tightly knit community of artists working with the medium of "movement" where there has only been a loose knit one. Two - to experiment with ways in which the artwork of the individuals making up the community can evolve through some kind of a teaching/learning process of feedback.

Both from the perspective of those showing and others who came to see, there was enough interest generated by the workshop to encourage further experimentation with performing and feedback in regular monthly meetings.

As of today two meetings have been held - the first on December 9; the second on January 13. The "group" is defined each month by who comes to participate as performer and/or audience. The structure has been to show all the work first, then give feedback. At the end, the next meeting date is confirmed and an organizer chosen for it.

The focus of the group is to act as a collective in support of each individual's working process. As each individual expects to learn and develop artistically through this support, so might the group expect to become more effective as a source for this growth.

On April 18-20, another MOVEMENT WORKS-IN-PROGRESS will be hosted by the Mobius space. Here we hope to not only share with a larger community some work which has been developed through participation in the monthly meetings, but also to demonstrate the efficacy of this process.

Scott deLahunta



Caitlin Corbett photographer Charlie Myer

CONSUMERS' ADVICE & OPTION-O-RAMA

Presentation, Screening, and Trade Show (working title)

T.W Li

Eventworks - Longwood Theater

April 26-27

[How can I even consider making art with this world in such a state of crisis? Many of us are asking this question. I don't know what the state of the planet will be when this show happens, and I'm not sure how to respond to it. January 21, 1991]

This performance and screening comes from my fascination and concern with the dynamic of sales. Can the corporate method be applied elsewhere? -and with similar effect?

Included in the screening will be the tape from the 1989 performance, The Broadcast LIVE! Show, and some of the best alternative commercials from recent television. There will also be three new "exhibits" that look like pieces of art.

T. W. Li



*This letter brought to you by Mark Morey, straight from the
Eventworks office, 1/24/91*

Mobius and Eventworks Collaborate

In 1988, as an intern at **Mobius**, I found myself nestled into the hub of what was going on in Boston. I worked with **Mobius** performers, met visiting artists from other cities, presented a performance as part of the student work series and even got to paint the bathroom floor like Jackson Pollack as I wanted to.

This year I am the producer of **Eventworks**, an annual multi-media and performance art festival originating from the Studio for Interrelated Media at the Massachusetts College of Art. I found that there has been a natural connection with **Mobius** in a number of ways. For example, several months ago Nancy Adams and I sat down to discuss production issues. She gave me solid advice and good information. I still call her for emotional support.

On the flipside, **Eventworks** is sponsoring three mobius related performers. We will be lending theater lights and a marley floor for **Caitlin Corbett's** performance, **Jokes**, which was selected through **Mobius'** proposal process. Also we will be providing a marley floor for **Scott Delahunta's** **Movement Works in Progress**. And with great enthusiasm **Eventworks** is commissioning **TW Li** to create his solo performance, **Consumer's Advice and Option-O-Rama**.

I'm glad I have the chance to benefit **Mobius** and its performers. I think mutual support and collaboration amongst artists is where it's at. Check our listings for the up-coming events.

Call for work for the Eventworks Festival EVENTWORKS'

First Annual Boston Film and Video Festival:

Coolidge Corner Theater, April 18th, 1991

Super-8, 16mm, VHS, 3/4", accepted.

First prize: Access to editing and production facilities at BFFV

Second prize: \$100.00

Third prize: \$50.00

Judges :

Kathy Huffman, Curator of Media and Performing Arts, ICA,
Boston

Mark McElhatten, Director, The Collective for Living Cinema,
NYC

Anne Marie Stein, Executive Director, BFFV

David Klyler, Artistic Director, Coolidge Corner Theater

The final show will travel to NY and LA, dates and times to be announced.

DEADLINE FOR SUBMISSIONS: MARCH 25, 1991

Entry fee : \$15.00 Work will be returned only if SASE is included

Contact: Denise O'Malley 25 Hillside St. Roxbury, Ma.
02120 495-4521

Cross-Section I & II

Longwood Theater, April 12 & 13 1991.

Non-conventional sound artists come together from Boston and NY, for a rare coalescing of this community.

Categories accepted :

Sound installations/environments, Live improvisations, Compositions, Workshops (honoraria available), and works on cassette. Works on cassette will be compiled onto masters, distributed to other artists and handed out to audience members free of charge.

Contact: Michael Mckay 71 Calumet St. # 2 Boston , Ma
02120 566-9356

DEADLINE FOR SUBMISSIONS: MARCH 18, 1991

For more information call. 731-2040

Mobius Votes to Accept '90-'91 NEA Funding

Following over six months of discussion, a majority of the fifteen members of the **Mobius Artists Group** voted to accept 1990-91 funding from the National Endowment for the Arts. The decision to accept NEA funding will allow us to honor commitments already made for this season.

Arriving at this decision was a difficult process for all involved and required that we ask ourselves questions including: Is accepting NEA funding with the restrictive language that is now in place the same as collaborating with reactionary moralists and ideologues? Is it more important to maintain the current level of activity at **Mobius** for the balance of this year, or make a stand on principle? Is it possible to accept NEA funding without compromising **Mobius'** mission and programming decisions?

Our choice expresses the consensus that **Mobius** can best serve its Boston-area artists and audiences by allowing time for rational planning. We recognize that some will feel that acceptance of NEA funding, with the restrictive language intact, is of questionable ethical value. However, **Mobius** will continue to program work that is innovative in terms of form and content and that will encourage controversial work that challenges the status quo.

During the next few months we will be examining our operations to determine to what degree **Mobius** can function without NEA funding. We will seek alternative sources of funding, as potential replacements for future NEA funds, should restrictive language remain. We fervently hope that the NEA reauthorization will support diversity of expression and respect for multi-cultural values, to which we and many others are committed.

Mobius Artists Group

BOSTON COALITION FOR FREEDOM OF EXPRESSION NEWS

Founded in May, 1990, the Coalition has answered the needs of an explosive time; reactions to immediate situations - marches, rallies, contacts with representatives, symposia, and art events. The NEA reauthorization emerged from Congress with compromises that leave the question of censorship hanging in the balance; the BCFE will continue to respond, protest, advocate and educate.

The Coalition wishes to reach out to the whole community and extend its quest for freedom of expression beyond the censorship in the arts. This spring, the BCFE will begin addressing issues of racism, sexism, homophobia as well as issues related to the war protest (particularly restrictions on the media).

BCFE meetings are scheduled every other Monday. Upcoming meetings: March 4 & 18, April 1, 15, & 29 etc. Meetings are often, but not always, held at **Mobius**. The BCFE is open to new members at any time. Call Co-Chair Mari Novotny-Jones at 776-1601 or Co-Chair Stan Jaksina at 972-4117 for information.

Mobius is proud to sponsor this organization of dedicated individuals working to protect our first amendment rights.

MONEY ON THE WALL PART II

"The Copy Collection"

An installation

Linda Graetz

April 13-26

Gallery Hours: Weds-Sat 12-5pm

Opening reception, April 21, 5-7 p.m.

January 22, 1991

I'm finding it extremely difficult to write this for the MOBIUS newsletter. There's a real war going on out there, and it is difficult to think that there is anything else important enough to warrant my attention.

So to help me hobble through this, I'll use some hints from the writing-for-the-Mobius-newsletter guidelines...

Statement about Your Art: "ARTISTS HAVE BECOME INCREASINGLY DEPENDENT ON THE COMPLICATED BUREAUCRATIC MACHINERY WHICH NOW ORGANIZES AND ADMINISTERS THE CONSUMPTION OF ART IN OUR CULTURE." (from, 'Art Under the Dollar Sign' by Suzi Gablik). My work is a reflection of where I am at conceptually and emotionally. For some time (years now it numbers), I have lived with angst over the awful truth of the relationship(s) between art and money. For now, I do not pursue the gallery scene, and the painting and drawing I do is for myself. The art for the public has taken the form of installation/performance. There's an issue here I am not yet able to let go of, at least on this level, one that still needs to be reckoned with.

Larger Concerns: Right now at this moment it's the war in the Gulf. Prior to January 16, they were more about the gulf between rich and poor, the gulf between the making of art and the selling of it, the gulf between the meaning meant and the meaning imposed. "I LOOK AT BUYING ART AS A TRANSFER OF ASSETS WITHIN MY PORTFOLIO." (art collector, Raymond Nasher)

Process by which You work: For this particular piece and the one prior to it, the process is pretty simple. Read, read, read, and research. I keep my eyes and ears open; friends, too, help out by calling my attention to relevant stories or articles they come across. And, after all, when you're tuned in to looking for certain things, you often end up finding them.

History of the Development of the Work: 'IMAGINE HAVING THE OPPORTUNITY TO OWN AND ACTUALLY LIVE WITH WORKS OF PROVEN IMPORTANCE BY ARTISTS LIKE MONET, CEZANNE, SARGENT, HOMER, AND MORE. EACH DAY WILL BRING NEW DISCOVERIES IN NUANCES OF COLOR AND TECHNIQUE...QUALITIES THAT EVEN THE FINEST ART BOOKS CANNOT CAPTURE...' (from the catalog for "The Polaroid Museum Replica Collection"). This piece, "Money on the Wall, Part II" follows "Money on the Wall, Part I". Part I attempted to tackle this issue from a number of different angles, including the exploration of iconoclastic deeds (which still interests me, but has been set aside for now). Part II hones in on only a few. It has been inspired by the phenomenon of "The Polaroid Collection". Hence it is subtitled, "The Copy Collection".

No description of the piece will follow. You'll have to come see it for yourself. However, I could let on that the installation will be in the front room at Mobius from April 13-26, 1991. Opening reception, April 21, 5-7p.m.

Linda Graetz

THE MOBIUS AMUSERAMA

An Avant Garde Circus and Street Fair rolled into one, brought indoors, with wild dancing and oh yes it's a benefit party for Mobius

SATURDAY, APRIL 27, 8 PM

TICKETS:

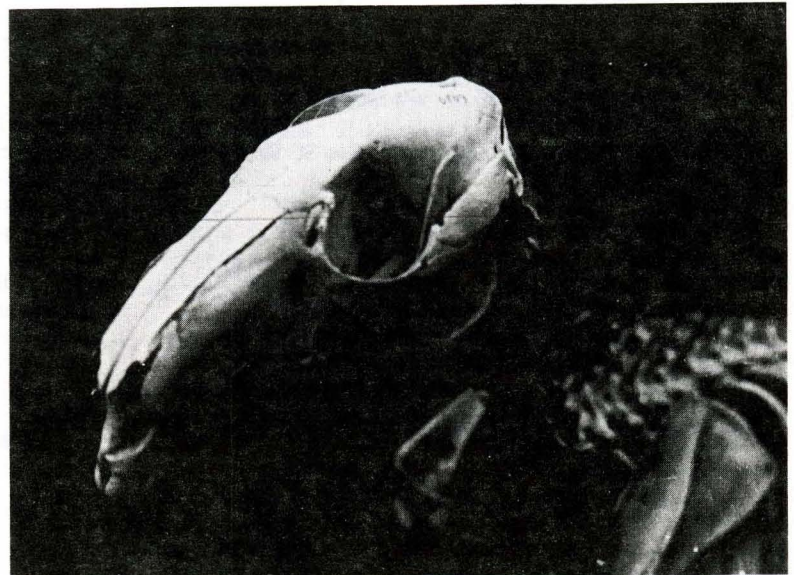
\$10 in advance, \$12 at the door, \$5, children under 14 years.

Available at Mobius or from Mobius group, staff or board.

Come one, come all! Your favorite center of artistic experimentation takes on Coney Island in a night of unimaginable public spectacle, inexplicable feats of creative skill and daring, wild performance acts, amusements and diversions, sideshows and more.

DON'T MISS The Anti-Freak Show featuring tall people, short people, bearded men, and women with breasts.
PLAY Pin the Tail on Jesse Helms.
CREATE Jackson Pollack spin-art.
EXPERIENCE the Censorship Booth.
SAMPLE our 100 % Cotton Candy.
TRY YOUR LUCK at Pacifist Video Games (Nintendo for conscientious objectors).
OBSERVE Safe Sex in a Bank Vault.

And if that's not enough, there will be a cash bar featuring your favorite local beer, wine and champagne, and all your favorite carnival snacks. PLUS non-stop dancing to a fabulous mix of live bands and taped dance music. Come as you are or come as your aren't and relive those magic midways of childhood (as transformed by Mobius). All ages invited! Children welcome (if accompanied by an adult).



photographer Nathan Hemenway

Small Group Ensemble
Improvisation
percussion/strings/wind
Taylor McLean and Accomplices
 April 29, 30 and
 May 20, 21 8pm

One of the rarest circumstances for exploratory musicians is the opportunity to work with a core group over a period of time in a performance context to investigate and elaborate trajectories of improvisation/composition. (ComProvisation is an approach to improvisational music which is distinct from dialogue with a repertory; and it is an approach to composition distinct from predetermination of structure beyond instrumentation.) These four evenings in April and May are an initial attempt to establish a venue and a context that will carry over into next season.

ComProvisation is conversational in form. Its lines unfold from the inner silences of the musicians and move into their inner voices. The lines create configurations that form a simultaneous ensemble space. The interaction of lines refracts into voicings that are greater than the sum of their parts. The music is radically democratic and assumes that its gestalt can and will incorporate divergent, antithetical, antagonistic and culturally distinct passages - simultaneous and sequential - as catalysts toward collective momentum (not as ends in themselves). Jozef Skforecy, (sp?) the Toronto based Czech novelist, observed a decade ago that totalitarian states fear jazz because it is an art form that requires and nourishes a strong collectivity and a strong individuality. Walt Whitman, speaking (as was his way) of himself, his art and his country said, "Do I contradict myself? Very well, I contradict myself." In the first decades of this century, the Black Genius objectified its New World encounter with the forces of cultural dislocation, entropy and regeneration by finding an instrumentality through which to channel Soul Force into the imperative for reinventing a culture. We call it 'New Orleans', honoring the sacred compound and naming the form: simultaneous ensemble improvisation.

The governing myth of America is the Discovery of the New World. The eternal task of its fractured land is the reinvention of culture. The torchbearers of creativity are those cultures are most fractured under the weight of occupation and thereby require most urgently the re-elaboration of symbolic languages by which to fabricate a potent and redeeming reality sufficiently compelling to support their weight across a lifespan.

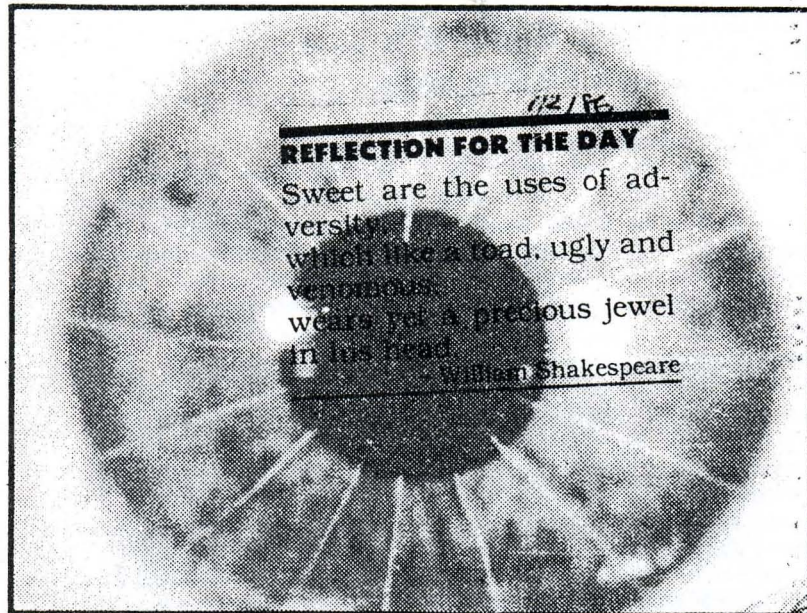
If the shoe fits, wear it.
 Don't criticize another until you have walked a mile in her moccasins.
 Vote with your feet.
 Feet don't fail me now.

Taylor McLean

WORKS-IN-PROGRESS #32

May 2-4, 8 pm

Mobius continues its long history of presenting Works-In-Progress this spring. We're up to #32! Each evening will feature 3-5 different artists or collaborative teams, who will present up to 20 minutes of a developing work. Each work will be prefaced by a short introduction by the artist(s) and followed by a discussion with the audience. This format allows artists to get valuable feedback from an audience and allows the audience to participate in the evolution of new artworks. Coffee and treats will be served. Call Mobius for more specific program information.



Dr. Stephen A. Obstbaum

Doctors attempt to correct nearsightedness by cutting radial slits in the cornea, the eye's transparent outer coat.



Persephone & Hades-Marilyn Arsem photographer Bob Raymond

PERSEPHONE & HADES

The 12th annual performance based on the myth of the seasons.

designed and directed by Marilyn Arsem,

text by Steve Lydenberg,

with Mari Novotny-Jones and David Miller

May 9-11, 8pm

I got involved in the Mobius Artists Group, formerly the Mobius Performing Group, in its first incarnation as Mobius Theater. In the spring of 1980, I came to see a performance of the company's Persephone and Hades, "an audience-activated performance piece". In the spring of 1979, I had seen Mobius Theater's Tantalus, an earlier audience-activated piece, and had a great time at both of them. I didn't know anybody in the group at that point. What I enjoyed about both pieces was the power I was given to directly intervene in the sounds, movements, texture of the work without actually being asked to perform in it and without quite knowing what would arise. I stayed until the very end of both pieces, and since the pieces didn't end until everyone decided to leave, I determined the running times of those performances. I was one of the DIE-HARDS: those audience members who have the greatest involvement in the performance -- and that's good -- but who won't let the performers relax and go home -- and that's, well ..

So when an audition notice appeared in the summer of 1980, in what is apparently still Boston's leading "alternative" weekly (and getting older by the minute), asking for a man to perform in Persephone and Hades, I said, sign me up.

In 1980, a performance of Persephone and Hades rarely ran more than 2-1/4 hours (it really does last until the last audience member decides to leave, you know). The response we got was mixed, of course, with some people drawn into the meditative, experimental atmosphere we created, and others cursing us for not following standard rules of dramatic construction. We decided that since the piece had partly to do with a continual return -- Persephone's -- into exactly the same situation -- the underworld, we would attempt to repeat the piece relentlessly, year after year, Mari Novotny-Jones and Marilyn Arsem and I returning again to it, finding out what it would be in 1990, in 2000.

By the end of the 1980s, the typical running time of a Persephone and Hades performance was between 2-1/2 and 3 hours. Performances of over 3 hours in length were not uncommon. This trend toward lengthening performances happened wherever we took the piece, and we've been all around the country. In other words, audiences in general feel more comfortable with the kind of piece it is and invest more time in it. Formerly, we could always expect the first group of audience members to leave within 1/2 hour; now, that rarely happens. And I think that's good. But there's an important element of power relations in this piece -- between Persephone and Hades on the mythic level, and between the performers and the audience on the real time level. I want to say a lot about this, but I hesitate. Let's just say that, along with the increase in running time, there was, during the 1980s, a noticeable increase in the tendency of some audience members to engage Mari and I in power struggles. There have been evenings when we've been not only challenged as performers in an improvisational situation, but put through endurance tests simply as human beings. Deliberate cruelty has occasionally appeared. And yes, I think it has a lot to do with the decade we've been through.

Anyway, we'll take Persephone and Hades into the 90s. As always, it'll serve as a reflecting mirror of its audiences -- what they think performance is about, what they think human contact, intimacy, power and trust are about.

David Miller

DA DA DA DA

by Dana Brayton and Tom Evans

May 17 and 18, 8pm

We are again collaborating in a performance called Da Da Da Da. This is our fourth collaborative effort in an attempt to blend sculpture/ installation with music composition. Humor, surprise, confusion, and energy are some of the main elements of this work. The piece runs about 30 minutes and is divided into three distinct sections.

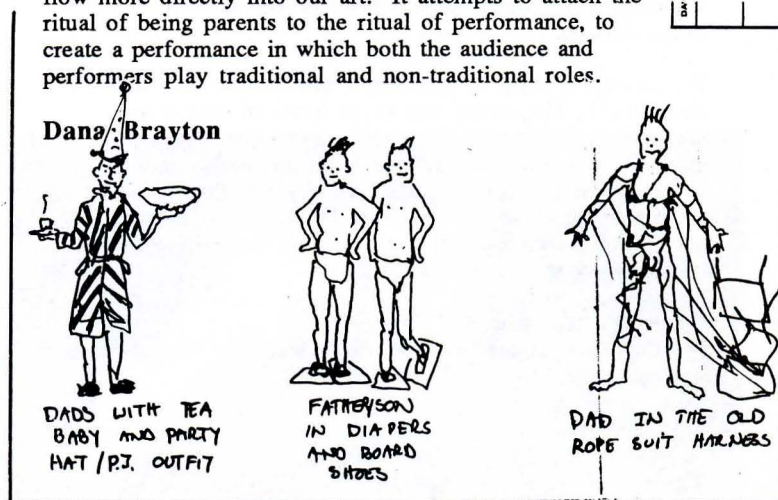
The first deals with becoming a Dad. Following conception (tuba solo), several Dads engage in a processional carrying their babies. They then take part in a prolonged and tiring ritual and finally sit to listen to a lullabye.

The second section is entitled "Which King wears the Diaper". A father and son enter wearing diapers. Sitting on a home made throne, the father proceeds to read 42 things which make a good home, while the son is disassembling the structure of a small house.

The third section reflects on our fear of the unknown and hopes for the future. Tom and I both feel that we have been good dads so far but we don't know how we're going to do when things get really complicated. This final section begins with a harnessed man standing in front of the audience (we both feel that we hook into the family harness everyday to pull the family sled). Music begins in the next room and the harnessed man must overcome obstacles to get to the next room to hear the music. This part involves some audience participation.

Music continues throughout the performance, sometimes in the foreground, sometimes in the background; much of it is live but there will also be some prerecorded sections.

The title reflects our dual interests as parents and artists, and is an attempt to let the parental aspect of our lives to flow more directly into our art. It attempts to attach the ritual of being parents to the ritual of performance, to create a performance in which both the audience and performers play traditional and non-traditional roles.



Untitled Mixed Bag (working title)

with T.W Li

May 24 & 25

Don't know what this one's all about yet. I'll be performing some older work including a solo piece from 1986 called Joys of the Flesh. Some other local folks may do even older stuff.

T.W Li

QUARANTINE OF THE MIND

by David MacLean

May 31 and June 1, 8pm

Themes/Content & Method

My solo work in performance and video - specifically my performance **Quarantine of the Mind**, has explored issues surrounding what I perceive to be the crisis of gay sexuality as a result of AIDS. **Quarantine of the Mind** is about being a gay man in crazy times. How gay men seek to evaluate and redefine their social, cultural, and sexual identities in this period of upheaval forms the basis for my material. The gay community has coped admirably with the shattering impact of AIDS, and has evolved collective efforts to maintain dignity and self-esteem. There is a shift towards responsibility and activism amidst a nostalgia for the pre-AIDS era, and the performance is about trying to strike this balance in one's own identity.

I approach these issues from a personal perspective; using character, slides, audio and other forms of multi-media accompaniment, merging these elements around myself as the "performer" who is questioning his own role as it relates to other gay men's experience. As the performer I embody aspects of many different characters; a device which allows me to investigate to what extent personal concerns intersect with those of other gay men. In order to allow the characters autonomy I must constantly remind myself to steer clear of moral judgements, as this seems a stance too easily adopted in these sex-frightened times.

In terms of the AIDS crisis, the politics are complicated; they involve not only societal prejudice, but also the potential for turning the despair that can evolve from obsession on the current state of affairs in on oneself. Specifically, for gay men - a community often thought of, and self-defined by its relationship to sex - there exists a conundrum of questions and uncertainties.

What really is safer sex? Who decides this? What is the social impact of continuing to act out your horniness, or consequently, blindly following the new mantra of "altering your sexual (compulsive?) behavior"? What about all the other complex issues of gay male interaction that have been swept under the carpet since the advent of AIDS; when will we re-address these issues? The ever-shifting terrain of gay male culture, and how that has been challenged by the existence of AIDS, is therefore a constant in my work.

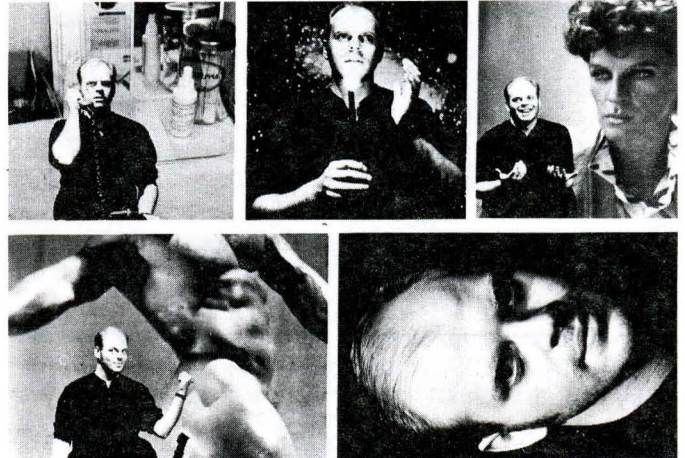
Quarantine of the Mind is a performance I have been developing since its initial November 1988 performance at Ottawa's Gallery 101. Most recently I completed a nine-city cross-Canada tour of the show (sponsored by the Canada Council Touring Office).

Aspects of the work are continually re-worked; additional material is added while some scenes are cut. These changes are the result of what I perceive to be shifting attitudes in the gay community over the past few years. While still in mourning, and in a confused state about the presence of this disease in their community, gay men are nevertheless moving toward a state of accountability and activism.

For some men, this may be embodied by the profound decision of taking the HIV antibody test, or finally visiting an ill acquaintance in the hospital, or coming to terms with substance abuse, while for others this may mean adopting activism for the first time as a result of

mounting anger and frustration with slow and inactive governments. **Quarantine of the Mind**, in as much as any piece of personally-based art can, reflects many of these shifts in feeling and community.

Self-evaluation and exploration is still taking place, but accompanying this process is an evolution toward action and a reclaiming of the legitimacy of gay male desire. **Quarantine of the Mind** reflects the efforts of gay men to re-invent themselves amidst the immensity of death and tragedy surrounding their community. In simple terms, I view it as a ritual of hope.



David MacLean Quarantine Of The Mind photographer Tom Buhr

Method

My work evolves through the following process. I start with a central theme, improvise on initial notes and ideas related to it, and then write a basic script outline.

Once the shape of the larger performance begins to emerge, I return to the individual thematic components that have surfaced, and devise specific avenues in which to best present that idea or element in presentational form. I then decide which media, if any, would best accompany, layer, or accent the live performance aspect of the material.

Here the real shape of the piece begins to come into focus. What the specific content of the performance is going to be becomes clear. With this material, I then go into a studio setting to workshop the material further, often with the aid of video equipment. During this phase, real freedom exists to experiment, select, and develop the material to a near finished form.

At this stage I usually arrange to present the material in a low-pressure public situation, as feedback is an integral aspect of how my work evolves. The live response and subsequent observations of audience members allow the work to be experienced in a supportive but critical environment, and push it into the next phase. I also work with directors, who can assist in carving off the excess, and push me beyond safe patterns and proven tricks.

Full presentation of the performance is the final goal of this period of work/study. Given the themes I am exploring, audience feedback, especially from a gay/lesbian audience, is without question extremely important to the work and the process involved to create it.

David MacLean



"Willem" The Result of "More Solutions" 10"x8" Altered photo & tray Robert Goss

PERSONAL SOLUTIONS

An Installation of Altering Photographic Images with Trays, Beakers, Water, and Text

by **Robert Goss**

June 8-28,

Gallery hours: Wednesday - Saturday, 12-5, and by appointment

Opening reception (start): Saturday, June 8, 3-6 pm

Closing reception (finish): Saturday, June 29, 3-6 pm

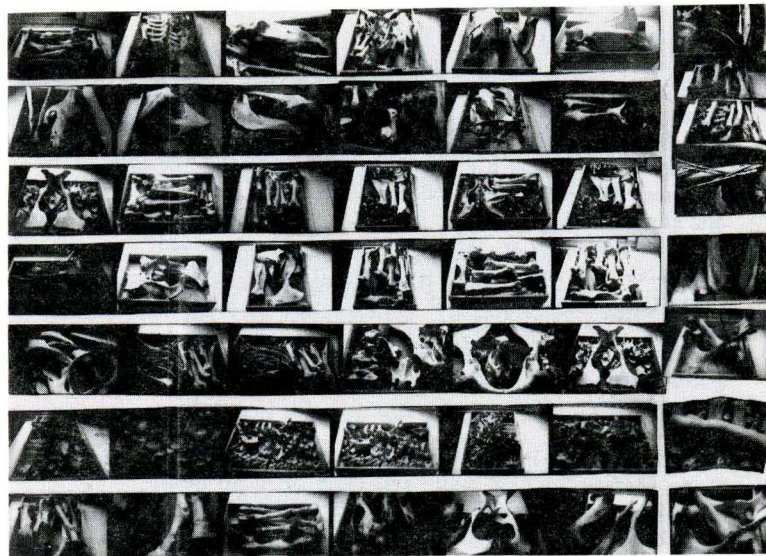
I am an artist working with altered photographic images, site specific installations, text, sound and performance. Since much of my work has involved the alteration of black and white photographs, I decided in 1989 to create pieces that were not "static" but continued to change (alter) throughout the time of the exhibit/installation. **Personal Solutions** will be an extension of several previous installations.

Basically, these pieces involve my re-photographing images of other artists (John Cage, Bucky Fuller, Edgar Degas, Marcel Duchamp, Willem DeKooning, Jackson Pollock, Edouard Manet, Joseph Beuys, etc.), and printing them in black and white 8" x 10" format. These altered images are then placed in 8" x 10" plastic darkroom trays on the floor. Above each tray, at various heights, plastic graduated beakers are placed on the wall. The beakers have a small hole in their bottom edge. At random intervals, water is poured into the beakers. The water then drips from the beakers on to the photographs in the trays below. As time progresses, the images change.

One section of **Personal Solutions** will allow the audience/viewer to take and alter their own instant Polaroid photograph, and place it in the trays, with dripping water. At the end of the exhibit, the audience can return for a closing ceremony, to view and keep the dried, fixed results of their "Personal Solution".

These pieces involve the combination of the visually changing images, the sound of the dripping water, humidity, and the reading of the handwritten wall text. I am concerned with how the viewer reacts to each image and how the alteration, sound and text impact their thinking/memory/decision making.

Robert Goss



photographer Nathan Hemenway

CAROUSEL

by **Nathan Hemenway**

July 11-13, 9pm

When I construct a story it is structured on some object that entails all the important relationships that I wish to communicate. **Carousel** characterizes the idea of mythology, the desires of our imagination which we announce through personified archetypes.

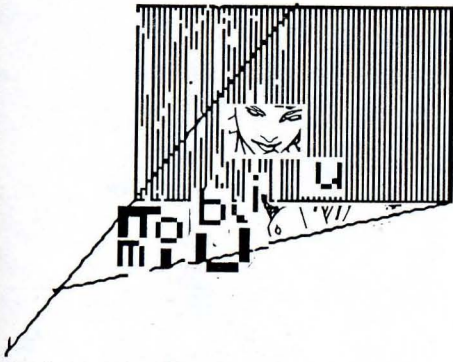
It is a cold dark morning. Rain caresses the window where I sleep.

I ponder ...

1. Fountains, equestrian monuments, towers of various odd sorts, and other public forms of expression comprise the set used to define our world. How variations of these same forms recur is what defines a personified archetype.
2. Motion picture projectors are the accepted timekeepers. Individual frames of film are to be thought of as increments of time, and to each increment of time ...
3. Frames of time project whirling sculptural horses.

Carousel is an operating large scale projection machine. It is accompanied by film and sound.

Nathan Hemenway



MOBIUS CALL FOR PROPOSALS!

Deadline: 5 pm, June 15, 1991
For Projects to take place August, 1991- January, 1992

The Mobius Artists Group 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. Call Mobius, (617) 542-7416, for proposal guidelines. If you have questions, call the Mobius office to discuss your project. Please do not submit a proposal without referring to the proposal guidelines.

Mobius provides sponsorship to artists by offering the space for 50% of the the box office receipts. For non-box office events (i.e installations) Mobius provides use of 1,000 a square foot exhibition space in exchange for work or in-kind services mutually decided on. In addition, Mobius provides sponsorship by offering low-cost rental of lighting and sound equipment. Mobius will also provide PR support including printed mailing labels for over 200 news media contacts, and an opportunity to write about your work in the Mobius Newsletter, which is distributed to over 2,500 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.

CALL FOR PROPOSALS IN DANCE, THEATER, PERFORMANCE

The Performance Place, one of Boston's foremost presenters of new and innovative work, seeks project proposals for its 1991/92 season. The deadline is May 1, 1991. **The Performance Place** coproduces work, providing publicity assistance, rehearsal time, and technical support. Rental of the theater ranges from \$150/night to \$600/weekend, with subsidies available for artists with a strong performance history or out-of-town artists. For more information write Gary Duehr, Cultural Director, **The Performance Place**, 277 Broadway, Somerville MA 02145, or call (617) 623-5510.

MATCHING GIFT PROGRAMS

If you're planning to make a **donation to Mobius** (did we say "if"?), find out if your company has a giving program that will **match your gift**. Some local companies that make matching gifts are: The Boston Globe Foundation; Digital Equipment Corporation; General Cinema Corporation; Gillette Company; Houghton Mifflin Company; International Business Machines; John Hancock Mutual Life; Paramount Communications Foundation; Polaroid Foundation; and Shawmut National Corporation.

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.
- * We might just buy you a cup of coffee.
- * We'll definitely give you tickets to Mobius performances.

How can you resist? Call Nancy at the **Mobius Office, 542-7416**.

Mobius is located at 354 Congress Street, in Boston, near the South Station stop on The Red Line, two blocks past the Children's Museum.

SCHEDULE SUBJECT TO CHANGE.

Call 542-7416 for updated information and reservations.

Mobius, Inc. is funded by the National Endowment for the Arts, the Massachusetts Cultural Council, the Boston Arts Lottery Council, the Boston Globe Foundation, the Polaroid Foundation, and generous private support.

Newsletter Thanks:

Nancy Adams
David Miller
Ann Rice
John Rice

Mobius Artists Group

Nancy Adams- Marilyn Arsem
Hannah Bonner- Meredith Davis
Scott deLahunta- Joan Gale
Dan Lang- T.W. Li
Laure Liverman- Taylor McLean
David Miller- Mari Novotny-Jones
Tom Plsek- Bob Raymond
Joanne Rice - Julie Rochlin
Jonathan Scheuer- Bart S. Uchida
Ean White- Victor Young

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Nancy Adams: Co-Director
Laure Carpenter: Assistant Supreme
Madeline Irvine: Development Consultant
John Palumbo: Intern
Symantha Gates: Intern

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Catherine Royce- Helen Shlien
Louise Stevens- Franco Vitaliano

Many thanks to...

Julie Rochlin for serving the fall term as Most Invaluable Assistant in the Mobius office.

Tom Rice for his ongoing assistance deciphering Macintosh manuals and keeping our mailing list fit and flexible.

Nancy Murphy- for her organizational wizardry in the office

Mark Burleson- for designing the Mobius Student Show postcard

Many thanks to all the fab people who have contributed to Mobius since the last Newsletter! (As of 2/1/91)

Doug Walker
Larry Ockene
Lasater/Sumpter Design
Lu Benshimol & Steve Carlebach
Bonnie Creinin
Joan Huntley
Lisa Safier
Gaila Newburg
Gayle Rich
Leon & Barbara Somers
Monica Raymond
Eva Dean
Eileen McMahon
Bob Melvin
George Moseley
Robert M. Unger
James Williams



JOKES

by Caitlin Corbett Dance
Company
April 10-13, 8pm

**MONEY ON THE WALL
PART II**

by Linda Graetz
April 13-26
Gallery Hours: Weds-Sat 12-5pm
Opening reception,
April 21, 5-7pm

**MOVEMENT WORKS-
IN-PROGRESS**

by Movement Artists
April 18-20, 7pm

**CONSUMERS' ADVICE
& OPTION-O-RAMA**

by T.W Li
Eventworks
Longwood Theater
Mass College of Art
April 26-27

Please Call for
updated Listings,
Reservations or
Information
(617) 542-7416

**THE MOBIUS
AMUSERAMA**

a benefit party for
Mobius
Saturday, April 27, 8 pm

**Small Group
Ensemble
Improvisation**

Taylor McLean
and Accomplices
April 29 and 30, 8pm
May 20 and 21, 8pm

WORKS-IN-PROGRESS

May 2-4, 8pm
PERSEPHONE & HADES
Designed and directed
by Marilyn Arsem
May 9-11, 8pm

**A COLLABORATIVE
INSTALLATION**

by Bart Uchida
May 15-31
Gallery Hours:
Weds-Sat 12-5pm

*All events are at
mobius unless noted
otherwise*

DA DA DA DA

Dana Brayton and
Tom Evans
May 17 and 18, 8pm

Untitled Mixed Bag
by T.W Li
May 24 and 25

**QUARANTINE OF THE
MIND**

by David MacLean
May 31 and June 1, 8pm

PERSONAL SOLUTION

by Robert Goss
June 8-28,
Gallery hours: Wednesday -
Saturday, 12-5, and by
appointment
Opening reception (start):
Saturday, June 8, 3-6 pm
Closing reception (finish):
Saturday, June 29, 3-6 pm

CAROUSEL

by Nathan Hemenway
July 11-13, 9pm

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